MARTINA McBRIDE
THE FEMALE VOICE OF COUNTRY MUSIC

AMA
Favorite Female Artist – Country Music 2003

CMA
Female Vocalist of the Year 2002

ACM
Top Female Vocalist 2002

CMT
"Blessed" – Flameworthy Female Video of the Year 2002

Grammy nomination for Best Female Country Vocal Performance for "Blessed"

Also celebrating RIAA double platinum certification on her Greatest Hits!
Biz Sings Rosen's Praises As She Plans RIAA Exit

BY MELINDA NEWMAN

Recording Industry Assn. of America (RIAA) chairman/CEO Hilary Rosen, who announced Jan. 22 that she will resign at the end of the year, has a piece of advice for her successor: “Have a thick skin and have patience herding these cats.”

The RIAA board will form a search committee to find her replacement at the Washington, D.C.-based recording-industry trade organization. The committee will include RIAA president Cary Sherman, who will remain in his current position.

Rosen, who has been the RIAA for 17 years, has run the organization since 1998. She was elevated from president/CEO to chairman/CEO in May 2002. During her term, she led a number of anti-piracy efforts, including lawsuits against Internet file-swapping sites Napster (Continued on page 61)

Piracy Reigns As Hot MIDEM Topic

Music Execs Present A United Front, But Some Acts Beg To Differ

BY GORDON MASSON

CANNES, France—Delegates attending the 37th annual MIDEM here did not need the uncharacteristic torrential rain to dampen their spirits; the mood had already been set by the issue of music piracy, which dominated discussions at the Jan. 19-23 trade show.

But as International Federation of the Phonographic Industry (IFPI) chairman/CEO Jay Berman and his Recording Industry Assn. of America counterpart, Hilary Rosen, delivered speeches about the importance of taking on the pirates, a number of artists voiced a different viewpoint, highlighting the inconsistency of the messages.

(Continued on page 74)

Latin Markets Struggle As Illicit Product Thrives

BY LEILA COBO

MIAMI—Up-and-coming singer/songwriter Julio Nava spent New Year's Eve at a party in a very beautiful, very expensive penthouse apartment in his native Colombia.

“We're having a great time, when the owner of the place asks my sax player to put on this Jonas CD,” Nava recalls. “And it was a pirate CD!”

“Here you have people who can afford to buy the albums, and they burn them. I grabbed the (Continued on page 75)

RIAA Victory Vs. Verizon Could Spell More DMCA Action

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. District Court's Jan. 20 ruling favoring the Recording Industry Assn. of America (RIAA) in its 6-month-old lawsuit against Verizon could trigger an expensive political fight in Congress for changes in the 1998 Digital Millennium Copyright Act (DMCA). The court ruled that under the (Continued on page 61)

In Bay Area, R&B/hip-hop Scene Ready For Resurgence

BY GAIL MITCHELL

SAN FRANCISCO—It's been almost a decade since the R&B/hip-hop scene here and in sister city Oakland, Calif., struck gold with such hitmaking acts as Tony! Toni! Topé!, MC Hammer, and En Vogue. After a lull, the scene appears poised for a resurgence, with several acts from a new generation attracting major-label deals or independent distribution.

But some Bay Area R&B and hip-hop artists point to faulty wiring when it comes to the sup (Continued on page 76)

Major Restructuring At BMG; Wherehouse Files For Chapter 11: Page 6 • 'Chicago' Soundtrack Opens At No. 4: Page 12
ASCAP Congratulates Our 2003 GRAMMY® Nominees

Standing out in a profession full of incredible talent is quite an accomplishment. Which is why ASCAP is so honored that more of our members are Grammy nominees than any other Performing Rights Organization (PRO). Every year, the most talented music creators in the world choose ASCAP as a home for artistic freedom and their vision never fails to bring us pride. In fact, we are the only PRO owned and run exclusively by people who create music. A form of self-determination, we believe, which leads to success. It would appear Grammy agrees.

The ADVANTAGE of ASCAP

www.ascap.com

Marilyn Bergman | President & Chairman of the Board
**Wherehouse Files For Ch. 11 Again**

**BY ED CHRISTMAN**

The Jan. 23 Chapter 11 filing by Wherehouse Entertainment makes for an uncertain future for the chain.

While chain management clearly intends to reorganize by closing or selling 150 stores in an effort to return the chain to profitability and give it “an appropriate capital structure that will support reinvestment” in the remaining 250 stores, according to a company press release, creditors likely will have a say in shaping Wherehouse’s future—and not everyone is convinced that this will play out the way management prefers.

Some large creditors argue that the music industry needs a strong, independent Wherehouse and say they are confident in the new management team, which was installed last summer. Consequently, those creditors say they will close out their claims so they can ensure the chain emerges as a viable, ongoing entity. Others, however, say they are frustrated by Wherehouse’s second Chapter 11 filing in eight years and suggest that maybe it is time for it to call a day.

“I am a little bit skeptical that they will be effective when they come out of bankruptcy,” a senior executive with one large bank says. “I have heard that one before.”

Wherehouse first filed for Chapter 11 protection Aug. 2, 1995, and emerged from it at the end of the following year, when Cerberus Partners bought the chain. It hired turnaround specialist Tony Alvarez to run it, but he eventually grew frustrated with the music retail environment and the company’s financial condition.

After first turning to Wherehouse president Larry Gaines to replace Alvarez, Cerberus later installed a new management team, bringing in Jerry Comstock as CEO and music industry veteran Lew Garrett as executive VP. But the move proved too late to stop the chain’s performance from deteriorating. Because of the filing, Cerberus’ stake in Wherehouse is now at risk.

Although Billboard was not able to obtain a copy of the filing, which was made in the Federal Bankruptcy Court in Delaware, knowledgeable sources say Wherehouse owes its bank, Congress Financial, about $45 million through an asset-backed revolving credit facility and has a $228 million lien from creditors. The five majors are secured as well, although subordinated to the Congress claim, and are owed a combined total of about $56 million.

In its last filing with the Securities and Exchange Commission, Wherehouse listed assets of $228 million and liabilities of $222.5 million.

“[Wherehouse] go away,” the skeptical credit community else will scoop them up.” Indeed, some suggest that once the chain’s problems are solved, the creditors can make a play for Wherehouse to be shopped to competitors. In particular, Trans World Entertainment has the majority of its stores west of the Mississippi and is considered a good fit with Wherehouse, which has the majority of its stores in the West and the Southwest.

Still, other point out that even if the bankruptcy judge allows Wherehouse management to pursue a standard reorganization, this one will be harder than most to pull off, as the chain does not have a debtor-in-possession lender in sight. Consequently, it must rely on cash flow to keep the ship afloat and will also need 546-G motions to be successful. The latter tactic, a part of the Chapter 11 code, allows bankruptcy courts to give new credit to suppliers in exchange for new credit.

Sources say that on Wednesday, Wherehouse won its bid on an interim basis to use its cash collateral against the revolving credit facility to fund operations, reporting that the chain’s inventory and receivables total more than $140 million.

---

**BMG Reorganizes, Creates Four New Groups**

**MOVES ARE PART OF AN EFFORT TO SHIFT FROM REGIONAL TO WORLDWIDE MANAGEMENT**

**BY MATTHEW BENZ**

NEW YORK—BMG has revamped its organizational structure in an effort the German major says will focus its efforts on “creating global music superstars.” The restructuring triggers a reshuffle of senior personnel.

As expected, BMG Europe president Thomas Stein steps away from that role (Billboard Bulletin, Jan. 20) and takes the post of president of BMG Germany/Switzerland/Austria (G/S/A).

Meanwhile, BMG Europe COO Tim Bowen will now oversee the U.K., Australia, and South Africa, with his former VP of corporate development, former senior VP of corporate development, taking the new post of president of international. Reporting to him in an as-yet-unnamed role will be regional executives Lopez-Negrete, formerly president of the Latin region.

At the same time, the company has created four new operational units, one for each major territory: chairman, territory management, label group, and corporate center. Management of all four will report to the office of the chairman, led by BMG Chairman/CEO Rolf Schmidt-Holtz.

In addition to Schmidt-Holtz, the office of the chairman will include COO Michael Smellie and Tim Prescott, the newly appointed New York-based executive VP of marketing. Prescott, who was previously senior VP of BMG’s Asia-Pacific region, becomes the company’s highest-ranking marketing executive, with oversight of global campaigns. Stein, Bowen, and Steinkamp report to the office of the chairman, as do human resources, strategy and new technology, and corporate communications.

BMG Music Publishing chairman Nicholas Firth will assume additional responsibilities for corporate center, which consists of areas that support BMG operations worldwide, including legal and business affairs, information technology, and coordination of the manufacturing and distribution businesses.

The label group consists of BMG’s U.S.-based labels, including Arista, Jive/Zomba, RCA Music Group (RMG), and RCA Label Group Nashville, along with BMG Music Publishing.

Territory management will comprise such major territories as Japan, G/S/A, and the U.K., Australia, and South Africa. Currently, regional corporate groups in Europe, Asia, and the Latin region have been eliminated.

The label and territory management groups have executives overseeing them; the heads of each group’s individual components report to the office of the chairman.

Schmidt-Holtz says that the new structure “allows our creative executives to be closer to artists while allowing us to better support our creative executives.”

Smellie adds, “We want an organization built on a foundation of labels with global reach. The labels and our creative executives will be able to work even more closely with artists while being able to rely on powerful and effective global marketing capabilities.” He says there will be additional announcements related to the reorganization in the coming months. BMG spokesman says those announcements should consist of executive appointments connected to the restructuring.

He adds that no layoffs are expected.

BMG has been regular restructuring since the fall of 2001, when it laid off 600 employees as part of a streamlining move. Most recently, it made Clive Davis head of the newly formed BMG (Billboard, Nov. 30, 2002). It is now in the process of integrating Zomba, which it fully acquired late last year for $72.4 billion.

Last November, parent Bertelsmann reported a third-quarter loss of 384 million euros ($388 million), including 370 million euros ($373 million) in goodwill amortization expenses. It said at the time that it expected "significantly higher revenue and profits" in the fourth quarter, thanks to holiday sales of music and books and increased CD/DVD production.
JOHN MAYER GRAMMY NOMINATED BEST NEW ARTIST
and MALE POP VOCAL PERFORMANCE for YOUR BODY IS A WONDERLAND

Now 2x platinum, his debut album, Room for Squares, features the hit singles No Such Thing and Your Body is a Wonderland.

“★★★★★” – Rolling Stone

In Stores Tuesday, February 11:
Any Given Thursday
The Live Concert Release
On CD, DVD and Home Video

When was the last time you loved every song on an album?
Top Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>NORAH JONES</td>
<td>Come Away With Me</td>
<td>64</td>
</tr>
<tr>
<td>ALISON KRAUSS + UNION STATION</td>
<td>Live</td>
<td>49</td>
</tr>
<tr>
<td>SUSAN TEDESCHI</td>
<td>Wait For Me</td>
<td>44</td>
</tr>
<tr>
<td>CONTEMPORARY CHRISTIAN</td>
<td>Bring Us Together</td>
<td>74</td>
</tr>
<tr>
<td>DIXIE CHICKS</td>
<td>Home</td>
<td>40</td>
</tr>
<tr>
<td>LOUIE DEVITO</td>
<td>Underground Party S</td>
<td>38</td>
</tr>
<tr>
<td>KIRK FRANKLIN</td>
<td>The Rebirth Of Kirk Franklin</td>
<td>67</td>
</tr>
<tr>
<td>T.A.T.U</td>
<td>20KM IN The Wrong Lane</td>
<td>68</td>
</tr>
<tr>
<td>LIL JON &amp; THE EAST SIDE BOYZ</td>
<td>Keys Of Crush</td>
<td>69</td>
</tr>
<tr>
<td>SISTER HAZEL</td>
<td>Chasing Daylight</td>
<td>42</td>
</tr>
<tr>
<td>BEE GEES</td>
<td>One Night Daily</td>
<td>85</td>
</tr>
<tr>
<td>LOS BUKIS</td>
<td>30 Indispensable</td>
<td>35</td>
</tr>
<tr>
<td>AALIYAH</td>
<td>I Care 4 U</td>
<td>33</td>
</tr>
<tr>
<td>SEAN PAUL</td>
<td>Dutty Rock</td>
<td>68</td>
</tr>
<tr>
<td>WORLD MUSIC</td>
<td>SOUNDTRACK</td>
<td>64</td>
</tr>
</tbody>
</table>

Top Singles

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>B2K &amp; P. DIDDY</td>
<td>Bump, Bump, Bump</td>
<td>72</td>
</tr>
<tr>
<td>FAITH HILL</td>
<td>Cry</td>
<td>70</td>
</tr>
<tr>
<td>SANTANA FEATURING NICHELLE BRANCH</td>
<td>The Last Day of Love</td>
<td>41</td>
</tr>
<tr>
<td>MARK WILLS</td>
<td>18 Somethin</td>
<td>39</td>
</tr>
<tr>
<td>LAURA PAUSINI</td>
<td>Surrender (Remixed)</td>
<td>30</td>
</tr>
<tr>
<td>MADONNA</td>
<td>Die Another Day (Remixes)</td>
<td>38</td>
</tr>
<tr>
<td>OLGA TANON</td>
<td>Au El La Vida</td>
<td>34</td>
</tr>
<tr>
<td>AALIYAH</td>
<td>Miss You</td>
<td>36</td>
</tr>
<tr>
<td>NELLY FEAT KYJAN AV I &amp; MUSPHI LEE</td>
<td>A Ice Cree</td>
<td>29</td>
</tr>
<tr>
<td>HOOT MAINSTREAM</td>
<td>3 DOORS DOWN</td>
<td>70</td>
</tr>
<tr>
<td>SALIVA</td>
<td>Always</td>
<td>70</td>
</tr>
<tr>
<td>CHRISTINA AGUILERA</td>
<td>Beautiful</td>
<td>70</td>
</tr>
<tr>
<td>SHAI</td>
<td>Come Away With Me</td>
<td>73</td>
</tr>
<tr>
<td>KID AUDIO</td>
<td>Disenyme</td>
<td>71</td>
</tr>
</tbody>
</table>

Videos

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHS SALES</td>
<td>51</td>
</tr>
<tr>
<td>DVD SALES</td>
<td>51</td>
</tr>
<tr>
<td>SIGNSA (WIDESCREEN)</td>
<td>51</td>
</tr>
<tr>
<td>THEATER VIDEOS</td>
<td>51</td>
</tr>
<tr>
<td>LESLIE SANSONE WALK AWAY THE AOUNDS</td>
<td>50</td>
</tr>
<tr>
<td>THE LAND BEFORE TIME JOURNEY TO BIG WATER</td>
<td>50</td>
</tr>
<tr>
<td>JOSH GROBAN: JOSH GROBAN IN CONCERT</td>
<td>50</td>
</tr>
<tr>
<td>RECREATIONAL SPORTS</td>
<td>50</td>
</tr>
<tr>
<td>AND1 MIXTAPE TOUR 2002</td>
<td>50</td>
</tr>
<tr>
<td>TELLS RESIDENCY</td>
<td>51</td>
</tr>
<tr>
<td>SIGNS</td>
<td>51</td>
</tr>
<tr>
<td>DVD BENTALS</td>
<td>51</td>
</tr>
</tbody>
</table>

Billboard Music Group Pacts With PromoSquad

Billboard Music Group has entered into an exclusive agreement with PromoSquad/HitPredicer to use their research information in Billboard, Airplay Monitor, and other VNU Business Media properties.

Headed by veteran record-promotion executive Rick Bisceglia and radio consultant Guy Zapoleon, PromoSquad uses market research to predict the success of new music releases through online consumer surveys.

"We are in the midst of a very interesting time, a true turning point for the radio and record industries, in which developing artists and creating hit music are more critical than ever," Bisceglia says. "We believe that we have created a system that can really help find what both industries so desperately need—hit music—the end result being that the best music can get to the consumer and ultimately get them back in the stores or online to buy albums and singles."

HitPredictor information will debut in the Feb. 7 issue of Airplay Monitor, Billboard Music Group's radio trade magazine. The information will also appear on the singles reviews page in Billboard, thus offering readers a package of predictive information and critical opinion on new releases.

Later this year, PromoSquad will produce a new Billboard chart that will measure consumer popularity for songs appearing on the Billboard Hot 100. The Hot 100 currently uses radio audience information tracked by Nielsen Broadcast Data Systems and radio sales compiled by Nielsen SoundScan.

"There is always a hunger in the music industry for viable research data," Billboard director of charts Geoff Mayfield says. "The ability to utilize the resources and knowledge of Guy Zapoleon, who has unparalleled respect among both radio programmers and label promotion chiefs in multiple formats, represents a unique opportunity to provide our readers with invaluable information."

Airplay Monitor editor in chief Sean Ross addressed his publication's participation, saying, "A decade ago, Airplay Monitor was launched as a vehicle for music monitoring technology that has transformed how PDs really knew whether a record was a hit. Guy Zapoleon and Rick Bisceglia's reputation for integrity matches that of Airplay Monitor. We're very excited about being able to partner with them to bring our audience even more actionable information every week."

Zapoleon adds, "We are extremely excited to be working with VNU, Billboard and Airplay Monitor because of their worldwide reputation for excellence and credibility. They have consistently proved to be innovative leaders in the music industry, especially in charting retail sales and radio airplay, and there is simply nowhere else we would rather be."

Additional PromoSquad features may be added to both magazines as well as to billboard.com, Billboard Information Network, and other Billboard media.
THE WORLD'S FINEST ARTISTRY ACROSS THE MUSICAL SPECTRUM

WE PROUDLY CONGRATULATE OUR ARTISTS ON THEIR 19 GRAMMY NOMINATIONS

Norah Jones  
Come Away With Me  
- Album of the Year  
- Record of the Year ("Don't Know Why")  
- Song of the Year (Jesse Harris for "Don't Know Why")  
- Best New Artist  
- Best Pop Vocal Album  
- Best Female Pop Vocal Performance ("Don't Know Why")  
- Best Producer (Arif Mardin)  
- Best Engineered Album (non-classical)

Leif Ove Andsnes  
Grieg: Lyric Pieces  
- Best Instrumental Soloist Performance  

Ian Bostridge  
The Noel Coward Songbook  
- Best Classical Crossover Album

Britten: The Turn Of the Screw  
Bostridge, Rodgers/Harding, conductor  
- Best Opera Recording

Verdi: Messa de Requiem  
Alagna, Gheorghiu, Barcellona, Konstantinov  
- Swedish Radio Chorus  
- Eric Ericson Chamber Choir  
- Orfeon Donostiarra  
- Berlin Philharmonic/Abbado, conductor  
- Best Choral Performance

Osvaldo Golijov/ 
St. Lawrence String Quartet  
Yiddishbuk  
- Best Classical Contemporary Composition  
- Best Chamber Music Performance

Mozart: Idomeneo  
Bostridge, Frittoli, Johnson/Mackerras, conductor  
- Best Opera Recording

Jane Bunnett  
Alma De Santiago  
- Best Latin Jazz Album

Bebo Valdés Trio  
El Arte del Sabor  
- Best Traditional Tropical Latin Album

Also congratulations to  
Manhattan Artist  
Art Garfunkel  
due to receive a  
Lifetime Achievement Award for his work as part of  
Simon & Garfunkel
WILLIAM MORRIS CONGRATULATES

RECORD OF THE YEAR
Eminem
Without Me

ALBUM OF THE YEAR
Eminem
The Eminem Show

NEW ARTIST
Michelle Branch

FEMALE POP VOCAL PERFORMANCE
Sheryl Crow
"Soak Up The Sun"

MALE POP VOCAL PERFORMANCE
Craig David
"7 Days"

POP COLLABORATION WITH VOCALS
Sheryl Crow & Don Henley
"It's So Easy"

MICHELLE BRANCH
The Game Of Love

TRADITIONAL POP VOCAL ALBUM
Michael Feinstein
Michael Feinstein with
The Israel Philharmonic Orchestra

BERNADETTE PETERS
Bernadette Peters Loves Rodgers & Hammerstein

FEMALE ROCK VOCAL PERFORMANCE
Sheryl Crow
"Steve McQueen"

MALE ROCK VOCAL PERFORMANCE
Peter Gabriel
"The Barry Williams Show"

ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL
Tonic
"Take Me As I Am"

METAL PERFORMANCE
Korn
"Here To Stay"

BEST HARD ROCK PERFORMANCE
Godsmack
"I Stand Alone"

QUEENS OF THE STONE AGE
"No One Knows"

BEST ROCK INSTRUMENTAL PERFORMANCE
Slash
"Love Theme From The Godfather"

BEST ROCK SONG
Godsmack
"I Stand Alone"

Sully Erna
"songwriter"

ROCK ALBUM
Sheryl Crow
"C'mon, C'mon"

TONIC
"Head On Straight"

FEMALE R&B VOCAL PERFORMANCE
Jill Scott
"He Loves Me (Lyzed in E Flat) (Movements I, II, III)"

BEST MALE R&B VOCAL PERFORMANCE
Musiq
"Halfway"

REMY SHAND
"Take A Message"

R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL
Brian McKnight
"All The Way"

BEST TRADITIONAL R&B VOCAL PERFORMANCE
Al Green
"Put It On Paper"

REMY SHAND
"Rocksteady"

R&B ALBUM
Musiq
"Justissen (Just Listen)"

REMY SHAND
"The Way I Feel"

BEST URBAN/ALTERNATIVE PERFORMANCE
Erykah Badu
Featuring
"Common"

"Love Of My Life (An Ode To Hip Hop)"

"Cee-Lo"
""Gettin' Grown"

Floetry
""Floetic"

Raphael Saadiq
""Featuring
""D'Angelo"
""Be Here"

BEST R&B SONG
Raphael Saadiq
""Featuring
""D'Angelo"
""Be Here"

Floetry
""Floetic"

Erykah Badu
""Featuring
""Raphael Saadiq"
""Be Here"

REMY SHAND
""Take A Message"

BEST CONTEMPORARY R&B ALBUM
Floetry
"Floetic"

BEST FEMALE RAP SOLO PERFORMANCE
Missy Elliott
"Scream a.k.a. Itchin"

"Lauryn Hill"
"Mystery Of Iniquity"

BEST MALE RAP SOLO PERFORMANCE
Eminem
"Without Me"

Ludacris
"Rollout (My Business)"

*Shared credit
<table>
<thead>
<tr>
<th>Category</th>
<th>Nominee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Best Rap Performance by a Duo or Group</td>
<td>Busta Rhymes*</td>
</tr>
<tr>
<td></td>
<td>OutKast</td>
</tr>
<tr>
<td>Best Rap/Sung Collaboration</td>
<td>Nappy Roots*</td>
</tr>
<tr>
<td>Best Rap Album</td>
<td>Eminem</td>
</tr>
<tr>
<td>Best Male Country Vocal Performance</td>
<td>Pat Green</td>
</tr>
<tr>
<td></td>
<td>Brad Paisley</td>
</tr>
<tr>
<td>Best Country Performance by a Duo or Group with Vocal</td>
<td>Diamond Rio</td>
</tr>
<tr>
<td></td>
<td>Lonestar</td>
</tr>
<tr>
<td>Best Country Collaboration with Vocals</td>
<td>Garth Brooks &amp; Trisha Yearwood</td>
</tr>
<tr>
<td></td>
<td>Mary Chapin Carpenter</td>
</tr>
<tr>
<td></td>
<td>Sheryl Crow*</td>
</tr>
<tr>
<td></td>
<td>Willie Nelson*</td>
</tr>
<tr>
<td>Best Country Instrumental Performance</td>
<td>Nickel Creek</td>
</tr>
<tr>
<td>Best Country Song</td>
<td>Willie Nelson*</td>
</tr>
<tr>
<td></td>
<td>Radney Foster &amp; Pat Green</td>
</tr>
<tr>
<td>Best Country Album</td>
<td>Natalie Cole</td>
</tr>
<tr>
<td></td>
<td>Diana Krall</td>
</tr>
<tr>
<td>Best Rock Gospel Album</td>
<td>Audio Adrenaline</td>
</tr>
<tr>
<td></td>
<td>Grits</td>
</tr>
<tr>
<td>Best Country Instrumental Performance</td>
<td>The Charlie Daniels Band</td>
</tr>
<tr>
<td></td>
<td>The Oak Ridge Boys</td>
</tr>
<tr>
<td>Best Latin Pop Album</td>
<td>Bacilos</td>
</tr>
<tr>
<td></td>
<td>Juanes</td>
</tr>
<tr>
<td>Best Latin Rock/Alternative Album</td>
<td>Nickel Creek</td>
</tr>
<tr>
<td>Best Contemporary Folk Album</td>
<td>Angélique Kidjo</td>
</tr>
<tr>
<td>Best World Music Album</td>
<td>John Lithgow*</td>
</tr>
<tr>
<td>Best Spoken Word Album For Children</td>
<td>Christopher Reeve</td>
</tr>
<tr>
<td>Best Spoken Comedy Album</td>
<td>Dennis Miller</td>
</tr>
<tr>
<td>Best Song Written for a Motion Picture, Television or</td>
<td>Erykah Badu</td>
</tr>
<tr>
<td>Other Visual Media</td>
<td>Ralph Saadiq</td>
</tr>
<tr>
<td>Best Short Form Music Video</td>
<td>Eminem</td>
</tr>
<tr>
<td>Best Long Form Music Video</td>
<td>Missy Elliott*</td>
</tr>
<tr>
<td>Best Musical Show Album</td>
<td>Nappy Roots*</td>
</tr>
<tr>
<td>Best Latin Pop Album</td>
<td>Hamish Hamilton</td>
</tr>
<tr>
<td>Best Musical Show Album</td>
<td>Thoroughly Modern Millie</td>
</tr>
</tbody>
</table>

* Denotes Winner
Rumors Of Universal Suitors Still swirling

BY MATTHEW BENZ

NEW YORK—As Vivendi Universal (VU) chairman/CEO Jean-Rene Fourtou came to the U.S. the week of Jan. 20 for routine meetings with top management here, talk swirled once again about what may happen to the company's stable of entertainment assets, including Universal Music Group (UMG).

One factor in that future still appears to be Marvin Davis, the oil billionaire who came forward two months ago with an offer to buy all of VU's entertainment assets (Billboard, Nov. 30, 2002). A source in Davis' camp says he was due to meet with Fourtou the week of Jan. 27 in Paris for further talks. The source adds that Davis is confident he will have the funding for his bid, which amounts to $15 billion plus $5 billion in assumed debt.

Published reports suggest that other parties said to be interested in VU's entertainment assets—including Liberty Media, Metro-Goldwyn-Mayer, and NBC—are interested less in UMG than in Vivendi Universal Entertainment (VUE), which comprises VU's film, TV, and theme-park assets.

Representatives of UMG and VU likewise declined to comment on published reports that UMG chairman/CEO Doug Morris is now reporting solely to Fourtou. Two months ago, Barry Diller—chairman/CEO of USA Interactive and chairman of VUE—was named interim co-CEO of VU, with oversight of all entertainment assets, including UMG (Billboard, Nov. 23, 2002). At that time, Morris began reporting to both Fourtou and Diller.

In a joint statement Jan. 23, Fourtou and Diller said they continue to discuss "renegotiating various aspects" of VUE. "In the interim, no changes in the operating structure or reporting responsibilities are contemplated" for VU's entertainment businesses.

On Fourtou's side as he sorts through possible scenarios is VU's recently restored financial stability. As of Dec. 31, 2002, the company had $8.23 billion euros ($10.8 billion) in asset disposals.

Under French accounting rules, the disposals left VU with net book debt (gross debt minus cash) of about 13 billion euros ($18.8 billion as of Dec. 31. That compares with about 35 billion euros ($37.2 billion) last June, when Jean-Marie Messier was still chairman/CEO. VU has since paid 4 billion euros ($5.3 billion), including 2.7 billion euros in cash, to boost its stake in French telecom firm Cegetel to 70%.

Zellweger

BY CARLA HAY

The momentum for the film musical Chicago continues to build, as its soundtrack on Epic/Sony Music Soundtrax makes an impressive No. 4 debut on The Billboard 200 (see Over The Counter, page 63, and Chart Beat, page 78). The Chicago soundtrack, released Jan. 14, had U.S. sales of 83,000 units in its first week, according to Nielsen SoundScan.

Many movie soundtracks debut in the top 10, including the 8 Mile soundtrack in November 2002, but without a radio hit fueling sales, 8 Mile, for example, includes Eminem's No. 1 Billboard Hot 100 hit "Lose Yourself." A Chicago soundtrack has not been released from Chicago, and because most of the songs on the Chicago soundtrack are performed by the film's stars—Renée Zellweger, Catherine Zeta-Jones, and Richard Gere—it may signal that the public is more willing to accept actors crossing over into singing.

The success of Chicago the movie is the main factor in driving sales for the soundtrack, observes Jeff Davidson, purchasing manager for New York-based retailer HMV USA: "People want to relive the movie, so they buy the soundtrack. There's a lot of star power in this movie, and it's getting a lot of attention."

Chicago has become a box-office hit, and was the top winner (with three prizes) Jan. 19 at the 60th annual Golden Globe Awards. In the field of motion-picture musical or comedy, Chicago won awards for best picture, best actress (Zellweger), and best actor (Gere). Chicago the movie is considered a frontrunner for the 75th-anniversary Academy Awards, whose nominations will be announced Feb. 11.

The strong sales start for the Chicago soundtrack comes at a time when movie musicals are poised for a comeback (Billboard, Jan. 11). Zellweger says of recording the Chicago soundtrack, "It was so much more life-changing than I ever expected it to be. It was magical learning to express a different way to emote. I opened up a lot."

The Chicago film and soundtrack "will open a lot of doors in the future for other movie musicals and opportunities for entertainers to be seen in a different light," Sony Music Soundtrax president Jon Brunn says. "There's something fresh and exciting about this movie, and that's what people want to take the soundtrack home with them. It comes down to the great songs and having credible performers who did an amazing job."

To further promote the soundtrack, Epic will release two music videos in the near future: a clip of Zeta-Jones' show-stopping Chicago scene performing "All That Jazz" and pop singer Anastacia's video for her Chicago soundtrack song, "Love Is a Crime." (Although Epic had original plans for a music video for the remake of "Cell Block Tango [He Had It Comin']"—performed by Chicago supporting actress Queen Latifah, Lil' Kim, and Macy Gray, the label now says there will be no video for the song.)

The release of the "All That Jazz" video will precede "Love Is a Crime," which Brunn says is due out in February.

Market Watch

A Weekly National Music Sales Report

<table>
<thead>
<tr>
<th>YEAR-TO-DATE OVERALL UNIT SALES</th>
<th>2002</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>37,154,000</td>
<td>32,586,000</td>
</tr>
<tr>
<td>Albums</td>
<td>36,280,000</td>
<td>32,129,000</td>
</tr>
<tr>
<td>Singles</td>
<td>874,000</td>
<td>457,000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>YEAR-TO-DATE UNIT SALES</th>
<th>2002</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago</td>
<td>20,040,000</td>
<td>17,402,000</td>
</tr>
<tr>
<td>Change</td>
<td>1,248,000</td>
<td>1,248,000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALBUM SALES</th>
<th>2002</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago</td>
<td>34,266,000</td>
<td>30,900,000</td>
</tr>
<tr>
<td>Change</td>
<td>149,000</td>
<td>149,000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>YEAR-TO-DATE ALBUM SALES BY STORE TYPE</th>
<th>2002</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chain</td>
<td>20,040,000</td>
<td>17,402,000</td>
</tr>
<tr>
<td>Independent</td>
<td>4,575,000</td>
<td>3,752,000</td>
</tr>
<tr>
<td>Mass Merchant</td>
<td>10,417,000</td>
<td>9,929,000</td>
</tr>
<tr>
<td>Nontraditional</td>
<td>1,248,000</td>
<td>1,045,000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>YEAR-TO-DATE ALBUM SALES BY STORE LOCALE</th>
<th>2002</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>City</td>
<td>8,074,000</td>
<td>7,231,000</td>
</tr>
<tr>
<td>Change</td>
<td>15,574,000</td>
<td>13,949,000</td>
</tr>
<tr>
<td>Rural</td>
<td>12,632,000</td>
<td>10,949,000</td>
</tr>
</tbody>
</table>

Compiled from a random sample of key store and chain sales reports collected, compiled, and provided by Nielsen SoundScan.

In The News

• The return of American Idol set a ratings record for the Fox network Jan. 21, according to reports. About 22 million people tuned in to the talent show's first night, the highest ratings ever for a non-sports show on Fox. Last September, 22.8 million people watched Kelly Clarkson win the first American Idol competition.

• The Latin Grammys will air on the CBS network again this year, but it is likely the awards will not originate from Los Angeles, as in previous years. CBS' decision to air the awards comes in the wake of lower-than-expected ratings for the 2002 Latin Grammys, which aired last September. Sources say the network is committed to the awards and will promote them heavily. Reportedly, New York; Miami; and San Juan, Puerto Rico are vying to host this event this year. In 2001, the Latin Grammys were slated to take place in Miami but were moved at the last minute to Los Angeles. They were ultimately canceled because of the Sept. 11, 2001, terrorist attacks.

• Owing to market conditions in the music industry, Miami-based Warner Music Latin (WML) is restructuring several departments. Six employees were laid off last week as part of the personnel consolidation, including director of sales Jos Godor. The responsibilities of those who were let go will be divided among existing staff members. WML topped The Billboard year-end Top Latin Pop Albums chart.

• Ruf Ryders has inked a deal with Virgin Records for new acts and their nameake compilations. The imprint, originally signed through Interscope Records, was home to Eve and Jadakiss, among others. Those artists will remain with Ruf Ryders/Interscope.

• Houston-based Southwest Wholesale sold off six more employees Jan. 21, including VP of sales and retail marketing Rick Sheid—who oversaw the company's independent distribution side—and national accounts directors Ron Barnes and Ty Visconti. Three production and manufacturing staffers were also let go. The layoffs marked the fifth staff reduction in recent months for the financially troubled firm and the first to affect its distribution side; sources had indicated that Southwest was scaling back its one-stop operations to concentrate on the distribution of regional product.

• Nelson Mandela's AIDS benefit concert scheduled for Feb. 2 on Robben Island in Cape Town, South Africa (Global Globe Pulse, Billboard, Jan. 25), was canceled because of conflicts with the producers regarding broadcast rights and sponsorship, according to reports.
CONGRATULATIONS TO OUR 2003 GRAMMY® AWARD NOMINEES

BEST SPOKEN WORD ALBUM FOR CHILDREN
Monsters, Inc. DVD Read-Along ~ Ted Kryczko & Randy Thornton. Producers

BEST SCORE SOUNDTRACK ALBUM FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA
Monsters, Inc. ~ Randy Newman. Composer

BEST SONG WRITTEN FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA
If I Didn’t Have You ~ Randy Newman. Composer
Monsters, Inc. Soundtrack

BEST INSTRUMENTAL COMPOSITION
The Ride of the Doors ~ Randy Newman. Composer
Monsters, Inc. Soundtrack

BEST MUSICAL ALBUM FOR CHILDREN
Monsters, Inc. Scream Factory Favorites ~ Riders in the Sky

BEST COUNTRY INSTRUMENTAL PERFORMANCE
Bear Mountain Hop ~ Bela Fleck
The Country Bears Soundtrack
EC Gets Tougher On Counterfeit Releases

BY LEO CENDROWSKI
BRUSSELS—The European Commission unveiled proposed laws Jan. 20 to tackle the increasing waves of counterfeit goods entering the European Union.
The EC proposed giving customs officials more power to stop the flow of counterfeit goods, including the authority to conduct extensive searches of travelers’ bags. Also, the range of goods that can be seized will be extended, and procedures will be streamlined to make it easier and cheaper for companies to ask customs to seize and destroy counterfeit products without the need to await legal proceedings that could take years.
The proposal also suggests granting customs officials the right to pen investigations—rather than having to wait for a formal complaint—and increasing data sharing between the industry and governments regarding the trade in fake products.

Piracy as a phenomenon has been underestimated for years,” EC director general for tax and customs matters Robert Verrue says. “Enforcement mechanisms have been underdeveloped.” The trade in pirate CDs alone is estimated at 4 billion-5 billion euros ($4.27 billion-$5.34 billion) per year, he says.
The new rules are likely to come into force next year, once they are approved by the European Parliament and national governments. Verrue says it is essential that tougher piracy laws come into force before the EU enforces in 2004, because the problem is extremely severe in some of the candidate countries, especially those in Eastern Europe.
The EC is due to publish the complementary Enforcement Directive early next month, outlining measures to clamp down on pirated products found within the EU.

Microsoft Readies Copy-Protection Technology

‘Second-Session’ Capabilities Enable CD’s To Be Played On Traditional Players, PCs

BY BRIAN GARRITY
In a move that aims to help pave the way for more widespread label experimentation with CD copy protection, Microsoft announced at MidemNet in Cannes that it is releasing a solution that enables the embedding of secure “second-session technology” on prerecorded music titles.

Universal Music Group (UMG) and EMI Recorded Music are among the labels that plan to use the solution. Copy-protected titles featuring second sessions are expected to be on the market by the second half of the year.

Second-session technology enables the placement of two versions of an album on one CD—one version that does not allow for any digital copying whatsoever and a second version that is compressed in the Windows Media Audio format and uses Windows Media digital-rights management, enabling the album to be played on PCs and to be copied onto computer hard drives.
The solution—known as Windows Media Data Session Toolkit—also enables the secure tracks to be transferred to most secured portable devices. Microsoft says there are also opportunities for secure digital distribution. At this point, secure burning to blank CDs is not possible.

CD copy-protection solutions currently on the market generally do not allow for playback on a computer—a leading factor that to date has dissuaded labels from aggressively experimenting with such technology in the U.S.

But the industry is hoping to position the second session with consumers as a “feature” as opposed to a “restriction.”

In a Jan. 18 keynote address at the confab, David Fester, GM of the digital-media division at Microsoft, said that support from UMG, EMI, and others is a “clear indication that the PC is recognized as a valuable medium for enjoying content that is CD- or DVD-based.

CD copy-protection specialist SunComm says it plans to use the solution in its security technology.

MPO International Group—a French company specializing in CD, DVD, and CD-R pressing and a leading independent CD manufacturer—says it will support the technology. It plans to market the capability to its international customer base of record labels, which includes EMI Virgin, Warner, Universal, and independent label Naive.

New Coalition Formed To Fight Government-Mandated Copy Protection

BY BILL HOLLAND
WASHINGTON, D.C.—In an organized push to oppose government-designed and -mandated anti-copying technologies, major U.S. technology companies joined forces Jan. 23 with conservative think tanks and consumer groups to launch a new coalition lobbying organization.

The new group, the Alliance for Digital Progress (ADP), is helmed by prominent Republican party-honcho Fred McClure. He has extensive experience with Capitol Hill, having worked in both the Reagan administration and George H. W. Bush administrations as legislative director.

ADP is planning a national campaign to prevent the adoption of mandates through legislation or regulation by reaching out to lawmakers on Capitol Hill, administration officials and the public.

McClure says that even though a bill by Sen. Orrin Hatch (D-Utah), requiring businesses to use government-mandated technology failed in the last Congress, “we must be vigilant” in case a similar measure is “tacked-on” to other bills.

McClure sees Hollywood, not the record industry, as its adversary. The Motion Picture Assn. of America has been working hard to get Congress to pass anti-copying legislation that would require companies to use mandated software.

Microsoft is ousting Record Industry Assn. of America (RIAA) chairman J. C. E. O. Hilary Rosen “is engaged in some other issues,” McClure says, mentioning the announcement last week that the RIAA has signed onto an agreement with leading tech business alliances to pursue a private-sector response to the problems of online piracy (Billboard, Jan. 25).

“We all see that the problem of Internet piracy is serious, but we are greatly concerned that Hollywood is trying to pressure Congress into forcing technology mandates onto American consumers,” McClure says. “We’re against any government mousetrap to give our laptops a lottobony.”


Tech lobbying groups also joined the ADP: the Business Software Alliance, the Digital Media Assn., the Information Technology Assn. of America, the National Assn. of Manufacturers, the Semiconductor Industry Assn., and the Massachusetts Software & Internet Council.

CD Warehouse Divests Assets; Former CEO Becomes Suitor

BY MATTHEW BENZ
CD Warehouse, which filed for Chapter 11 bankruptcy reorganization in July 2002, says it plans to sell all its assets by Friday (24).

The company says that the company is not in a position to support the company’s stores, and it plans to divest its assets to support the company’s stores. The company has no assets to liquidate.

The company has no assets to sell, and it is not in a position to support the company’s stores. The company has no assets to liquidate.

The company has no assets to liquidate.
"The most magnetic album yet by one of the most compelling recording artists in popular music."

- Billboard Magazine

{1000 Kisses}

**Best Contemporary Folk Album**
CAROLINAS

Billboard spotlights the Carolinas, a vibrant market for concert touring and home to a diverse array of independent record labels, studios, pro-audio equipment and artist service companies. Billboard looks at the important venues in North and South Carolina and checks out the emerging local studios and labels.

Be a part of this important spotlight!

**issue date: mar 1**
**ad close: feb 4**

Cynthia Mellow 315.321.9172 • cmellow@billboard.com
Joe Maimone 646.654.4694 • jmaimone@billboard.com

UPCOMING SPECIALS

LAURA PAUSINI 10TH ANNIV. - Issue Date: Mar 15 • Ad Close: Feb 18
NARM - Issue Date: Mar 22 • Ad Close: Feb 25
DANCE & ELECTRONICA #1 - Issue Date: Mar 22 • Ad Close: Feb 25
CHAKA KHAN 30TH ANNIV. - Issue Date: Mar 29 • Ad Close: Mar 4
RAP/HIP HOP #1 - Issue Date: Apr 5 • Ad Close: Mar 11
BILLBOARD MUSICIAN'S GUIDE - Issue Date: Apr 30 • Ad Close: Mar 12

EUROPEAN QUARTERLY #1

Billboard's first European Quarterly reports on the new touring explosion in Europe and provides a current profile of Germany. We also will publish updated market statistics and a summary of regional artist-development priorities by Europe's major and leading independent music companies. Don't miss out on this important international spotlight!

**issue date: mar 8**
**ad close: feb 10**

Frederic Fenucci 44.207.420.6075 • f.fenucci@eu.billboard.com

MUSIC & MONEY #1

Billboard looks at the business of making music with an in-depth report on financial, legal and management issues. We explore the financing behind small and mid-sized companies, the online subscription arena and preview Billboard's Music & Money Symposium. Bonus distribution at Billboard's Music & Money Symposium!

**issue date: mar 8**
**ad close: feb 10**

Joe Maimone 646.654.4694 • jmaimone@billboard.com

SXSW

Billboard spotlights this annual event with a look at this year's schedule, including panels and showcases. We report on past artists who have launched careers at SXSW and the importance of SXSW showcases for international artists and record labels.

Bonus distribution at SXSW!

**issue date: mar 15**
**ad close: feb 18**

Phil Hart 615.321.4297 • phart@billboard.com
FEELS LIKE THE FIRST TIME: There’s nothing like an artist’s first Grammy Award nomination . . . or his or her first nomination in so long that it feels like the first one.

Just ask Rod Stewart, who, incredibly, has never won a Grammy and is nominated for the first time in 13 years. He didn’t find out until three days after the nominations had been announced that his It Had to Be You . . . The Great American Songbook (3 Records) was up for best traditional pop vocal album. “I have a yearly fishing holiday in the Caribbean with friends. We turn the phones off for two or three days, so I didn’t find out until Jan. 10, my birthday, so it couldn’t have been a better day.”

Will he be very gracious about not having won before, he admits, “It’s strange to have done a huge body of work and to get nominated for something that was just a labor of love. We didn’t even think it would sell.”

And, yes, he’s already planning what he’s going to wear to the Feb. 23 ceremonies: “I’m going to wear something tasteful, maybe in yellow,” he says with a laugh. “Maybe a kilt that will show off my extraordinarily knobby knees.”

Stewart adds that if he could turn back time and pick any of his past projects to win, it would be 1971’s now-classic Every Picture Tells a Story. “Times have changed. If it were now, that album would probably be nominated five or six times. I’d just like to get me hands on one.”

Then there’s Solomon Burke, who’s up for a Grammy for the first time since 1983. He got the nod in the best contemporary blues album category for his excellent Don’t Give Up on Me (Fat Possum/Anti-). He jokes that as a result of the nomination, “my rent’s going up and my landlord’s going to go freaky. When you get nominated, everyone thinks you’ve got a big check in the mail. Everyone thinks, ‘He’s in the money now.’”

If he wins, Burke says the Grammys better think about giving him a few extra minutes for his acceptance speech. In addition to such songwriters as Bob Dylan, Brian Wilson, and Tom Waits who contributed songs for the album, he has to mention his family: “I have 65 grandchildren and 10 great-grandchildren; one another was just born yesterday. I got a mighty long list!”

Burke isn’t sure if he’ll attend the show. “The Grammys don’t pay for anything. But I want to go even if I’m selling popcorn down front.” Don’t think he won’t. This is the man who demanded—and got in his contract—the right to sell concessions at his Apollo Theater dates in the ‘50s and early ‘60s. And he sold popcorn with stickers that said “Solomon Burke, Atlantic recording artist. Your box of soul popcorn.”

QUICK CHECKS: And then there are those artists for whom this year marks their first nomination. Nickelsback’s Chad Kroeger, who is up for both his band’s “How You Remind Me” and for “Hero,” his contribution to the Spider-Man soundtrack, found out from his biggest fan: his mom. “My mother called throwing out congratulations and my brother called throwing out congratulations, and I fell back into whatever beautiful dream I was having. About an hour later it sort of seeped into my subconscious and I finally woke up, thinking, ‘Grammy nominations? Grammy nominations? And then the phone just started going crazy.”

Avril Lavigne found out about her five nominations as she was announcing the nominees at the Grammys’ official press conference. She stressed she’d be delighted to take home an award in any category, but her favorite nomination is for best female rock vocal performance for “Sk8er Boi,” because it’s sick of being labeled a teen pop star. “I hate it. I know my music is pop, but there are still a lot of rock songs. I’m poprock.”

Additional reporting by Susanne Ault and Christa Titus.

Changes Aplenty For 2003 Grammys

Awards Show Moves To New York And A Sunday-Night Broadcast

BY MELINDA NEWMAN

There will be several changes when the 45th annual Grammy Awards are beamed live from New York’s Madison Square Garden Feb. 23 on CBS.

It will be the first time the Pierre Cossette-produced show has aired on a Sunday night, it will be the first time the show has been held in New York in five years, it will be the first time first time awards are given in the best contemporary R&B album and best urban/alternative performance categories, and it will be the first Grammy telecast under new National Academy of Recording Arts and Sciences (NARAS) president Neil Portnow.

The move to Sunday came after discussions between the academy and CBS. Portnow says, “We came to the conclusion that Sunday night would be a real opportunity for all of us. Sunday’s the biggest night in television in terms of people watching, so that’s where we want to be.”

Portnow will not say if the move to Sunday is a permanent one but admits that if it is, “I envision potentially building a unique franchise which becomes Grammy Sunday. There could be many elements tied to that in terms of programming, events, retail potential, even down to people having their annual Sunday-night Grammy parties.”

Performers for this year’s show are still being confirmed, as is a host, Portnow says. However, he may veer from his predecessor, Michael Greene, who generally would not allow an act to appear on the Grammys if it appeared on the American Music Awards in January: “I don’t have rules per se,” Portnow says. “I will say we’re going to do whatever it takes for our show to be unique.”

The return to New York is a direct result of the departure of both Greene and former New York mayor Rudolph Giuliani, who had a longstanding feud. Portnow says he is glad to bring the show back to the Big Apple, and the financially beleaguered New York is happy to have the show back: Estimates are that the Grammys will bring $40 million into the city.

“There’s certainly a unique and special contribution that New York has made to music historically, so we get to tap into all that great energy and enthusiasm,” Portnow says. “Because of the physical layout of New York, you see and feel the Grammys everywhere. It’s more centralized, whereas in L.A., everything is far more spread out. Also, having not been in New York for five years, you can’t imagine the pent-up sense of excitement throughout the whole community.”

However, New York also presents challenges to NARAS. “On a basic staffing level, we are based in Santa Monica. To do the show in New York, we literally have to transport a sizeable portion of our entire staff to New York. Just logistically, Manhattan is challenging. But the Sunday element helps us dramatically in that we won’t be dealing with the traffic and congestion of a weekday.”

Despite the obvious changes, Portnow says the basic elements of the show will remain the same. But he makes no promises that big changes are not in store. “The practical reality that I faced stepping into the job less than 90 days prior to the airing of the telecast is that there are only so many things that could even be considered to be done dramatically different.” he says. “Therefore, any dramatic ideas I may have about changes for the show will have to wait until the 2004 telecast.”

Next year will also bring a solution in dealing with the Oscars, which will now go head to head with the Grammys since the Academy Awards have shifted from their usual end-of-March broadcast to the end of February. When asked if the Grammys will move from their traditional slot, Portnow says, “We’ll find the most efficient way to present the show in the best light and best time as possible.”
Some Stations Embrace Grammy Promos, Others Debate Importance

BY MARC SCHIFFMAN

NEW YORK—While Grammy-related promotions still play a role at some radio stations, many program and promotion directors are lukewarm about how pertinent the gold standard of U.S. music awards is to their listeners—though none of those who spoke to Billboard would turn down a trip to the event to give away to their listeners (see related story, page 56).

The most elaborate promotion related for this article came from Clear Channel/Phoenix director of marketing and promotions Vicki Fiorelli. Working with her cluster’s country KNIX and AC KESZ, she’s put together the annual “Sing Your Way to the Grammys” promotion.

In each of the six weeks leading up to the awards, the two stations alternate hosting what Fiorelli describes as a contest that’s something between karaoke and American Idol. Each week’s contest presents a finalist for the trip and a story segment on the nightly news at the local CBS affiliate, which partners in the promotion. The judges throughout are from an Elizabeth Savage talent agency, in the market.

After three country and three AC finalists are determined, the final night pits those half-dozen competitors against each other for one last sing-off and the all-expense-paid trip to the Grammys and after-parties. The TV partner sends a crew to New York with the winner to telecast their experience.

Fiorelli says that anything so music-related as the Grammys is going to capture the attention of her station. This is the third year for “Sing Your Way to the Grammys,” and she likes the crossover potential in this year’s nominees, represented by such artists as Faith Hill, who can “appeal to both audiences and the listenership is there from both stations.”

Modern AC WBXM Boston director of marketing Anne-Marie Strzelecki also finds that a broad number of nominees is appropriate to her station. She points out that such nominees as Avril Lavigne and John Mayer have played the station’s Mixfest concert in the past, and that’s something on which the station can hang its hat on the air.

WBXM is in the process of putting together its traditional contest of sending a winner to the Grammys and will be Boston’s only radio station to simulcast the awards on-air.

Like Strzelecki in Boston, triple-A KPOG San Francisco director of marketing Jude Heller finds that the nominations reinforce the music that her station plays. “It still has plenty of cachet for us and our audience, since our audience [consists of] real music lovers.” Accordingly, her station was working on getting a related promotion on the air at press time.

Stations like top 40 KMXV/AC KSRC Kansas City and top 40 WBLS Long Island, N.Y., are also among those sending listeners to the event with straightforward call-in-register on-air presentations.

But country WPOC Baltimore marketing director Sheila Silverstein says, “I don’t think I’ve ever done a Grammy promotion.” Her logic is that she’d rather send a listener to a whole Tim McGraw concert, where the winner can take in two hours of the music they like rather than see McGraw or a similar country star play one song in the midst of a multi-hour affair of which country is just one part.

For Silverstein, the Academy of Country Music and Country Music Assn. awards shows are more appropriate for her audience. Why, she asks, when there are so many country-focused events at her disposal, “would I stop the music and send someone to the Grammys?”

“We’re going to talk about the Grammys,” Silverstein continues. “It’s a national event. Who doesn’t want to see what they’re wearing?” But compared to air time used for playing country music and selling inventory to TV stations anxious to tout their February ratings sweeps programming, a full-blown Grammy promotion takes a back seat.

Marc Gunn, PD of R&B sister outlets WBLO/WGZB Louisville, Ky., echoes Silverstein’s complaints for his hip-hop contingency. “A lot of artists [don’t] think they get the respect they deserve from the Grammys—be it the telecast, the nominations, or whatever,” Gunn says. “That may be some of the reason for the disconnect with some audiences.”

For Gunn, promotion opportunities like the Super Bowl in late January loom larger than awards shows. “The Grammys and Oscars come in distant second after that,” he says. But like everyone else, Gunn says, “If the opportunity arose where we could send someone to the show, heck yes, it’s an event.”

The same seems to apply to the modern-rock stations’ approach, at least as represented by one unnamed modern PD, who reported that his station was taking the anti-Grammy approach as a result of the lack of hipness that his audience perceives the awards to have.

Fiorelli

© DWIGHT CARTER
CONGRATULATIONS TO OUR GRAMMY NOMINATED ARTISTS

Norah Jones
Record of the Year
Album of the Year
Best New Artist
Pop Vocal Album
Female Pop Performance

Diana Krall
Jazz Vocal Album
Best Pop Collaboration (with Natalie Cole)

The Chieftains
Country Instrumental Performance (with Earl Scruggs)
Contemporary Folk Album

Susan Tedeschi
Female Rock Vocal Performance

MACKLAM/FELDMAN MANAGEMENT INC.
200-1505 W2nd Ave, Vancouver BC, V6H 3Y4 T: 604.734.5945
management@mfmgt.com, www.mfmgt.com
www.americanradiohistory.com
Grammys Preceded By Weeks Of Events In NYC

BY MARGO WHITMIRE

In anticipation of the Feb. 23 Grammy ceremonies, the National Academy of Recording Arts and Sciences (NARAS) will present an array of events in celebration of New York’s musical community.

With some programs produced by the Grammy Foundation and others by entities funded by or related to NARAS, the fifth annual Grammy Fest will feature concerts, workshops, educational seminars, and exhibits throughout the month of February.

The following is a list of key Grammy Fest events. All activities will be held in New York.

- The New York Chapter of NARAS and Grammy Host Committee present Songs of the City, featuring recording artists from the classical, Broadway, pop, and rap genres, Thursday (30) in the Winter Garden of the World Financial Center.
- The New York Philharmonic presents the Saturday Matinee Concert, Saturday (1) at Avery Fisher Hall (Lincoln Center Plaza).
- Queens Borough Public Library presents Enos Payne and Circumference Jazz: A Program of Jazz History, Saturday (1) at the Rochdale Village Branch.
- Smithsonian Institute of the American Indian presents Native Sounds Downtown Concert, Feb. 6 at the National Museum of the American Indian.
- America Celebrates the Blues, Feb. 7 at Radio City Music Hall.
- Jazz at Lincoln Center presents Jazz for Young People, Feb. 8 in the Alice Tully Hall of the Lincoln Center Plaza.
- The Juilliard School presents the Juilliard Symphony, Feb. 10 at the Avery Fisher Hall.
- In partnership with the New York chapter of NARAS, the Grammy Foundation presents National Grammy in the Schools, Feb. 13 at Pace University. By invitation only.
- Queens Theatre in the Park presents Friday Night Cabaret Series featuring Tom Koplitz, Feb. 14 at the New York State Pavilion at Flushing Meadows Corona Park.
- City Light Entertainment presents Grammy Jazz Night with the Mike Melvoin Trio and guests K.C. & the Sunshine Band.

Grammy Fest events are free and open to the public at participating locations. One exception is the Grammy Foundation’s “Up Close & Personal” presentations. As a result, tickets are limited and are available on a first-come, first-served basis.

For more information, contact the National Academy of Recording Arts and Sciences at 212-820-2000 or visit www.naras.org.

David Basse and New York’s Hottest Players, Feb. 15-16 at the Cutting Room.

- Grammy Foundation presents Concerts for Young People, Feb. 19 at the Apollo Theater.
- Grammy Foundation and NARAS presents Tune In & Play, Feb. 20 at the Tank Ruins at Times Square.
- Rhythm & Blues Foundation presents the 2003 Pioneer Awards, Feb. 20 at the Manhattan Center Grand Ballroom.
- Grammy Mentor Session, Feb. 21 at Madison Square Garden.
- Fifth Annual Grammy Entertainment Law Initiative Luncheon, Feb. 21 at the Waldorf Astoria.
- MusiCares Person of the Year Tribute Dinner (honoring Bono) & Silent Auction, Feb. 21 at the Marriott Marquis Hotel.
- Grammy Nominee Celebration, Feb. 22 at the Sheraton.
- Lifeblood Theater Company presents Teen Open Mic and Emerging Artist Showcase, Feb. 22 at the Muddy Cup Coffee House.
Dixie Chicks
Brendan O’Brien
Johnny Cash
Third Day
Jim Lauderdale
Trisha Yearwood
Nickel Creek
Queens of the Stone Age
Yellowjackets

Loeb & Loeb proudly congratulates our clients on their GRAMMY® nominations
Best New Artist
Ashanti

Best Female Pop Vocal Performance
Britney Spears* "Overprotected"

Best Pop Collaboration With Vocals
India.Arie* "Christmas Song"

Best Pop Vocal Album
Britney Spears* "Britney"

Best Female R&B Vocal Performance
Ashanti "Foolish"

Best Male R&B Vocal Performance
Joe "Let's Stay Home Tonight"

Best R&B Performance
By A Duo Or Group With Vocal
Joe* "More Than A Woman"

Best R&B Song
India.Arie* Songwriter "Good Man"

Best Traditional R&B Vocal Performance
The Temptations "Lady"

Best Urban/Alternative Performance
India.Arie "Little Things"

Best R&B Album
India.Arie "Voyage To India"

Best Rap Performance By A Duo Or Group
Nas* "The Essence"

Best Short Form Music Video
Ashanti "What's Luv?"

Best Rap/Sung Collaboration
Ashanti* "Always On Time"

Best R&B Collaboration
Ashanti "What's Luv?"

Best Compilation Soundtrack Album For
A Motion Picture, Television Or Other Visual Media
Nas* "One Mic"

Best Traditional R&B Performance
The Temptations "Lady"

*Shared Credit  †Shared Representation
Awards Nominees

Best Contemporary Folk Album
The Chieftains
"Down The Old Plank Road"

Best Country Instrumental Performance
The Chieftains
"Sally Goodin"

Best World Music Album
Anoushka Shankar
"Anoushka Shankar: Live At Carnegie Hall"

Best Spoken Word Album
Tim Robbins
"The Great Gatsby"

Best Spoken Comedy Album
George Carlin
"Complaints And Grievances"

Best Classical Album
Robert Spano
Conductor "Vaughan Williams: A Sea Symphony"

Best Orchestral Performance
Daniel Barenboim
Conductor "Furtwängler Symphony No.2"

Best Opera Recording
Daniel Harding
Conductor "Britten: The Turn Of The Screw"

Best Small Ensemble Performance (With Or Without Conductor)
Gidon Kremer
Conductor "Enescu: Octet, Op. 7; Quintet, Op. 29"

Best Classical Crossover Album
Ian Bostridge
Tenor "The Noel Coward Songbook"

Anne Sofie von Otter
Principle Soloist "Handel: Hercules"

Anne Sofie von Otter
Principle Soloist "Gluck: Alceste"

Daniel Barenboim
Conductor "Wagner Tannhäuser"

Best Choral Performance
Robert Spano
Conductor "Vaughan Williams: A Sea Symphony"

Best Choral Performance
Chanticleer
"Tavener: Lamentations and Praises"

Best Classical Vocal Performance
Anne Sofie von Otter
Mezzo Soprano "Chaminade: Mélodies - Mots D' Amour"

Best Classical Vocal Performance
Anne Sofie von Otter
Mezzo Soprano "Handel: Hercules"

Best Opera Recording
Daniel Harding
Conductor "Britten: The Turn Of The Screw"

Best Spoken Comedy Album
George Carlin
"Complaints And Grievances"

Best Spoken Word Album
Tim Robbins
"The Great Gatsby"

Best Classical Album
Robert Spano
Conductor "Vaughan Williams: A Sea Symphony"

Best Orchestral Performance
Daniel Barenboim
Conductor "Furtwängler Symphony No.2"

Best Opera Recording
Daniel Harding
Conductor "Britten: The Turn Of The Screw"

Best Country Instrumental Performance
The Chieftains
"Sally Goodin"

Best World Music Album
Anoushka Shankar
"Anoushka Shankar: Live At Carnegie Hall"

Best Spoken Word Album
Tim Robbins
"The Great Gatsby"

Best Spoken Comedy Album
George Carlin
"Complaints And Grievances"

Best Classical Album
Robert Spano
Conductor "Vaughan Williams: A Sea Symphony"

Best Orchestral Performance
Daniel Barenboim
Conductor "Furtwängler Symphony No.2"

Best Opera Recording
Daniel Harding
Conductor "Britten: The Turn Of The Screw"

Best Small Ensemble Performance (With Or Without Conductor)
Gidon Kremer
Conductor "Enescu: Octet, Op. 7; Quintet, Op. 29"

Best Classical Crossover Album
Ian Bostridge
Tenor "The Noel Coward Songbook"
Bono Fete Could Draw Presidents Bush, Clinton

BY MELINDA NEWMAN

When MusiCares honors Bono at the 2003 Person of the Year dinner Feb. 21, the event is expected to reach far beyond the usual industry types who attend such affairs.

Because of Bono's penchant for meeting with world leaders to discuss his humanitarian causes, sources say the dinner will be attended by a number of top political figures, possibly including President George W. Bush and former President Bill Clinton.

National Academy of Recording Arts and Sciences (NARAS) president Neil Portnow would not comment on whether the heads of state will be there, but says, "To the extent that we have any honor who do have prominence and world attention, we would expect and want to broaden the potential list of celebrities beyond our own industry to be part of this."

The annual honoree is selected by the MusiCares board of directors, key staff and senior NARAS management. "When it comes to selecting honorees, we look for individuals who really personify doing good things for people, who are philanthropists, and who have heart and soul," Portnow says. "When you pose the question, 'Who might be a great candidate who embodies all of those wonderful characteristics we seek?,' the answer is 'Bono.'

Bono's humanitarian works are many. In addition to U2's support of Amnesty International and Greenpeace, Bono was a tireless advocate for the International Jubilee 2000 Drop the Debt campaign, which encouraged countries to drop the debt owed them by the world's poorest countries for the millennium. He has since established DATA (Debt, AIDS, Trade to Africa), an organization aimed at getting stable, wealthy countries to work more closely with African nations. Bono is the first member of a group without his own solo musical career to be honored.

VAN GOGH

"I'll cut off one of my ears... if I don't get a deal in 2 years"  Began 3/21/01

To: Anthony Kiedis and Flea, Sheryl Crow, Dave Matthews, Alanis, Lenny Kravitz.

If any of you (or another artist) might help save my ear I'd be forever grateful. A recommendation to a professional manager or record company would save me from a harsh fate and eternal ridicule. My time is very limited.

Thank you,

Van Gogh

LISTEN: www.vangoghsppeaks.com (click "music") CONTACT: Email: vangoghinfo@aol.com

SOUTH BY SOUTHWEST™ MUSIC & MEDIA CONFERENCE

THE 17TH ANNUAL SXSW MUSIC CONFERENCE/FESTIVAL will showcase hundreds of musical acts from around the globe every evening for five nights. By day, registrants will visit the SXSW Exhibition in the Austin Convention Center and hear panel discussions featuring hundreds of speakers of international stature.

SXSW HEADQUARTERS
500 RED OAK 
AUSTIN, TX 78704
512/457-3979
FAX: 512/451-0754
E-MAIL: sxsw@sxsw.com

SOUTH BY SOUTHWEST 2003 SOUTHWEST 2003 MUSIC & MEDIA CONFERENCE/FESTIVAL

MARCH 12-16, 2003 - AUSTIN TEXAS

"The music business may be reeling, but the musicians are still rocking... South by Southwest... has become the standard by which popular music conventions are judged." -United Press International

Bono

GRAMMY PREVIEW: There's no way to please everyone at awards shows. So when the 45th annual Grammy Awards are presented Feb. 23 at New York's Madison Square Garden, we're prepared to hear generic well-said praise over the winners. However, we think all the nominees in the film/TV/visual-media categories are worthy contenders.

Best of Bealtain Soundtrack: In this category, Grammy voters have clearly made an effort to prove that hit record sales aren't a requirement to get nominated. It would certainly explain the nods for Dogtown and Z-Boys (Enjoy/Universal), Standing in the Shadows of Motown (Hip-O), and I Ta Mama Tambien (Volcano). None of these three soundtracks made it onto any billboard chart. Six Feet Under (Universal) made a brief appearance at No. 24 on the Billboard Top Soundtracks chart, but the album may be considered too eclectic to get the Grammy.

An exceptional compilation soundtrack should be cohesive as the musical voice of the project and enough to inspire an emotional response and repeat listens. That's why our pick for the compilation soundtrack that most deserves to win the Grammy is I Am Sam (V2), a collection of songs superbly performed by such acts as Eddie Vedder, Sheryl Crow, Ben Harper, Paul Westerberg, Sarah McLachlan, the Black Crowes, Alme Mann, and Michael Penn. Unlike most compilation soundtracks, I Am Sam had all of its songs recorded specifically for the soundtrack. The album has also struck a chord with music buyers. According to Nielsen SoundScan, I Am Sam's U.S. sales so far total 810,000, making it the category's best-selling soundtrack.

Andy Gershon, president of V2 Records in the U.S., tells Billboard that the I Am Sam soundtrack was a labor of love made against the odds: "A lot of labels passed on doing this soundtrack because they thought they wouldn't have enough time." Gershon—who had an A&R/executive producer role on the soundtrack, along with V2's Kate Hyman and Jon Sidel—adds, "All the recording, mixing, and mastering took place in 2 1/2 weeks. We were blessed in that all these great artists were willing to take on these Beatles songs on short notice. The album isn't just a tribute to the Beatles; it's a tribute to the movie.

Best score soundtrack: If compilation soundtracks are the musical voice of a film, then score soundtracks are the musical heartbeat. Grammy voters should have a tough time choosing a winner in this category, since all the nominees are outstanding. However, Howard Shore's score for The Lord of the Rings: The Fellowship of the Ring (Reprise) may ultimately have the edge because it won an Oscar. The film is also an extraordinary epic, making the original music score a truly stunning achievement.

Best soundtrack song: The Grammy Award for best song written for a motion picture, television or other visual media should theoretically go to the song that best captures the spirit of the project and makes a unique musical statement. Based on those criteria, Randy Newman's "If I Didn't Have You" from Monsters, Inc. should get the Grammy, although it could face stiff competition from Chad Kroeger's "Hero" from Spider-Man and Paul McCartney's "Vanilla Sky" from the movie of the same name.

After receiving 16 nominations, Newman finally won his first Oscar last year for "If I Didn't Have You." It's the kind of honor that Grammy voters could take to heart, given that Newman has long been well-respected as a songwriter, and his film music has been recognized with Grammys before he won an Oscar. He was also the 2000 Billboard Century Award honoree for artistic achievement.

Newman tells Billboard that "If I Didn't Have You" was inspired by the friendship of the two main Monsters, Inc. characters have with each other. Even though it's an animation film, these characters have very real adult emotions. I find it's actually harder to write music for animation films than other films because of the amount of technical notes the filmmakers have.

As for his big Oscar moment when he accepted the award, Newman says, "It was a bigger thing to me than I thought it would be. I didn't expect to win, so I kind of got choked up out there. I never knew what to expect from awards shows, but it feels great when people respect what you do."
ARE YOU WITH US?
WELK MUSIC GROUP

proudly presents our GRAMMY nominees for your consideration

DOLLY PARTON
HALOS & HORNS

BEST COUNTRY ALBUM
BEST FEMALE COUNTRY VOCAL PERFORMANCE
for "Dagger Through the Heart"

DOYLE LAWSON & QUICKSILVER
THE HARD GAME OF LOVE

BEST BLUEGRASS ALBUM

NICKEL CREEK
THIS SIDE

BEST CONTEMPORARY FOLK ALBUM
BEST COUNTRY INSTRUMENTAL PERFORMANCE
for "Smoothie Song"

EVANGELINE MADE
A TRIBUTE TO CAJUN MUSIC

BEST TRADITIONAL FOLK ALBUM

sugarhillrecords.com

vanguardrecords.com

www.americanradiohistory.com
Spend a romantic evening with us.
(Don't worry, you get your own room.)

You and your special someone will be welcomed to your Premier King guest room with a bottle of chilled champagne and a platter of fine French cheeses, bread and fresh fruit. Enhance the mood with a couple of romantic movies from our Movie Library and awake to fresh juice, coffee and croissants served in your room the next morning.

Romance Package $199 per night.*

THE GRACIELA BURBANK

The Media District's newest upscale boutique hotel, offering 101 casually elegant guestrooms and suites.

322 North Pass Avenue
Burbank, CA 91505
Phone 818.842.8887
Reservations 888.956.1900
Fax 818.260.8999
www.thegraciela.com

*Night* double occupancy. Occupancy tax and gratuity not included. Limited offer, limited availability, price subject to change without notice.

NARAS Issuing Single Grammy Disc This Year

BY RASHAUN HALL

The National Academy of Recording Arts and Sciences (NARAS) has decided to keep things simple this year with its Grammy CD compilation. Due Feb. 11 on Warner Music Group, the 19-track set features hits from a variety of nominated artists.

"The idea of the CD, first and foremost, was to present an array of the talent nominated," NARAS president Neil Portnow says. "Of course, we have traditionally gone with the four universal categories—song of the year, record of the year, album of the year, and best new artist. Beyond that, we try to pick from the larger categories to give consumers a wide variety of music. It just happens that this year, those categories are as diverse as they are."

Launched in 1995 as a promotional tool on behalf of the artists and labels, the Grammy compilations (featuring official Grammy artwork) began as a single CD whose release was rotated among the major-label distribution outlets. A net portion of the proceeds from the compilation's sales will benefit the Grammy Foundation and MusicCares.

During the late '90s, NARAS released genre-specific compilations but returned to the single-compilation format last year (Billboard, Feb. 2, 2002). The albums have shown strong sales growth through the years. According to Nielsen SoundScan, the 1995 collection sold 256,000 units. The top-seller is the 2000 compilation, which sold 866,000 units. Last year's release scanned 370,000 units.

Portnow expects this year's disc—which features tracks from multiple nominees Norah Jones, Eminem, Nelly, Ashanti, and Avril Lavigne, among others—to continue in that tradition. "We would think that, given the fact that the Grammys are one of music's most recognizable trademarks, that we will continue our track record with this nominee CD."

ARTISTS & MUSIC

THE CLASSICAL SCORE

by Steve Smith

NEW THEORIES: "Diversity" is a keyword for this year's crop of Grammy Award nominees, so it comes as no surprise to see ECM founder Manfred Eicher once again in the thick of things. Eicher's venerable imprint has been well-known in the jazz world for more than three decades, but for more than half that time, he has also blazed ever-widening trails in classical music with his ambitious New Series. The National Academy of Recording Arts and Sciences has begun to take note: This year's nomination for producer of the year, classical, is his fourth nod in the past five years. Last year, he took the statue home.

Eicher has accrued that recognition while remaining true to his vision, issuing music that often veers sharply from standard repertoire. The five records for which he earned his nomination this year, for example, range from Voci, a gorgeous yet challenging disc of music for viola and orchestra composed by Luciano Berio and performed by ECM perennial Kim Kashkashian, to Der Bote, a meditative collection of funereal works by C.P.E. Bach, Liszt, Cage, and others performed by pianist Aleslel Lubimov. Arve Pàrt's Oriental Occident and Valentin Silvestrov's Leggero, Pesante, also earned individual nominations in two separate categories.

While many other labels have slashed schedules and taken fewer risks, New Series releases have steadily increased in number and variety, a trend that Eicher does not see slowing. "It's an exciting time," he says. "The more risky the project and the more foreign to a listener's ears, the more interesting it is for me to make sure that it gets out to people. I'm encountering a lot of new musical directions. "Eichers's approach is informed by his years spent underpinning the spiritual foundation underlying the musical tradition of Bach, with violinist Christoph Poppen.

Most recently, Eicher has recorded a handful of such artists as pianist András Schiff and violinist Thomas Zehetmair in music by Robert Schumann, a 19th-century composer well-represented in other labels' catalogs. True to form, however, those projects have adhered to the intimate, deeply personal approach that has always informed the label's direction. "It doesn't really matter whether music comes from the 12th century or the 19th," Eicher explains. "It has to touch me in some way musically."

Other labels have taken note of Eicher's success. This year's nominations reflect an expanding of repertoire across the board. For example, Daniel Barenboim's deep personal Chicago Symphony account of Wilhelm Furtwängler's Symphony No. 2 on Teldec is a contender for best orchestral performance, while David Holmberg's survey of Stefan Wolpe's vividly, prickly piano music on the Bridge label is nominated for best instrumental soloist performance (without orchestra). The category of best classical vocal performance is arguably completely dominated by worthy recordings of unusual repertoire, both ancient and modern. Adventurous independent labels gained considerable ground, racking up an impressive tally of nominations.

Eicher is pleased to witness the broadening embrace of offbeat music, a cause he continues to champion. "We are the New Series releases of orchestral works by Silvestrov and the premiere recording of Elliott Carter's recent opus, What Next?, will surely be Grammy contenders in years to come," Eicher says. "Electricity is arriving in the field of new music," Eicher says. "The people in the Grammy jury, and also the general public, recognize that something new is going on. It's not only the academic circle that listens to this; it's spreading out, especially among young people."
NOMINATED TO THE 45th GRAMMY AWARDS FOR BEST MEXICAN/MEXICAN-AMERICAN ALBUM
"JUGO A LA VIDA"

Most important Latin Group of the decade.
A new style of interpretation,
a new feeling. Real songs of the people and for the people.
Their success can be measured
in the millions of records sold and
the massive turnout to their performances.
Unique... Authentic... Unmatched... A show like no other...

A Group that changed the course of Norteño music for ever.

15 Year Career
30 Released Records
25 Platinum Records
28 Gold Records
120 Concerts per year
Touring: US, Mexico, Central America, South America and Europe

Millions of fans attend their live shows every year
25 Songs on top Billboard charts.
12 BMI Awards
2 Motion Pictures

3 Songs used in International movies:
2 songs in Pedro Almodovar's "Perdita Durango."
1 Love song in Chile's "Tuve un Sueño Contigo."

The only group to simultaneously release 2 records per year since its formation

The only Latin group to hold the all-time record for: "Most numbers on
Billboard/Soundscan Hot Latin Tracks" chart on a single issue;
with a total of 7.

The only Mexican Norteño group to have launched its records in Europe and most Latin American markets

The only Mexican Norteño group to have received a Gold Record in Chile

¡Echelé Primoooo!
American
26
go
three
months
the
But
"Complicated," peaked at
female rock
tion
this spring.
Lavigne's
eight
dates
only
Lavigne
This
Lavigne's
vocal
performance run.
would like
ever a longer performance run. But her manager, Terry McBride, and Little Big Man booking agent/VP Larry Weisman insist that there are no plans for second or third North American legs to follow this round of major market dates, which wrapped March 26 at the Spectrum in Hartford, Conn., after a 30-night tour. The tour kicked off April 9 in Toronto and wraps May 27 at the First Union Spectrum in Philadelphia. This North American run kicks off a tour of European dates that begins March 3 at the Vega in Copenhagen and ends March 27 at the Brixton Academy in London.

"This is long-term thinking. If it was short-term, we'd be doing nine months and visit some cities two or three times. But I want to leave the major touring [until] after she has a second album. This is just a taste," explains McBride, who is marketing Lavigne's graduate live rollout after the positioning of other acts of his, like Sarah McLachlan and Barenaked Ladies.

"This is all about career. We could go nine months and make a killing, but that's not good for her career at this point."

LEGITIMATE MUSIC TALENT
Besides the fact that this is a somewhat truncated tour, McBride also points to pricing—which is fairly reasonable for arena tickets—as proof that the tour's goal is not to rake in a slew of money but to establish Lavigne as a legitimate music talent.

"It's not going to be a major money-making tour for her with a $30 ticket price," McBride acknowledges, adding that her one album of songs means "she can only do a 60 minute show. I don't want to hear critics saying, 'It wasn't worth it'... She will deliver what people are hoping for."

While she understands she is constrained by her one album—the next should come out later this year—Lavigne is committed to doing her best on her first time out.

"I've done radio shows where there's a ton of different acts. But walking onto the stage to my own crowd, that's my dream," she explains, noting that she will throw into her set the song "I Don't Give" (which didn't make it onto Let Go) and a few surprise covers.

McBride says per-show gross expectations fall between $240,000-$300,000, based on the 8,000 to 10,000 tickets that he anticipates will be bought per date.

Agreeing that "a lot of cities didn't get shows, and believe me, we've been flooded with calls," Weisman does assure that "when the next record drops, she'll eventually get to all these places."

The combination of a limited tour slate and measured pricing should not be a financial strain, however. Weisman says Lavigne prides herself on being a stripped-down performer, so tour production costs should be relatively low. He predicts equipment will fit into three to four trucks as opposed to larger arena headliners that can carry up to 20 trucks.

With regard to more heavily produced tours, Lavigne recalls attending a Britney Spears concert with her brothers and "seeing those pink windmills blowing in the wind." She insists, "I just want normal stuff, nothing crazy going on... [Spears'] music is very different [from mine]."

Onstage video screens are among the few high-tech elements Lavigne wants, so "people in the back can see," she says, "I want to put on a good show for everyone."

With the exception of a handful of radio concert gigs and TV appearances—most recently, Lavigne played Saturday Night Live Jan. 11—she has been promoting the music commodity. For that reason, Weisman admits, some promoters were hesitant to buy into the shows. He points out that being clustered together into arena slots does make the concerts riskier attendance bets than smaller-sized theaters or sheds.

NOT LIKE SHAGGY
"One of these promoters said it was going to be like Shaggy," Weisman remembers, referring to an artist who has yet to translate his big album figures to big ticket sales. "That is absolutely not going to be the case. Promoters who didn't get dates—didn't believe—will be left out in the cold."

It is not unusual for one company to purchase into arenas does make the concerts riskier attendance bets than smaller-sized theaters or sheds.

Dave Matthews Set For Two Tours In 2003
BY RAY WADDELL
NASHVILLE—After a year of mega-touring in which he led the top-drawing band in the world, Dave Matthews will scale things back considerably in early 2003, playing to small arena venues dates with his long-time musical collaborator, Tim Reynolds. Matthews will reprise his acoustic tour with Reynolds beginning March 19 at the Carew Theatre in Oakdale, Conn. The 12-date tour works with individual promoters in each market and plays venues mostly in the 5,000- to 7,000-seat range. This will be the fourth Matthews/Reynolds tour, following sold-out treks in 1998, 1997, and 1999.

Demand typically outstrips supply. "Dave enjoys playing and interacting with fans, and he can do that very well in these size venues," says Coran Capshaw, Matthews' booking manager. At the same time, it's hard to take his fan base into these smaller venues. Demand has consistently been heavy across the board.

Matthews plays it typically low-key when discussing the upcoming tour with Reynolds, telling Bill- board, "I can think of a million reasons to go on tour with Tim again, but not one to tour the arena market."

Arena management firm Global Spectrum was able to nail down Matthews/Reynolds dates at two of its facilities, the Constant Convoca- tion Center at Old Dominion Univer- of buildings were represented," says John Page, Comcast-Spectacor senior VP and Global Spectrum regional VP. "He was looking for small capacities and nontraditional facilities, so this was a perfect fit. According to Hooper, "This is basically a college campus tour, with just a few exceptions." Tickets are almost all $49.50, aside from some special student rates.

Page says the Matthews camp will work with the student entertain- ment committee to promote the Norfolk show, and Global Spectrum will be the promoter of record in Rhode Island. "We expect sellouts," he adds. "The Norfolk show is the only one in Virginia, and that's where Dave Matthews got his start."

Hooper is equally confident. "Every tour will sell out immediately, because Dave Matthews Band is a band that people want to see. And we're confident we can sell every seat."
La Compañía Editora LGA MUSIC PUBLISHING felicita a BANDA SINALOENSE EL RECODO de Cruz Lizárraga por:

- Sus altas ventas del disco “No me se rajar” • Sus exitosos bailes en vivo • Ganadora de 2 Grammys Latinos
- Reconocida por la RIAA como la mejor Banda de Música Regional Mexicana • Más de 500 mil copias vendidas por disc
- Gran Mariscal de las fiestas Broadway 2002 de Los Ángeles • Cuatro veces ganadora del premio Lo Nuestro
- Primera agrupación de Música Regional Mexicana en llegar a los 5 continentes
- Ganadora del premio Billboard en la Categoría Mexicana Air Play Track of the year 2002
- Más de 6 millones de copias vendidas en los últimos 6 años

MUCHAS FELICIDADES!!!
BUT DOES IT SELL TICKETS? That Grammy Award nominations—or better yet, awards—can directly lead to moving product at retail is a given, but whether Grammy recognition leads to increased ticket sales is tougher to determine. Most agree, though, that any exposure is good exposure. "I don't know if a Grammy nomination sells tickets or not, but the media attached to it obviously does," observes Marty Diamond, president of Little Big Man, the New York-based booking agency for such Grammy-nominated acts as Avril Lavigne and Coldplay.

"In Avril's case, her core audience is younger, so I don't know if they're really enamored with the nature of award shows," Diamond says. "But we have an April/May tour going out (see story, page 27), so [the Grammys] certainly fall into the planets lining up. Likewise, we have a January-June Coldplay tour, so the [grammy] exposure could have immediate impact."

Chip Hooper, agent at Monterey Peninsula Artists (the agency for nominee Norah Jones), agrees that the impact of Grammy nods on touring is hard to quantify. "It can help stimulate a record or song or bring attention to a career, but you never know what directly affects touring because there's no scientific way of measuring," he says. "But I do know that years ago when Bonnie Raitt won all those Grammys, she had a phenomenal year of touring."

Promoters see Grammy recognition from a different perspective. "Winning a Grammy is wonderful for an act in the long run, as is anything that helps educate the public about a band they might not have heard of otherwise," says promoter Seth Hurwitz of L.M.P. and the 9:30 Club in Washington, D.C. "But from my perspective, all it does is cost me money. It doesn't sell any tickets, and it raises the cost of an act. I can't tell you how many times over the years I've been burned by upping my offer in the Grammy hysteria, only to have the act stall. Agents use anything they can to get more money for their acts, and that's their gig. We love 'em for it."

ALL'S WELL WITH RATHWELL: Los Angeles-based AEG Live now has that East Coast presence it has been wanting. AEG is set to open an East Coast headquarters, with former Metropolitan Entertainment (ME) executive VP Debra Rathwell joining the firm as AEG Live senior VP (Billboard Bulletin, Jan. 17). A much-respected talent buyer, Rathwell will report to AEG Live CEO Randy Phillips and be responsible for overseeing the East Coast activities of AEG Live touring divisions Concerts West and Goldenvoice and venue acquisition and development, as well as acting as a liaison to all divisions of the organization, including New York-based live-entertainment producer Creative Battery.

It was also announced that Rathwell has finalized an agreement for the company to promote the Elton John/Billy Joel April 23 concert at the Pepsi Arena in Albany, N.Y.

Having joined ME in 1994 under John Scher's leadership, Rathwell stayed with ME under Mitch Slater's brief reign; Slater sold ME to Clear Channel Entertainment last December (Billboard, Dec. 21, 2002). Among those joining Rathwell and AEG Live's East Coast office staff are other former ME employees including senior talent buyers Michael Donovan and touring executive Donna Di Benedetto, as well as other executives from the finance, box-office, marketing, and production departments. Rathwell and staff will share office space with Creative Battery.

HAVE MERCY: Nashville musicians Clark Kinsolving and Brent Woodard have opened a new 725-capacity music venue, the Mercy Room. Located in Nashville's old Cannery building, its grand opening was Feb. 1.

CLARIFICATION: The Billboard Year in Music promoter chart listed Apregon Entertainment as one of the year's top promoters on the strength of Apregon's involvement in Neil Diamond's 2002 tour. The listing was correct but incomplete: It should have included longtime Diamond tour director Sal Bonafele.
AWE·TMG would like to congratulate our clients...

**Take 6**

Receiving their 17th career Grammy Nomination for:

"Love's in Need of Love Today"
Stevie Wonder & Take 6

Track from:

**America A Tribute to Heroes**

Nominated for:

Best R&B Performance by a Duo or Group with Vocal

Contact:
Valerie Walton/Aaron Walton

**The Trackboyz**

Producing two songs with Grammy Nominations:

"Air Force Ones"
Nelly feat. Kyjuan, Ali & Murphy Lee

Track from:

**Nellyville**

Nominated for:

Album of the Year

"Po' Folks"
Nappy Roots

Nominated for:

Best Rap/Sung Collaboration

Contact:
Jeremy Geffen/Aaron Walton

AARON WALTON ENTERTAINMENT ● TALENT MANAGEMENT GROUP INC.

820 South Detroit Street
Los Angeles, CA 90036
323-938-2233 ph 323-930-9794 fx
www.awent.com
GRAMMY GRIPE'S & GUSHES: By now, most industry insiders have weighed in with their thoughts on this year's Grammy Award nominations. So, rather than add my two cents to the mix, this writer decided to focus on the brighter side of things.

That said, the National Academy of Recording Arts and Sciences did acknowledge some well-deserving acts. For example, nominations for artists like Fat Joe, AZ, and Charli Baltimore, who all received their first nominations this year, prove that the Grammys are catching up with the times.

Atlantic recording artist Fat Joe—who is up for a Grammy with multiple nominee Ashanti in the best rap/sung collaboration category for their hit song "What's Love?"—was humbled by the recognition. "It's amazing," the Bronx, N.Y., native says. "To be acknowledged for your contributions to the game is a reflection on how the industry views you.

'It'll be a problem [if win]," he adds with a laugh. "I've got to be a rock star. They've never seen vocal and opinionated. They'll have to play the Frank Sinatra music, because I'm not leaving that stage.

Stage-jacking aside, next up for Joe is a club tour with his Terror Squad crew. "We're hitting a lot of markets where they don't normally get to see Fat Joe. That's why we're calling it the Humble Tour.

Meanwhile, his current single, "All I Need," which features Tony Sunshine and Armageddon—is No. 55 on Hot R&B/Hip-Hop Singles & Tracks this week. A video for "All I Need" was shot by Gina Price Blythewood and will be shipped to video outlets shortly.

AZ's nomination in the best rap performance by a duo or a group category for "The Essence," which features Nas, could not have come at a better time.

"I didn't believe it, because I'm underground like a motherfucker," says the rapper, who recently severed his ties with Motown. "Hopefully, this will bring more exposure to me and my music.

'More like the lottery,' he adds. 'A lot of indices and one major have come to the table so far, but I want to see what else is out there. I want to find a home where they're willing to put in 100%, like I am. I'm looking for longevity in a long-term situation.

The fact that AZ was nominated with his longtime friend and fellow MC Nas was a bonus, though Nas was overlooked in other categories. "Overall, he is the king of N.Y. to me, so it's good that we were acknowledged together," AZ says of Nas. "After all of our work together since 1999, it's about time.

In the best female rap solo performance category, Murder Inc./Def Jam artist Baltimore earned her first nod with the title track to her latest album, The Diary.

"I received a two-way letter from someone saying congratulations, and I thought they put the wrong name in their two-way," Baltimore says. "I was really surprised, because the album isn't even out yet. At the same time I'm really thrilled, because the song is one of my favorites.

Next up for the Philadelphia native is a collaboration with fellow nominee and Philadelphia native Eve. The duo has collaborated for "Philly's Finest," the second single from The Diary.

Good luck to all the nominees!

HOT R&B/HIP-HOP IN HOTLANTA: Hip-hoppers from all over will converge on Atlanta April 11-13, when the city plays host to the second national Hip-Hop Summit and the inaugural Urban Hip-Hop Music Festival.

The summit, which brings together artists, music-industry executives, and youth and community leaders to discuss ways to use hip-hop to forge positive change, will host sessions on the campus of Morehouse College. The festival, dubbed the Woodstock of Hip-Hop, will take place April 12-13 at Turner Field. Stay tuned to this column for regular updates on participants and activities.

Additional reporting by Rhonda Baraka in Atlanta.
FEBRUARY 1, 2003

TOP R&B/HIP-HOP ALBUMS

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Label</th>
<th>Title</th>
<th>First Week Sales</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JAY-Z</td>
<td>The Blueprint 2: The Gift &amp; The Curse</td>
<td>147,000</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>NAS</td>
<td>It Was Written</td>
<td>91,000</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>T.I.</td>
<td>Crunk Show</td>
<td>81,000</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>OutKast</td>
<td>Stankonia</td>
<td>72,000</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>2PAC</td>
<td>Better Day</td>
<td>68,000</td>
<td>5</td>
</tr>
</tbody>
</table>

FEBRUARY 1, 2003

TOP R&B/HIP-HOP CATALOG ALBUMS

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Label</th>
<th>Title</th>
<th>First Week Sales</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nelly</td>
<td>Hot In Her Hood</td>
<td>65,000</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Snoop Dogg</td>
<td>Tha Last Meal</td>
<td>59,000</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Lil Wayne</td>
<td>Tha Carter III</td>
<td>54,000</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>2 Chainz</td>
<td>The Draft</td>
<td>50,000</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Ja Rule</td>
<td>Ashanti</td>
<td>48,000</td>
<td>5</td>
</tr>
</tbody>
</table>

---

**TOP R&B/HIP-HOP ARTISTS**

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Label</th>
<th>Title</th>
<th>First Week Sales</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Usher</td>
<td>Confessions</td>
<td>100,000</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Ashanti</td>
<td>Tha Carter III</td>
<td>90,000</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>2 Chainz</td>
<td>The Draft</td>
<td>80,000</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Lil Wayne</td>
<td>Tha Carter III</td>
<td>70,000</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Ja Rule</td>
<td>Ashanti</td>
<td>60,000</td>
<td>5</td>
</tr>
</tbody>
</table>

**TOP R&B/HIP-HOP DISTRIBUTION LABELS**

<table>
<thead>
<tr>
<th>Number</th>
<th>Label</th>
<th>Title</th>
<th>First Week Sales</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sony/ATV</td>
<td></td>
<td>100,000</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Def Jam</td>
<td></td>
<td>90,000</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Cash Money</td>
<td></td>
<td>80,000</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Interscope</td>
<td></td>
<td>70,000</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Atlantic</td>
<td></td>
<td>60,000</td>
<td></td>
</tr>
</tbody>
</table>

**TOP R&B/HIP-HOP SOUNDMARKETS**

<table>
<thead>
<tr>
<th>Number</th>
<th>Soundmarket</th>
<th>Title</th>
<th>First Week Sales</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hot 97</td>
<td>R&amp;B/Hip Hop</td>
<td>100,000</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>WHTK</td>
<td>R&amp;B/ Hip Hop</td>
<td>90,000</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>WQLB</td>
<td>R&amp;B/ Hip Hop</td>
<td>80,000</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>WZOK</td>
<td>R&amp;B/ Hip Hop</td>
<td>70,000</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>WMGM</td>
<td>R&amp;B/ Hip Hop</td>
<td>60,000</td>
<td></td>
</tr>
</tbody>
</table>

---

**TOP R&B/HIP-HOP PAYED NUMBERS**

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Label</th>
<th>Title</th>
<th>First Week Sales</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nelly</td>
<td>Hot In Her Hood</td>
<td>65,000</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Snoop Dogg</td>
<td>Tha Last Meal</td>
<td>59,000</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Lil Wayne</td>
<td>Tha Carter III</td>
<td>54,000</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>2 Chainz</td>
<td>The Draft</td>
<td>50,000</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Ja Rule</td>
<td>Ashanti</td>
<td>48,000</td>
<td>5</td>
</tr>
</tbody>
</table>

---

**TOP R&B/HIP-HOP ARIA RANKINGS**

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Label</th>
<th>Title</th>
<th>First Week Sales</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Usher</td>
<td>Confessions</td>
<td>100,000</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Ashanti</td>
<td>Tha Carter III</td>
<td>90,000</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>2 Chainz</td>
<td>The Draft</td>
<td>80,000</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Lil Wayne</td>
<td>Tha Carter III</td>
<td>70,000</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Ja Rule</td>
<td>Ashanti</td>
<td>60,000</td>
<td>5</td>
</tr>
</tbody>
</table>

---

**TOP R&B/HIP-HOP BILLBOARD 200**

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Label</th>
<th>Title</th>
<th>First Week Sales</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Usher</td>
<td>Confessions</td>
<td>100,000</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Ashanti</td>
<td>Tha Carter III</td>
<td>90,000</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>2 Chainz</td>
<td>The Draft</td>
<td>80,000</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Lil Wayne</td>
<td>Tha Carter III</td>
<td>70,000</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Ja Rule</td>
<td>Ashanti</td>
<td>60,000</td>
<td>5</td>
</tr>
</tbody>
</table>
Cuban Agency To Build On Hip-Hop Buzz

by Howell Llewellyn

HAVANA, Cuba—The Cuban government is going to set up a Cuban rap agency to help promote the vibrant but economically crippled hip-hop music scene that is creating the first new musical buzz from the Caribbean island in the 21st century.

The culture ministry's Cuban Music Institute is creating the agency through the Center for Popular Music and youth body Asociación Hermanos Saiz, which organizes the annual Cuban rap festival held each August in Havana and the nearby town of Alamar. This year's festival will be the ninth annual event; the eighth festival attracted 50 hip-hop groups plus 10 from abroad, including Grammy Award winners the Roots, from Philadelphia, Vanesa, and Paul S. Flores from the U.S.

Cuban hip-hop has been around for many years. But it suffers from a distressing lack of equipment and technical sophistication and little funding from record labels, who are often still seeking veteran talent on the back of the 1990s Buena Vista Social Club boom. In Cuba's dual economy, the producers operate in the national currency peso sector—which in cash terms is worthless—as opposed to the "real" U.S. dollar segment.

"European labels who have come here tell me there are also looking for the next Orishas," says leading Cuban hip-hop producer/activist Ariel Fernández, referring to the Paris-based Cuban trio whose melodic hip-hop albums A Le Cuba (On the Cuban Wave) and Enamorada (Emancipate) have created much interest. "But the reality here and the nature of daily life means that our music is even more raw and true [than that of Orishas]."

It was agreed to establish the agency after the 2002 rap festival. The government has in fact financed several U.S. and Canadian groups since the late 1990s, and the agency is a way of formalizing that aid.

Fernández will be one of the agency's leaders when it is set in place this spring at the Center for Popular Music in Havana's Vedado area. Financing will go toward new recordings and a hip-hop magazine called Movimiento (Movement), which Fernández will edit. The agency is likely to be launched formally at Havana's annual Cubadisco music trade fair in May.

LITTLE MUSIC ON RECORD

Few recordings exist of Cuban hip-hop from the island, despite an abundance of talent. National label Egrem has produced a couple of compilations—Havana Hip Hop Festival 2002 Debut, produced by Pablo Herrera—and in 2002, Con Los Pasos Arriba (With Feet Cleanced High), with Fernández as executive producer. Both feature 15 songs by various artists.

Herrera and Fernández were also producer and executive producer of a 2001 compilation on New York's Papaya Records, Cuban Hip-Hop All Stars, Vol. 1, available via paparecords.com. Papaya compares the Cuban scene to the South Bronx, N.Y., in the '70s and '80s. Another Fernández compilation, Latin Floor, is scheduled for a spring release in Spain through Malaga indie label Avoid Records.

But only one of the island's estimated 500 hip-hop outfits, of which some 200 are in Havana, has recorded a stand-alone record. Obsesión released Un Montón de Cansos (A Pile of Things) on Egrem in 2000, produced by prominent jazz musician Roberto Fonseca. But the story of Obsesión's relations with Egrem is typical of label/artist distrust in Cuba, as the group's Alexei Rodríguez (aka Tito Este) and Magia López explain.

"Have we got a manager?" López asks, laughing at the question. "No, but we do need a lawyer." She explains that Egrem does not inform the band of sales figures or which countries the record is being sold in and says they did no promotion or marketing. Neither Rodríguez nor López belongs to a rights group, even though Spanish artists' society SGAE has offices in Havana. Rodríguez states, "Our next record will not be on Egrem."

Like many rap acts, Obsesión looks toward the successful Orishas as a reference point. "But we cannot match that technical quality, which is what foreign labels are looking for," Rodríguez says. "The question is not a lack of equipment: We don't have any equipment at all, although some artists are using software to lay down rhythms."

Most Cuban rappers perform to background recordings brought in mostly from the U.S. This is no great hindrance on an island populated by masters of improvisation, and there is also much percussion available, which helps give Cuban hip-hop an Afro-Cuban feel or simply a more rhythmic mix with local rumba and guajagüe.

One exception is Free Hole Negro, a more cerebral hip-hop band whose music has elements of jazz and rock and that actually has instruments, including an invention consisting of tin cans, pieces of metal and telephone bells, and a glass surface that is "played" with a piece of dampened cork.

"Our thing is pretty cool; our lyrics are not as aggressive as some bands," explains leader Lester Martínez. "Our music is not meant to get people's heads messed up but to get them out of the mess."

LYRICAL DIFFERENCES

Lyrical, most rap songs "are about what we live on the street, and so although they are socially critical, they are not as aggressive as most U.S. rap," López says. There is no Cuban equivalent to gangsta rap. Cuban hip-hop is neither revolutionary nor counter-revolutionary, and the occasional foreign journalist who comes hoping for an article on anti-Fidel Castro youth activism gets short shrift.

"There is no censorship," Rodríguez says. "We say what we want, even though we often write lyrics that we know will never be heard on the radio—much the same as in most other countries."

"Cuban, what's your name? Revolution!" Melana sings at a gathering of female rappers at Café Cantante in Havana. "Struggling is how to find solutions? Thinking is how to be strong! The poetic word is a way to show how to put rhythm to my songs," sings La Presa, a powerful teenage girl from Guantánamo.

What is certain is that hip-hop is a musical form that resonates in Cuban vocal and musical expression—more than, say, rock, which has never gained mass acceptance on the island. For example, timba/salsa band David Calzada y Su Charanga Habanera has always embraced the hip-hop aesthetic, renowned Latin jazz band Irakere recorded "El Rap de La Bicicleta" (Bicycle Rap) in the '90s, and veteran outfit Orquesta Aragón recorded a song with respected hip-hop act 100% Original.

Rodríguez says, "Hip-hop is the most important social phenomenon for youth at the moment."

But the real problem facing Cuban hip-hop, apart from foreign label disinterest so far, is that it isn't part of what little music industry exists in Cuba. Herrera explained in a recent interview, "Cuban rap is not in the dollar area. It lives badly in pesos, but the musicians have more freedom to create than in any other place. Health, education, and everything are covered here, so [because] it is the same to earn nothing as to earn 300 pesos [$12]—which is a worker's average wage—rappers dedicate all their time to music."

EXPERT PANEL: OK, enough about me. What about you? As the Grammys Awards near, I figured I'd save my own predictions for later and ask a few unbiased experts who they think should and will win. They are San Antonio Express News music reporter and Billboard contributor Ramiro Burr, Hispanic Broadcasting Corp. VP of programming and special projects David Gleason, WCAA (Latino Mix 105.9 FM) New York PD Bryan Meléndez, and Hal Leonard Corp. Latin consultant (and, of course, former Billboard Latin bureau chief) John Lannert.

A caveat before you continue reading: These are educated guesses and not always meant to convey personal favorites. With that in mind, here are our esteemed guests' Grammy Award predictions for the Latin field. For a complete list of nominees, visit grammy.com.

BEST LATIN POP ALBUM

Gleason: I would say Sin Bandera, because of the TV exposure. It's a personal phenomenon, and it did really well on radio.

Meléndez: Hands down, Bacilos. In terms of significant airplay, they got the most, and they're fresh, young, and hip.

Lannert: Personally, I think Bacilos and Diego Torres should win. But Sin Bandera—who's record I do like—will win it, because they have a bigger U.S. presence and they're big in Mexico. Torres has no hits here.

Burr: I think Bacilos should win, because I happen to like this album a lot. But I suspect Jorge Moreno will get it, and I attribute that to mainstream connections. Maverick has a lot of pull. It's like Super Seven, when they won. They came out of nowhere and got the votes.

BEST LATIN ROCK/ALTERNATIVE ALBUM

Lannert: I think Mana will win. They have an overwhelming presence among young Latino voters, and they're popular among Latino voters, too. Juanes does have a shot. He's getting mainstream media coverage. But the other groups are fans of this album, too, and that is another category where I don't think there are weak entries.

Gleason: Juanes. To me it's a no-brainer, but nobody has done as much as he has this year to open up the genre as Juanes.

Burr: I think Kinky should win it. But I suspect Mana has bigger name recognition and a bigger wave behind them.

BEST SALSA ALBUM

Meléndez: Marc Anthony probably will win, but Maraca gets my vote. I love him—I was probably the only one in the country playing his song ("Castigala"). It's raw talent—not produced in a studio or Pro Tooled, just raw talent, and it comes through.

Lannert: It's going to be a battle between Celia Cruz and Anthony. But personally, I like the Spanish Harlem connection. It's for the salsa purists, though.

Gleason: It depends if you want to go traditional or mainstream. To me, it's between Marc and Celia. Emotionally, I'd go for Celia. If I were going for reality, I'd go with Marc.

BEST MERENGUE ALBUM

Gleason: That's a tough one. It's been a bad year for merengue. The stuff Millie has brought out has been rather good, but I think I'd have to say Manny Manuel.

Meléndez: It's between Limi-T 21 and Manuel. That's just personal taste. But merengue has been so plain lately, and Manny gives it a bit of flair.

BEST MEXICAN/ MEXICAN-AMERICAN ALBUM

Burr: I think the best album was Intocable's Suenos, but I have a feeling that Jennifer Peña, who I also like a lot, will do it this year. Her new label gave her a humongous push, and she's a priority for them.

Lannert: All five albums are strong. I think Jennifer will win. She's been around a while, and she'll pick up the votes from here.

Gleason: I'd have to go with Banda el Recodo. I think the name has so much tradition, and they deserve it.

BEST TEJANO ALBUM

Burr: I like that Sigfino album a lot, and I wish that one would win. But I suspect Emilio will finally get his first Grammy. He's almost like the Susan Lucci of the Grammys. He's been nominated, like, nine times, and I think finally he will get it.

Lannert: I think that's going to be a real dogfight between David Lee Garza, Little Joe, and Emilio. And I think David Lee will get it in a squeaker.
<table>
<thead>
<tr>
<th>No</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>VARIOUS ARTISTS</td>
<td>1 Week At Number 1</td>
<td>PRO MUSICA</td>
<td>59 61 51</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>LENA ROMANTICA</td>
<td>La Bella</td>
<td>SONY DISCOS</td>
<td>1 24 1</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>MARGARITAVILLE</td>
<td>Margaritaville</td>
<td>SONY DISCOS</td>
<td>3 26 1</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>WILLIAMS, ED</td>
<td>Union</td>
<td>SONY DISCOS</td>
<td>4 39 1</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>SONY DISCOS</td>
<td>5 49 1</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>RICHARD RIVERA</td>
<td>Perro</td>
<td>SONY DISCOS</td>
<td>6 43 1</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>RICARDITO</td>
<td>RICARDITO</td>
<td>SONY DISCOS</td>
<td>7 35 1</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>SONY DISCOS</td>
<td>8 32 1</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>SONY DISCOS</td>
<td>9 29 1</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>RICKY MARTIN</td>
<td>RICKY MARTIN</td>
<td>SONY DISCOS</td>
<td>10 26 1</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>SONY DISCOS</td>
<td>11 23 1</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>SONY DISCOS</td>
<td>12 20 1</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>SONY DISCOS</td>
<td>13 17 1</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>SONY DISCOS</td>
<td>14 14 1</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>SONY DISCOS</td>
<td>15 11 1</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>SONY DISCOS</td>
<td>16 8 1</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>SONY DISCOS</td>
<td>17 5 1</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>SONY DISCOS</td>
<td>18 2 1</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>SONY DISCOS</td>
<td>19 1 1</td>
</tr>
</tbody>
</table>
Show Creates More 'Protagonists'

BY LEILA COBO
MIAMI—The grand finale of reality-TV music-talent show Protagonistas de la Musica (Music for Protagonists), which aired Jan. 14 on the Telemun- do network, has opened the door for the TV-fostered musical development of Latin acts in the U.S.

The first album released under the Protagonistas banner, Protagonistas de la Musica—which features one track performed by each of the 14 original contestants—was the greatest gainer on last issue’s Top Latin Albums chart, jumping from No. 52 to No. 24. This week—only its fourth on the chart—the album is No. 5. A second album, The Best of Protagonistas de la Musica (The Best of Music for Protagonists), will be released Feb. 25 and feature the show’s finalists.

An extensive talent search can prove to be valuable not only to a TV audience but to the record-buying consumer, says Oscar Llor, chairman of Sony Discos, which is partnering with Telemundo in the venture. “It’s an opportunity for a shorter developmental time for your artists.”

The format of Protagonistas—whose name was borrowed from another Telemundo show, Protagonistas de Telenet-ta (a TV search for soap stars)—was a hybrid of Spain’s Operación Triunfo (Operation Triunfo) and the U.S. American Idol. It featured 14 contestants culled from nationwide auditions living under the same roof and competing for a record deal in an ongoing talent show. Although judges were brought in each week to decide who got to stay on the show, voting viewers held the final word (not in previous years, when Miguel Angel Guzmán from the Dominican Republic were voted the winners.

Higuera, who has lived in Miami for the past two years, says, “From the beginning, I was completely focused on the competition, in what I was supposed to do, I wasn’t wasting any time.”

Protagonistas hardly generated the hysteria of American Idol or that of the original Operación Triunfo. But the show was deemed a success by virtue of a steady rise in ratings registered from its first airing Oct. 21, 2002, to the grand finale 13 weeks later. While ratings for the first edition garnered a mere 3.8 (approximately 372,000 households) among Hispanics nationwide, according to data from Nielsen’s Hispanic Television Index, the final show won an 8.0 rating (approximately 880,000).

This wasn’t enough, by a long shot, to beat out competing network Univision, whose rating for popular soap opera Las Vidas del Amor (The Paths of Love) was 22 the same evening. But it certainly signaled a growing interest in the show, particularly among viewers in such core East Coast markets as New York (who were rooting for Guzmán) and Miami (Higuera). According to executives, the show registered 400,000 call-in voters the first week. By week three, there were 1 million votes, and in one key episode where one finalist was eliminated, more than 6 million votes were cast—indicating more interest than the ratings suggest.

Such rising interest mirrors the sales performance of the first Protagonistas album, Jorge Meléndez, executive VP of Sony Discos, says, “We went out not knowing what the reaction was going to be, and we’ve gotten overwhelming responses.”

At this point, Meléndez says, conversations are under way to determine the direction of the two winners’ solo albums, which Sony will release this spring. Higuera says she wants to record a fusion album that mixes Cuban rhythms with pop, while Guzmán wants to do what he calls “salsa pop.” In addition, Meléndez says that there are opportunities for those that did not win to continue their relationship with Sony.

Sony’s participation in Protagonistas went beyond offering record deals to the winners. Among other things, the label also provided the choreographer, the vocal coach, the musicians, and the music director and is also helping the intensive national promotion of each album. Still, even though it was a considerable financial investment, Meléndez concedes that in the long run, “it certainly wasn’t the same as investing in artist development for six artists.”

This, of course, is the beauty of TV-driven talent shows. While labels are always testing the waters with new acts, in these cases, TV tests the waters for them. In addition, the Protagonistas finalists and winners have assured promotion on Televisa at a national and international level.

“You have 6 million people casting votes,” Meléndez says. “Those are real numbers.”

América Latina...

In Argentina: Alvaro Henriquez, former leader of legendary band Los Tres (which is the subject of a hom- age disc by Cafe Tacuba), composed the score to the film Sexo Con Amor (Sex With Love) with his new band, Los Pettinelli. The film opens Thursday (30). The soundtrack will include the main theme “Que Pa’cho?” (“What’s Up?”), plus songs from Los Pettinelli’s debut album on Warner. There is no word yet on whether the score will be released as an album.

In Chile: Popular singer Myriam Hernandez has inked a new contract with EMI. The first release will be an autobiographical album featuring songs from her entire career, plus two bonus tracks and a new version of her debut hit “Siempre.”

In Mexico: Participants in Mexico’s La Academia (The Academy) reality-Talent Search are already briskly selling albums. Topping the list is winner Myriam Mort- eneyer, who has sold more than 75,000 copies (which is gold in Mexico) of Mi Historia en La Academia (My History in the Academy), a compilation of the songs she performed at every “gala,” which was released by EMI in time for the holidays. Montemeyer is now recording her own debut, produced by A.B. Quintanilla. Finalista Nadia Lopez recently finished recording her solo album, which includes songs by Reylí (from pop/rock band Elefante). It streets in February. Yahir Ontón, who finished fifth, has also recorded an album produced by Oscar Lopez and will star in soap opera Emañáte (Fall in Love). All 16 participants embark on a 60-date tour that kicked off Jan. 22 in Puebla.

In Brazil: Teenage sibling duo Sandy & Junior’s double-disc live CD, Ao Vivo No Maracanã (Live in Mara- caná), released late last February, is climbing the Brazilian sales charts. This week it is No. 12. The album was recorded during the duo’s Dec. 12, 2002, show at Rio de Janeiro’s 70,000-capacity Maracaná Stadi- um. It marked the first time a Brazilian act had performed alone in the venue. Ao Vivo, which will be re- leased as a DVD this year, includes tracks performed in English that had not previously been released in the Brazilian market. The DVD will additionally feature some tracks not included on the CD.

In Argentina: Alvaro Henriquez, former leader of legendary band Los Tres (which is the subject of a homage disc by Cafe Tacuba), composed the score to the film Sexo Con Amor (Sex With Love) with his new band, Los Pettinelli. The film opens Thursday (30). The soundtrack will include the main theme “Que Pa’cho?” (“What’s Up?”), plus songs from Los Pettinelli’s debut album on Warner. There is no word yet on whether the score will be released as an album.

In Chile: Popular singer Myriam Hernandez has inked a new contract with EMI. The first release will be an autobiographical album featuring songs from her entire career, plus two bonus tracks and a new version of her debut hit “Siempre.”

In Mexico: Participants in Mexico’s La Academia (The Academy) reality-Talent Search are already briskly selling albums. Topping the list is winner Myriam Morteneyer, who has sold more than 75,000 copies (which is gold in Mexico) of Mi Historia en La Academia (My History in the Academy), a compilation of the songs she performed at every “gala,” which was released by EMI in time for the holidays. Montemeyer is now recording her own debut, produced by A.B. Quintanilla. Finalista Nadia Lopez recently finished recording her solo album, which includes songs by Reylí (from pop/rock band Elefante). It streets in February. Yahir Ontón, who finished fifth, has also recorded an album produced by Oscar Lopez and will star in soap opera Emañáte (Fall in Love). All 16 participants embark on a 60-date tour that kicked off Jan. 22 in Puebla.

In Brazil: Teenage sibling duo Sandy & Junior’s double-disc live CD, Ao Vivo No Maracanã (Live in Maracaná), released late last February, is climbing the Brazilian sales charts. This week it is No. 12. The album was recorded during the duo’s Dec. 12, 2002, show at Rio de Janeiro’s 70,000-capacity Maracaná Stadium. It marked the first time a Brazilian act had performed alone in the venue. Ao Vivo, which will be released as a DVD this year, includes tracks performed in English that had not previously been released in the Brazilian market. The DVD will additionally feature some tracks not included on the CD.

In Argentina: Alvaro Henriquez, former leader of legendary band Los Tres (which is the subject of a homage disc by Cafe Tacuba), composed the score to the film Sexo Con Amor (Sex With Love) with his new band, Los Pettinelli. The film opens Thursday (30). The soundtrack will include the main theme “Que Pa’cho?” (“What’s Up?”), plus songs from Los Pettinelli’s debut album on Warner. There is no word yet on whether the score will be released as an album.

In Chile: Popular singer Myriam Hernandez has inked a new contract with EMI. The first release will be an autobiographical album featuring songs from her entire career, plus two bonus tracks and a new version of her debut hit “Siempre.”

In Mexico: Participants in Mexico’s La Academia (The Academy) reality-Talent Search are already briskly selling albums. Topping the list is winner Myriam Montemeyer, who has sold more than 75,000 copies (which is gold in Mexico) of Mi Historia en La Academia (My History in the Academy), a compilation of the songs she performed at every “gala,” which was released by EMI in time for the holidays. Montemeyer is now recording her own debut, produced by A.B. Quintanilla. Finalista Nadia Lopez recently finished recording her solo album, which includes songs by Reylí (from pop/rock band Elefante). It streets in February. Yahir Ontón, who finished fifth, has also recorded an album produced by Oscar Lopez and will star in soap opera Emañáte (Fall in Love). All 16 participants embark on a 60-date tour that kicked off Jan. 22 in Puebla.
Altissimo! Records Marches To Its Own Marketing Beat

BY DEBORAH EVANS PRICE

NASHVILLE—By partnering with Borders Books & Music for two special promotions, Altissimo! Records has boosted sales for the retailer and fostered an appreciation for America's military.

The Brentwood, Tenn.-based independent label, which specializes in military music, joined with Borders for two events that featured local school bands performing patriotic music. One event took place at Borders' Cool Springs location, just south of Nashville. The other was held in Clarksville, Tenn., near Fort Campbell Army base, home of the 101st Airborne Division. Consumers who showed current military identification or proof of military service received discounts.

"It was a day to appreciate all active military, reserves, and veterans. There was a 20% discount not only on Altissimo! product but on all of our product in the store," says Jeff Jacob, Borders' area marketing manager for Tennessee, North Carolina, and Mississippi. "We saw a tremendously significant spike in foot traffic and sales on the days of those events."

"The idea worked," Altissimo! founder and president Al McCree says. "The statistics show that there are over 2 million people that are actively involved in some sort of brass band. [It] might be a middle-school band or it might be a community band. There are about 1,000 community bands in the U.S. That's a great market and a great event for a store like Borders to have groups like that come in and perform.

To promote the Borders events, Jacob says the company ran ads in local newspapers and featured information about them in Borders' newsletter and on its Web site, as well as in flyers. It also sent promotional materials to the military base and area VFW posts. Jacob and McCree say they are looking at doing additional events at other Borders locations.

MILITARY MUSIC MARKET

The Borders promotions are just the latest in a series of grassroots tactics that have helped make Altissimo! a successful venture. The label releases music by some of the world's top military groups, including the Air Force's Airmen of Note and the Navy's Country Current, which had a successful bluegrass release on Altissimo! last year. The projects range from vocal ensembles and symphonic orchestras to jazz bands and other music made by military outfits that Altissimo! licenses to the government, then packages and sells.

Distribution has been a primary factor in the company's growth. "We have a gift shop distributor here in Nashville called the Vantage Group, and probably 40%-50% of the business is on the gift-shop side," McCree says.

"Then there's Rock Bottom, one of our distributors out of Georgia. They are a regional distributor, but they have several national accounts, including Borders and the Army Air Force Exchange System. We also use Albany Music out of Albany, N.Y., which is an independent classical distributor. They primarily cover Tower Records and Virgin Records."

Altissimo! Records Marches To Its Own Marketing Beat

When McCree, a songwriter, musician-turned-entrepreneur, launched Altissimo! in 1991, there was no way of knowing that a change in national mood would dramatically boost sales of his niche market venture. That is what has happened since Sept. 11, 2001. The nation's renewed sense of patriotism has spawned an increased appreciation for military music—the label's stock in trade. According to McCree, in the wake of Sept. 11, sales initially were up 400%. "We did more in one month than we did in the entire year," he says, adding that sales have continued to be strong.

McCree admits to having mixed feelings about the label's business boom. "I didn't want to profit from a disaster," he says. "We had just done a position program with Borders in May, June, and July. We typically do a program with them in [those months] because it comes immediately after Armed Forces Day, Flag Day, and Fourth of July. We already had a position program with them pre-9/11 that went really well, so we knew there was a market. When 9/11 hit, we already had a relationship with the retailers, so the retailers put it out for us. We didn't push it on them at all. People started coming into the stores and asking where could they find this kind of music. There was a lot of demand for it."

A SURPRISING SECOND CAREER

Retired from the Air Force, McCree stumbed into his current profession after a general requested he write a song for Air Force families, then arranged to have it recorded with an ensemble of the Air Force Band. The song appeared on the Air Force Band's 40th anniversary album.

"I discovered two things out of the experience," McCree says. "One is how phenomenal all those military musicians were. Second, while I was there they were giving me copies of albums. I thought it was cool and wondered if this stuff was ever released. I began to investigate and thought that this might be a good potential business."

It has been. He moved to Nash- ville and opened Altissimo! with Ron Coker, who owns a minority share in the label. In addition to mainstream retail, the label does brisk business in military gift shops and museums. The next Altissimo! release will be a Civil War collection, due in February.

McCree said that he had already advised him early on not to try to compete with the majors. "He said, 'Understand you are playing minor league baseball. You are not the New York Yankees. You cannot do business like the majors or market like the majors.' McCree also noted that retail positioning is key to moving his product. "We understand that, at least. Music selling for us is 3,000 units. We sell 3,000 units of a new title, that's breaking even. If we sell 10,000 units, that's like a gold record for us."

—AL McCREE, ALTISSIMO! RECORDS

BY PHYLISS STARK

NASHVILLE

MAN WITH A MISSION

The best country album category in this year's Grammy Awards features the expected list of the format's superstars and icons: Dixie Chicks, Alan Jackson, Willie Nelson, and Dolly Parton. But nestled among them is one less familiar name: Universal South artist Joe Nichols.

The nomination for Nichols' worthy major-label debut, Man With A Memory, isn't his only Grammy nod. He's also nominated this year in the best male country vocal performance category for his single, "The Impossible," which peaked at No. 3 on the Hot Country Singles & Tracks chart last September. "The Impossible" also scored a best country song nomination, for co-writers Kelley Lovelace and Lee Thomas Miller.

Nichols says he was initially "stunned" by the nominations, which capped off a year he describes as "pretty incredible." That reaction gave way to a feeling of accomplishment, because the hard work we put into the album paid off. "The company the album is keeping in its Grammy category, Nichols believes, "is a lot for the album and Brent Rowan's hard work." Rowan is the veteran Nashville studio guitar player who made his producing debut on Man With A Memory. Nichols says Rowan's light touch in the studio helped the album shine. "Its simplicity was important, because sometimes producers are so focused on the vocal, he says. "Brent is not that kind of producer. He lets the songs breathe."

As a teenager, Nichols had waist-length hair and a recording deal with Nashville indie label Intersound that failed to break him at country radio. In his 20s, the Arkansas native with the traditional country sound hooked up with Universal South, which was exci- ted enough about his music to make it the start-up label's first release. Man With A Memory went on to peak at No. 12 on the Top Country Albums chart last August. In addition to having a hit with "The Impossible," Nichols' current single, "Brokenheartsville," is No. 13 on Hot Country Singles & Tracks this issue. The album was finished in a hurry and rush released after "The Impos- sible" began to take off at radio. Since "the hits have been a lot of station visits, interviews, and hard work for Nichols, who's not complaining: "It's what I signed up for, and I'm proud to be doing it."

Nichols, who is opening dates on Jackson's tour this year, plans to attend the Grammys and says he'll be "looking around the room at all the megastars and feeling so insignificant."

WYNONNA SPEAKS: Wynonna was the surprise keynote speaker at the Jan. 16-18 Country Cares Training Seminar in Mem-phis. The seminar is hosted annually by St. Jude Chil- dren's Research Hospital for the radio stations that participate in its Country Cares radiothon and fundraising program, as well as staff and artists from sponsoring Nashville labels.

In a funny and revealing speech, Wynonna admitted to shyness and a debilitating fear of performing and anxiety attacks—a far cry from the public's perception of her as "Xena with a guitar," she said. "I've been to hell and back several times, and I know it was pretty well," she noted, citing as examples her mother Naomi Judd's battle with hepatitis C, her own battles with stage fright, and 10 years spent touring on a bus with her mother as the Judds. Wynonna joked that she wanted to write a book one day called Throw Me From My Bus.

Wynonna also talked about her upcoming album, due this summer. "For the past six months I've been recording... and trying to figure out a way to fit into your format," she told the country programmers present. She said the album's first single would be very country-sounding, featuring "banjo, mandolin, and fiddles." She called country music "special" and added that "that's why I stay in it," despite having other offers. "I went to New York, and [Universal Music Group chairman] Doug Morris and all of those people wanted to sign me up to be this pop thing, an" offer Wynonna said she declined, although she "had to think about it, because it looked really good on paper."
### Billboard Hot Country Singles & Tracks

<table>
<thead>
<tr>
<th>Number 1</th>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mark Wills</td>
<td>&quot;If I Were You&quot;</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Blake Shelton</td>
<td>&quot;Cravin' You&quot;</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>Terri Clark</td>
<td>&quot;How Long 'Til You Come Back Home&quot;</td>
<td>15</td>
</tr>
<tr>
<td>4</td>
<td>George Strait</td>
<td>&quot;An Old Love&quot;</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>Kenny Chesney</td>
<td>&quot;There's a Woman in My Home&quot;</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>Tony fodder</td>
<td>&quot;Girls on 7th Avenue&quot;</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>Brad Paisley</td>
<td>&quot;Dear Profanity&quot;</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>T. Anderson</td>
<td>&quot;The Colors of Autumn&quot;</td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td>Rascal Flatts</td>
<td>&quot;Somebody Like That&quot;</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>Keith Urban</td>
<td>&quot;Number One&quot;</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>Trace Adkins</td>
<td>&quot;I've Got a Feelin'&quot;</td>
<td>10</td>
</tr>
<tr>
<td>12</td>
<td>Diamond Rio</td>
<td>&quot;Here's to the Heroes&quot;</td>
<td>10</td>
</tr>
<tr>
<td>13</td>
<td>Shania Twain</td>
<td>&quot;You're Still the One&quot;</td>
<td>10</td>
</tr>
<tr>
<td>14</td>
<td>Dixie Chicks</td>
<td>&quot;Goodbye Lil' Miss Sunshine&quot;</td>
<td>10</td>
</tr>
<tr>
<td>15</td>
<td>Tim McGraw</td>
<td>&quot;How Many Times&quot;</td>
<td>10</td>
</tr>
<tr>
<td>16</td>
<td>Kellie Pickler</td>
<td>&quot;How Could I Ever Be Sorry&quot;</td>
<td>10</td>
</tr>
<tr>
<td>17</td>
<td>Dixie Chicks</td>
<td>&quot;Keepin' It Real&quot;</td>
<td>10</td>
</tr>
<tr>
<td>18</td>
<td>Trick Pony</td>
<td>&quot;The Woman in My Life&quot;</td>
<td>10</td>
</tr>
<tr>
<td>19</td>
<td>Vince Gill</td>
<td>&quot;The Woman in My Life&quot;</td>
<td>10</td>
</tr>
<tr>
<td>20</td>
<td>Jennifer Nettles</td>
<td>&quot;The Woman in My Life&quot;</td>
<td>10</td>
</tr>
<tr>
<td>21</td>
<td>Kellie Pickler</td>
<td>&quot;The Woman in My Life&quot;</td>
<td>10</td>
</tr>
<tr>
<td>22</td>
<td>Alan Jackson</td>
<td>&quot;The Woman in My Life&quot;</td>
<td>10</td>
</tr>
<tr>
<td>23</td>
<td>Keith Urban</td>
<td>&quot;The Woman in My Life&quot;</td>
<td>10</td>
</tr>
<tr>
<td>24</td>
<td>Diamond Rio</td>
<td>&quot;The Woman in My Life&quot;</td>
<td>10</td>
</tr>
<tr>
<td>25</td>
<td>Deana Carter</td>
<td>&quot;The Woman in My Life&quot;</td>
<td>10</td>
</tr>
<tr>
<td>26</td>
<td>Faith Hill</td>
<td>&quot;The Woman in My Life&quot;</td>
<td>10</td>
</tr>
<tr>
<td>27</td>
<td>Dolly Parton</td>
<td>&quot;The Woman in My Life&quot;</td>
<td>10</td>
</tr>
<tr>
<td>28</td>
<td>Rascal Flatts</td>
<td>&quot;The Woman in My Life&quot;</td>
<td>10</td>
</tr>
<tr>
<td>29</td>
<td>Faith Hill</td>
<td>&quot;The Woman in My Life&quot;</td>
<td>10</td>
</tr>
<tr>
<td>30</td>
<td>Faith Hill</td>
<td>&quot;The Woman in My Life&quot;</td>
<td>10</td>
</tr>
<tr>
<td>31</td>
<td>Faith Hill</td>
<td>&quot;The Woman in My Life&quot;</td>
<td>10</td>
</tr>
</tbody>
</table>

### Billboard Top Bluegrass Albums

<table>
<thead>
<tr>
<th>Number 1</th>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alison Krauss &amp; Union Station</td>
<td>&quot;Live&quot;</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Dixie Chicks</td>
<td>&quot;This Side (Select Tracks)&quot;</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>New Favorite</td>
<td>&quot;This Side (Select Tracks)&quot;</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>Paul Simon</td>
<td>&quot;The Time-Life Treasury Of Bluegrass: America's Music&quot;</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>Mountain Soul</td>
<td>&quot;Time-Life Treasury Of Bluegrass: America's Music&quot;</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>Hula Hoops</td>
<td>&quot;Time-Life Treasury Of Bluegrass: America's Music&quot;</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>Time-Life Treasury Of Bluegrass: America's Music</td>
<td>&quot;The Stanley Brothers&quot;</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>Time-Life Treasury Of Bluegrass: America's Music</td>
<td>&quot;The Stanley Brothers&quot;</td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td>Time-Life Treasury Of Bluegrass: America's Music</td>
<td>&quot;The Stanley Brothers&quot;</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>Time-Life Treasury Of Bluegrass: America's Music</td>
<td>&quot;The Stanley Brothers&quot;</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>Time-Life Treasury Of Bluegrass: America's Music</td>
<td>&quot;The Stanley Brothers&quot;</td>
<td>10</td>
</tr>
<tr>
<td>12</td>
<td>Time-Life Treasury Of Bluegrass: America's Music</td>
<td>&quot;The Stanley Brothers&quot;</td>
<td>10</td>
</tr>
<tr>
<td>13</td>
<td>Time-Life Treasury Of Bluegrass: America's Music</td>
<td>&quot;The Stanley Brothers&quot;</td>
<td>10</td>
</tr>
<tr>
<td>14</td>
<td>Time-Life Treasury Of Bluegrass: America's Music</td>
<td>&quot;The Stanley Brothers&quot;</td>
<td>10</td>
</tr>
</tbody>
</table>

**Peak Positions:** The peak positions listed are based on the Hot Country Singles & Tracks chart, which ranks the top 40 country singles in the United States. The peak position of each track is noted, with each number representing a higher position. The chart is updated weekly, with the peak position indicating the highest position a track has reached during its run on the chart. The chart is compiled by Billboard based on sales data provided by Nielsen SoundScan, which includes airplay, digital sales, and streaming, among other metrics. The chart is one of the most important indicators of success for country music artists and songs.
<table>
<thead>
<tr>
<th>REVIEW &amp; PREVIEWS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALBUMS</td>
</tr>
<tr>
<td><strong>POP</strong></td>
</tr>
<tr>
<td>► <strong>ERASURE</strong></td>
</tr>
<tr>
<td>► <strong>THE EXIES</strong></td>
</tr>
<tr>
<td>► <strong>SWEET HONEY IN THE ROCK</strong></td>
</tr>
<tr>
<td>► <strong>UNWRITTEN LAW</strong></td>
</tr>
</tbody>
</table>

**SPOTLIGHTS**

| RY COODER/MANUEL GALBAN | **Mambo Sinfónico** | **PROJECT:** Baskin Robbins | **RELEASE DATE:** Jan. 28 | **Burt Bacharach** lends his clout to another relatively unseason Cuban master — guitarist Manuel Galbán, the formidable string-bender for the four-tie wop-groop group Los Zafiros (and latter-day concert accompanist for Buena Vista’s Ibrahim Ferrer). Unlike Coodee’s previous Havana sessions, this one eschews soro and bolero stylings, leaning toward an electric sound reminiscent of Santo & Johnny or even, at times, Esquivel. Backed by a superior band that includes drummer Jim Keltner, bassist Orlando “Cachacho” Lopez, and Coodee’s son, Joaquin, the two oxen spin sinuous circles around the latter’s Latinized instrumental recital. Galbán is at his echo-laden best on oldies like Perez Prado’s “Patricia” and the ‘50s ballad “Secret Love.” He shows off his cocky keyboard chops as well. Cuban music and guitar aficionados should devour this splendid set. **—CM** |

| BURNSIDE PROJECT | **The Networks, the Circuits, the Streams, the Harmonies** | **PRODUCER:** Bumsiden Burnside Project | **Bar None 1364** | **RELEASE DATE:** Jan. 21 | An indie-pop record dressed in electronic beats and tweats, the debut album from the Burnsiden Project is a hybrid throwback to mid-80s aesthetics, fusing lo-fi rock with ambient dance music best listened to on headphones. While other bands have mined the concept of beatiful indie-rock—Yo La Tengo and Ida, for starters—such efforts have generally been more rock than electronica driven. By contrast, The Networks, the Circuits, the Streams, the Harmonies has the feel of an IDM record. Burnsiden—multisdiplinarist mainstay John Rjachov and Gerald Hollman offset this computer noodling with a strong pop sensibility and winning contributor. Mendozine Line’s Shannon Ardele provides guest vocals on five songs, and background Pete Hoffman’s guitars are featured on the track “Assessing Your Performance.” Author Rick Moody, writing under the pen name Lynne Blette, provides the liner notes. Listeners may suspect we’ve heard this all before, but the album has an enduring vintage feel and a charmingly chill vibe that generally compensates for the sense of familiarity that pervades the disc. **—BG** |

| MARK SELBY | **DIRT** | **Vanguard 79718** | **RELEASE DATE:** Jan. 28 | In the realm of Texan/indie barroom blues-rock, Mark Selby has the makings of a major player. But from the ambition ringing loudly throughout Dirt it’s clear that the Oklahoma-born singer-songwriter/guitarist is still proving too much of the sort of performances—and will likely prove a stepping stone. Although infused with buckets of soul, these admirably diverse 11 cuts are closely just not compelling enough (lyrically or musically) to turn a great many ears Selby’s way. And that by no means makes it a failure. A top-notch guitarist/guitarist (the solo on “You” is particularly nice) and a singer who recalls John Hiatt, Jakob Dylan, and Lyte Lovett (in his most laid-back moments). Selby is a fresh voice for blues-rock. If that’s your thing, check out the sweetly soulful, very Waits-esque “If the World Was Mine” and the smooth “Back Door to My Heart”; but if that’s not your thing, this is not for you—**WO** |

**LATIN**

| ► **VARIOUS ARTISTS** | **Protagonistas de la Musica** | **PRODUCER:** Alejandro Jain | **Sony Discos LAK 87543** | **RELEASE DATE:** Dec. 24, 2002 | **already a top-10 success** from the Telunego network’s realitytalent show features all 14 contestants singing covers of songs popularized by a wide range of artists. As might be expected, it’s a spotty album. But considering that it was recorded while the show was still under way, the vocal quality, for the most part, is surprisingly good and the production is solid. The two winners of the show, Barbara Higuera and Miguel Angel Guzman, are placed in the latter half of the album, and both perform tropical tracks. Most outstanding is Higuera’s rendition of “Corazon de Mujer” which is strong and distinctive and thoroughly different from Melina Leon’s original. The same can’t be said for some of the other contestants’ performances, including “Usted Me Llevó la Vida” (originally recorded by Alexandra Pires) and “Mosca en la Casa” (Shakir), which sound patently imitation. It would be unfair to call Protagonistas as at the same level as a regular studio album; many of the tracks sound amateurish, and they are. But there are a few performances that stand out and surprise here. And fans of the show can get another perspective of what they’ve been viewing. **—LC** |

| ► **BOBI CESPEDES** | **Rezos** | **PRODUCER:** Greg Landau | **Six Degrees 657036 1076** | **RELEASE DATE:** Feb. 4 | After 20 years as the lead vocalist of Com- juntos de la Americas a group she founded with her brother and nephew in the early ‘80s, singer/composer Bobi Cespedes has been able to put out her first solo album that mixes Cuban tradition with contem- (Continued on next page)
poratory elements, from RBG and funk to dance beats, is an intriguing mix. Cédès kicks off with “Rezos” and the ensuing “Ohabata,” both of which are lit- terally spoken to the Yoruba deity, set over minimal percussion and bata drumming. The initial “Rezos,” in particular, acquires a trance-like feel, thanks to its electric bass sound. Cédès offers a charming taste of how tradition and innovation can coex- ist, without sacrificing either in the process. Ultimately, though, Rezos is a wel- come break from the “Boume Vista.” Cuban music has fallen into...LC

COUNTRY

STEVE RIPLEY Voice Vocal Instrumental Accompaniment PRODUCER: Steve Ripley Audiium 1855 RELEASE DATE: Jan. 7 As a guitarist innovator, studio wizard, and the engine that started the Tractors, Steve Ripley has never strayed too far from his Tulsa, Okla., roots. His first solo effort for Nashville-based Audiium is an aural joyride, full of the kind of pounding shuf- fle that makes you want to kick your feet twirling, and rough- hewn Okie soul that powered the Trac- tors’ best work. “Gone Away” is sheer brilliance as a percolating homage to the good old stuff of yore. “Night Time LeBron” is a wah-wah soul vamp that cuts as the crisp “Mr. Jingle Jangle,” and Rip- ley evokes his past associations with Bob Dylan on “Down I Don’t Believe You.” Later, “The Round and Round” is pure Tulsa shuffle, and “Crossing Over” is Bible-belt gospel. An inspired slice of understated genius. —RW

JAZZ

FLORA PURIM Speak No Evil PRODUCERS: Gary Meek, Geoff Gillette, Yutaka Yokokura Narada Jazz 70876-17590 RELEASE DATE: Jan. 28

It’s pretty much a given that Flora Purim can do no wrong. And in this collection of tracks purloined from American and Brazilian standards, there’s a steady and exqui- site sense of style and good taste, from the enchanting “Primerica Estela” (a movement from husband Arturo Mor- ira’s orchestral piece “The Brazilian Spiritual Mass”) to the opening “You Go To My Head.” It would be too sim- plistic to credit Purim’s renditions Brazilian jazz, although Brazilian ele- ments—notably Moreira’s percussion and Oscar Castro-Neves’ guitar—do and must credit her for something. Rather, Purim has developed a unique musical style that can translate convincingly to the most American of standards. Geri- shwin’s “It Ain’t Necessarily So” and Cole Porter’s “I’ve Got You Under My Skin.” Conversely, in these two tracks in particular, Purim’s accent is disturbing, but the musical results overcome the di- cline. —LC

VITAL REISSUES

THE HUMAN LEAGUE Dare/Love and Dancing PRODUCERS: Martin Rushen, the Human League Caroline 80601 RELEASE DATE: Jan. 28 When the Human League embarked on its journey in 1979, synth pop was all but a blur on the radar screen. The outfit’s first two albums (Reproduction and Translogy), also being released along with this set; all digitally remastered served as primitive—now very dated- sounding—primitives to a musical genre that would soon be heard around the world. By the time the League arrived at its third album, the glorious and very essential Dare, synth engineers Martyn Ware and Billy Currie left to form Heaven 17. Remaining members Philip Oakey (vocals) and Philip Adrian Wright (guitar) recruited new members, including singers Joanne Catherall and Susanne Sulley, and ex- Rezzelo member Jo Calis. Peaking at No. 16 on the Billboard Hot 100, Dare is home to such U.K. dance-pop hits as “Open Your Heart,” “Love Actually” (including Love’s “Love”), and, of course, “Don’t You Want Me,” which topped the Hot 100. Also included on this reissue is the act’s reac’t project, Love and Dancing, originally credited to the League Unlimited Orchestra (a wicked nod to Barry White’s Love Unlimited Orchestra). —MP

ETHEL MERMAN The Ethel Merman Disco Album / Ork Jazz Band ORIGINAL PRODUCER: Peter Matz Fyneworth Alley /UME 302 062 170 RELEASE DATE: Jan. 28

We could not be more thrilled that bizarre moment in 1979 when Ethel Merman, the first lady of American musical thea- ter, became the “first lady of disco with this camp-classic disco album on A&M Records? One is tempted to ask why, but, in any event, the lack of hot comodity, so why not? The con- cept was so absurd that it almost bor- dered on brilliant. Now, at long last, this cherished “wrinkle in time” gets a proper CD issue for die-hard fans, the curious, and the uninitiated alike. Still mind-boggling, the collection includes disco interpolations on such signature Merman Broadway chest- and “There’s No Business Like Show Business.” Everything’s Coming Up Rosies,” the way routine- meets-Donna Summer-frenzied frenzied- of “I Got Rhythm,” and the particularly unaired “How Do You Keep It Wonderful.” Along with other titanic musical oddities like William Shatner Sings, Tammy Faye Bakker’s “Ballad of Jim and Tammy,” Goldie Hawn’s, and Jackie Gleason Presents Aphrodite, the Ethel Merman Disco Anthology is an un- priceless anomali- nes in popular music that’s too sur- real to ignore. —CR

THE MENDOZA LINE If They Knew This Was the End PRODUCERS: the Mendoza Line Bar None 134 RELEASE DATE: Jan. 21

Finally appearing seven years after it was first recorded, the Mendoza Line’s “last” album, If They Knew This Was the End, is an attempt by the band to present a more cohesive portrait of their early years. With its mixture of sweet jangle pop and jazzy-tinged rock style, If They Knew is a fish-out-of- water story as much as a document of the band’s initial efforts to find its voice while other Athens, Georgia bands like Olivia Tremor Control and Neutral Milk Hotel were reinterteping “I am psycho, the Mendoza Line was attempting to synthesize influences ranging from the Replacements to American Music Club—a sound that put it all with its then-label, Kendorick, which never released If They Knew. Instead, the label included many of the tracks on the 1997 set, Poesis a Puampa. Whether or not If They Knew sheds any dramatic new light on the band at this point is debatable, but for loyalists the release is sure to be viewed as a treat. It arrives with liner notes from Mendoza co-founder Timothy Brady and a half-dozen bonus tracks. —BG

THE BOUINE IDENTITY Universal widescreeen 21551; full-frame 22363 RELEASE DATE: Jan. 17

Matt Damon’s leap into the action genre in The Bourne Identity is full of suspense—more so than the card- and-the-corner thrills, at least a flick as its luscious European locations are vast in cinematic scope. The collec- tor’s edition DVD adds to the ride with bonus features that include an alterna- tive ending (they pick- ed the right one); more bloopers for the “Emergency Ways”; keen director’s commentary from Doug Liman, who explains mechanics behind the many thorny chase and fight scenes; a much more captivating “feature” on and notes on cast, crew, and produc- tion. Played as a DVD-Rom, the one- disc pack adds five interactive games to extend the combat to your com- puter screen, as well as access to a related Universal Studios Web site. Nothing equals the luxury of a DVD-screening of this $120 million film in a commercial theater, but the appreci- able extras—and along with the ability to use your remote control to turn Dam- son kick box in slow motion— make Bourne a worthy selection to show off on the shelf. —CT

THE CONCERT FOR WORLD CHILDREN’S DAY McDonald’s Corp. RELEASE DATE: Jan. 8

David Foster’s Concert for Children’s Day aired on ABC Nov. 20, 2000, but what network TV was able to do is now available in two hours pales compared with the full- length (nearly three hours) spectacle released on DVD as a fundraiser for the charity, which raises money for Ronald McDonald Houses nationwide. Nineteen songs are performed by a wonderful variety of talented artists. Other. Athens, Georgia bands like Elvis Presley Control and Neutral Milk Hotel were reinterpreting “I am psycho, the Mendoza Line was attempting to synthesize influences ranging from the Replacements to American Music Club—a sound that put it all with its then-label, Kendorick, which never released If They Knew. Instead, the label included many of the tracks on the 1997 set, Poesis a Puampa. Whether or not If They Knew sheds any dramatic new light on the band at this point is debatable, but for loyalists the release is sure to be viewed as a treat. It arrives with liner notes from Mendoza co-founder Timothy Brady and a half-dozen bonus tracks. —BG

ABOUT A BOY Universal Studios Home Video 2197999 RELEASE DATE: Jan. 14

About A Boy is all about odd combi- nations, from 12-year-old Marcus and aging bachelor Will (played by Hugh Grant), who have an improbable friendship, to Paul and Jamie, the film’s brother-directors who are obsessed with, and beyond reason, for all things, American Pie and American Pie 2. The DVD, like the film, is quirky and winning. And while the film is the focus here, the DVD offers several noteworthy bonus features. In addition to com- mentary from the Weitz brothers, the DVD includes behind-the-scenes footage and interviews with Grant and others. Also includ- ed are the full lyrics to “Santa’s Super Sleigh,” the Christmas song Will’s father wrote and whose royalties has his son aimlessly unemployed; and two music videos by Badly Drawn Boy, The Mercury Prize-winning artist whose music graces most scenes. His sweeping melodies are so much a part of the tone of the film that the deleted scenes (sans music) included here as extra features still offer no will. —MB

101 DALMATIONS II: PATCH’S LONDON ADVENTURE Buena Vista Home Entertainment 24010 RELEASE DATE: Jan. 21

This Disney animation adventure is full of scenes of Paris puppies, streaming up stairs and across fields (and speaking with English accents, no less). Without missing any of the action, these Dalmations are too embarrassing for either children or adults to igno- re. Jason Alexander, Barry Bost-wick, and Martin Short add vocal belts as Snoopy and Sparky, smarmy characters who indulge for a while the ever-present Cruella de Vil’s Dalt- man fixation. Rounding out the disk are bonus music videos by British Pop Idol winner Will Young (“Try Again”) and LMNT ("You’re the One”) a “Life is Beautiful” music video, which uses having users the pups on a trip through London; and a “Hug Me” music video on the website that shows what the film ably demonstrates. Simply put, canines are clearly king. —MB

Billboard.com

Also reviewed online this week:

- Brokenback, Looks at the Bird (Thrill Jockey)
- The Heart Anthology (Merge)
- Fred Hersch, Live at the Village Vanguard (Palmetto)

www.billboard.com
**SINGLES**

**SPOTLIGHTS**

**IN CONCERT**

**THE ROLLING STONES**

Jan. 18

Madison Square Garden, New York

How? How, after 40 years, thouands of gigs, songs, studies, and miles: a tale of damaged or deceased audiences and vanishing tours, a tale of a tattered rock n' roll, can the Rolling Stones still live up to the designation “greatest rock n' roll band in the world”? One of the night's three encounters, the second of a two-night, sold-out stand at the Garden, provided a clear answer: his band and his Bedlam were good, but they did, with little more than guitars, amplifiers, drums, microphones, and the raw sexual energy of timeless frontman Mick Jagger. Say what you will about aging artists in the youth-driven world of rock n' roll, but Jagger, Richards, and their bandmates still have the moves. The band are often said to “ride their shoes,” but Jagger’s shoes are no less poolside than Madonna’s top 40’s, and no less energetic. With his band in tow, the Stones were anything but outdated. This was a band still in its prime, playing the songs that have made them a legend, and making them feel as fresh as ever. The band’s performance was a testament to their longevity and their ability to adapt to changing times.

**THE GET UP KIDS**

Jan.

House of Blues, Chicago

With a rollicking set of the band's strongest material, a few new songs, and a cover of "I Want You" by the Kinks, the band seemed invigorated. The set began with a powerful rendition of "No Love Lost," which was accompanied by a full crowd. The band's energy was contagious, and the audience was fully engaged. The band's cover of "I Want You" was a highlight of the night, showcasing their versatility and ability to reinvent classic songs. The band's performance was a testament to their skill, and their ability to connect with their fans. The night was a huge success, and the band's fans were left wanting more.

**COUNTRY**

**WILLIE NELSON WITH JON BON JOVI & RITCHIE SAMBORA Always on My Mind (3:53)**

**PRODUCERS:** James Stroud, Frank Callari

**WRITERS:** J. Christopher, W. Thompson, M. James

**PUBLISHERS:** not listed

**HIT HISTORY:**

Lost Highway 02833 (CD promo)

This timeless classic has a storied history, having been previously recorded by Nelson and Elvis Presley, among others. Here it gets a beautiful update in the hands of Jon Bon Jovi and Nelson. The song was recorded live last April at the Ryman Auditorium during Willie Nelson & Friends: Stars & Guitars, a star-studded USA Network TV special that spawned the Lost Highway CD from which this single is taken. The arrangement is faithful to Nelson's hit version of the song. It begins with Jon Bon Jovi delivering the first verse in a tender, emotional tone that wrings every nuance of feeling from each word. When Nelson comes in, you hear the crowd cheering as his distinctive voice sounds as if he just sang it for the first time. The three voices weave together to create an intriguing blend, and the soulful steel guitar adds to the overall dynamic of this wonderful record. Here's hoping radio sees fit to take this classic to a whole new generation.

**DEB ROCK**

**FOOFIGHTERS Timeless Like These (4:49)**

**PRODUCERS:** Nick Raskulinecz, Foo Fighters

**WRITERS:** Foo Fighters

**PUBLISHERS:** M.J. Twelve/EML/FLying Colors/Love the Punk Rock Music, BMI

**LIVING UNDER A ROCK/MCA, ASCAP**

**RUSHWELL/BBM/G6368 (CD Promo)**

Foo Fighters frontman Dave Grohl’s name has become synonymous with rock radio in the past year. Between the Foo’s, his drumming on Queens of the Stone Age’s “No One Knows,” and Nirvana’s posthumous “You Know You’re Right,” he began 2003 with three new songs at the top 10 of both active-rock and modern-rock radio. The follow-up to the No. 1 “All My Life” looks to maintain Grohl’s hit streak. Keeping with the band’s knack for hummable choruses and catchy riffs, “Timeless Like These” is less frantic than “Life,” but just as memorable, and it fits rock radio like a comfortable pair of jeans.

**REVIEWS & PREVIEWS**

**POP**

**DANIEL BEDINGFIELD**

James Dean (I Wanna Know)

**PRODUCERS:** Daniel Bedingfield, Al Stone

**WRITER:** D. Bedingfield

**PUBLISHERS:** Sony/ATV/A1 Music

**HIT HISTORY:** 127354 (CD promo)

It would have been easier betting on a dark horse than predicting the love that this radio showed for Daniel Bedingfield’s previous “Gotta Get Thru This,” which, as a techno-induced dance song, solely delves top 40’s current urban obsession. Follow-up “James Dean (I Wanna Know)” again drives home a manic, adhesive call-out hook that could gain favor with the kids in a hot second if given the chance. Bedingfield’s vocal certainly has as much grit as any of today’s rock stars and the production is more than streamlined, rather than Madonna’s top 40’s “Die Another Day.” If radio is willing to throw the dice, this could be the format’s next ace, Good, cutting-edge stuff.

**COUNTING CROWS**

**BIG YELLOW TAXI**

(3:56)

**PRODUCER:** Ron Fair

**WRITER:** J. Mitchell

**PUBLISHER:** Siquiamo, BMI

**Getty Images (CD promo)**

“Big Yellow Taxi” has certainly been a highway down the few avenues, with charted versions by original Joni Mitchell, Neil Young and, um, Amy Grant. Counting Crows somehow manage to jump-start new life into the old jolly, while adding an amiable rock edge that shakes out any suspected tread wear. The song is perfectly suited to Adam Duritz’s folky storytelling vocal style and in fact, confounds memory of the group’s quirky 1994 bow, “Mr. Jones.” Producer Ron Fair stripped on Vanessa Carlton in one version to sing a series of “hop-bops” in the background (a seemingly self-serving move, considering that he produced her debut), which adds an appreciable playfulness. It’s a white as since those guys have burned up the charts, but “Taxi” is certainly a warm reminder of the Crowd’s undeniable verve. A worthy contender.

**R&B**

**DRU HILL**

**I Love You**

(4:15)

**PRODUCER:** Philip L Russell

**WRITERS:** T. Ruffin, M. Andrews, D. Morehead

**PUBLISHERS:** not listed

Des Sol 15770 (CD promo)

Dr. Dre’s latest chart attack to the scene with open arms by the R&B community, which launched current Dru World Order right into the top 10 with debut single “I Should Be.” Follow-up “I Love You,” also produced by group member Nokio, is a signature slice of slow-jazzing Cool Million cut through three words that have been said so many times, so many ways, by so many acts. The quintet punctuates theirs with a promise to stand true to it if the object of affection will reconsider her decision to make an exit. Harmonies swirl alongside moans and moans, but while an insistent punch gives the song a sense of driving sensuality, this is the stuff that made these guys famous: radio should be armed and ready to react.

**CONTRIBUTORS:** Deborah Evans Price, Chuck Taylor, Bram Teitelman, David Thomas, Christopher Waugh

**SPOTLIGHTS** Reviews denote by the review editor 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 10 hit 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.

www.billboard.com

BILLY ROLLING FEBRUARY 1, 2003
GRAMMY SONG CONTENDERS: This year's Grammy Awards song of the year nominations present a remarkable, if not unique, dichotomy.

Three of the songs—Avril Lavigne's "Complicated" (written by Lavigne and the Matrix), Norah Jones' "Don't Know Why" (Jesse Harris), and Vanessa Carlton's self-penned "A Thousand Miles"—reflect the youthful concerns of the three female vocal newcomers and would seem to be perfect pop-song candidates for the category. The other two nominees—Bruce Springsteen's "The Rising" and Alan Jackson's "Where Were You (When the World Stopped Turning)?"—are not only written and performed by veteran male superstars but offer somber musings on the horrors of Sept. 11, 2001. Hardly the lyrical stuff of typical Grammy pop song of the year fare.

The Springsteen and Jackson submissions were equally powerful yet diametrically opposite in approach. Springsteen's heavily produced, anthemic "The Rising" is the title track of an entire Sept. 11-centered album and offered a harrowing vision of the cataclysmic events. Jackson's "Where Were You (When the World Stopped Turning)?," however, appeared on his Drive album almost as an afterthought, following the phenomenal response to his surprise introduction of the rapidly written song on the Nov. 7, 2001, Country Music Assn. Awards show.

Deeply personal and self-effacingly simple, "Where Were You (When the World Stopped Turning)?" struck a near-universal chord with poignant, understated eloquent contemplations and a basic, overriding "love is the answer" theme. Ironically, though, the lyrics "I'm just a singer of simple songs/I'm not a real political man/I watch CNN but I'm not sure I could tell you/The difference in Iraq and Iran," drew criticism for inadvertently pointing out our dangerously widespread ignorance of the rest of the world.

Springsteen, too, had his detractors, some chiding him for not tying in his recording with Sept. 11 charities. Undeniable, however, is that these two genre giants turned out thought-provoking songs that were both awe-inspiring and Grammy Award-approved.

So who wins? Springsteen and Jackson would cancel each other out—except that Jackson, despite his huge Drive album, is still country. But Jones, Lavigne, and Carlton would also cancel each other out, though with Jones' Come Away With Me topping the charts, she's fresh in the minds of voters.

It says here that in this category, at least, it's Springsteen's year. But the big songwriter winner is already Raphael Saadiq, up for three songwriting nominations. In the best R&B song category, he co-wrote "Be Here," from his Instant Vintage debut solo album, and "Love of My Life (An Ode to Hip Hop)," from the Brown Sugar soundtrack. "Love of My Life" is also nominated for best song written for a motion picture, television, or other visual media.

"I've never been into doing things for awards, but it's cool because you get a chance to be looked at at such a high level," Saadiq says.

ASCAP Salutes Mayer's Tour. New York: ASCAP membership executives celebrated the successes of songwriter/artist John Mayer and Martin Sexton and their producer/fellow ASCAP member John Alaga during Mayer's recent concert tour, which Sexton opened. Pictured, from left, are ASCAP's Courtney Hard, Sexton, Alaga, and ASCAP's Sue Devine.

Reach Global Rocks Out. Reach Global in New York has signed a worldwide co-publishing deal with hip-hop producer Pete Rock. Pictured seated, from left, are Rock and his manager, Jonathan Dworkin of Brickhouse Entertainment. Pictured standing, from left, are Reach Global VP of creative services Scott Rubin, president Michael Closter, and associates Justin Carducci and Michael Santino.

SGA's Studio. The Los Angeles office of the Songwriters Guild of America (SGA) recently hosted "The Songwriters Studio," a showcase in Santa Monica, Calif., featuring upcoming and hit songwriters. Pictured, from left, are SGA board member/songwriter Phil Swann, Leiber & Stoller Music's Randy Poe, event host Denise Bradley, SGA board member/songwriter Jerry Fuller, and SGA West Coast director Aaron Meza.

SHOF Showcases. The Songwriters Hall of Fame (SHOF) and the National Academy of Popular Music (NAPM) in New York recently sponsored the 44th Songwriter Showcase, featuring eight singer/songwriters selected from more than 160 NAPM member submissions. Pictured, from left, are Asa Rydman of Asa & Garden, Jillian Speer, Maria Christensen, SHOF projects director Bob Leone and managing director April Anderson, Chris Glenn, Emiko, Lisa Kaap, Karl Mullen, and Jennifer Barrett. (Photo: Shawn Ebiers)
A special one-day event to connect high-level executives seeking to invest in the entertainment industry with music companies seeking financial resources.

INDUSTRY-LEADING EXPERTS WILL DISCUSS:

- the current funding climate
- valuation of music assets
- opportunities for mergers & acquisitions
- the outlook for media giants
- new business models

ATTENDEES INCLUDE:

- financial services & consulting firms
- venture capitalists & equity providers
- artist management companies
- legal firms
- accounting firms
- record labels
- publishing companies
- touring companies
- promotion companies
- new media companies
- recording studios

“I found the conference topics to be compelling and the guest speakers informative and innovative. Congratulations to Billboard on this inaugural event!”

Robert Margolies, Co-Managing Partner, Prager and Fenton

“The capital markets have always been a mystique to the music industry and Billboard’s conference helped to demystify how entertainment companies access institutional sources of money. The event certainly had an impact on most of us as we attempt to make some sense as to how we need to navigate our way around these turbulent economic times.”

Michael S. Elkin, Partner
Thelen Reid & Priest LLP

INFORMATION

Michele Jacangelo, 646.654.4660
bbevents@billboard.com

Registration Rate: $950

TO REGISTER AND FOR MORE DETAILS:
www.billboardevents.com

DON'T MISS THIS ONE OF A KIND HIGH-POWERED NETWORKING OPPORTUNITY!
WMG Makes Ready Ring-Tone Catalog

Latest Agreement Offers Chicago, Devo, And Others On Sprint Mobile Service

BY BRIAN GARRITY
LAS VEGAS—The year ahead looks to be a big one for music delivery to cell phones in the U.S. Attendees at the recent Consumer Electronics Show (CES), held Jan. 9-12 in Las Vegas, say that with telecommunications companies now in the midst of rolling out next-generation "3G" networks that enable consumers to surf the Web and more, the music opportunity in the U.S. is gearing up faster than some originally thought.

Michael Nash, Warner Music Group (WMG) senior VP of Internet strategy and business marketing, says, "Everyone's projecting ring-tone sales are going to triple this year over last year, and that could be conservative. New formats are coming online more quickly than people had anticipated."

While the U.S. ring-tone market lags behind the buzz in Europe and Japan, expectations are that the U.S. will catch up with the rest of the world within the next two to three years.

In a move to meet what it calls a "tremendous consumer interest" in ring tones, WMG is making its content available on a host of next-generation services from such companies as AT&T and Sprint.

The latest pact WMG has made will enable Sprint PCS mobile-phone users to enjoy some of its catalog. Under the agreement, Sprint customers who use the PCS Vision network can download ring-tone versions of WMG songs, have their favorite artists announce incoming calls, and sample clips of new music via a streaming subscription service.

Fifty-six acts are currently being promoted through the program. They include Audiovent, the B-52's, Michelle Branch, Chicago, Devo, Disturbed, the Donnas, Fabolous, the Flaming Lips, Nappy Roots, Laura Pausini, Simple Plan, and Uncle Kracker.

Ceremony Voice Ringers, a service where an artist announces an incoming call, and animated ring tones/screen savers, in which an artist’s image is featured on the phone’s display, both cost $2 per download. High-quality sound ring tones, known as polyphonic ring tones, cost $1 per download.

WMG and Sprint are also offering access to streaming sound clips of new and pre-released music on a subscription basis. A 90-day subscription costs $3.99. Half of the 56 aforementioned acts are available on the streaming service.

WMG executives point out that the deal is notable not only because it marks the first subscription music-sampling service on the wireless Web but because it is also the first time a music company has worked with its artists to put together a catalog of new ring-tone format material that is official artist content.

"Obviously you can't do an artist voice ringer without the artist," Nash says. "And with the animated ring tones, it's an interesting enough creative format that the artist is getting very involved in doing new stuff with us. So it's an extension of the idea of us working with artists—not just their approval, but they're actually involved in the actual creative process."

Nash says that as much new content as possible will now be released for wireless consumption.

"What we're going to do is cycle through the promotional channel here the way we do online and in radio," he says. "We're going to do the advance release of every priority artist in the wireless format, provided we can enter into a deal with the artist to do so."

WMG executives claim that part of the appeal of the wireless business is that it is a new revenue opportunity for both the artist and label.

"On the recorded music side, we do a new deal with the artist for all of the new format ring tones," Nash said. "And we come up with a new revenue split with them."

What's more, there is more immediate financial gain in ring tones and wireless content vs. digital downloads.

"We are selling a lot more ring tones than digital downloads," Nash says. "It's clearly a whole different ballgame than the online distributionballgame."

Handelman Does Not Expect Kmart Product Returns

BY ED CHRISTIAN
NEW YORK—Record-label executives do not have to fear product returns as a result of Kmart's announcement that it will close an additional 326 stores as part of its Chapter 11 reorganization. That's the word from a spokes-man for the Troy, Mich.,-based Handelman Co.

"The last time, when they said they would close 287 stores, the goods stayed in the stores and were sold off," the spokesman says. "At this point, I have no reason to believe it will be different this time."

But the closures do come at a cost to the music industry. Handelman expects that the sales decrease resulting from the closings will be approximately $45 to $50 million annually. That is in addition to the $35 million in lost annual revenue that the company experienced when it closed 287 stores last February, when Kmart first filed for Chapter 11 protection.

That represents more than 3% of Handelman's total sales. At the time of the bankruptcy filing, Kmart accounted for 35% of Handelman's annual sales. (Among the distributor's other clients is Wal-Mart.)

Handelman officials have continually maintained that under-performing Kmart stores also represent the under-performing music departments. Thus, the distributor does not expect the closures to have any "meaningful" effect on its bottom line, and it expects to offset the lower income resulting from the closings with cost reductions and sales growth from elsewhere. In fact, a company press release says that Handelman anticipated the store closings and has already begun the process of adjusting its overhead structure to a level appropriate to support its ongoing customer base.

In a statement, chairman/CEO Stephen Strome said, "As we do with all our customers, we're working closely with Kmart to help them accommodate the idea of us working with artists to do."
Yanni, be Elvis of specialiciencies new motivations and DiMuro, executive VP of the New York-based unit, outlines BMG's motivations for linking the businesses and his vision for the group:

What are the benefits of the new structure?
There is a certain amount of efficiencies that can be created from integrating the units. We can bring in more marketing and strategic marketing aspects through some of the special-products releases that are coming out. Certainly we can apply some of the marketing principles of the Elvis 30 #1 Hits campaign across a variety of different catalogs and repertoires. I'm not saying anything is going to be Elvis Presley. It's not. But there are certain principles that are fundamental that we can apply. And they haven't been applied before. Everything had been done in very separate units; the intent here is to unify it.

What are the cost-saving opportunities?
There are several reasons for the exercise. First, there's the strategic standpoint. But there's also an economic standpoint. Financially there are certain savings and scales of economies. Not only in terms of personnel but also in terms of the functionality of the businesses.

I think you can look for more consolidation in the amount of agencies we work with and in the amount of outsourcing that we do. A lot of it now will be done in-house or with a select group of agencies that will work with all the business units, rather than hiring independently in each of these silos.

Are there going to be layoffs?
Not necessarily. It's really not a case where we're looking at layoffs or termination of personnel. I think it is, in most cases, expanded responsibilities and redeployment of responsibilities.

What's happening with direct-response TV?
We're in the process of hiring an executive specifically to work on direct-response TV initiatives. In the past it was fragmented. I did some of it; Gary Newman did some of it. We would source the creative, and I would develop a project manager to oversee the initiative. What we're looking at now is hiring someone much more for the A&R and repertoire standpoint, as well as to oversee the joint venture between BMG and the Former Music Group on the Totally Hits collection, and also to look at additional joint-venture and third-party cooperative alliance programs that can be solicited on television.

Are you viewing licensing to digital-subscription services as an online strategic marketing initiative?
That's right. It's going to be handled by senior director of online strategic marketing Keive Huffman. He's been with me at RCA handling all the online affiliate relationships with MSN, AOL, Launch, sh/mytunoo, and so on. He's more from a marketing perspective. We're now adding to his responsibilities the commercial aspects of all the digital licensing. Previously that was handled by a consortium. Gary Newman and his group were overseeing the marketing applications of these licenses, and the business affairs group was overseeing licensing for BMG corporate worldwide. Now we've consolidated all of it within this department. We're handling all the licensing and all the business affairs and deal generation points.

What about DVD?
Another aspect of the BMG Strategic Marketing Group is we are aggressively looking at catalog acquisitions and new product development acquisitions, including formats like DVD. That's an area of growth for us, which, again, has been handled in a very fragmented way in the past. Now all the DVD business development and marketing/sales/distribution applications will work through our department.
for all retail operations; and executive VP Mark Gordon will be in charge of the supply chain and information technology.

Arnold, who will now hold the title of senior VP of entertainment, will report to London. Joe Pagano, senior VP of enterprise entertainment, will oversee music, and Jim Hamburger—VP of video, gaming, and computer software—will oversee movies and games. Both report to Arnold.

Until the integration is final, Musicland department heads will report to their counterparts at Best Buy. Musicland executive VP Connie Furman is overseeing the integration.

Arnold’s return to retail—he had been overseeing the Retail line, which he founded for Best Buy—is viewed as a major positive by vendors, who credit him with not only being a good merchant but a creative marketer as well. Vendors also are comforted that the widely respected Pagano will remain an important part of the team. In fact, many vendors say that Best Buy’s entertainment-software effort was at its best during the Arnold/Pagano regime.

Arnold—who once upon a time was head buyer at Trans World Entertainm and then was the first head of sales at Hollywood Records—will now oversee the Best Buy music and video effort when Jeff Abrams left the chain. Arnold oversaw that area from 1996-1999, when Pagano was in charge of the video category there. Then Arnold started the Retail line, which resulted in Pagano taking over the entire entertainment category for Best Buy.

The Retail line, meanwhile, will continue to operate, sources suggest, and will likely be headed by GM Jennifer Johnston-Schaidler, who will report to Arnold.

While the management team is now solidifying at Best Buy, vendors are still concerned about how much music will be cut back at Best Buy and what will happen with the Musicland portion of the chain once Best Buy completes its review of that business. Those answers are not expected to come from the new chain’s reports its year-end numbers.

RAY OF LIGHT: With Wherehouse Entertainment filing for bankruptcy protection (see story, page 6), Lew Garrett is now involved in his third Chapter 11 filing in the past five years (remember Camelot and Valley Media?), and some vendors are leery of him by calling him “the industry’s black cloud.” I would argue that instead of calling him a black cloud, you should view him as the industry’s silver lining when it comes to bankruptcy proceedings. If you think otherwise, look back through the years to some of the onerous filings that the industry’s been involved in. I don’t need to remind credit executives of some of the shenanigans they have faced in past filings, because they surely appreciate dealing with someone they trust, which is always the case when you are dealing with Garrett.

In fact, when Garrett considered taking the Wherehouse job last summer, he is said to have understood that Wherehouse might wind up as a Chapter 11 filing and was worried about being tarred in the very same way that some are now jokingly referring to him. But I, unfortunately, am not making a joke when I suggest that Garrett may have a whole new career ahead of him, considering the way the industry is going.

MAKING TRACKS: Terri Williams, the VP of advertising who resigned from Tower Records last October, is seeking opportunities. She may be reached at territower@aol.com or 916-952-7125.

2002 NARM Award Nominees Announced

The National Assn. of Recording Merchandisers (NARM) has announced the nominees for its 2002 Merchandiser and Supplier of the Year Awards.

Finalists for retailer of the year, large division, are Best Buy Co., Borders Inc., Target Stores, Tower Records/Video/Books, and Trans World Entertainment Corp. Up for distributor of the year, large division, are BSG Distribution, EMI Music Distribution, Sony Music Distribution, Universal Music & Video Distribution, and WEA Corp. Wholesaler of the year, large division, finalists are Alliance One Stop Group, Anderson Merchandisers, and Hammond Co. Finalists for entertainment software supplier of the year, large division, are Intersearch/CoTen/A&M, Island Def Jam Music Group, and Rhino Entertainment.


Electric Pets, Honolulu’s Mountain Apple Co.; Miami’s NSI Music; Trenton, N.J’s Scorpio Music; and New Hyde Park, N.Y.’s Unique Music are up for wholesaler of the year, small division. Baker & Taylor, Pittsburgh’s Galaxy Music Distributors; Anaheim, Calif.’s Norwalk Distributors; and San Antonio’s Southwest Wholesale; and Irvine, Calif.’s Super D are finalists for wholesaler of the year, medium division.

Chicago-based Alligator Records; Buffalo, N.Y.-based Righteous Babe Records; Gloucester, Mass.-based Rykodisc; and Nashville-based Universal South are up for entertainment software supplier of the year, small division. Los Angeles-based Epitaph; New York-based the Verve Music Group; and Santa Monica, Calif.-based Weik Music Group are the entertainment software supplier of the year, medium division, finalists.

For the sixth consecutive year, Billboard is a finalist in the related products and services category, it has won four times (see Home Front, page 77). Case Logic, Leslie Davis Enterprises, and Billboard sister company Nielsen SoundScan are also nominated in the category.

DaimlerChrysler To Sponsor Dion’s Caesars Palace Run

Celine Dion has strengthened her association with DaimlerChrysler, with which she signed a $10 million spokesperson contract last November. The automaker has signed on as the presenting sponsor of Dion’s three-year run at Caesars Palace in Las Vegas, which opens March 25. The deal will include a hefty Chrysler presence at the new Caesars Palace Colosseum, including signage, vehicle placement in the lobby, and video displays. Dion’s new single, a remake of “I Died All Night,” is the centerpiece of Chrysler’s new ad campaign. The song is included on her new album, One Heart (Epic), which streets the opening day of the show.

The sponsorship deal was engineered by AEG Live, whose Concerts West division is the show’s producer.
Saying ‘I Love You’ With DVD

BY CATHERINE APPLEDEN OLSON

Among Cupid's more traditional gifts, Valentine's Day increasingly is becoming a hub for the home entertainment industry to release new romance titles and repromote big-hearted catalog movies.

Indeed, two of the year's biggest box-office draws, Sweet Home Alabama and My Big Fat Greek Wedding, will street around the holiday. Sweet Home Alabama comes out Feb. 4 from Buena Vista Home Entertainment (BVHE), and My Big Fat Greek Wedding arrives Feb. 11 from HBO Video.

BVHE live-action marketing VP Lori MacPherson says, "Year after year, [Valentine's Day] has seemed to grow in popularity."

For Sweet Home Alabama, BVHE is going beyond the traditional TV and print campaigns with outdoor advertising banners in shopping malls in select major cities. MacPherson says, "With Valentine's Day we think a lot of people will be in the malls looking for gifts."

My Big Fat Greek Wedding is getting HBO's biggest-ever promotional blitz, with marketing tie-ins with ftd.com, Kay Jewelers, and Modern Bride magazine and an online contest in conjunction with AOL. Movies that enables consumers to preorder the DVD. The winner gets a trip to Greece.

HBO Video senior VP of marketing Cynthia Rhea says, "This movie has been in theaters for a couple hundred weeks now, so we were not so much guided by a window to street date as we were finding an appropriate DVD/VHS book for it."

A handful of other studios are taking the opportunity to rekindle interest in some older romantic titles. Beginning Jan. 21, Artisan dropped the price of a portion of its catalog romance VHS titles to $9.98. DVDs that are part of the promotion, including a Sarah, Plain and Tall trilogy, will be priced at $19.98.

"We find the Valentine's sales period to be one of the top seasonal opportunities of the year. Our focus is 100% on DVD," says Amy Zwaglerman, a marketing manager at MGM. MGM's offerings include new lower price points for Legally Blonde and The Princess Bride and a collection of new DVD romance titles with a suggested retail price of $14.95. It also created "his/ hers" DVD two-packs that pair a romance with an action or comedy.

Yoss is offering a slew of price cuts on titles as low as $6.98 for select VHS titles—and a host of $19.98 DVDs including, for the first time, the single disc of Moulin Rouge. To build awareness, the studio is tying in with 1-800-Flowers and offering a sweepstakes via two women's magazines.
<table>
<thead>
<tr>
<th>Week At Number</th>
<th>Title</th>
<th>Label/Distributing Label &amp; Number</th>
<th>Principal Performers</th>
<th>Format</th>
<th>Rank</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SIGNS (WIDESCREEN)</td>
<td>Touchstone Home Video/Walt Disney Home Entertainment</td>
<td>Mel Gibson/Joaquin Phoenix</td>
<td>DVD</td>
<td>1</td>
<td>22.95</td>
</tr>
<tr>
<td>2</td>
<td>XXX (WIDESCREEN)</td>
<td>Columbia TriStar Home Entertainment</td>
<td>Vin Diesel</td>
<td>DVD</td>
<td>1</td>
<td>27.95</td>
</tr>
<tr>
<td>3</td>
<td>BARBERSHOP</td>
<td>Miramax Entertainment</td>
<td>Ice Cube</td>
<td>DVD</td>
<td>1</td>
<td>26.95</td>
</tr>
<tr>
<td>4</td>
<td>XXX (FULL SCREEN SPECIAL EDITION)</td>
<td>Columbia TriStar Home Entertainment</td>
<td>Sarah Michelle Gellar</td>
<td>DVD</td>
<td>1</td>
<td>26.95</td>
</tr>
<tr>
<td>5</td>
<td>ICE AGE</td>
<td>Touchstone Home Video</td>
<td>Animated</td>
<td>DVD</td>
<td>1</td>
<td>24.95</td>
</tr>
<tr>
<td>6</td>
<td>THE GOOD GIRL</td>
<td>Paramount Home Entertainment</td>
<td>Jennifer Aniston/Jake Gyllenhaal</td>
<td>DVD</td>
<td>1</td>
<td>22.95</td>
</tr>
<tr>
<td>7</td>
<td>MARTIN LAWRENCE LIVES RENTALDAT (WIDESCREEN)</td>
<td>Rappahannock Home Entertainment</td>
<td>Martin Lawrence</td>
<td>DVD</td>
<td>1</td>
<td>27.95</td>
</tr>
<tr>
<td>8</td>
<td>LILO &amp; STITCH</td>
<td>Disney</td>
<td>Animated</td>
<td>DVD</td>
<td>1</td>
<td>28.95</td>
</tr>
<tr>
<td>9</td>
<td>THE SIXTH SENSE</td>
<td>Buena Vista Home Entertainment</td>
<td>Bruce Willis/Haley Joel Osment</td>
<td>DVD</td>
<td>1</td>
<td>25.95</td>
</tr>
<tr>
<td>10</td>
<td>MINORITY REPORT (WIDESCREEN)</td>
<td>Columbia TriStar Home Entertainment</td>
<td>Tom Cruise</td>
<td>DVD</td>
<td>1</td>
<td>20.95</td>
</tr>
<tr>
<td>11</td>
<td>AUSTIN POWERS IN GOLDMEMBER (WIDESCREEN)</td>
<td>Sony Pictures Home Entertainment</td>
<td>Michael Myers</td>
<td>DVD</td>
<td>1</td>
<td>23.95</td>
</tr>
<tr>
<td>12</td>
<td>MARTIN LAWRENCE LIVES RENTALDAT (WIDESCREEN)</td>
<td>Rappahannock Home Entertainment</td>
<td>Martin Lawrence</td>
<td>DVD</td>
<td>1</td>
<td>22.95</td>
</tr>
<tr>
<td>13</td>
<td>BEAUTY AND THE BEAST (SPECIAL EDITION)</td>
<td>Disney</td>
<td>Animated</td>
<td>DVD</td>
<td>1</td>
<td>29.95</td>
</tr>
<tr>
<td>14</td>
<td>MONSTERS, INC.</td>
<td>Disney</td>
<td>Michael Eisner/John Goodman</td>
<td>DVD</td>
<td>1</td>
<td>22.95</td>
</tr>
<tr>
<td>15</td>
<td>SPIDER-MAN</td>
<td>Columbia Pictures</td>
<td>Tobey Maguire/Kirsten Dunst</td>
<td>DVD</td>
<td>1</td>
<td>24.95</td>
</tr>
<tr>
<td>16</td>
<td>UNBREAKABLE</td>
<td>Universal Home Entertainment</td>
<td>Bruce Willis/Samuel L. Jackson</td>
<td>DVD</td>
<td>1</td>
<td>27.95</td>
</tr>
<tr>
<td>17</td>
<td>STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN)</td>
<td>20th Century Fox</td>
<td>Ewan McGregor/Natalie Portman</td>
<td>DVD</td>
<td>1</td>
<td>20.95</td>
</tr>
<tr>
<td>18</td>
<td>LIKE MIKE</td>
<td>Miramax</td>
<td>Lil Bow Wow/Morrie Chestnut</td>
<td>DVD</td>
<td>1</td>
<td>27.95</td>
</tr>
<tr>
<td>19</td>
<td>FAITHFUL (WIDESCREEN)</td>
<td>New Line Cinema</td>
<td>Richard Gere/Diane Lane</td>
<td>DVD</td>
<td>1</td>
<td>27.95</td>
</tr>
<tr>
<td>20</td>
<td>SPIDER-MAN (PAN &amp; SCAN)</td>
<td>Columbia TriStar Home Entertainment</td>
<td>Tobey Maguire/Kirsten Dunst</td>
<td>DVD</td>
<td>1</td>
<td>20.95</td>
</tr>
<tr>
<td>21</td>
<td>LILO &amp; STITCH</td>
<td>Disney</td>
<td>Animated</td>
<td>DVD</td>
<td>1</td>
<td>28.95</td>
</tr>
<tr>
<td>22</td>
<td>BACK TO THE FUTURE: THE COMPLETE TRILOGY (WIDESCREEN)</td>
<td>Universal Home Entertainment</td>
<td>Michael J. Fox/Christopher Lloyd</td>
<td>DVD</td>
<td>1</td>
<td>18.95</td>
</tr>
<tr>
<td>23</td>
<td>MEIN IN BLACK II (WIDESCREEN)</td>
<td>20th Century Fox</td>
<td>Tommy Lee Jones/Wil Smith</td>
<td>DVD</td>
<td>1</td>
<td>26.95</td>
</tr>
<tr>
<td>24</td>
<td>A RIVER RUNS THROUGH IT</td>
<td>Columbia TriStar Home Entertainment</td>
<td>Robert Redford/Brad Pitt</td>
<td>DVD</td>
<td>1</td>
<td>14.95</td>
</tr>
<tr>
<td>25</td>
<td>BLOOD WORK (WIDESCREEN)</td>
<td>Miramax</td>
<td>Clint Eastwood</td>
<td>DVD</td>
<td>1</td>
<td>26.95</td>
</tr>
<tr>
<td>26</td>
<td>BALISTIC ECKS VS. SEVER (WIDESCREEN)</td>
<td>Warner Home Video</td>
<td>Antonio Badalrus/Lucy Liu</td>
<td>DVD</td>
<td>1</td>
<td>25.95</td>
</tr>
<tr>
<td>27</td>
<td>BLOOD WORK (PAN &amp; SCAN)</td>
<td>Warner Home Video</td>
<td>Clint Eastwood</td>
<td>DVD</td>
<td>1</td>
<td>26.95</td>
</tr>
<tr>
<td>28</td>
<td>MEIN IN BLACK II (PAN &amp; SCAN)</td>
<td>Columbia TriStar Home Entertainment</td>
<td>Tommy Lee Jones/Wil Smith</td>
<td>DVD</td>
<td>1</td>
<td>28.95</td>
</tr>
<tr>
<td>29</td>
<td>RETURN TO ME</td>
<td>Miramax</td>
<td>Dennis Hopper/Demi Moore</td>
<td>DVD</td>
<td>1</td>
<td>26.95</td>
</tr>
<tr>
<td>30</td>
<td>HEY ARNOLD! THE MOVIE</td>
<td>Columbia TriStar Home Entertainment</td>
<td>Animated</td>
<td>DVD</td>
<td>1</td>
<td>19.95</td>
</tr>
<tr>
<td>31</td>
<td>THE GOOD, THE BAD &amp; THE UGLY</td>
<td>Miramax</td>
<td>Clint Eastwood</td>
<td>DVD</td>
<td>1</td>
<td>14.95</td>
</tr>
<tr>
<td>32</td>
<td>HEAT</td>
<td>Columbia TriStar Home Entertainment</td>
<td>Robert De Niro/Al Pacino</td>
<td>DVD</td>
<td>1</td>
<td>19.95</td>
</tr>
<tr>
<td>33</td>
<td>THE BOONDOCK SAINTS</td>
<td>New Line Cinema</td>
<td>Will Ferrell/Reese Witherspoon</td>
<td>DVD</td>
<td>1</td>
<td>26.95</td>
</tr>
<tr>
<td>34</td>
<td>LEGALLY BLONDE</td>
<td>Miramax</td>
<td>Gene Hackman/Drew Barrymore</td>
<td>DVD</td>
<td>1</td>
<td>14.95</td>
</tr>
</tbody>
</table>

**Notes:**
- Sales data compiled by Nielsen VideoScan.
- The list includes top DVD sales for the week ending February 1, 2003.
- The data includes sales of 100,000 copies or more, but not sales below that threshold.
- The format indicates ‘DVD’ for DVD sales, and ‘SCAN’ for other formats.
- The price information is in dollars.
Increased Pro Audio Presence At NAMM Reflective of Changing Biz

BY DAN DALLEY
ANAHEIM, Calif.—The 101st National Assn. of Music Merchants [NAMM] Convention, held here Jan. 16-19 at the Anaheim Convention Center, underscored a new level of pro audio presence at what had historically been a musicians’ event. Guitars, drums, and keyboards were still the defining factor of the show, but professional audio filled an entire hall this year, with many other pro audio manufacturers sprinkled throughout the rest of the cavernous convention center floor.

“The pro audio footprint at this show is definitely larger,” NAMM director of marketing and communications Scott Robertson said. Noting that recording and related technology continues to increase in number, sophistication, and ease of use—even as it decreases in price—Scott added. “[Pro audio technology] is moving toward the NAMM paradigm: musicians and audio professionals are increasingly one and the same person these days.”

Hard disk recording was an intense focus this year, both in terms of the number of new products from an increasingly larger number of companies, and in the increased sophistication of the technology—a trend which is causing the market to segment itself. Jason Levine, music director at Syntrellium, which markets Cool Edit Pro, noted that as the number of hard disk-based recording systems have proliferated, manufacturers are seeking strategic niches. “You see people using systems like Pro Tools for recording and mixing, Sonar and CuBase for sequencing. Cool Edit Pro for editing. Acid for looping, and so on,” he explained. “Compatibility issues have been largely resolved.” Along those lines, Syntrellium previewed software support for the Windows Media 9 platform at the show. Pro Tools showcased its 6.0 software for Mac’s OS X and support for dual-processors Power Mac G4s. Emagic, Apple’s recently acquired entry into the expanding universe of hard disk recording, introduced its EMI 62m Gold Production Kit, which handles DSP, scoring, multitrack recording and other functions in a single package, a strategy more compatible with marketing software-based products are implementing.

Another trend, which mimics the ongoing proliferation of multiformat-compatible plug-ins, is similarly compatible hardware: Radikal Technologies’ SAC-2 controller is a software-assignable mixing surface compatible with systems from Digidesign, Steinberg, Cakewalk, Emagic, Creamware, and others. J.I. Cooper’s mixer interface is also widely compatible but takes the trend of downsizing another step—32 dedicated faders in a box about twice the size of a CD. The synergy between musician and audio pro was summed up by veteran engineer/producer Michael Frondelli, who pondered whether NAMM would eventually replace the Audio Engineering Society’s confab as the primary pro audio forum. “We’re watching the deconstruction of the recording process,” he said. “The making of music is now back in the hands of the musicians.”

FAB GEAR: The development of amplified sound has shaped our world immeasurably. With a microphone and a public address system, proclaiming one’s message to a mass audience is realized, be the messenger the Dalai Lama or a young hopeful at CBGB.

One of the premier names in the world of amplified sound, equipment manufacturer Shure, has allowed the above, and so many others, to define their collective experience, both within and outside the world of music. This year, Shure is a co-recipient of the 2003 Technical Grammy Award. Over the decades, Shure has offered a diverse product line, including phono cartridge, mixers, loudspeakers, and, most recently, personal monitor systems. But it is microphones for which Shure is best known, and the use of Shure microphones at landmark events as diverse as John F. Kennedy’s inaugural address, Dr. Martin Luther King Jr.’s “I Have a Dream” speech, and the original Woodstock festival ably demonstrate the manufacturer’s importance in the narrative of the 20th century.

In 1965, Shure developed the SM57 dynamic microphone; to this day, it serves as the president’s lectern microphone. Its close cousin, the SM81, is the most popular vocal microphone in the world, found in venues and studios worldwide and used in countless applications. Introduced in 1999, the KSM series of condenser microphones has likewise found a home in recording and live sound applications.

“We make affordable luxuries, you might say,” VP of marketing Steve Johnson says. “Our products are in the same mic closets along with microphones that cost thousands of dollars more, but they’re also called upon by first-time rock’n’rollers. It’s really exciting to think that we can be there in the many phases of music, of artists. We’re everywhere, and that’s just wonderful.”

EMERICK HONORED: Geoff Emerick’s enormous contribution to popular music was recognized in October, when the engineer/producer was inducted into the Technical Excellence and Creativity Awards Hall of Fame during the 113th Audio Engineering Society Convention. The appreciation of Emerick continues, as he has been named co-recipient of the 2003 Technical Grammy Award.

On April 6, 1966, the Beatles commenced recording sessions for Revolver at EMI Studios in London. Notable even among the Beatles’ consistently superior output, the Revolver sessions also heralded the ascendancy of Emerick to engineer. Arriving at EMI in 1962, Emerick’s promotion, upon predecessor Norman Smith’s transition to producer, was to coincide with the most creative and groundbreaking era of popular music’s most influential group. Emerick’s contribution to that body of work, along with that of producer George Martin, cannot be overstated. The first song recorded for Revolver, “Tomorrow Never Knows,” is in itself a comprehensive illustration of the rapid evolution taking place—one in technology, in structure, in creation of sound itself. The use of tape loops, playing on multiple tape machines and mixed live by Emerick, the manipulation of vocals and electric guitar with a Leslie revolving speaker, and the improved capture of bass and drums both complement and intensify John Lennon’s revolutionary departure from conventional pop music.

Even by the towering standards set by their previous recordings, this was a watershed. Along with “Tomorrow Never Knows,” Revolver—featuring the caustic “Taxman,” the early psychedelia of “I’m Only Sleeping,” and “She Said She Said,” and the beautiful, elegant “Here, There, and Everywhere”—is a sonic panorama as striking today as it was in the spring of 1966.

Emerick went on to record Sgt. Pepper’s Lonely Hearts Club Band, often cited (along with Revolver) as rock’n’roll’s finest hour, as well as The White Album, Abbey Road, and such songs as “Revolution.” He later served as an engineer and producer for artists including Badfinger, Jeff Beck, Elvis Costello, Robin Trower, and Split Enz, among many others, and continues to work with Paul McCartney.
ITALIAN PIRATES WERE HIT HARD IN 2002

BY MARK WORDEN

MILAN—BMI Ricordi president/CEO Adrian Berwick says it’s still too early to tell how 2002 fared on the sales front for the Italian music industry, but “one thing is certain: It was a great year in the fight against piracy.”

Berwick’s confidence is backed by figures that the country’s anti-piracy body, PPM, released Jan. 15. According to PPM, the number of arrests for copyright infringement in Italy during 2002 was almost 1,500—194% up from 2001. In addition, the number of anti-piracy operations undertaken by law enforcement agencies rose by 124%, and the number of illegal CDs seized rose 74% to more than 2 million.

Berwick pinpoints meetings that the International Federation of the Phonographic Industry (IFPI) and Italian labels body FIMI held with the Ministry of the Interior in Rome during autumn 2002 as key dates in the anti-piracy year. He says, “You finally felt that the authorities were beginning to take the problem seriously.”

Enzo Mazza, director general of FIMI and president of PPM, adds: “The Italian parliament passed an extremely stringent copyright law in late 2000, and it was only to be expected that it would take a while for it to kick in: 2001 was a period of transition. It was natural that 2002 would be a lot better; [the year] has seen some landmark decisions.”

FIMI secretary general Luca Vespignani says the results “show that the country’s law-enforcement agencies are pulling their weight in the fight against piracy. At the moment we have only two concerns: The first is the fact that enforcement is still lax in some areas—Rome being the most shocking example—followed by many of the seaside resorts in summer. The second is that ‘domestic piracy’—including office workers downloading and burning copies to sell to their colleagues—appears to be on the increase. That will be the subject of our next big campaign.”

The view that office workers—rather than street vendors or crime rings—are a new threat is shared by Angelo Leone, head of international repertoire at retailer FNAC in Milan. “During the lunch break,” he says, “you’ll find well-dressed managerial types in their jackets and ties coming in, going through the racks, and saying to each other things like, ‘Oh, there’s no need to buy that; I’ll make a copy for you when we get back to the office.’ For every CD sold, there must be 10 copies burned illegally. I’m sure this is a lot harder to control than the street vendors.”

Vespignani agrees: “It’s a lot easier to raid labs run by criminal organizations than it is to crack down on every office in the country. The number of illegal burners seized rose by only 8% in 2002—suggesting that organized crime’s production of illegal CDs isn’t growing—whereas domestic and peer-to-peer piracy is clearly on the increase.”

According to industry estimates, piracy accounts for 23% of the market here; in the south of Italy, FIMI puts the figure at more than 25%. According to president of indie label Sugar, says: “Piracy is only part of the problem. The other issue is distribution. In the south of Italy, even if you want to buy a record legally, it’s hard to find a decent store.”

Another factor is price: Most “respectable” recipients of illegally burned copies cite the high cost of CDs as justification. And if 2002 produced good results in terms of anti-piracy, executives were disappointed by parliament’s failure to lower the 20% value-added tax (sales tax) on records. Universal Music Italy president Piero La Falce has one solution: “A cut in sales tax would increase both record sales and revenue for the government.”

Unfortunately, the country’s music industry is nearing the brink of collapse. It was 8% to 10% down in 2001, and if it doesn’t recover by 2003, it will be 20% to 25% down in 2004. The fear is that the next big campaign will be a last-ditch attempt to keep the music industry afloat. It’s a battle the country’s music industry can’t afford to lose.”

ITALIAN MUSIC INDUSTRY EXECUTIVES FEAR IMMINENT COLLAPSE OF INDUSTRY

BY NYAY BHUSHAN

NEW DELHI—India’s music industry leaders are warning that the Indian music industry is nearing the brink of collapse.

One high-profile industry figure, Vikas Mitra—managing director of Calcutta-based label Saregama India—sums up the prevailing mood by warning that unless corrective steps are taken now, the Indian music industry will collapse, as Pakistan’s has. According to the International Federation of the Phonographic Industry (IFPI), Pakistan’s already minuscule legitimate music market declined by 124% in value terms from $9.2 million in calendar year 2000 to $3.2 million in 2001.

Market figures for 2002 are not yet available, but the IFPI currently estimates Pakistan’s piracy rate is more than 90%. That situation has caused many leading Pakistan acts to sign deals with labels outside their home country. In the case of rock band Junoon, it signed with EMG Arabia and Virgin Records India.

Right now in India, according to Virgin Music India managing director Mohan Mahapatra, “Piracy is a life-threatening issue.”

Labels body the Indian Music Industry (IMI) says the trade value of sales of prerecorded music (net of returns) by its 63 member companies (which account for more than 80% of the legitimate music market in India) totalled 5.9 billion rupees ($123 million) between April 1, 2001, and March 31, 2002. That represented a 25% decline from the previous business year. The IMI estimates that by the end of the current business year for companies here on March 31, total sales by its member companies will have declined a further 20% to 4.48 billion rupees ($90 million).

Mitra says there are three main reasons for the current slump. “First, it’s the wave of piracy caused by cheap blank CDs and affordable hardware,” he notes. “Second, the problem of cover versions and remixes of Bollywood songs is a menace.” A loophole in Indian copyright legislation means there is no provision for royalty payments to original rights holders, and cover versions can be produced without the permission of the original copyright holder.

“Third,” Mitra says, “there is an A&R problem, since one can always argue that the quality of music can be better, especially when it comes to the poor performance of non-film albums.”

According to the IMI, the retail value of sales of pirated recorded music in India totalled 18 billion rupees ($37.5 million) in the three years between April 1, 1999, and March 31, 2002. Those figures were first announced at a December 2002 conference held in New Delhi titled “Sound of Silence,” that is also the name of the latest round of the IMI’s ongoing anti-piracy campaign, on which the IMI spends 50 million rupees ($1 million) annually.

Nonetheless, IMI president Vijay Lazarus, who is also managing director of Mumbai-based Universal Music India, claims he remains optimistic about the Indian industry’s long-term prospects. “We’ve hit the bottom,” he says, “so the only way to go is up.”

He adds that cassettes—what account for the vast majority of music sales in India—suffer from a 40%-50% piracy rate, while for CDs the piracy level is 60%.

The overall sales decline is also partly blamed on a slump in the entertainment industry, a result of the huge number of Indian films that have recently flopped at the box office in a music market heavily dominated by soundtrack sales.

Mitra says that the low price of blank CD-Rs—which sell here for 8 rupees (16 cents) each—and the easy availability of CD-R writers (with prices as low as 4,000 rupees ($80) are spurriing piracy in India. Pirated CDs containing around 100 songs each in the MP3 format retail for around 40 rupees ($0.83). Legitimate CDs, in contrast, sell for between 99 rupees and 150 rupees ($2-$3).

Lazarus says the latest phase of the IMI’s anti-piracy campaign will focus on increasing public awareness and on working more closely with government ministries to strengthen anti-piracy legislation. The IMI says that in the past two business years, there have been only 180 anti-piracy convictions in India, of which fewer than 10% have resulted in prison sentences of at least one year and/or heavy fines.
<table>
<thead>
<tr>
<th>JAPAN</th>
<th>UNITED KINGDOM</th>
<th>GERMANY</th>
<th>FRANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HITS OF THE WORLD</strong></td>
<td><strong>HITS OF THE WORLD</strong></td>
<td><strong>HITS OF THE WORLD</strong></td>
<td><strong>HITS OF THE WORLD</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
</tr>
<tr>
<td>1. CHUYO NO HOSHI</td>
<td>1. STOP LIVING THE LIE</td>
<td>1. WE HAVE A DREAM</td>
<td>1. PARIS LATIN</td>
</tr>
<tr>
<td>2. HAPPY LIFE</td>
<td>2. TRUE</td>
<td>2. LOSE YOURSELF</td>
<td>2. ALL THE THINGS SHE SAID</td>
</tr>
<tr>
<td>4. SORA GA KIREI</td>
<td>4. TRUE</td>
<td>4. MUNDIN TO BAKE KE (BEWARE OF THE BOY)</td>
<td>4. LE FRUNKP</td>
</tr>
<tr>
<td>5. KAZENOMAJUMI DE DAKISHICHEM</td>
<td>5. MUNDIN TO BAKE KE (BEWARE OF THE BOY)</td>
<td>5. MANDAHEN</td>
<td>5. DES NOUTS QI ROSSONENT</td>
</tr>
<tr>
<td>6. UNITITLED 4 BALLADS</td>
<td>6. TRUE</td>
<td>6. FEEL</td>
<td>6. PONTIFICATION</td>
</tr>
<tr>
<td>7. NADA SOOSOU</td>
<td>7. MUNDIN TO BAKE KE (BEWARE OF THE BOY)</td>
<td>7. ABSCHEID</td>
<td>7. PLANTATION</td>
</tr>
<tr>
<td>8. TAITENSHUNANORO</td>
<td>8. JUST THE WAY IM FEELING</td>
<td>8. JENNY FROM THE BLOCK</td>
<td>8. REGARDERE-MOI (TESTE MOI, DETESE MOI)</td>
</tr>
<tr>
<td>10. GEINGI MERRYGOURDONG</td>
<td>10. YOU CANT STOP ME NOW</td>
<td>10. TOUTS LES HOMMES</td>
<td>10. TOSO EXITOS VOL.11</td>
</tr>
<tr>
<td>11. FUGEN</td>
<td>11. INNOCENT</td>
<td>11. GROSSES KUNSTLICHER TANSCHEN</td>
<td>11. FACTORY SUPPLY</td>
</tr>
<tr>
<td><strong>HOT MOVIE SINGLES</strong></td>
<td><strong>HOT MOVIE SINGLES</strong></td>
<td><strong>HOT MOVIE SINGLES</strong></td>
<td><strong>HOT MOVIE SINGLES</strong></td>
</tr>
<tr>
<td>12. MANGESTU NO YUBE</td>
<td>12. 4 JUST A DAY</td>
<td>12. A 20 ANS</td>
<td>12. REFLECTIONS OF LOVE</td>
</tr>
<tr>
<td>13. TSUKI NO SHIZUKU</td>
<td>13. LITTLE BIT</td>
<td>13. JUST A LITTLE</td>
<td>13. THE BEAT GOES ON</td>
</tr>
<tr>
<td>15. TOMARIGO NO MACHI</td>
<td>15. MADE YOU LOOK</td>
<td>15. FEEL</td>
<td>15. REGRESO DE LA CASA</td>
</tr>
<tr>
<td><strong>ALBUMS</strong></td>
<td><strong>ALBUMS</strong></td>
<td><strong>ALBUMS</strong></td>
<td><strong>ALBUMS</strong></td>
</tr>
<tr>
<td>1. CHEMISTRY</td>
<td>1. AVIRELL</td>
<td>1. STAR ACADEMY</td>
<td>1. M'FIL</td>
</tr>
<tr>
<td>2. YOHITO</td>
<td>2. JUSTIN TIMBERLAKE</td>
<td>2. BOB MARLEY &amp; THE WAILERS</td>
<td>2. BOB MARLEY &amp; THE WAILERS</td>
</tr>
<tr>
<td>3. ATUMI HAMASAKI</td>
<td>3. PINK</td>
<td>3. HERBERT GRONEMEYER</td>
<td>3. HERBERT GRONEMEYER</td>
</tr>
<tr>
<td>4. KIMIKARU ATANOKOUZU</td>
<td>4. DANIEL BEDINGFIELD</td>
<td>4. NENA</td>
<td>4. NENA</td>
</tr>
<tr>
<td>5. KICK THE CAN CREW</td>
<td>5. BUSTED</td>
<td>5. NINA</td>
<td>5. NINA</td>
</tr>
<tr>
<td>7. MIYUKI NAJAKAMA</td>
<td>7. REBEL WILLIAMS</td>
<td>7. BAI LING</td>
<td>7. BAI LING</td>
</tr>
<tr>
<td>8. DO AS INFINITY</td>
<td>8. COQUELICOT</td>
<td>8. SHAGGY FEATURING BRIAN</td>
<td>8. SHAGGY FEATURING BRIAN</td>
</tr>
<tr>
<td>10. SUZUKI</td>
<td>10. SUGABABES</td>
<td>10. JENNY FROM THE BLOCK</td>
<td>10. JENNY FROM THE BLOCK</td>
</tr>
<tr>
<td><strong>HOT MOVIE SINGLES</strong></td>
<td><strong>HOT MOVIE SINGLES</strong></td>
<td><strong>HOT MOVIE SINGLES</strong></td>
<td><strong>HOT MOVIE SINGLES</strong></td>
</tr>
<tr>
<td>11. DIES KOMM</td>
<td>11. YOU FEEL</td>
<td>11. BOB MARLEY &amp; THE WAILERS</td>
<td>11. BOB MARLEY &amp; THE WAILERS</td>
</tr>
<tr>
<td>15. THE ONE</td>
<td>15. THUG LOVIN</td>
<td>15. JENNY FROM THE BLOCK</td>
<td>15. JENNY FROM THE BLOCK</td>
</tr>
<tr>
<td><strong>ALBUMS</strong></td>
<td><strong>ALBUMS</strong></td>
<td><strong>ALBUMS</strong></td>
<td><strong>ALBUMS</strong></td>
</tr>
<tr>
<td>1. CUENTO DE MENTA</td>
<td>1. JENNY FROM THE BLOCK</td>
<td>1. JENNY FROM THE BLOCK</td>
<td>1. JENNY FROM THE BLOCK</td>
</tr>
<tr>
<td>2. BIKINI</td>
<td>2. BORN TO TRY</td>
<td>2. JENNY FROM THE BLOCK</td>
<td>2. JENNY FROM THE BLOCK</td>
</tr>
<tr>
<td>5. JENNY FROM THE BLOCK</td>
<td>5. JENNY FROM THE BLOCK</td>
<td>5. JENNY FROM THE BLOCK</td>
<td>5. JENNY FROM THE BLOCK</td>
</tr>
<tr>
<td>7. JENNY FROM THE BLOCK</td>
<td>7. JENNY FROM THE BLOCK</td>
<td>7. JENNY FROM THE BLOCK</td>
<td>7. JENNY FROM THE BLOCK</td>
</tr>
<tr>
<td>8. JENNY FROM THE BLOCK</td>
<td>8. JENNY FROM THE BLOCK</td>
<td>8. JENNY FROM THE BLOCK</td>
<td>8. JENNY FROM THE BLOCK</td>
</tr>
</tbody>
</table>

Hits of the World is compiled at Billboard/London.
METAL PEACE: Orphaned Land—the name is an ironic twist on the Promised Land of the Jews—formed a heavy-metal outfit with a difference and one that is doing its bit toward Middle East peace. “We look like an ordinary metal band onstage,” vocalist and keyboardist Farhi notes, “but we get very angry. We have tattoos.” But through lyrics in English, Hebrew, Arabic, and Latin and the use of such Eastern instruments as oud (lute) and the darbuka (drum) alongside the more traditional rock guitars, the group aims to unite Christianity, Judaism, and Islam through metal. Their latest Cd, El Noura Alfa—released by French Holy Records—is largely self-written but also draws on traditional Jewish and Arabic folk songs. Orphaned Land has a strong following in Arab countries and recently performed in Istanbul. Farhi says, “It was amazing for us, in the middle of the Middle East crisis, to be an Israeli group in a Muslim country and to see our fans, from Syria and Jordan as well as Turkey, all head-banging together.”

SASHA LEVY

GEORGE RISES AGAIN: Irish band Rubyhorse secured a major coup when it persuaded the late George Harrison to play slide guitar on the quintet’s debut album. The group from Cork recently settled in Boston. Guitarist Joe Philpott explains how the former Beatle came to play on the song “Punchdrunk”: “We sent him a copy of the song through a mutual friend, and we got a call back to say that he’d love to play on it,” he says. “So we sent the reels over to England, and he put his part down. When we received the tapes back, it just blew us all away. It was the biggest honour that we’ve ever received and probably will ever receive.” The track can be found on Rubyhorse’s debut set, Rise, which was released Jan. 21 in Ireland/UK/Ireland (the set bowed last May in the U.S.). Meanwhile, the band is on its way back home for some live showcase gigs.

ROBBIE WILLIAMS

The following essay is a joint project involving a number of music reviewers, editors, and writers who have contributed to Billboard's rock and roll coverage. The essay is based on interviews with a number of musicians, industry insiders, and music historians. It is published in Billboard on a regular basis.

RUBYHORSE

CHINA ROCKS: Trip-hop band Morcheeba is to tour China as part of a U.K. government initiative to promote "originality, creativity, and innovation" in British design, arts, and music. The band's fourth album, Charango, was released on EastWest last year (Billboard, June 28, 2002), and was sponsored by the British Council (the U.K.'s official cultural relations organization) to undertake a tour of five Chinese cities between March 4 and March 21. In Chongqing, the group will perform two free shows to 5,000 university students, while in Shanghai, Morcheeba will open the International Fashion Festival. The group is understood to be the first time that several of the cities will have hosted a Western rock band.

ADAM WILLIAMSON
Lavigne Extends Nettwerk's Reach

BY LARRY LEBLANC
TORONTO—Meticulously reserved Canadian artist manager Terry McBride, CEO of Nettwerk Management, practically turns giddy at the mention of his client Avril Lavigne. He says, “I’ve never been with a record that’s Detroit so fast.”

Global shipments of Lavigne’s debut, Let Go, have reached 10 million units since its worldwide release by Arista in June 2002, including 1.5 million units in the U.S. and 700,000 units in her native Canada. Boosted by the singles “Complicated,” “Sk8er Boi,” and the current “I’m With You,” Lavigne snared five Grammy Award and two Brit Award nominations.

Lavigne embarks on a headlining tour of North America April 9 in Toronto, finishing May 17 in Philadelphia. (“See story, page 27.”) “This will be Avril’s first tour,” McBride says. “Everything before has been radio promotional shows.” She will step away from the spotlight after four dates in the U.S. tour.

Three years ago, Lavigne sent demo tapes to Mark Jowett, VP of international A&R/IPublishing of the management’s affiliated label, Nettwerk Productions. He gave her a development deal. But when Arista head Ken Krongard came by a New York studio where the two were writing, he was so impressed with Lavigne that he returned with Arista president/CEO Antonio “L.A.” Reid. The Arista A&R team offered to sign her. Later, he asked McBride to handle her management.

Reid says of Nettwerk: “What an incredible management company, and what an incredible roster.”

British, French Shine On 2002 Platinum Lists

BY PAUL SEXTON
LONDON—Since 1996—the year the International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards were introduced—no year has produced as many qualifying records or artists as the one just ended. What’s more, European music itself was the real winner.

Those are the headlines from the IFPI’s end-of-term report regarding the awards for European shipments of 1 million or more albums. A new peak of 92 albums by 77 different artists rang the platinum bell in 2002, with a total of 105 awards. Twelve months earlier, the annual album total reached 57, which was then a record.

The figures represented especially good news for local European repertoire, which accounted for 57 of the 92 certified albums, or 62%. That was two points up on local acts’ 2001 share. The only occasion on which the 92 tally has been bettered was in 1996, when the introductory awards covered a two-year period.

Two countries were represented in the 2002 International Album of the Year for the first time, France and Sweden, via female duo Ta.Lu’s Po Edreby/200km/h in the Wrong Lane (Interscope), at 1 million, and Colombia, whose Shakira raced to 4 million shipments during the 12-month period with Laundry Service (Epic).

Europe’s leading repertoire provider was the U.K. with 29 awarded albums, more than half the total from the continent as a whole. Ireland provided six more titles, so that the two markets between them claimed a 38% share, almost identical to that in 2001. The Beatles’ (Apple/Parlophone) advanced to 5 million shipments to lead the list of titles winning new awards during the year. It is now tied with the Spice Girls’ Spice as the runner-up to Celine Dion’s all-time Platinum Europe leader, Let’s Talk About Love, currently at 9 million.

The U.K. also provided the most frequent contributor in terms of different titles. ENI’s Robbie Williams, who had four albums figuring in the monthly certifications during the year, with a current running total between them of 13 million European shipments.

BPI chairman Peter Jamieson says, “The high number of IFPI Platinum Awards for U.K. acts last year reflected the diversity of British music and its position as the key repertoire source within Europe.”

But the new star performers from Europe were French-signed acts. They provided the best-ever 11 award-winning albums, led by French/Canadian Colum- bia artist Garou and his double-platinum Seal (Almo). That makes the country the second-best repertoire source in Europe, behind the U.S. and the single-biggest source in French and the Dutch and Spanish language albums, recognized, the highest for four years.

The U.S. tallied 27 of the year’s 92 platinum winners, or 29%, while Canada contributed six. One of those, Alanis Moris- sette’s Jagged Little Pill, now stands joint third in the all-time leaders’ board at 7 million, tied with Maverick labelmate Madonna’s Music.

Newsline...

U.K. retailer HMV Group has reported a better-than-expected 8.5% sales gain for the Christmas trading period and beat analysts’ forecasts by swinging into the black in the 26 weeks ended Oct. 26, 2002. Pretax profits—excluding exceptional items—for the half-year were £6 million ($9.6 million), against a loss of £15.9 million ($25.4 million) in the same period of 2001.

Sales rose 2.4% to £175.7 million ($1.15 billion); comparable-store sales rose 1.6%. Operating profit was up 32.8% to £17.3 million ($27 million). In a statement, HMV CEO Alan Giles says the retailer is “on track” to meet its financial targets. The half-year results included a charge of more than £36 million ($57 million), most of which related to the flotation. HMV Europe again accounted for the lion’s share of first-half revenue, with a 13.2% rise to £343.2 million ($550 million) and 6% comparable-store sales growth.

Operating profit rose 25.1% to £15.7 million ($25.3 million). Problems continued at HMV’s North America division, where revenue fell 8.8% in the half-year period to £67 million ($107 million), led by a “severe decline” in Canada. North American operating losses rose 0.6% to £2.9 million ($4.6 million). In Asia-Pacific, sales rose 3.9% to £129 million ($207 million), while operating profit went from £1.3 million ($2 million) to £1.6 million ($2.5 million).

Warner Music Mexico managing director Mariano Perez returns to Spain to take over as president of Warner Music Spain and Warner Music Portugal Saturday (1), executive VP of Warner Music Europe Gero Caccia announced. Perez was appointed to Mexico in 2000, when he was managing director of Warner Music Spain. His new role requires a high-profile sign- ing of BNL, the North American breakthrough of McLachlan’s Surfacing album in 1997, coupled with her annual high-profile Lilith Fair festival, which he co-founded in 1994, and to run the de facto company for DRO. Perez replaces Saul Tagaro, who retires at the end of this month after 20 years with Warner. Perez’s career began in 1981, when he founded indie label Gasa, which soon merged with DRO. In 1993, Warner acquired DRO, and Perez became managing director of DRO EastWest in 1995. Warner Music Spain’s roster includes Alejandro Sanz, Cafe Quijano, and Frenum- tos Implicados.

Lars Brandle

Universal Music International has appointed Multimedia Records as its exclusive licensee for the territories of Serbia and Montenegro, formerly part of Yugoslavia. Based in Belgrade, Multimedia Records Serbia and Montenegro will be headed by managing director Rodoljub Stojanovic. Multimedia already holds the license for Slovenia, where it is based in the capital, Ljubljana.

Tayfun Kesgin

U.K. indie the Sanctuary Group outperformed expectations to report a 25.6% pretax rise in profits to £14.2 million ($22.7 million) for the year ended Sept. 30, 2002. The London-based company saw revenue soar 44% to £118.8 million ($188.8 million) on the back of strong sales of recorded music. Revenue from its record division topped £61 million ($97.6 million), against £40 million in the previous year (or a 20% rise), buoyed by successful releas- es by such acts as the Strokes. Executive chairman Andy Taylor says the outlook for the coming year is “very positive,” pointing to solid record- and DVD-release schedules throughout the key territories, bolstered by tours and releases planned for a number of major artists handled through its artist services division.

Philip Downer, currently managing director of retail- er Borders’ books and music division in the U.K., has been promoted to managing director/COO of Borders U.K., effective Feb. 1. The post, made vacant by the retirement of John Monks, sees Downer head a new- look management team with David Riley, currently head of U.K. operations for Gap (U.K.), joining the company March 1 as divisional director of Books etc. and Louise Collin, currently associate director of international marketing for Borders stores, appoint- ed merchandise and marketing director of the Bor- ders superstores division. Downer, who continues to have responsibility for the books and music division, reports to Ann Arbor, Mich.-based Vin Altruda, president of Borders International.

SAM ANDREWS

Jonas Siljemark, president and founder of Swedish indie Bonnier Amigo Music Group, has been named president of Warner Music Scandinavia, effec- tive Feb. 3. Warner Music International’s affiliates in Sweden, Denmark, and Norway will report to Siljemark, who will be based at Warner Music Sweden in Stockholm. Siljemark reports to Warner Music Europe executive VP Gero Caccia. Ludwig Werner, CEO of Swedish music Web-site farmestudios.com, replaces Siljemark as president of Bonnier Amigo Music Group. Werner previously worked at NCA and Air Chrysalis Scandinavia.

Jeffrey De Hart
Berlin Picks Up More Music-Biz Players
Relocation For MTV, IFPI Local Office Spells Stronger Role For City In 2003

BY OLAF FURNISS

BERLIN—The German capital looks set to gain an even stronger role in the German music industry in 2003, with both MTV and the local office of the International Federation of the Phonographic Industry (IFPI) announcing plans to relocate to Berlin later this year. The moves follow both Sony and Universal migrating to the city in 2000 and 2002, respectively. The latest moves are significant in one of the few international territories that has yet to see a central industry. They also reflect a continuing migration from Germany's traditional music base, Hamburg (Billboard, Aug. 24, 2002). The latter city currently hosts Warner Music Publishing, and Edel, plus a handful of respected independents.

Debate regarding moving to the capital has gone on in Germany since unification in 1990, but the conditions remained varied. For Gerd Gebhardt, president of the local IFPI branch and affiliated German label organizations Deutsche Phonogramme und BWP, the reasons for moving his organization are clear. With his members suffering heavily from the effects of CD-burning and illegal downloads, lobbying politicians is a priority, not least because the German government has failed to ratify the European Copyright Directive in time for the Dec. 22, 2002, deadline (Billboard, Jan. 15).

Gebhardt says, “It doesn’t really matter where [a record company is] based, but a lobbying organization has to be close to the decision-makers.” At MTV Germany, move chief Catherine Mühlmann cites other reasons for moving from the channel’s current base in Munich. “Since joining MTV, my aim has been to take the channel a little more effective, and hard-hitting company,” she says. “Centralization is crucial in order to achieve this.”

Universal Germany chairman/CEO Tim Renner has also cited various factors for his company’s move to Berlin last year. These include the city’s reputation as a cutting-edge artistic hotbed and that it was better able to relocate now while it was affordable than doing so in the future.

While Germany has been the head of promotion, Jeff Van Gelder, casts doubt on claims that the capital boasts a superior pool of talent. “The successful artists originate from the provinces anyway, so getting them to perform in top-selling acts as Herbert Grönemeyer, Westerhagen, Xavier Naidoo, and Die Toten Hosen. And Peter James, president of German independent-label association the VIT, cautions, “Moving to Berlin is not only a matter of cost but more of a matter of how long it takes a company to re-establish itself in a new place. This is not so difficult for an independent employ 20 people, but it is a problem for a company of the size of, say, Universal.”

In early December 2002, James’ own organization announced the formation of the Local German Label Commission, which will represent the interests of smaller record companies, publishers, and producers in the capital and the surrounding Brandenburg region. Yet the official launch of the city Berlin has attracted several key companies in the past three years, not everybody is convinced that it is the German music of those. Based in other cities set to stay put.

“While the move to Berlin is still the No. 1 music city,” Warner Germany president Bernd Dopps says, “The current discussion about ‘Hamburg or Berlin is exaggerated—as long as we are all living in Berlin, it is not necessary to move there.”

New Copyright Law Would Affect NZ Music Biz

This story was prepared by John Ferguson in Auckland, New Zealand, and Christine Eliezer in Sydney.

As the new year dawned, the subject of copyright legislation occupied the minds of key players in the music industries of New Zealand and Australia.

New legislation brought before the New Zealand parliament Dec. 17, 2002, by the government would provide a partial ban on parallel imports of music on video but stops short of offering similar protection for music.

A separate proposal from the New Zealand Ministry of Economic Development recommends the 1994 Copyright Act be changed, allowing consumers to make a clean copy from any sound recording. Following any submissions to the ministry on the discussion document proposing amendments to the Copyright Act, will be prepared later this year before the government decides on draft legislation.

Teresa O’Neill-Joyce, CEO of labels body the New Zealand Recorded Music Association, New Zealand (RIANZ), is against the copying amendment. “People have been home recording for years,” she says. “But [the issue] is about the determination of what constitutes a legal copy and we don’t need any more blurring. It’s hard enough as it is to get law enforcement to act.”

That view is echoed by Roger Hulme, Auckland-based CEO of 25-outlet national music retail chain CD Store/Planet. “I don’t think we would support this proposal,” he says. “It just creates a gray area about what is legal and what’s not.”

The Dec. 17 legislation, the Copyright (Parallel Importation of Films and Orals of Proof) Amendment Bill 2002, would prohibit the import of films on DVD, VHS, and video CD into New Zealand for nine months after a film’s first international release. In 1998 the Copyright Act was amended, allowing overseas product to be imported without the consent of local copyright owners, and since then, the creative industries have lobbied to have their products made exempt. While the government says that parallel importing has harmed the local and film industries, it says the current law lacks evidence that music is suffering similarly.

Few New Zealand music retailers currently import DVDs, although mass merchant the Warehouse—the country’s biggest music retailer—par-

allel-imports some low-price music compilations. Instead, many say they have no desire to see music subject to the same exemptions as DVD, arguing that because local labels know merchants can legally import, they work harder on marketing their own product. The RIAA insists parallel importing is easier for pirated products to come on the market.

According to the New Zealand government’s Associate Commerce Minister, Judith Tizard, the new legislation addresses domestic and international about copyright infringement. It contains, she notes, changes to the ‘onus of proof’, targeted at those works that are most vulnerable to piracy, namely films, computer programs, and sound recordings.

O’Neill-Joyce concedes, “[That is] a very positive move. Under the terms of the bill, a person who is bringing in potentially infringing products has got to prove that he has a right to bring it into New Zealand; that will make life a lot easier for us.”

The bill will be up for parliament during its current term. Tizard says the New Zealand government will continue to monitor the effects of parallel importing on the music industry. Meanwhile, in Australia, a coalition of copyright owners, including the Australian Music Publishers Assn., the Australasian Performing Right Assn., the Screen Producers Assn. of Australia, and the Australian Writers Guild, is lobbying the government to introduce a levy on all blank recording media, to compensate them for home copying. Under current law, all home copying is illegal, although consumers making copies for private use are not prosecuted.

In return for the levy, the coalition recommends that the Copyright Act be changed, allowing consumers to make noncommercial copies for personal use. In the early 1990s, a proposal to place a levy on audio tapes was deemed unconstitutional by the High Court. To get around it, that is, it is proposed to copy non-copyright material (for example, their own wedding ceremony) could claim a refund.

But the Australian Record Industry Assn. (ARIA) will no longer support the proposed levy—ARIA has long insisted it is an ineffective way of combating piracy—and the Australian Retailers Assn. claims the cost of collection would outweigh any benefits.
Your “Real Estate Agent to the Stars”
John Adams, Broker
INTERNATIONAL REPRESENTATION
“The ONLY name you need to know in Real Estate”

When buying selling or investing get the best representation available!

Contact Toll Free at:
1-866-256-2181 or 770-238-6225 - Cell: 678-508-1590
www.johnadamsrealty.com
JohnAdamsRealty@AOL.COM
Atlanta, GA, USA

REAL ESTATE

NOBLE POINT

Across the Lake from
The New Opreyland Convention Center
In Dallas-Fort Worth

20-Acre Private Peninsula on Lake Grapevine.
Ready to build your own heaven complete with
private heliport and beach.
This sanctuary is complete with city utilities
and deep water all the way around. Cruise to the
concerts across the lake at the new Opreyland.
For further information, logon to www.noblepoint.com
or call 972-247-2657

LISTENING STATIONS

Nakamichi® CD & DVD SAMPLING STATIONS

Nakamichi - world-renowned for its
high-end sound quality, state-of-the-art
design and product dependability in the
music industry.

Visit our web site to view our wide
range of CD & DVD Sampling
Stations and merchandising fixtures.

Standard features for all Nakamichi
Sampling Stations:
- programmable first track
- informative play counter
- auto standby function
- dbi pro 705 headphones
- other advanced fixtures

We can customize your order
to suit your specific needs.

Worldwide Distributor of
Nakamichi
CD & DVD Sampling Stations

dbi international
Tel: (807) 466-8494
www.dbijnt.com

• BROWSER DISPLAY SYSTEMS •

400 CD BOOKLETS in 2 SQ. FT.!
actual CD’s kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays

Help/Volunteers Wanted
If you are going to be in Miami between Monday,
February 3 and Saturday February 8, and
would like to volunteer for the Billboard Airplay
Monitor Radio Seminar and Awards, please con-
tact Margaret at:
646-654-4660

INTERNERS WANTED
Billboard Magazine's New
Business is hiring
interns to assist the Special Events Department.
Looking for a quick learner who is organized and
detail-oriented. Knowledge of Excel a plus. For
college credit only - no pay
Contact Billboard at 646-654-4660 or
pdemo@billboard.com

HAVE A
POSITION
TO FILL?
WANT TO
REACH HIGHLY
QUALIFIED
PEOPLE FAST?

LOOK
NO
FURTHER
CALL

BILLBOARD
CLASSIFIED

1-800-223-7524
OR CALL
JEFF SERRETTE
AT
646-654-4697
OR FAX
646-654-4798/99

IF YOU HAVE A
PROFESSIONAL SERVICE
YOU'D LIKE THE MUSIC INDUSTRY
TO KNOW ABOUT
CALL BILLBOARD CLASSIFIED TODAY
1-800-223-7524  FAX: 646-654-4698/99

I CAN HELP YOU...
LOOKING TO HIRE THAT IDEAL
CANDIDATE TO FILL A RECENTLY
OPENED POSITION?
I CAN HELP YOU
ARE YOU TRYING TO GENERATE
NEW BUSINESS FOR THE
COMPANY?
I CAN HELP YOU
LET ME HELP YOU... CALL
JEFF SERRETTE TOLL FREE
1-800-223-7524 1-646-654-4697
FAX: 1-646-654-4798/99
jserrete@billboard.com

NOTICES/ANNOUNCEMENTS

BILLBOARD CLASSIFIEDS MOVE LUXURY
REAL ESTATE TO THE STARS
REACH THE HIGH-POWERED WORLD
OF MUSIC & ENTERTAINMENT

Call Mark Wood - Real Estate Manager
661-270-0798 - Fax: 323-525-2395
Billboard@musician.org
1-800-223-7524

Reach all the movers & shakers every week through the pages of
Billboard - a force in the music/entertainment industry for over 100 years

www.billboard.com

BILLYARD FEBRUARY 1, 2003

www.americanradiohistory.com
CONNECTING RADIO WITH THE MUSIC INDUSTRY AT THE FIRST MAJOR EVENT OF THE YEAR!

Billboard Airplay Monitor Radio 2003 Seminar

February 6-8 • Miami Beach

JUST ANNOUNCED

NETWORK WITH INDUSTRY EXPERTS!

Joye Albright, Albright & O'Malley Consulting
"Jazzy" Jim Archer, KYLD San Francisco
Jeanne Ashley, KSRC Kansas City
Tracy Austin, KRBE Houston
Bob Barnett, WKIS Miami
Nate Bell, WHRK/KIMS Memphis
Frankie Blue, WKTY New York
Carla Boathner, Clear Channel/New Orleans
Eric Bradley, WBEIM Chicago
Kid Curry, WPOW Miami
Claudine Delorenzo, WQXK Harrisburg, PA
Vance Dillard, WXKB Knoxville, TN
Don Fein, WPLY Philadelphia
Laura Francis, WOMX Orlando
Charese Fruge, KMXB Las Vegas
Tom Furci, WHUD Poughkeepsie
Troy Hanson, Clear Channel/Miami
Keith Hastings, WAAF Boston
KJ Holiday, WJLB Detroit
Jeanne Jersey, WITC Hartford
Cynthia Johnson, J Records
Kurt Johnson, KVIL Dallas
Michael Johnson, Motown/Universal
Mickey Johnson, WBUU Birmingham
Valorie Knight, WQIR Manchester, NH
Brian Krysz, Archway Broadcast Group
Steve Leeds, Virgin Records
Jerry Lebo, Jerry Lebo Entertainment Group
Thomas Lyttle, Def Jam
Jeff McHugh, WKZL Greensboro, N.C.
John "Horace" Mcmann, Atlantic Records
Roxy Myzal, HardDrive
Jon Nardachone, Atlantic Records
Nikki Nite, WBFC Greensville, SC
Mike O'Malley, Albright & O'Malley Consulting
Orlando, WLLD Tampa
Larry Parelige, Epic/Universal Records
Bill Pasha, Infinity Broadcasting Baltimore
Duncan Payton, KMXY/XHRM San Diego
Eric Powers, KUBE Seattle
Marc Rafter, DreamWorks
J.J. Rice, Cox Radio
Smockey Rivers, KEZK/KKXY St. Louis
Rob Roberts, Clear Channel/Miami
John Razz, WJLB, Ft Myers, Fla.
Dion Summers, WERQ Baltimore
Cat Thomas, WAPE, Jacksonville, Fla.
Gary Trust, WSNE Providence
Dave Universal, WKSE Buffalo
Ron "Sugarbear" Williams, WAJZ Albany, NY
Jon Zeilner, KMXY Kansas City

LOBBY BAR PERFORMANCE
MCI/Logic Records/BMG presents

LA BOUCHE

A PERFORMANCE BY JORDAN HILL
presented by
Tom Callahan & Assoc.

CLEAR CHANNEL LABEL APPRECIATION PARTY

NIELSEN BDS
Demonstration of the tools that drive the information that empowers the music industry.

THE GRAND FINALE
Billboard Airplay Monitor Radio Awards
Honoring America's leaders in radio.
complete list of nominees at www.billboardevents.com

REGISTRATION RATES
$499 Pre-Registration received by 2/5
$599 Full Registration, on-site
$199 Radio Station Employees Only

TO REGISTER & SEMINAR UPDATES WWW.BILLBOARDEVENTS.COM

QUESTIONS
Michele Jacangelo, 646.654.4660
bbevents@billboard.com

SPONSORSHIPS
Celeste Marquez, 646.654.4648
cmarquez@billboard.com

REGISTRATION
Phyllis Demo, 646.654.4643
pdemo@billboard.com

HOTEL
Eden Roc Resort
305.531.0000

QUESTIONS
Michele Jacangelo, 646.654.4660
bbevents@billboard.com

SPONSORSHIPS
Celeste Marquez, 646.654.4648
cmarquez@billboard.com

REGISTRATION
Phyllis Demo, 646.654.4643
pdemo@billboard.com

REGISTRATION RATES
$499 Pre-Registration received by 2/5
$599 Full Registration, on-site
$199 Radio Station Employees Only

www.americanradiohistory.com
Double Justified. Justin Timberlake’s Jive solo debut, Justified, was recently certified double-platinum. The singer/songwriter, center, celebrates with, from left, Jive Records GM Tom Carrabba; his manager, Johnny Wright of Wright Entertainment Group; Jive Records president Barry Weiss; and Just-In-Time management representative Renee Earnest.

Ballroom Beats. Tone-Cool/Artemis recording artist Susan Tedeschi celebrated the release of her new set, Wait For Me, with a performance at New York’s Bowery Ballroom. Tedeschi is nominated for a Grammy Award in the best female rock vocal performance category for the album’s first single, “Alone.” Pictured, from left, are Artemis marketing manager Jason Spiewak, Tone-Cool founder and CEO Richard Rosenblatt, Artemis president Daniel Glass, Tedeschi, and Artemis CEO/Chairman Danny Goldberg.

Far From Over. Singer Frank Stallone, left, who scored a top 10 hit in 1983 with “Far From Over,” guest-starred on ABC TV’s Life With Bonnie, which stars Bonnie Hunt, right, and airs on Tuesdays. Stallone played a big-band singer named Nicky Deuce. He will issue In Love to Vac, a big-band album, May 13 on Simba.

Remote Radio. Alanis Morissette performed a set at the Sirius Satellite Radio booth during the Consumer Electronics Show in Las Vegas.

Hands-Same. Kenny Chesney, left, retired his summer cover of the Georgia Satellites’ “Keep Your Hands to Yourself” when he performed the song for the last time with the group’s songwriter/frontman Dan Baird at the Gaylord Entertainment Center in Nashville. Chesney kicked off a new tour, Margaritas’n’Senoritas, Jan. 16 and will appear on Late Night With Conan O’Brien Feb. 4.

Onstage Praise. Yolanda Adams appeared with Kirk Franklin at Universal Amphitheatre in Universal City, Calif. Pictured, from left, are ALW Entertainment president Al Wasy, Adams’ daughter, Taylor Ayanna; Adams; and House of Blues Concerts senior VP of special markets Emily Simonitsch.

Not Just for Teens Anymore. Teen People celebrated its fifth anniversary last month at the bar in Hollywood. Enjoying the event, from left, are Teen People publisher Paul Crane, Justin Timberlake of ’N Sync, Teen People managing editor Barbara O’Dair, and ’N Sync’s Joey Fatone and JC Chase.
**RIAA Victory Vs. Verizon Could Spell More DMA Action**

**Continued from page 3**

DMA, such Internet service providers (ISPs) as Verizon must turn over copyright information of potential copyright infringers to the RIAA and other copyright holders without requiring them to file a lawsuit.

The landmark decision by U.S. District Court Judge John D. Bates holds that in response to an “information subpoena” that the RIAA served last summer, Verizon was obligated to identify a subscriber who has illegally made available more than 600 copyrightable music files via the Internet.

Verizon had argued that the subpoena to turn over the records under the DMA is valid only when an ISP is hosting material, not when it is providing Internet access as a passive conduit of data. Bates ruled that Verizon’s position is a “deceitful loophole” in Congress’ efforts to prevent copyright infringement on the Internet.

Verizon attorney Sarah B. Deutsch says the company will appeal the case to the Court of Appeals for the District of Columbia Circuit before a three-judge panel after 30 days.

**BIZ SINGS HER PRaises AS ROSEN PLANS RIAA EXIT**

**Continued from page 3**

and Kazaa. Her resignation announcement came one day after the RIAA scored a major victory over Internet service provider Verizon, when a U.S. District Court judge ordered Verizon to turn over the name of a subscriber who had illegally downloaded music files (see story, front page).

Rosen tells Billboard she has thought about stepping down for more than a year in order to spend more time with her 4-year-old twins. She signed a two-year contract, which runs out at the end of this year. Known in the industry as a “tough cookie” and “a hard act to follow” for the RIAA, Rosen has been credited with leading the RIAA to its successful current operations.

“We’ve been quite upset if the RIAA were to begin an aggressive campaign against users without at least allowing the Court of Appeals to resolve this issue,” Deutsch says Verizon does not look forward to a legislative battle. "We’d like the courts to resolve this. As you know, legislation is a long and difficult and painful process. But if the consumers get a raw deal, I’m sure there’ll be calls to make things right in the eyes of consumers.

"Members of Congress, like the rest of the nation, use the Internet daily at work and at home and are much more attuned to online issues now than they were when the DMA was debated and crafted, especially to matters relating to online privacy. And, as an observer noted, “many have telephone company and tech-corridor constituents back home.”

Media Access Project president Andy Schwartzman says such companies will try to convince Congress that the rule allows authorized "fishing expeditions," adding, "There’s adequate remedies for those left behind without having to sweep in perfectly legitimate fair-use users in the process."

**THE DMA’S HISTORY**

The DMCA was received in 1995 as a general-principles white paper from the Department of Commerce to allow the U.S. to join the World Intellectual Property Organization with digital-age copyright protections.

In the following years, hearings in the Senate and House aired the views of all involved parties and struggled to hammer out final provisions. One of the most contentious negotiations involved the issue of third-party infringement liability and the means to uncover infringers.

"We spent years negotiating the DMCA," Deutsch says. "And years ever since it was adopted. We applaud the Court. And until the DMA brings this challenge, no one is using this subpoena process to seek the identities of people whose material didn’t reside on the service provider’s network system. Without [peer-to-peer (P2P) file sharing] at the time we negotiated the DMA, but there were things like file transfer protocol and attachments to e-mail, which is essentially the same thing. And people did not understand the distinction between a conduit and a hoster.

Jay Rosenthal, co-counsel of the Recording Artists’ Coalition, said the artists’ group is pleased with the ruling. He agrees: “In my view, this is one of the first times that Congress has given the courts the authority to enforce copyright laws in a way that would have been impossible before.”

Rosenthal adds that the RIAA was “able to convince Congress that theMAVAMC was the only way to prevent people from stealing music without the courts.”

**IMPACT**

Deutsch says music has on our lives, our culture, and our economy. She has also been extremely influential in both transforming the music industry in the digital age and in fighting piracy.

**SMALLER PLANS**

Similarly, California state Sen. Kevin Murray (D-Culver City), said, “I’ve been [an ally] to her as well as recently opposed to her. She’s a passionate and staunch advocate for her constituents.”

Others felt that Rosen was put in untenable positions. Artist manager Irving Azoff said, “Hilary did an admirable job with an impossible agenda. She was often in the middle of a three-way game. In all my dealings with Hilary, she always worked very hard to achieve consensus between disparate parties. Unfortunately, as the music business is in the middle of a very big adjustment, she often left her refereeing multiple wrestling matches.”

Rosen is slated to deliver the keynote speech at the National Ass’n of Recording Artists & Producers’ Independent Music Convention March 17 in Orlando, Fla.

Additional reporting provided by Erik Gruenwedel, Bill Holland, Carolyn Horowitz, and Grant Mudison.
For further information, please contact Steven Singer at 1-212-836-1452 or singers@ujafedny.org.

Dress Code: "Southern Comfortable"
Jeans on the bottom
Very chic on the top

Dietary Laws Observed

Proceeds from this event will benefit both UJA-Federation of New York and the Music for Youth Foundation.

The UJA-Federation of New York
Entertainment, Media & Communications Division
and the Music for Youth Foundation
are proud to present

The Spirit of Music Award to

JOEL A. KATZ

Dinner Chairs
Roger Ames
Alain Levy
Doug Morris
Thomas D. Mottola
Rolf Schmidt-Holtz

Journal Chair
Joe Galante

National Committee Chairs
Jeffrey T. Dunn
Antonio Reid

Award Presenter
Allen Grubman

Special Appearance By
Brooks & Dunn

Tuesday, February 11, 2003
Cocktails: 6:30 p.m.
Dinner and Partying: 7:30 p.m.

The Regent Wall Street Hotel
55 Wall Street
New York City

www.americanradiohistory.com
REWARDING AWARDS: The increased significance of music awards—even as ratings decline for some of these annual events—is not so much who wins or loses but which artists are able to translate a telecast's excitement into wins at the cash register. Following the 30th edition of the American Music Awards (AMA), 12 of 21 albums on The Billboard 200 by acts that either won trophies or played the Jan. 13 event on ABC see gains.

The largest spike of any AMA participant belongs to winner and presenter Sheryl Crow, who soars 109-60 with the big chart's People's Choice award (up 71%), but it's safe to assume that most of her blast rose from her 60 Minutes profile, which aired on CBS the night before the awards show. Also rising by double-digit percentages in the wake of the show are B2K (34-28, up 14%), Ashanti (70-66, up 14%), and Nickelback (150-131, up 21%).

Ja Rule, who played the show, realizes a 3,000-unit increase (11-10). Martina McBride, who was gracious in accepting her first AMA, fetches a 5% gain (11-10 on Top Country Albums and 84-74 on the big chart). Co-host Kelly Osbourne, who sang, gets a 6% gain but is shy of a chart re-entry.

Still, there's never a guarantee that an awards show will kick-start an album, as seven AMA-featured titles in this issue's top 40 (at Nos. 6, 7, 9, 15, 16, 37, and 39) sell less than they did one week earlier. The largest slump among those belongs to Shania Twain, whose Up! falls by 27%, despite a cleverly staged rendition of the album's title track.

CHORUS LINE: Even before Chicago kicked up its heels at the Jan. 19 Golden Globe Awards, consumers flooded to the film's soundtrack, making it this issue's Hot Shot Debuts (No. 4, 83,000 units). It's the first soundtrack from a filmed musical to reach the top 10 since Moulin Rouge spent nine weeks there in summer 2001 and is only the second album from a movie based on a Broadway musical to reach the top 10 in the past 25 years (see story, page 12, and Chart Beat, page 78).

SPANKED: Credit the Spankin' New Bands promotion of MTV and sister channel MTVU for traction by five rock bands. During the week of Jan. 13-17, each act played one song on the chart network's Total Request Live, then moved to MTV2 for a 30-minute set. The scheme sounds Good Charlotte (25-12), Simple Plan (50-44), the Used (96-63), the Donnas (117-67), and New Found Glory (120-102), with spikes ranging from 27% for the last mentioned to 61% for the Donnas. Good Charlotte also grabs Greatest Gainer on Top Pop Catalog Albums (15-4, up 60%).

On another network, appearances on Saturday Night Live and Deltavox, mentioned here last issue, help Avril Lavigne match her highest previous chart peak (3-2) while landing the big chart's Greatest Gainer cup with a 29% increase.

HAN FANS MEND BROKEN HEARTS: A run on Bee Gees albums emerged from the sudden and shocking news of Maurice Gibb's death (Billboard, Jan. 25). The 2001 collection Their Greatest Hits—the Record of a Generation has been on The Billboard 200 for the first time since last year's April 6 issue, with a five-fold gain over prior-week sales. One Night Only, a five 1998 set from a pay-per-view special that later ran on HBO and PBS, sees a six-fold increase, good for No. 1 on Top Pop Catalog Albums, while the landmark Saturday Night Fever re-releases that at No. 24 with a 241% increase. Combined, the three titles moved 35,000 copies during the tracking week.

EARLY TO RISE: We have frequently seen street-date violations cause premature chart debuts on Top R&B/Hip-Hop Albums and have even seen a couple of cases when titles made early bow on The Billboard 200, but last week was the first time that street-date woes ever wrinkled Top Country Albums. Store in two mass-merchant chains jumped the gun on Terri Clark's fifth album, which, in its first full week of sales, rockets 22-5 on the country list while entering The Billboard 200 at No. 27. The tally of 33,000 units represents, by far, her biggest sales week ever.

Direct sales stir an early start for Time's Life's new Worship Together: I Could Sing (No. 1 on Top Contemporary Christian and No. 106 on the big chart), with 99% of its sales coming from the TV-fed campaign and the remainder from Christian bookstore leaks. That album hits Christian and mainstream music stores Tuesday (28). And Sister Hazel enters the big chart at No. 177, with 90% of its sum from venue sales and the rest via Web sites—the latter segment enough to land at No. 1 on Top Internet Album Sales.

BUMPER CROP: "Bump, Bump, Bump" by B2K featuring P. Diddy grinds its way to No. 1 on The Billboard Hot 100, with an audience spike of 8 million impressions to 111.8 million listeners. "Bump" dislodges Eminem's "Lose Yourself" after a 12-week run at No. 1. "Lose" posts a loss of 22 million impressions and drops exuberantly to No. 9 on the Hot 100.

Eminem's slide is the biggest fall by a chart-top- ping Hot 100 title since 1989, when Phil Collins' "Two Hearts" tumbled from the first rung to No. 10. "Lose" is one of three tracks to drop out of the top five; "03 Bonnie & Clyde" by Jay-Z featuring Beyoncé Knowles (5-6) and "Air Force Ones" by Nelly featuring Ray J, Ali & Murphy Lee (3-7) round out the trio. This is the largest displacement within the top five since the July 7, 2001, issue, when three tracks also made way for some new blood. The beneficiaries this issue are Justin Timberlake's "Cry Me a River," which moves 8-3 on gains of 11 million listener impressions; Avril Lavigne's "I'm With You," which jumps 7-4 and gains 7.3 million impressions; and "All I Have" by Jennifer Lopez Featuring LL Cool J (10-5, up 9.8 million).

AINT THAT SOMETHIN': Mark Wills' first multiple-week chart-topper on Hot Country Singles & Tracks establishes a new record for the most detections in a single week, as "19 Somethin'" garners 6.317 million detections on the 2001, issue, to second place, one rank ahead of the group's 1999 crossover ballad "Amazed," which posted 6.204 detections in its fifth of eight weeks at No. 1.

Elsewhere on Country Singles & Tracks, Tim McGraw and Toby Keith dominate the 60-position chart, accounting for 10% of the titles. McGraw's three titles include "Red Rag Top" (No. 19), "She's My Kind of Rain" (No. 38), and "Tiny Dancer" (No. 55). Keith also appears three times with "Who's Your Daddy" (No. 8), "Rock You Baby" (No. 37), and "Beer for My Horses" (No. 60). "Dancer" and "Horses" were performed as duets on the recent American Music Awards with Elton John and Willie Nelson, respectively.

EQUALS A DOLLAR: 50 Cents takes a second single into the top 10 of Hot R&B/Hip-Hop Singles & Tracks, as "Wanksta" climbs 12-8. This follows one week after the top 10 bow of "In Da Club," which earned a second consecutive Greatest Gainer/Airplay nod with a jump of 8.7 million listener impressions and moves 7-4. Although there have been more recent instances of artists making multiple appearances in the top 10 in a given week, the last time it was done by a solo artist without a guest vocalist was in the April 29, 2000, issue, when Aaliyah's "Try Again" and "I Don't Wanna" were at No. 7 and No. 10, respectively. Both of Aaliyah's tracks were from the soundtrack to her motion picture Romeo Must Die, while 50 Cent is aided by the appearance of Wanksta on the multi-platinum soundtrack.

The most recent artist with two tracks in the top 10 was Nelly. He accomplished this feat in the September 28, 2002, issue, with "Hot in Herre" and "Dilemma," though he was accompanied by Kelly Rowland on the latter track.

FLICKERING LIGHT: For the past seven weeks, "Gimme the Light" by Sean Paul has been listed twice on Hot 100 Singles Sales (and for seven of the past eight weeks on Hot R&B/Hip-Hop Singles Sales), once for its initial release on VP Records and once as a remix with Busta Rhymes, released by VP with Atlantic. At the time of the latter release, VP and WEA, Atlantic's distributor, had not reached an agreement on how to handle returns of VP's original release. That issue has now been settled, so the remixed version is now replaced by Nielsen ScanScout into the original release. The combined sales of the two versions make it good for No. 22 on Hot 100 Singles Sales. It also re-enters the R&B/Hip-Hop sales chart at No. 13.

ACYRONYM ALERT: Commencing with this issue, we have added RRG (Radio Research Group) to all radio chart listings for J and RCA tables, to reflect the merging of both imprints' promotion and sales staffs.
# Billboard 200 Chart for February 1, 2003

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Week Ending</th>
<th>Sales Data Compiled by Nielsen SoundScan</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Norah Jones</td>
<td>Come Away With Me</td>
<td>42</td>
<td>50</td>
</tr>
<tr>
<td>2</td>
<td>Jennifer Lopez</td>
<td>This Is Me...Then</td>
<td>40</td>
<td>51</td>
</tr>
<tr>
<td>3</td>
<td>Missy Elliott</td>
<td>Under Construction</td>
<td>30</td>
<td>55</td>
</tr>
<tr>
<td>4</td>
<td>Avril Lavigne</td>
<td>Let Go</td>
<td>30</td>
<td>56</td>
</tr>
<tr>
<td>5</td>
<td>Faith Hill</td>
<td>There's A Heart</td>
<td>30</td>
<td>57</td>
</tr>
<tr>
<td>6</td>
<td>Nelly</td>
<td>Nellyville</td>
<td>30</td>
<td>58</td>
</tr>
<tr>
<td>7</td>
<td>Kid Rock</td>
<td>Cocky</td>
<td>30</td>
<td>59</td>
</tr>
<tr>
<td>8</td>
<td>Eminem</td>
<td>The Eminem Show</td>
<td>30</td>
<td>60</td>
</tr>
<tr>
<td>9</td>
<td>2Pac</td>
<td>Better Dayz</td>
<td>30</td>
<td>61</td>
</tr>
<tr>
<td>10</td>
<td>Josh Groban</td>
<td>Josh Groban</td>
<td>30</td>
<td>62</td>
</tr>
<tr>
<td>11</td>
<td>John Mayer</td>
<td>Room For Squares</td>
<td>30</td>
<td>63</td>
</tr>
<tr>
<td>12</td>
<td>Swizz Beatz Presents: Hip Hop's Finest</td>
<td>2Pac - Me Against the World</td>
<td>30</td>
<td>64</td>
</tr>
<tr>
<td>13</td>
<td>Shania Twain</td>
<td>Up!</td>
<td>30</td>
<td>65</td>
</tr>
<tr>
<td>14</td>
<td>Michelle Branch</td>
<td>Feels Like Today</td>
<td>30</td>
<td>66</td>
</tr>
<tr>
<td>15</td>
<td>Elton John</td>
<td>Greatest Hits 1970-2002</td>
<td>30</td>
<td>67</td>
</tr>
<tr>
<td>16</td>
<td>Jay Z</td>
<td>The Blueprint 2: The Gift &amp; The Curse</td>
<td>30</td>
<td>68</td>
</tr>
<tr>
<td>17</td>
<td>Faith Hill</td>
<td>Cry</td>
<td>30</td>
<td>69</td>
</tr>
<tr>
<td>18</td>
<td>Kenny Chesney</td>
<td>I Wasn't Ready</td>
<td>30</td>
<td>70</td>
</tr>
<tr>
<td>19</td>
<td>Matchbox Twenty</td>
<td>More Than You Know</td>
<td>30</td>
<td>71</td>
</tr>
<tr>
<td>20</td>
<td>Varios artistas</td>
<td>The Source Presents: Hip Hop Hits Vol. 6</td>
<td>30</td>
<td>72</td>
</tr>
<tr>
<td>21</td>
<td>Snoop Dogg</td>
<td>Paid The Cost To Be Da Bo$$</td>
<td>30</td>
<td>73</td>
</tr>
<tr>
<td>22</td>
<td>Toby Keith</td>
<td>Unleashed</td>
<td>30</td>
<td>74</td>
</tr>
<tr>
<td>23</td>
<td>System of a Down</td>
<td>Steal This Album!</td>
<td>30</td>
<td>75</td>
</tr>
<tr>
<td>24</td>
<td>Simple Plan</td>
<td>No Pads, No Helmets...Just Balls</td>
<td>30</td>
<td>76</td>
</tr>
<tr>
<td>25</td>
<td>Queens of the Stone Age</td>
<td>Songs For The Deaf</td>
<td>30</td>
<td>77</td>
</tr>
<tr>
<td>26</td>
<td>Ludacris</td>
<td>Come Clean</td>
<td>30</td>
<td>78</td>
</tr>
<tr>
<td>27</td>
<td>Paul McCartney</td>
<td>Back In The U.S. Live 2002</td>
<td>30</td>
<td>79</td>
</tr>
<tr>
<td>28</td>
<td>Whitney Houston</td>
<td>I Wanna Dance With Somebody (No More I Love You's)</td>
<td>30</td>
<td>80</td>
</tr>
</tbody>
</table>

**Greatest Gainer:**
- Norah Jones - Come Away With Me

**New Tracks:**
- Chicago
- Sheryl Crow - C'mon, C'mon

**Heatseeker Impact:**
- The Donnas - Back In Your System
- K-Ci & JoJo - I Can't Stand Myself

**Top Artists:**
- Faith Hill - There's A Heart
- Norah Jones - Come Away With Me
- Jennifer Lopez - This Is Me...Then

**Top Songs:**
- "This Is Me...Then" by Jennifer Lopez
- "Come Away With Me" by Norah Jones
- "The Gift & The Curse" by Swizz Beatz Presents: Hip Hop's Finest

**Top Labels:**
- Arista
- Interscope
- Atlantic
- Epic

**Additional Notes:**
- Sales data compiled by Nielsen SoundScan
- Chart data updated on February 1, 2003

---

**Source:**
www.americanradiohistory.com
### Billboard Top Blues Albums

**FEBRUARY 2003**

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>TITLE</th>
<th>WEEKS AT NUMBER 1</th>
<th>5 WEEKS AT NUMBER 1</th>
<th>10 WEEKS AT NUMBER 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>VARIOUS ARTISTS</td>
<td>FEARLESS RECORDS</td>
<td>WORSHIP TOGETHER: I Could Sing Of Your Love Forever</td>
<td>1</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>MICHAEL W. SMITH</td>
<td>INTRACITY</td>
<td>WORSHIP AGAIN</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS ARTISTS</td>
<td>FEARLESS RECORDS</td>
<td>WORSHIP EXPERIENCE</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>MICHAEL W. SMITH</td>
<td>INTRACITY</td>
<td>WORSHIP</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>VARIOUS ARTISTS</td>
<td>577</td>
<td>SONGS 4 WORSHIP</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>MERCYME</td>
<td>NARCOSITA MUSIC</td>
<td>UNST��ED CONCERT EXPERIENCE</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>5:7</td>
<td>SPARROW RECORDS</td>
<td>TRUTH</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>KIRK FRANKLIN</td>
<td>DJEMBE MUSIC</td>
<td>SPEAK THOSE THINGS</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>NICHOLE NORDEN</td>
<td>ZOEgirl</td>
<td>STARS OF THE SHOW</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>STEVIE ROY VAUGHAN</td>
<td>GUESTSTAR</td>
<td>BUDDY</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

### Top Reggae Albums

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>TITLE</th>
<th>WEEKS AT NUMBER 1</th>
<th>10 WEEKS AT NUMBER 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SEAN PAUL</td>
<td>MR. PROTHEUS</td>
<td>LUCKY ROCK</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>SHAGGY</td>
<td>REGGAE RHYTHMS</td>
<td>BLESSED</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>BEENIE MAN</td>
<td>RAGGALANDS</td>
<td>TROPICAL STORM</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>VARIOUS ARTISTS</td>
<td>WEA INTERNATIONAL</td>
<td>REGGAE GOLD 2002</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>M.E.S.E</td>
<td>LEGEND (DELUXE EDITION)</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>VARIOUS ARTISTS</td>
<td>RAPPER'S DELIGHT</td>
<td>REGGAE PUSSY: THE HEARTBEAT OF JAMAICA</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>VARIOUS ARTISTS</td>
<td>RAGGA DANCEHALL ANTHEMS 2002</td>
<td>STRICTLY THE BEST: VOL. 30</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>VARIOUS ARTISTS</td>
<td>RAGGA DANCEHALL ANTHEMS 2002</td>
<td>STRICTLY THE BEST: VOL. 31</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>VARIOUS ARTISTS</td>
<td>DIWATTA</td>
<td>GREENLEAVES RHYTHM ALBUM 427</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>SIZZLA</td>
<td>ALBERTS</td>
<td>DA REAL THING</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>SHAGGY</td>
<td>JUMBO</td>
<td>MR. LOVER LOVER</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>DAMIAN &quot;Jr. Gong&quot; MARLEY</td>
<td>AYEE</td>
<td>HALFWAY TREE</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>LUCIANO</td>
<td>TROPICAL VIBE</td>
<td>SERVE JAH</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>BUJU BANTON</td>
<td>MR. PROTHEUS</td>
<td>THE BEST OF BUJU BANTON</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

### Top Gospel Albums

**FEBRUARY 2003**

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>TITLE</th>
<th>WEEKS AT NUMBER 1</th>
<th>10 WEEKS AT NUMBER 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KIRK FRANKLIN</td>
<td>RECENT OF MUSIC</td>
<td>THE RELIGION OF KIRK FRANKLIN</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>MARY MARY</td>
<td>CENTURY</td>
<td>EDSTRESS</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>FRED HAMMOND</td>
<td>JUBILEE</td>
<td>FAMILY</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>HEZEKIAH WALKER</td>
<td>PONTEA</td>
<td>NEW LIFE</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>5</td>
<td>VARIOUS ARTISTS</td>
<td>LIVIN ZIP</td>
<td>JUST WHO</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>LEIGHNARD MUSICALS</td>
<td>SARABANDE</td>
<td>WHAT A FRIEND</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>KAREN CLARK-SHEARD</td>
<td>ELEKTRA</td>
<td>GOD'S WILL</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>REBECCA ST. JAMES</td>
<td>FISHER</td>
<td>I CAN'T KEEP CALM</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>NEWSBOYS</td>
<td>WORD</td>
<td>THE CROSS</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>10</td>
<td>KUREE</td>
<td>SONGS FOR THE LIVING</td>
<td>GOD'S WILL</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>11</td>
<td>TONYMAC</td>
<td>ELEKTRA</td>
<td>THE GOD WHO HEARS</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>12</td>
<td>ZOE GIRL</td>
<td>BETHANY</td>
<td>MIRACLES</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>13</td>
<td>MILLER</td>
<td>REACTOR</td>
<td>GOD'S WILL</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>14</td>
<td>KAREN CLARK-SHEARD</td>
<td>ELEKTRA</td>
<td>GOD'S WILL</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>15</td>
<td>DONALD LAWRENCE &amp; THE TRUTH</td>
<td>AFRICAN SUMMIT</td>
<td>GREAT ABLE</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>16</td>
<td>VARIOUS ARTISTS</td>
<td>TURNTINE</td>
<td>GOD'S WILL</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>17</td>
<td>DODGE</td>
<td>BETHANY</td>
<td>GOD'S WILL</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>18</td>
<td>DOUG &amp; MELVIN WILLIAMS</td>
<td>SINGING IN THE RAIN</td>
<td>GOD'S WILL</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>19</td>
<td>FELICIA</td>
<td>BETHANY</td>
<td>GOD'S WILL</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>20</td>
<td>DEPTCH</td>
<td>BETHANY</td>
<td>GOD'S WILL</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>21</td>
<td>MAURICE CLARK</td>
<td>BETHANY</td>
<td>GOD'S WILL</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>22</td>
<td>JUANITA BYNUM</td>
<td>BETHANY</td>
<td>GOD'S WILL</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>23</td>
<td>TONI TERRY</td>
<td>BETHANY</td>
<td>GOD'S WILL</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>KAREN CLARK-SHEARD</td>
<td>ELEKTRA</td>
<td>GOD'S WILL</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>25</td>
<td>DONALD LAWRENCE &amp; THE TRUTH</td>
<td>AFRICAN SUMMIT</td>
<td>GOD'S WILL</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>26</td>
<td>DODGE</td>
<td>BETHANY</td>
<td>GOD'S WILL</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>27</td>
<td>DEPTCH</td>
<td>BETHANY</td>
<td>GOD'S WILL</td>
<td>2</td>
<td>6</td>
</tr>
</tbody>
</table>

### Top World Albums

**FEBRUARY 2003**

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>TITLE</th>
<th>WEEKS AT NUMBER 1</th>
<th>4 WEEKS AT NUMBER 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SOUNDTRACK</td>
<td>ATLANTA INT'L</td>
<td>KARATE K</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>BABA MEN</td>
<td>AFRICA RHYTHM</td>
<td>GREATEST MOVIE HITS</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>THE CHIEFTAINS</td>
<td>TELARC</td>
<td>DANCE THE PLANK ROAD</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>ISRAEL KAMAKAWOO'OLE</td>
<td>REAL WORLD</td>
<td>ALONE IS THE WORLD</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>CIRQUE DU SOLEIL</td>
<td>ELEKTRA</td>
<td>ALEGRA</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>ORCHESTRA BAOBAB</td>
<td>NARO</td>
<td>SPECIALIST IN ALL STYLES</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>SINEAD O'CONNOR</td>
<td>ELEKTRA</td>
<td>SERTÉ</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>SOUNDTRACK</td>
<td>JET AGE</td>
<td>APO</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>VARIOUS ARTISTS</td>
<td>TELARC</td>
<td>RED HOT</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>YOSOU N'DOUR</td>
<td>TELARC</td>
<td>ATLANTIC</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>CESARIA EVAORA</td>
<td>VICTOR</td>
<td>THE VERY BEST OF CESARIA EVAORA</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>SANA KETA</td>
<td>POLYDOR</td>
<td>MOFFO</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>BABA MEN</td>
<td>AFRICA RHYTHM</td>
<td>MOVE IT LIKE THIS</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>MANU CHAO</td>
<td>ELEKTRA</td>
<td>THE LOVE ALBUM</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>ARTIST</td>
<td>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</td>
<td>TITLE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------------</td>
<td>-------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BEE GEES</td>
<td>One Night Only</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The BEATLES</td>
<td>A</td>
<td>Hey Jude</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUNDCHECK A</td>
<td>Brother, Where Art Thou?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOOD CHARLOTTE</td>
<td>Good Charlotte</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOB SEGER &amp; THE SILVER BULLET BAND</td>
<td>Greatest Hits</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIXIE CHICKS</td>
<td>Wide Open Spaces</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EMINEM</td>
<td>The Marshall Mathers LP</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COLDPLAY</td>
<td>Parachutes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LINKIN PARK</td>
<td>Hybrid Theory</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TIM MCGRAW</td>
<td>Greatest Hits</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RASCAL FLATS</td>
<td>Rascal Flats</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>Coyote Ugly</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KID ROCK</td>
<td>Devil Without a Cause</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DISTURBED</td>
<td>The Sickness</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAMES TAYLOR</td>
<td>Greatest Hits</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHANIA TWAIN</td>
<td>Come On Over</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AC/DC</td>
<td>Back In Black</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PHIL COLLINS</td>
<td>Hits...Hits</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Songs 4 Worship - Shout To The Lord</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CREED</td>
<td>Human Clay</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EMINEM</td>
<td>The Slim Shady LP</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>Saturday Night Fever</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PINK FLOYD</td>
<td>Dark Side Of The Moon</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>Legend</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>METALLICA</td>
<td>Metallica</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HANK WILLIAMS JR.</td>
<td>Greatest Hits, Vol. 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENYA</td>
<td>Paint The Sky With Stars - The Best Of Enya</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ABBA</td>
<td>Gold - Greatest Hits</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CELINE DION</td>
<td>All The Way...A Decade Of Song</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FAITH HILL</td>
<td>Breathe</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AL GREEN</td>
<td>Greatest Hits</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENYA</td>
<td>A Day Without Rain</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DEF LEPPARD</td>
<td>Vault - Greatest Hits 1980-1995</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOM PETTY AND THE HEARTBREAKERS</td>
<td>Greatest Hits</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>QUEEN</td>
<td>Greatest Hits</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ORIGINAL BROADWAY CAST RECORDING</td>
<td>Mamma Mia!</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WILLIE NELSON</td>
<td>Slippery When Wet</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ZZ TOP</td>
<td>16 Biggest Hits</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAROLE KING</td>
<td>Tapestry</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AC/DC</td>
<td>Live</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUBLIME</td>
<td>Sublime</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LENNY KRAVITZ</td>
<td>Sublime</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VAN MORRISON &amp; A</td>
<td>The Best Of Van Morrison</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BON JOVI</td>
<td>Cross Road</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SANTANA</td>
<td>Supernatural</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>POISON</td>
<td>Greatest Hits 1986-1996</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BON JOVI</td>
<td>Slipped Away</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SMILEY &amp; SOUTHBURG</td>
<td>Crash The Party</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JOE NICHOLS</td>
<td>Man With A Memory</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SYLENEA JOHNSON</td>
<td>Chapter 2: The Voice</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DASHBOARD CONFESSIONAL</td>
<td>MTV Unplugged V 2.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE EXIES</td>
<td>Inertia</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOS BUKIS</td>
<td>30 Inviolables</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CATS ON PETROL</td>
<td>Turn On The Bright Lights</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NICHOLE NORDMAN</td>
<td>Woven &amp; Spun</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE SPRINGSTEEN</td>
<td>Live At River Plate</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRAPP</td>
<td>Trapp</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JUANES</td>
<td>Un Dia Normal</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OPERA BABES</td>
<td>Beyond Imagination</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EMERSON DRIVE</td>
<td>Emerson Drive</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROYCE DA 5'9&quot;</td>
<td>Rock City</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JOHNNY JUE &amp; NEW LIFE</td>
<td>Blessed By Association</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EMINEM</td>
<td>The Marshall Mathers LP</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE ALL-AMERICAN REJECTS</td>
<td>Original Pirate Material</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BUCK HOWDY</td>
<td>Skip N' Roll</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE RAVEONETTES</td>
<td>Whip It On (EP)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE HAPPY BOYS</td>
<td>Dance Party (Like It's 2003)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OK GO</td>
<td>OK Go</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONJUNTO PRIMAVERA</td>
<td>Perdoname Mi Amor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TELERICA</td>
<td>Genetic World</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JOAN SEBASTIAN</td>
<td>Afortunado</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FINCH</td>
<td>What Is It To Burn</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHEKINAH GLORY MINISTRY</td>
<td>Praise Is What I Do</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALEJANDRO FERNANDEZ</td>
<td>Bella Venus Un Canto A Mexico</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DISBOARD CONFESSIONAL</td>
<td>The Planet You Have Come To Set Us Free</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RELIANT K</td>
<td>The Anatomy Of The Tongue In Cheek</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JASON MRAZ</td>
<td>Waiting For My Rocket To Come</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THIEVERY CORPORATION</td>
<td>The Richest Man In Babylon</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>40 LOC</td>
<td>The Jakal</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHRIS TOMLIN</td>
<td>Not To Us</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SMOKIE NORFOLK</td>
<td>I Need You Now</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STEREO FUSE</td>
<td>Stereo Fuse</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PALOMO</td>
<td>Situaciones</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOMETHEWHERE</td>
<td>Leaving Through The Window</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>INDIA</td>
<td>Latin Songbird</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BON FRANGOUIS</td>
<td>Sometimes I Dream</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**FEBRUARY 2003 Billboard Top Pop Catalog**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>BEE GEES</td>
<td>One Night Only</td>
<td></td>
</tr>
<tr>
<td>THE BEATLES</td>
<td>A</td>
<td>Hey Jude</td>
</tr>
<tr>
<td>SOUNDCHECK A</td>
<td>Brother, Where Art Thou?</td>
<td></td>
</tr>
<tr>
<td>GOOD CHARLOTTE</td>
<td>Good Charlotte</td>
<td></td>
</tr>
<tr>
<td>BOB SEGER &amp; THE SILVER BULLET BAND</td>
<td>Greatest Hits</td>
<td></td>
</tr>
<tr>
<td>DIXIE CHICKS</td>
<td>Wide Open Spaces</td>
<td></td>
</tr>
<tr>
<td>EMINEM</td>
<td>The Marshall Mathers LP</td>
<td></td>
</tr>
<tr>
<td>COLDPLAY</td>
<td>Parachutes</td>
<td></td>
</tr>
<tr>
<td>LINKIN PARK</td>
<td>Hybrid Theory</td>
<td></td>
</tr>
<tr>
<td>TIM MCGRAW</td>
<td>Greatest Hits</td>
<td></td>
</tr>
<tr>
<td>RASCAL FLATS</td>
<td>Rascal Flats</td>
<td></td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>Coyote Ugly</td>
<td></td>
</tr>
<tr>
<td>KID ROCK</td>
<td>Devil Without a Cause</td>
<td></td>
</tr>
<tr>
<td>DISTURBED</td>
<td>The Sickness</td>
<td></td>
</tr>
<tr>
<td>JAMES TAYLOR</td>
<td>Greatest Hits</td>
<td></td>
</tr>
<tr>
<td>SHANIA TWAIN</td>
<td>Come On Over</td>
<td></td>
</tr>
<tr>
<td>AC/DC</td>
<td>Back In Black</td>
<td></td>
</tr>
<tr>
<td>PHIL COLLINS</td>
<td>Hits...Hits</td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Songs 4 Worship - Shout To The Lord</td>
<td></td>
</tr>
<tr>
<td>CREED</td>
<td>Human Clay</td>
<td></td>
</tr>
<tr>
<td>EMINEM</td>
<td>The Slim Shady LP</td>
<td></td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>Saturday Night Fever</td>
<td></td>
</tr>
<tr>
<td>PINK FLOYD</td>
<td>Dark Side Of The Moon</td>
<td></td>
</tr>
<tr>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>Legend</td>
<td></td>
</tr>
<tr>
<td>METALLICA</td>
<td>Metallica</td>
<td></td>
</tr>
<tr>
<td>HANK WILLIAMS JR.</td>
<td>Greatest Hits, Vol. 1</td>
<td></td>
</tr>
<tr>
<td>ENYA</td>
<td>Paint The Sky With Stars - The Best Of Enya</td>
<td></td>
</tr>
<tr>
<td>ABBA</td>
<td>Gold - Greatest Hits</td>
<td></td>
</tr>
<tr>
<td>CELINE DION</td>
<td>All The Way...A Decade Of Song</td>
<td></td>
</tr>
<tr>
<td>FAITH HILL</td>
<td>Breathe</td>
<td></td>
</tr>
<tr>
<td>AL GREEN</td>
<td>Greatest Hits</td>
<td></td>
</tr>
<tr>
<td>ENYA</td>
<td>A Day Without Rain</td>
<td></td>
</tr>
<tr>
<td>DEF LEPPARD</td>
<td>Vault - Greatest Hits 1980-1995</td>
<td></td>
</tr>
<tr>
<td>TOM PETTY AND THE HEARTBREAKERS</td>
<td>Greatest Hits</td>
<td></td>
</tr>
<tr>
<td>QUEEN</td>
<td>Greatest Hits</td>
<td></td>
</tr>
<tr>
<td>ORIGINAL BROADWAY CAST RECORDING</td>
<td>Mamma Mia!</td>
<td></td>
</tr>
<tr>
<td>WILLIE NELSON</td>
<td>Slippery When Wet</td>
<td></td>
</tr>
<tr>
<td>ZZ TOP</td>
<td>16 Biggest Hits</td>
<td></td>
</tr>
<tr>
<td>CAROLE KING</td>
<td>Tapestry</td>
<td></td>
</tr>
<tr>
<td>AC/DC</td>
<td>Live</td>
<td></td>
</tr>
<tr>
<td>SUBLIME</td>
<td>Sublime</td>
<td></td>
</tr>
<tr>
<td>LENNY KRAVITZ</td>
<td>Sublime</td>
<td></td>
</tr>
<tr>
<td>VAN MORRISON &amp; A</td>
<td>The Best Of Van Morrison</td>
<td></td>
</tr>
<tr>
<td>BON JOVI</td>
<td>Cross Road</td>
<td></td>
</tr>
<tr>
<td>SANTANA</td>
<td>Supernatural</td>
<td></td>
</tr>
<tr>
<td>POISON</td>
<td>Greatest Hits 1986-1996</td>
<td></td>
</tr>
<tr>
<td>BON JOVI</td>
<td>Slipped Away</td>
<td></td>
</tr>
<tr>
<td>SMILEY &amp; SOUTHBURG</td>
<td>Crash The Party</td>
<td></td>
</tr>
<tr>
<td>JOE NICHOLS</td>
<td>Man With A Memory</td>
<td></td>
</tr>
<tr>
<td>SYLENEA JOHNSON</td>
<td>Chapter 2: The Voice</td>
<td></td>
</tr>
<tr>
<td>DASHBOARD CONFESSIONAL</td>
<td>MTV Unplugged V 2.0</td>
<td></td>
</tr>
<tr>
<td>THE EXIES</td>
<td>Inertia</td>
<td></td>
</tr>
<tr>
<td>LOS BUKIS</td>
<td>30 Inviolables</td>
<td></td>
</tr>
<tr>
<td>CATS ON PETROL</td>
<td>Turn On The Bright Lights</td>
<td></td>
</tr>
<tr>
<td>NICHOLE NORDMAN</td>
<td>Woven &amp; Spun</td>
<td></td>
</tr>
<tr>
<td>BRUCE SPRINGSTEEN</td>
<td>Live At River Plate</td>
<td></td>
</tr>
<tr>
<td>TRAPP</td>
<td>Trapp</td>
<td></td>
</tr>
<tr>
<td>JUANES</td>
<td>Un Dia Normal</td>
<td></td>
</tr>
<tr>
<td>OPERA BABES</td>
<td>Beyond Imagination</td>
<td></td>
</tr>
<tr>
<td>EMERSON DRIVE</td>
<td>Emerson Drive</td>
<td></td>
</tr>
<tr>
<td>ROYCE DA 5'9&quot;</td>
<td>Rock City</td>
<td></td>
</tr>
<tr>
<td>JOHNNY JUE &amp; NEW LIFE</td>
<td>Blessed By Association</td>
<td></td>
</tr>
<tr>
<td>EMINEM</td>
<td>The Marshall Mathers LP</td>
<td></td>
</tr>
<tr>
<td>THE ALL-AMERICAN REJECTS</td>
<td>Original Pirate Material</td>
<td></td>
</tr>
<tr>
<td>BUCK HOWDY</td>
<td>Skip N' Roll</td>
<td></td>
</tr>
<tr>
<td>THE RAVEONETTES</td>
<td>Whip It On (EP)</td>
<td></td>
</tr>
<tr>
<td>THE HAPPY BOYS</td>
<td>Dance Party (Like It's 2003)</td>
<td></td>
</tr>
<tr>
<td>OK GO</td>
<td>OK Go</td>
<td></td>
</tr>
<tr>
<td>CONJUNTO PRIMAVERA</td>
<td>Perdoname Mi Amor</td>
<td></td>
</tr>
<tr>
<td>TELERICA</td>
<td>Genetic World</td>
<td></td>
</tr>
<tr>
<td>JOAN SEBASTIAN</td>
<td>Afortunado</td>
<td></td>
</tr>
<tr>
<td>FINCH</td>
<td>What Is It To Burn</td>
<td></td>
</tr>
<tr>
<td>SHEKINAH GLORY MINISTRY</td>
<td>Praise Is What I Do</td>
<td></td>
</tr>
<tr>
<td>ALEJANDRO FERNANDEZ</td>
<td>Bella Venus Un Canto A Mexico</td>
<td></td>
</tr>
<tr>
<td>DISBOARD CONFESSIONAL</td>
<td>The Planet You Have Come To Set Us Free</td>
<td></td>
</tr>
<tr>
<td>RELIANT K</td>
<td>The Anatomy Of The Tongue In Cheek</td>
<td></td>
</tr>
<tr>
<td>JASON MRAZ</td>
<td>Waiting For My Rocket To Come</td>
<td></td>
</tr>
<tr>
<td>THIEVERY CORPORATION</td>
<td>The Richest Man In Babylon</td>
<td></td>
</tr>
<tr>
<td>40 LOC</td>
<td>The Jakal</td>
<td></td>
</tr>
<tr>
<td>CHRIS TOMLIN</td>
<td>Not To Us</td>
<td></td>
</tr>
<tr>
<td>SMOKIE NORFOLK</td>
<td>I Need You Now</td>
<td></td>
</tr>
<tr>
<td>STEREO FUSE</td>
<td>Stereo Fuse</td>
<td></td>
</tr>
<tr>
<td>PALOMO</td>
<td>Situaciones</td>
<td></td>
</tr>
<tr>
<td>SOMETHEWHERE</td>
<td>Leaving Through The Window</td>
<td></td>
</tr>
<tr>
<td>INDIA</td>
<td>Latin Songbird</td>
<td></td>
</tr>
<tr>
<td>BON FRANGOUIS</td>
<td>Sometimes I Dream</td>
<td></td>
</tr>
<tr>
<td>ARTIST</td>
<td>Top Internet Album Sales Chart Codes</td>
<td>Billboard Top Internet Album Sales Chart Codes</td>
</tr>
<tr>
<td>--------</td>
<td>-------------------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>Steve Azar</td>
<td>Audioslave</td>
<td>Marc</td>
</tr>
<tr>
<td>Jessica Herb</td>
<td>Karrin</td>
<td>The Alberta Alabama: Al H5516; Antonio Aguilar: Aatiyah: 40 Glocc: 12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Stones:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chart Codes: Strings:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>52</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LPS: 53</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Barbershop:</td>
</tr>
</tbody>
</table>

The Top Internet Album Sales chart reflects physical album orders through online merchant specifications, based on data supplied by Nielsen SoundScan. Unlike most Billboard charts, song data are included in the Internet and SoundScan charts. For detailed information, please visit www.americanradiohistory.com.
### Billboard Mainstream Rock Tracks

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WHEN I'M GONE</td>
<td>Sammy Brown</td>
</tr>
<tr>
<td>2</td>
<td>ALWAYS</td>
<td>Green Day</td>
</tr>
<tr>
<td>3</td>
<td>THE RED</td>
<td>Chevelle</td>
</tr>
<tr>
<td>4</td>
<td>PAIN AGAIN</td>
<td>The Pretty reckless</td>
</tr>
<tr>
<td>5</td>
<td>COCOCHEE</td>
<td>Audioslave</td>
</tr>
<tr>
<td>6</td>
<td>ALL MY LIFE</td>
<td>System of a Down</td>
</tr>
<tr>
<td>7</td>
<td>WEATHERED</td>
<td>Creed</td>
</tr>
<tr>
<td>8</td>
<td>ROUGH</td>
<td>Social Disturbance</td>
</tr>
<tr>
<td>9</td>
<td>POEM</td>
<td>Monster Magnet Club</td>
</tr>
<tr>
<td>10</td>
<td>PRAYER</td>
<td>Disturbed</td>
</tr>
<tr>
<td>11</td>
<td>NO ONE KNOWS</td>
<td>Queens Of The Stone Age</td>
</tr>
<tr>
<td>12</td>
<td>DOWN</td>
<td>Social Disturbance</td>
</tr>
<tr>
<td>13</td>
<td>YOU KNOW YOU'RE RIGHT</td>
<td>Nirvana</td>
</tr>
<tr>
<td>14</td>
<td>CAN'T STOP TALKING ABOUT LOVE</td>
<td>Red Hot Chili Peppers</td>
</tr>
<tr>
<td>15</td>
<td>POEM</td>
<td>The Pretty reckless</td>
</tr>
<tr>
<td>16</td>
<td>SWING, SWING</td>
<td>The All American Rejects</td>
</tr>
<tr>
<td>17</td>
<td>SHE HATES ME</td>
<td>Puddle Of Mud</td>
</tr>
<tr>
<td>18</td>
<td>PRAYER</td>
<td>Disturbed</td>
</tr>
<tr>
<td>19</td>
<td>FAIRYTALE</td>
<td>Shinedown</td>
</tr>
<tr>
<td>20</td>
<td>HEADSTRONG</td>
<td>Trapt</td>
</tr>
<tr>
<td>21</td>
<td>NOT FALLING</td>
<td>Muse</td>
</tr>
<tr>
<td>22</td>
<td>DO YOU CALL MY NAME</td>
<td>Bullwacke/Big Machine</td>
</tr>
<tr>
<td>23</td>
<td>YOUR BODY</td>
<td>The Cure</td>
</tr>
<tr>
<td>24</td>
<td>HONESTLY</td>
<td>Zwan</td>
</tr>
<tr>
<td>25</td>
<td>CAN'T STOP</td>
<td>Red Hot Chili Peppers</td>
</tr>
<tr>
<td>26</td>
<td>SAVE YOU</td>
<td>Pearl Jam</td>
</tr>
<tr>
<td>27</td>
<td>LET IT BE</td>
<td>The Beatles</td>
</tr>
<tr>
<td>28</td>
<td>BREATHEING</td>
<td>Disturbed</td>
</tr>
<tr>
<td>29</td>
<td>TIMES LIKE THESE</td>
<td>Foo Fighters</td>
</tr>
<tr>
<td>30</td>
<td>LIKE A STONE</td>
<td>Audioslave</td>
</tr>
<tr>
<td>31</td>
<td>TAKE MY LIFE</td>
<td>Existance</td>
</tr>
<tr>
<td>32</td>
<td>LISTEN TO YOURSELF</td>
<td>Eminem</td>
</tr>
<tr>
<td>33</td>
<td>HARDER TO BREATHE</td>
<td>System Of A Down</td>
</tr>
<tr>
<td>34</td>
<td>WEATHERED</td>
<td>Creed</td>
</tr>
<tr>
<td>35</td>
<td>NOT FALLING</td>
<td>Disturbed</td>
</tr>
<tr>
<td>36</td>
<td>OUTTAKE YOUR LOVE</td>
<td>Audioslave</td>
</tr>
<tr>
<td>37</td>
<td>THE ART OF LOSING</td>
<td>American Hi-Fi</td>
</tr>
<tr>
<td>38</td>
<td>VOLVO DRIVING SOCCER MOM</td>
<td>Love</td>
</tr>
</tbody>
</table>

### Billboard Adult Contemporary

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LITTLE Acrobat</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>2</td>
<td>CAN'T STOP LOVING YOU</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>3</td>
<td>THE GAME OF LOVE</td>
<td>Santana Featuring Michel Branch</td>
</tr>
<tr>
<td>4</td>
<td>A THOUSAND MILES</td>
<td>Vanessa Carlton</td>
</tr>
<tr>
<td>5</td>
<td>LANDSLIDE</td>
<td>Vanilla Ice</td>
</tr>
<tr>
<td>6</td>
<td>SOAK UP THE SUN</td>
<td>The Skivvies</td>
</tr>
<tr>
<td>7</td>
<td>SUPERMAN (IT'S NOT EASY)</td>
<td>Five For Fighting</td>
</tr>
<tr>
<td>8</td>
<td>A MOMENT LIKE THIS</td>
<td>Kelly Clarkson</td>
</tr>
<tr>
<td>9</td>
<td>HERO</td>
<td>Enrique Iglesias</td>
</tr>
<tr>
<td>10</td>
<td>I'M GONNA GETCHA GOOD!</td>
<td>Shania Twain</td>
</tr>
<tr>
<td>11</td>
<td>FOREVER FOR YOU</td>
<td>Dixie Hall Johnson</td>
</tr>
<tr>
<td>12</td>
<td>LIFE GOES ON</td>
<td>Audioslave</td>
</tr>
<tr>
<td>13</td>
<td>BEAUTIFUL</td>
<td>Chrissie Aguilar</td>
</tr>
<tr>
<td>14</td>
<td>COMPLICATED</td>
<td>Audioslave</td>
</tr>
<tr>
<td>15</td>
<td>AT LAST</td>
<td>Colbie Cline</td>
</tr>
<tr>
<td>16</td>
<td>WHEN YOU LIE NEXT TO ME</td>
<td>Kellie Coffey</td>
</tr>
<tr>
<td>17</td>
<td>DON'T KNOW WHY</td>
<td>Norah Jones</td>
</tr>
<tr>
<td>18</td>
<td>THROUGH THE RAIN</td>
<td>Mariah Carey</td>
</tr>
<tr>
<td>19</td>
<td>YOU CAME TO ME</td>
<td>Jim Brickman Featuring Jane Krakowski</td>
</tr>
<tr>
<td>20</td>
<td>HEAVEN</td>
<td>Sammi &amp; Yarios Featuring Do</td>
</tr>
<tr>
<td>21</td>
<td>WHENEVER YOU'RE READY</td>
<td>James Taylor</td>
</tr>
<tr>
<td>22</td>
<td>IF ONLY</td>
<td>Timbalid Walker</td>
</tr>
<tr>
<td>23</td>
<td>YOUR BODY IS A WONDERLAND</td>
<td>Vanessa Carlton</td>
</tr>
<tr>
<td>24</td>
<td>I WANT IT ALL</td>
<td>Eurovision Song Contest</td>
</tr>
<tr>
<td>25</td>
<td>IN A LITTLE WHILE</td>
<td>Uncle Kracker</td>
</tr>
<tr>
<td>26</td>
<td>I DROVE ALL NIGHT</td>
<td>Cassie Dinah</td>
</tr>
<tr>
<td>27</td>
<td>ALL BECAUSE OF YOU</td>
<td>Clark Evans</td>
</tr>
</tbody>
</table>

### Billboard Adult Top 40 Tracks

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE GAME OF LOVE</td>
<td>Santana Featuring Michel Branch</td>
</tr>
<tr>
<td>2</td>
<td>UNDERNEATH IT ALL</td>
<td>Nelly featuring Lisa Sway</td>
</tr>
<tr>
<td>3</td>
<td>LANDSLIDE</td>
<td>Matcha</td>
</tr>
<tr>
<td>4</td>
<td>YOUR BODY IS A WONDERLAND</td>
<td>Vanessa Carlton</td>
</tr>
<tr>
<td>5</td>
<td>DISEASE</td>
<td>Matcha</td>
</tr>
<tr>
<td>6</td>
<td>IN A LITTLE WHILE</td>
<td>Uncle Kracker</td>
</tr>
<tr>
<td>7</td>
<td>I'M WITH YOU</td>
<td>Red Hot Chili Peppers</td>
</tr>
<tr>
<td>8</td>
<td>THE LAST TIME</td>
<td>John Mayer</td>
</tr>
<tr>
<td>9</td>
<td>COMPLICATED</td>
<td>Black Country</td>
</tr>
<tr>
<td>10</td>
<td>WHERE ARE YOU GOING</td>
<td>Korn</td>
</tr>
<tr>
<td>11</td>
<td>DON'T KNOW WHY</td>
<td>Norah Jones</td>
</tr>
<tr>
<td>12</td>
<td>A SORTA FAIRYTALE</td>
<td>T-Pain</td>
</tr>
<tr>
<td>13</td>
<td>A THOUSAND MILES</td>
<td>Vanessa Carlton</td>
</tr>
<tr>
<td>14</td>
<td>I'M STILL HERE (LJM'S THEME)</td>
<td>John Reznick</td>
</tr>
<tr>
<td>15</td>
<td>SPIN</td>
<td>Black Country</td>
</tr>
<tr>
<td>16</td>
<td>WHEN I'M GONE</td>
<td>Black Country</td>
</tr>
</tbody>
</table>

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems. Track service. 15 main- stream rock stations, 87 modern rock stations, 158 adult contemporary stations and 80 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 Nielsen Billboard Top 40, Rhythm+40, Top 40 and Adult Top 40 stations. The 252 Top 40 tracks are electronically monitored 24 hours a day 7 days a week. Top 40 Tracks awards them based on increased audio exposures. On the remaining detection-based charts, tracks with increase in detections over the previous week are included regardless of chart movement. A second week has been added to the chart for more than 30,000 plays will generate a second week. Records below the top 30 (top 15 to AC and Top Adult 40+40) are removed from the chart after 36 weeks. All airplay awarded to songs with weekly detections over the minimum of 3,000 plays per week. Billboard © 2003, Nielsen Broadcast Data Systems. All rights reserved.
**Latin Markets Struggle As Illicit Product Thrives**

Continued from page 3

And that loss forces you to take a different approach.”

Take Nava. As the lead singer of an unsigned rock band called Santa Sangre, he manufactured, marketed, promoted, and sold his own CDs. But once he got a solo deal with full label backing, his sales did not increase. Instead, his greater visibility made him a target for pirates, who now happily sell his albums for as little as $2, along with those of major superstars.

It is also troubling that no major Latin artist has voluntarily taken up the anti-piracy fight, so the burning up has left to be developed artists like Nava.

Unable to stop the pirates, the labels are trying to create value for buyers of legitimate goods. Sum Records Columbia managing director Cesar Mancipe says, “Our position is that the album cannot be only a box. People say the original album is too expensive. So, we have to offer pluses, beautiful packaging, to make it more appealing.” However, he recognizes that such “pluses” have limited appeal. “I think we already lost the battle because no one can afford to pay 40-50% more. It is roughly 50% of the selling price for a new, priority release in Colombia.”

After all, there is no way that the price of legitimate product can ever be reduced to match its pirated counterpart. And in countries like Mexico, where piracy is rampant, the market is massive, industrial scale, the illicit product can be nicely packaged, too.

Still, labels in Mexico have reduced their midline prices, and retailers are offering discounts that sales have increased as a result.

“I think pricing is the best thing they can do to fight piracy,” says Isaac Massry, who founded retailers Discos Latina and Mix-Up and who now heads Promotora Musical, which owns both chains, among other music retailers. “Our sales in the middle of the year started dropping tremendously. But, as with all this midterm stuff, we really recuperated. They drop prices, and those records sell five times more.”

Massry also finds that labels are working to organize counseling and educating retailers, midrange and specialized retail stores. Only locally available CDs are selling well.

According to Fernando Hernández—general director of Mexico’s association of record and video producers, Amprofon—the number of points of sale for music has dropped 50% since the 1980s. Today, there are approximately 1,000 legitimate points of sale, compared with 50,000—include street vendors—that sell “illegals.”

“Let’s make it easier to buy an illegal album than the legitimate product,” Hernández says. “While pirates are selling over 100 million pirated CDs and cassettes, we barely sell 50 million. And beyond the economic impact, we’re losing our country’s cultural music, which has given us international renown. Why? Because labels don’t have the resources to license local artists. We pay only a small percentage of our earnings to local artists. That is a new market, made up of new people.”

EMI’s Gil says that Latin music fans in the U.S. are “people who want to buy things that remind them of their homeland. I cannot stop developing the Latin America market.”

As for Nava, he is currently in the studio recording his second album, which is titled La Vida Es Gratis (Life Is Free).

BILLY HERNÁNDEZ

CD, broke it, and threw it out the window. That’s the party,” he says, ruefully but unapologetically. “I’m just completely radical when it comes to piracy.”

With one solo album out on independent label Sum Records Colombia, Nava is also on the other way. Nava is widely regarded as a local success story with a chance at national and international fame.

Yet his development has been hampered by pitfalls that are endemic in a Latin region punished by dramatic sales losses primarily attributed to rampant piracy and compounded by founding economies and high political and social ills.

The situation is mirrored in markets worldwide but is especially troubling in Latin America, where piracy levels top those in every country from Mexico to Argentina. These are markets that have traditionally been major talent suppliers at the regional and national levels.

Moreover, with the U.S. Latin market operating as a reflection of the Latin market as a whole, it should come as no surprise that CD piracy has become a major problem statewide as well, propelled in part by illegal product importation from Mexico, the largest supplier of such for the U.S. Latin market.

Now many worry that the U.S. is going down the Mexican road. There, piracy accounted for 68% of 2002 sales, or roughly 90 million units, making it one of the top five markets in the world, even as it remained the eighth-largest legitimate music market in value terms as of mid-2002.

In Brazil, piracy remains 53% of sales, though it has shrunk the third-largest pirate market in the world in terms of dollar value—while in Colombia, piracy stands at 73% of the market.

To top it all off, music sales in Argentina, once a bastion of productivity, declined by half between 1997 and 2001 and then dropped another 80% in the first six months of 2002.

In Brazil, where the music market dropped almost 30% from its peak of 246 million units in 1997 to 174 million units in 2001, according to International Federation of the Phonographic Industry (IFPI) figures.

In the past 24 months, this has led to an acute loss of revenue and a dramatic reduction of personnel at labels throughout the region, with most offices now operating at less than half-staff.

At the same time, the signing and development of local acts has fallen off at an alarming rate, leaving labels struggling to make sense of a changed industry.

**LOSSES AFFECT EVERYONE**

EMI Recorded Music Latin president/CEO Rafael Gil says, “There’s a great economic loss in the entire chain: writers, producers, artists, the labels. And that loss forces you to take a different approach.”

That’s the word. Now, we’re signing two or three new acts a year, with half of us before we used to sign 15 or 20. And to have those two or three, I need to say goodbye to those 20.”

But Mexico is a major market, and despite the calamities, it is still very much alive. The same cannot be said for smaller markets like Peru, where legitimate sales were down to less than half a million units in 2002.

“Peru needs a whole re-haul,” says Raúl Vázquez, regional director of the IFPI Latin America. “It needs a government that says, ‘Hey, we’re going to go to the hill of the pirates, and second, we want to attract investors to create a retail distribution system.’ That’s one of the problems they have: They don’t have enough legitimate points. People either download or they buy pirated product.”

Sadly, the worst casualties of piracy are the local genres. These are the styles that are cheapest to produce and have traditionally enjoyed marked price consumption, such as talleres in Colombia, sertanismo in Brazil, and narcotiza in Mexico.

For the majors, the temporary solution is to rely on sales from acts that already have developed internationally. Similarly, they can target local acts that have the greatest sales potential, which often amounts to what is called the “growing pool.”

You have to look for genres that are less punished,” EMI’s Gil says. “Like international music, which has an audience with greater buying power.”

Regarding local artists in general, “we have to find artists who can sell not only locally but in all markets.” That’s the case with EMI Colombia’s Cabán, an artist with a distinctly local flavor who has managed to cross into other markets.

Universal Music’s solution to the quandary of how to sign artists when local budgets are diminished has been to place acts with affiliates in better-funded markets. Because Argentina is in such dire straits, for example, two local rock bands, Los Pericos and Enanitos Verdes, were signed by Universal Music Mexico and Universal Music Latin in the U.S., respectively.

“We still bet on Argentine talent, but [we use] outside resources from countries where they sell,” Universal Music Latin America and Brazil Peninsula chairman Jesús López says. “Rather than reduce the number of artists I sign, I’ve reduced the size of our rosters. If before I had 40 artists of which 20 didn’t give a profit, I have cleaned those rosters up. But I think one of the solutions is creativity, and I’m still betting on new talents.”

**LABELS CUTTING COSTS**

Internally, cost-cutting has been across the board. Most majors have consolidated their operations, having one manager director supervise a cluster of countries—like Columbia, Peru, and Venezuela, in some cases—where before, each country had its own managing director.

Also, many of those coming into the business have been in the electronics field, where salaries are not nearly as large as they were in the booming ‘90s; managing directors who five years ago could have made $300,000-$500,000 annually are now paid $100,000 and $200,000 as a base salary.

Regarding developing and implementing technology to rein in CD copying, EMI Recorded Music has been the most proactive, specifically since Alan Levy came on as chairman/CEO (Billboard, Oct. 27, 2001). All EMI Latin releases carry copy-control technology—as do all EMI releases worldwide—and every office has a staff dedicated to piracy efforts.

Beyond this, Latin music companies have never worked so aggressively and so cooperatively—with each other and with governments—in battling piracy, creating and staffing anti-piracy groups, and developing lobbying and communication programs in most countries. It is finally moving up in priority for some governments.

The foremost example is Mexico, where newly approved legislation will classify piracy as an organized crime on a scale equal to kidnapping and drug trafficking (Billboard, Dec. 21, 2002).

Although many remain skeptical about how Mexico’s anti-piracy law will be enforced, piracy raids were stepped up at the law’s enactment. Last year alone, authorities confiscated 54 million pirate CDs—including 47 million blank CD-Rs—and 5 million cassettes, according to the attorney general. The law also gives that office the power to conduct investigations and be accompanied by massive anti-piracy campaigns on radio and TV.

In Brazil, the anti-piracy effort has fallen almost exclusively on the recording industry through the work done by the anti-piracy unit of the Brazilian Assoc. of Record Producers. But label heads in Brazil see a greater commitment from the country’s newly elected president, who showed clear interest in the music industry by appointing singer Gilberto Gil as his minister of culture.

Moreover, despite the lull in artist development, labels throughout the region are acutely aware that they cannot simply shut down the supply of Latin American artists, because the U.S. Latin market needs to be fed.

And if the regional market, made up of new people,” EMI’s Gil says of Latin music fans in the U.S. “And people want to buy things that remind them of their homeland, I cannot stop developing the Latin American market.”

As for Nava, he is currently in the studio recording his second album, which is titled La Vida Es Gratis (Life Is Free).

Unlike, he hopes, his CD.
Bay Area Ready
For R&B/Hi-Hop Resurgence

Continued from page 3

port mechanisms needed to help them succeed, before they can create electricity nationally.

"Because we don’t have the dollar allure of an L.A. or New York, musicians here have a feeling that they are often cut out of the loop. They are underappreciated," San Francisco-based Family Tree Productions owner/operator Kevin Smith says, "Yet we have a giant pool of singers, musicians, producers, and songwriters a artist’s throw from Hollywood who are eager and hungry to be heard. I can feel the dam walls shaking from the flood that is sure to happen."

"A lot of people feel a resurgence is happening," agrees Saeed Crumpler, rap/independent artist buyer for the seven Rappin retail outlets stretching from San Francisco to San Jose, Calif. "We have people about New York, L.A., and Atlanta ... so now it’s, ‘What’s up with the Bay Area?’"

Ask that question of the R&B/hi-hop players plying their trade in the two dozen or so clubs (frequently crop up (see box, this page).

DIVERSE INFLUENCES

The Bay Area has always had flavor when it comes to music. San Franciscans and Oaklanders are home to a diverse mix of ethnic groups and cultures. That climate has sparked an equally diverse and creative musical legacy shaped by such rock, pop, and hip-hop as the Grateful Dead, Santana, and Sly & the Family Stone. Headlining the Bay Area’s last R&B/hi-hop gold rush of the late ‘80s and ‘90s were Tony! Toni! Toné! The band is fronted by founder/keyboardist, Too Short, E-40, and En Vogue.

"Artists here aren’t trying to be L.A. or New York,” says Davey D, nationally known hip-hop activist and daily afternoon personality on the University of California-Berkeley’s KPFA. ‘The Bay Area has always done things on its own terms. There’s a long list of things spawned here that others have soaked up and had success with. Most hip-hop slang comes from the Bay — pop ya colla, f’ sheezy — that Jay-Z and others have made their own.”

Davey D breaks down the current scene. "One of the most organic hip-hop independent of New York: the California freestyle/lyrical phenomenon that surfaced in the mid-60s: a thriving DJ scene, especially in the Asian community; and soul/spooken word.

Gaining the most attention is what the music industry has tagged "neo-soul.” It’s not just neo-soul but abrids and its part of the soul-artist" hip-hop." Oakland-based Hiero Imperium Recordings CEO Domino says, "It’s like Soul II Soul — more of a beat-driven music combined with traditional soul.

Tony! Toni! Toné! co-founder Raphael Saadiq adds, "The scene is jazzier than it was when we were coming out. We were top 40 cats. The hip-hop generation is different than now. There

were underground, then gangster rap. Now it’s more alternative urban.”

Among the reasons R&B is getting more love than hip-hop on the current scene is that "veteran rappers aren’t letting the new dudes in," Crumpler says. "It’s a testament that E-40 and Too Short are still around. But it’s a shame that the No. 1 rappers from here are still the same people from 10 years ago. When I talk to people in New York, [their perception] is that the Bay Area is just gangster and pimp music."

"We created a lot of what’s cool in hip-hop," Sacramento, Calif., native Jay King of Club NoVo says. "The Bay Area has been a part of hip-hop for a long time. But the Bay Area has gotten kind of blasé on the rap scene. Rappers here have to be smart enough to stop doing localized music and rhythms and try to make it bigger.”

If the Bay Area is a fertile breeding ground for diverse music, it’s also a wellspring of independent labels. It seems every artist runs his own label, emulating Too Short’s entrepreneurial success of selling music out of his car trunk.

"There’s a lot of creative freedom here that doesn’t exist elsewhere, so it’s very indie-oriented.” San Francisco-based ABB Records founder Ben B says, "We don’t have the music industry that’s in New York or L.A. However, major labels aren’t taking the time to develop artists anymore. So where does that groundwork come in? It comes in with the indies.”

One act that has provided a blueprint for future moments of hip-hoppers is hip-hoppers Mystik Journeymen. The Oakland group grew tired of being left out of local radio stations’ summer jam events. In 1996, the group decided to tour the country in a small concert, the Bruce-Ass Summer Jam. The price of admission was $3.99 and two packs of Top Ramen, a brand of packaged noodles.

"I invited Jelani Spot Jones, "Everyone was too broke to pay for a show; we were broke too. Earlier we’d done electric car billings in our warehouse for $1.57. When the crowds began stretching down the hallways, we thought. ‘We can do this in a larger venue.’”

A thousand packages of Top Ramen later, Mystik Journeymen parlayed the popularity of its annual event, as well as weekly Underdog Show and Survivor showcase events, into a strong following that has led to multiple tours of Europe, Japan, Australia, and Canada. Now based in Los Angeles, Mystik Journeymen often perform in the Bay Area. Jones says, "Back in the day, we had Bill Graham. We don’t have that now.”

When it comes to the business side of music in the Bay Area, frustration colors conversations of several artists who feel a slowing economy, exacerbated here by the dot-com blowout, many clubs have closed.

Also gone is trade publication Gavin, whose annual music-business conference was always held in San Francisco. Among those helping to keep the Bay Area scene alive is the commercial radio juggernaut. As in most markets, there are few airplay slots for new artists.

Which leads to the sentiments expressed by R&B/hip-hop industry observer Bob Short, "The Bay Area is just as much of a trap as it is a springboard. There’s no machine here.”

So what can artists expect in lieu of a major-market machine? Support from the area’s contingent of college stations, including the University of San Francisco’s KPPO and Berkeley’s KPFJ, and such nightclubs as Cafe du Nord in San Francisco’s legendary Castro Mission district. In Oakland, there is restaurant/club Everette & Jones and Tony! Toni! Toné! co-founder Dwayne Wiggins’ Jazza’s House.

Support also comes from independent retailers like Amoeba, Rasputin, and 18-year-old Creative Music Emporium. It is nestled at the intersection of the Latino Outer Mission neighborhood and the primarily African-American Lakeside District. Husband-and-wife owners Joe and Elba Lambert provide a relaxed atmosphere conducive to browsing.

Bay Area Acts Primed For Big Things

Mystic and Blackalicious are the most recent hip-hop acts with Bay Area ties to sign with major labels, pacing with DreamWorks and RCA, respectively. Among others primed to make it to the show are:

• Ledisi: After gigging around the Bay for 10 years without breaking through, R&B, jazz, soul, and rock partners Ledisi and Sun-"San" Menden’s LeSun Music recently signed a distribution deal with Tommy Boy (which will reissue the pair’s SoulStinger debut this year) and a management contract with Elliot Cahn, who managed Bay Area rock group Green Day. Ledisi says, "We’re taking the rock-band approach, gigging and selling.”

• Goapele: Described as a "hip-hop Sade," this singer songwriter has been building a steady local following via the EP Closer through family label Skyblaze. Momentum is building, thanks to the full-length "Even Closer," which was released late last year on Skyblaze/RD/Red/Sony Music. "It’s nice that people are looking at the Bay more,” Goapele says, “It’s a special place with a country and city vibe.”

• Martin Luther: Defly balancing seductive soul with a knockout funk/rock/rap, Luther calls to mind Prince, T’Pau, and Lenny Kravitz. Currently shopping for a deal for Rebel Soul Music, the fol-low-up to his 1999 Beyond Entertainment debut The Calling, Luther has gained ink in The New York Times and The San Francisco Chronicle.

• Zion I: Formerly with defunct indie Nu Groove Alliance, the underground hip-hop duo of Amin Live and MC Zion has brought its brand of socio-political rap to New York-based Baptist Ochamps. The pair’s second album, Deep Water, Slang Version 2.0, is slated for a Feb. 18 release on its own Live Up label, with distribution by Elektra. “If you’re doing it, you have to do it full speed,” Zion says of the Bay Area scene. “If not, you’re going to fall to the side.”

Additional reporting by Rashain Hall in New York.

www.billboard.com

BILBOARD FEBRUARY 1, 2003

76
Events Calendar

JANUARY

FEBRUARY
Feb. 4-6, Digital Content Delivery Expo (DCC Expo), San Jose Convention Center, San Jose, Calif. 978-474-1900.
Feb. 7-8, 10th Annual Frank Sinatra Celebrity Golf Tournament, presented by the Barbara Sinatra Children's Center, Renaissance Esmeralda Resort, Indian Wells, Calif. 760-674-8447.

MARCH
March 1, 17th Annual Soul Train Awards, Pasadena Civic Auditorium, Pasadena, Calif. 310-201-8867.
March 1-2, Global Entertainment and Media Summit, Le Bar Bat, New York. 973-228-4450.
March 6-8, 2003 Million Dollar College Radio & Music Conference, Radisson Hotel Atlanta South, Atlanta. 404-766-1275.
March 8, 34th Annual NAACP Image Awards, Universal Amphitheatre, Los Angeles. 323-938-5285.
March 10, Fourth Annual Best Celars Wine Dinner, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville, 615-256-9902.
March 12-16, South by Southwest (SXSW) 2003 Music Conference and Exhibition, Austin Convention Center. 512-467-7979.
March 16-19, 2003 NARM and AFIM Awards Convention and Trade Show, Orlando World Center Marriott, Orlando, Fla. 866-596-2221.
March 19, DanceStar USA Awards, Lummus Park, South Beach, Miami. 305-371-2450.
March 20, 18th Annual International Dance Music Awards, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.
March 22-24, 14th AES Convention, RAI Conference and Exhibition Centre, Amsterdam. 212-661-8582.

APRIL
April 5-10, Gospel Music Assn. Convention, Nashville Convention Center & Renaissance Hotel. 615-242-6030.
April 6, 2003 Juno Awards, Corel Centre, Ottawa. 613-485-3135.
April 7, 2003 CMT Flameworthy Video Music Awards, Gaylord Entertainment Center, Nashville. 615-335-8406.
April 10, Dove Awards, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville. 615-242-0303.
April 28, 12th Annual Ella Award Dinner Honoring Barry Manilow, Beverly Hilton Hotel, Los Angeles. 323-668-2820.

DEATHS
George Schiffer, 73, of heart failure, Dec. 12 in Vineyard Haven, Mass. Schiffer started his career as a copyright lawyer for Warner Bros. He opened his own practice and became the first attorney for Motown Records, developing a strong relationship with founder Berry Gordy. Deciding to leave law in the 1960s, Schiffer became a personal manager who represented singer/songwriters Nick Ashford and Valerie Simpson, Dee Dee Bridgewater, Marvin Gaye, and Diana Ross during his career. He is survived by his sister. Memorial contributions can be made in Schiffer’s name to the Cardiac Rehabilitation Center, c/o Development Office, Martha’s Vineyard Hospital, P.O. Box 1477, Oak Bluffs, Mass. 02577.

Billboard Snaps Another NARM Awards Nomination

For the sixth year in a row, Billboard is a finalist in the National Assn. of Recording Merchandisers’ (NARM) annual merchandiser and supplier of the year Awards. The awards will be presented at a banquet March 19, the final day of this year’s NARM convention in Orlando, Fla.

Billboard’s nominated in the category of related products and services. The magazine has topped the division four of the last five years. Billboard sister company Nielsen SoundScan also is nominated in the category.

Billboard Bulletin also has won NARM Awards for the last two years in the small division of the related products and services category. However, that division has been eliminated this year. (Awards in small, medium, and large divisions will be given in all other categories. For a complete list of nominees, see page 49.)

The nominees are based on a vote by NARM member companies. The NARM members will judge the final nominees, rating each finalist’s performance on established criteria.

BOOK OF THE WEEK
BILLBOARD’S HOTTEST HIT HOT 100 HITS

Newly updated and expanded, the third edition of Billboard’s Hottest Hit Hot 100 Hits once again provides fascinating facts and figures about the biggest hits and hitmakers of the rock era. It is written by that master of facts and figures, Fred Fransón, author of the bestselling Billboard Book of Number One Hits and of Billboard’s weekly Chart Beat column.

The book features sections on the biggest hits by artists, songwriters, producers, and record labels. There are also sections on the biggest hits of every year from 1956 to the present. Hits are also ranked by male and female artists, girl groups, and country of origin, as well as more frivolous topics, like hits about animals, colors, and places.

New chapters in the third edition are the greatest hits of artists like Abba, Paul Anka, Bryan Adams, Celine Dion, Frank Sinatra, and Roy Orbison. The section on producers includes new additions George Martin, Walter Afanasiev, Jermaine Dupri, Robert John “Mutt” Lange, Dallas Austin, Rodney Jerkins, Teddy Riley, and Don Was.

Billboard’s Hottest Hit Hot 100 Hits (ISBN 0-8237-7383-1, $12.95) is available wherever books are sold. For more information, visit www.watsonguptill.com.

NARM Merchandiser and Supplier Award

vnu business publications
vnu business media

©Copyright 2003 by VNU Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE is a registered trademark published for the first time in January by VNU Business Publications USA, 770 Broadway, New York, N.Y. 10003-9999. Subscription rates: annual rates, Continental U.S. $129.00; Continental Europe $129.00; Canada $149.00; Mexico, $179.00. Mail subscription to Billboard, P.O. Box 2101, Marion, OH 43306-9111. Current and back copies of Billboard are available on microfilm from Kraus Microfilms, Bluefield, Bluefield, N.J. 07423, or Eurospan Microform, P.O. Box 1346, Ave. Arden, Oxford, 01272. For Group Subscription information call 1-800-362-5022 (outside U.S.), 703-633-3282 or email billboardsales@billboard.com. For any other information call 646-654-4400. Canada Post Corp. International Publications Mail Agreement #0021950. Vol. 115 Issue 5. Printed in the U.S.A.

www.billboard.com
GRAY MATTER: Drifting back onto a Billboard chart for the first time in slightly more than 15 years is Dobie Gray, the Texan-born singer who has charted pop, country, and R&B. Now he’s on the Adult Top 40 Tracks tally at No. 37, thanks to a guest appearance with Uncle Kracker on a remake of Gray’s biggest hit, “Drift Away” (Lava).

Gray made his Billboard chart debut some 40 years and three weeks ago, when “Look at Me” entered The Billboard Hot 100 at No. 51. He had a No. 13 hit with “The In Crowd” in 1965 and made the top 10 only once, when “Drift Away” peaked at No. 5. That single, the last hit on the Decca label before it was absorbed by MCA, entered the Hot 100 exactly 30 years ago this month.

In 1986-87, Gray placed four songs on the country chart.

RAZZLE DAZZLE: Fresh from its Golden Globes triumph, the movie adaptation of the Broadway musical Chicago (Epic) bursts onto The Billboard 200 at a spectacular No. 4 (see story, page 12). That’s the highest debut for a film version of a Broadway musical in memory. While Chicago could still climb higher, it has already achieved the highest peak position for a movie version of a Broadway musical since Star was up to No. 2 in 1997. That soundtrack debuted at No. 6.

The album for Chicago to beat is Grease, which spent 12 non-consecutive weeks in pole position, starting the week of July 29, 1978.

‘BUMP’ JUMPS: The song R. Kelly wrote and produced for B2K & P. Daddy, “Bump, Bump, Bump” (T.U.G. Epic), advances to No. 1 on The Billboard Hot 100. It’s the first song written and produced by Kelly to reach the top of this chart since “Your Angel,” his duet with Celine Dion, spent six weeks at No. 1, starting the week of Dec. 5, 1998.

B2K’s hit is only the second No. 1 song to start with the word “Bump.” The other was “Bump N’ Grind,” which was recorded, written, and produced by Kelly in 1994.

B2K is the first male R&B group to top the Hot 100 since spring 1998, when Next ruled for five non-consecutive weeks with “Too Close.” The success of “Bump, Bump, Bump” ends the reign of Eminem’s “Lose Yourself” (Shady/Interscope) at 12 weeks. The only other No. 1 song to complete its run in 12 weeks was “Smooth” by Santana Featuring Rob Thomas.

THREE-FEAT: Colombian artist Jusse has three titles inside the top 40 of Hot Latin Tracks. His latest, “Ma Gente” (SonoroUniversal Latina), is now at No. 36, while two other titles sit at No. 10 and No. 13. The last artist to have three songs in the top 40 of this chart was Alejandro Pires, who accomplished this hat-trick of the issue June 15, 2002.

ZOMBA LABEL GROUP SALUTES THE DIVERSE VOICES OF OUR ARTISTS...

BRITNEY SPEARS
Best Female Pop Vocal Performance
"OVERPROTECTED"
Best Pop Vocal Album
BRITNEY

JOE
Best Male R&B Vocal Performance
"LET'S STAY HOME TONIGHT"
Best R&B Performance By A Duo Or Group With Vocal
"MORE THAN A WOMAN"
Angie Stone and Joe
(J Records)
Best R&B Album
BETTER DAYS

JUSTIN TIMBERLAKE
FEATURING CLIPSE
Best Rap/Song Collaboration
"LIKE I LOVE YOU"

R. KELLY
Best Male R&B Vocal Performance
"THE WORLD'S GREATEST"
(Interescope Records)

MYSTIKAL
Best Male Rap Solo Performance
"BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL)"
Best Rap Album
TARANTULA

*NSYNC
Best Pop Performance By A Duo or Group
"GIRL ALL THE BAD GUYS WANT"

NIVEA
FEATURING BRIAN & BRANDON CASEY OF JAGGED EDGE
Best R&B Performance By A Duo Or Group With Vocal
"DON'T MESS WITH MY MAN"

PETEY PABLO
Best Rap Album
DIARY OF A SINNER: 1ST ENTRY

BOWLING FOR SOUP
Best Pop Performance By A Duo or Group
"GIRL ALL THE BAD GUYS WANT"

GROOVE ARMADA
Best Dance Recording
"SUPERSTYLIN'"

Y TU MAMA TAMBIÉN
VARIOUS ARTISTS
Best Compilation Soundtrack Album
For A Motion Picture, Television Or Other Visual Media

THIRD DAY
Best Rock Gospel Album
COME TOGETHER

NEWSONG
Best Pop/Contemporary Gospel Album
THE CHRISTMAS SHOES

TRUE VIBE
Best Pop/Contemporary Gospel Album
SEE THE LIGHT

KATHY TROCCOLI
Best Pop/Contemporary Gospel Album
THE HEART OF ME

JARS OF CLAY
Best Pop/Contemporary Gospel Album
THE ELEVENTH HOUR

FRED HAMMOND
Best Contemporary Soul Gospel Album
SPEAK THOSE THINGS: POL CHAPTER 3

HEZEKIAH WALKER & THE LOVE FELLOWSHIP CHOIR
Best Gospel Choir or Chorus Album
FAMILY AFFAIR II LIVE AT RADIO CITY MUSIC HALL

JOHN P. KEE
VICTORY IN PRAISE MASS CHOIR
Best Gospel Choir or Chorus Album
MIGHTY IN THE SPIRIT

THE CANTON SPIRITUALS
Best Traditional Soul Gospel Album
WALKING BY FAITH

COMMISSIONED
Best Contemporary Soul Gospel Album
THE COMMISSIONED REUNION "LIVE"
Marcus Cole, Fred Hammond, Mitchell Jones, Karl Reid, Marvin Sapp, Keith Staten & Michael Williams, group members

DEITRICK HADDON
Best Contemporary Soul Gospel Album
LOST AND FOUND

EXCELSIOR
Best Gospel Choir or Chorus Album
SOUL INTERPRETATIONS

TWINKIE CLARK & FRIENDS
Best Traditional Soul Gospel Album
LIVE IN CHARLOTTE

BIG SONGS FOR LITTLE KIDS
VARIOUS ARTISTS
Best Musical Album For Children
I FEEL LIKE PRAYING

PAUL COLMAN TRIO
Best Pop/Contemporary Gospel Album
NEW MAP OF THE WORLD

AND THEIR 30 GRAMMY NOMINATIONS

© 2002 Zomba Recording Corporation.
In 1998, the Beverage Testing Institute of Chicago conducted a blind taste test of more than 40 vodkas. They awarded points based on smoothness, nose, and most importantly, taste. Of all the vodkas, Grey Goose® Vodka emerged victorious, receiving 96 points out of a possible 100.

Founded in 1981, the Beverage Testing Institute conducts tests in a specially designed lab that minimizes external factors and maximizes panelists' concentration. The Institute selects judges based on their expertise, and its tasting and scoring procedures are widely praised as the best in the industry.

<table>
<thead>
<tr>
<th>Score</th>
<th>Vodka</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>96</td>
<td>Grey Goose® Vodka</td>
<td>France</td>
</tr>
<tr>
<td>94</td>
<td>Canadian Iceberg Vodka</td>
<td>Canada</td>
</tr>
<tr>
<td>93</td>
<td>Stolichnaya Gold Vodka</td>
<td>Russia</td>
</tr>
<tr>
<td>92</td>
<td>Staraya Moska Premium</td>
<td>Russia</td>
</tr>
<tr>
<td>91</td>
<td>Van Hoo Vodka</td>
<td>Belgium</td>
</tr>
<tr>
<td>91</td>
<td>Stolichnaya Vodka</td>
<td>Russia</td>
</tr>
<tr>
<td>90</td>
<td>Tanqueray Sterling Vodka</td>
<td>England</td>
</tr>
<tr>
<td>90</td>
<td>Rain 1995 Harvest Vodka</td>
<td>USA</td>
</tr>
<tr>
<td>89</td>
<td>Ketel One Vodka</td>
<td>Holland</td>
</tr>
<tr>
<td>88</td>
<td>Wyborowa Vodka</td>
<td>Poland</td>
</tr>
<tr>
<td>87</td>
<td>Kremlyovskaya Vodka</td>
<td>Russia</td>
</tr>
<tr>
<td>86</td>
<td>Finlandia Vodka of Finland</td>
<td>Finland</td>
</tr>
<tr>
<td>86</td>
<td>Alps French Vodka</td>
<td>France</td>
</tr>
<tr>
<td>85</td>
<td>Skyy Vodka</td>
<td>USA</td>
</tr>
<tr>
<td>82</td>
<td>Original Polish Vodka</td>
<td>Poland</td>
</tr>
<tr>
<td>82</td>
<td>Glenmore Special</td>
<td>USA</td>
</tr>
<tr>
<td>82</td>
<td>Fleischmann's Royal Vodka</td>
<td>USA</td>
</tr>
<tr>
<td>81</td>
<td>Mr. Boston Vodka</td>
<td>USA</td>
</tr>
<tr>
<td>80</td>
<td>Pole Star Vodka</td>
<td>Poland</td>
</tr>
<tr>
<td>80</td>
<td>Lukusowa Potato Vodka</td>
<td>Poland</td>
</tr>
<tr>
<td>80</td>
<td>Absolut Vodka</td>
<td>Sweden</td>
</tr>
<tr>
<td>78</td>
<td>Cardinal Vodka</td>
<td>Holland</td>
</tr>
<tr>
<td>78</td>
<td>Barton Vodka</td>
<td>USA</td>
</tr>
<tr>
<td>78</td>
<td>Barclay's Vodka</td>
<td>USA</td>
</tr>
<tr>
<td>78</td>
<td>Armazones Vodka</td>
<td>Brazil</td>
</tr>
<tr>
<td>76</td>
<td>Skol Vodka</td>
<td>USA</td>
</tr>
<tr>
<td>74</td>
<td>Sentor Vodka</td>
<td>USA</td>
</tr>
<tr>
<td>74</td>
<td>Reykjavik Palace Vodka</td>
<td>USA</td>
</tr>
<tr>
<td>74</td>
<td>Belvedere</td>
<td>Poland</td>
</tr>
<tr>
<td>72</td>
<td>Schenley</td>
<td>USA</td>
</tr>
<tr>
<td>69</td>
<td>Mr. Boston's Riva Vodka</td>
<td>USA</td>
</tr>
</tbody>
</table>

Note: This represents a sampling of the 40 vodkas tested.
Source: Beverage Testing Institute Inc.

www.greygoosevodka.com

To send a gift of Grey Goose® call 1-877-SPIRITS or visit www.877spirits.com. Void where prohibited.