Rob Sheffield, ROLLING STONE

"Love And Theft" #1 Album Of The Year in

Los Angeles Times
Rolling Stone
USA Today
Boston Herald
Minneapolis Star Tribune
Newsday
Chicago Tribune
Entertainment Weekly
New York Post
Billboard
Boston Globe
Denver Post
Detroit News
and more

★★★★★ (out of 4 stars) "An instant classic"
Edna Gundersen, USA TODAY
★★★★★ (out of 4 stars) "Dylan is a sonic dynamo!"
Robert Hilburn, LOS ANGELES TIMES
★★★★★ (out of 4 stars) "Startlingly relevant"
Tom Moon, PHILADELPHIA INQUIRER
"A masterpiece"
Richard Harrington, WASHINGTON POST
"Astonishing"
Stan Light, SPIN
"Brilliant"
Joel Selvin, SAN FRANCISCO CHRONICLE
"Simply masterly"
Neil Strauss, THE NEW YORK TIMES
A+ "Profound"
Robert Christgau, VILLAGE VOICE

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Ardent Still Molds Sounds Of Memphis

By Christopher Walsh

MEMPHIS—"One night while sleeping in my bed, I had a beautiful dream," began Jimmie Vaughan in "Tick Tock," the first single from the Vaughan Brothers' 1990 Family Style, "that all the people of the world got together on the same wavelength and began helping one another. Now in this dream, universal love was the theme of the day. Peace and understanding, and it happened this way." Hitting the airwaves just weeks after his brother's death in a helicopter crash, "Tick Tock"—marked by Stevie Ray Vaughan's masterful guitar licks and gentle warning that "time's ticking away"—was nonetheless uplifting, even joyous, like all the great blues and soul music that preceded it.

A common denominator, a current as enduring as the Mississippi River, runs through the blues, from B.B. King's Lucille to the tube-amplified ferocity of ZZ Top to Family Style and beyond: Memphis, Tenn. And within Memphis, one facility has given life to an astonishing number of recordings that both define American music and reflect the nation's harsh, conflicted, and passionate spirit: Ardent Studios, (Continued on page 94)

Artists Seek Govt. Redress Of Contract, Radio Issues

Acts Want Repeal Of 7-Year Statute

By Melinda Newman and Bill Holland

Los Angeles—Outgunned and out-financed for months by veteran outside lobbyists hired by the Recording Industry Assn. of America (RIAA), top U.S. recording artists—supported by labor leaders—flew to Sacramento, Calif., and converged on the state capitol Jan. 23. They were calling on legislators to support Senate Bill 1216, which would repeal California Labor Code Section 2855, subdivision B, because that current law unfairly excludes recording artists from the same protection of law afforded all others under the state's so-called seven-year contract statute.

Congressman Seeks Clear Channel Probes

By Bill Holland and Ray Waddell

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

In a Jan. 22 letter, Rep. Howard Berman (D-Calif.), (Continued on page 96)

Industry Celebrates Black Entertainers

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

By Gail Mitchell and Jill Peselnick

Los Angeles—Dr. Carter G. Woodson's dream finally came alive in 1926. After a lengthy campaign to bring national attention to the contributions of U.S. history of African-Americans, he launched a week-long black-history commemoration in the second week of February, chosen because it marked the birthday of two key civil-rights figures—Frederick Douglass and Abraham Lincoln. Several other noteworthy events also occurred in February: (Continued on page 92)

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THE #1 BEST-SELLING COUNTRY ALBUM IN THE U.S.A.

ALAN JACKSON

featuring "WHERE WERE YOU (When The World Stopped Turning)"

enjoyed 5 WEEKS as the MOST PLAYED RECORD on country radio.

"...Jackson has produced what may be a career album - and he has done so without giving himself away in the process." —★★★ 1/2 out of 4 stars, USA Today

"The images and emotions Jackson sings about in 'Where Were You (When The World Stopped Turning)' are what people want to hear. The message transcends the format." —Boston Globe

Thanks country radio, retail and CMT

423,069 UNITS
Patty Griffin Gives ‘1000 Kisses’

“For me, the cohesion in this record is the feeling that struggle is never-ending, and I think you get to the point in this world where you face that,” singer/songwriter Patty Griffin says of 1000 Kisses (ATO/BMG, due April 9), the most magnetic album yet by one of the most compelling recording artists in pop with whom we’ve ever been lucky enough to have the privilege of working,” she adds, “and the more people who know you who are getting older, the more love you’re experiencing and the harder it’s getting. But I’d like to be passionate to the point of being celebratory—I think that’s a great approach to struggle.”

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

Nonetheless, A&M Records sat on Silver Bell, her 1999 follow-up to the acclaimed Living With Ghosts, largely deciding to release what later proved the final project to be completed at Daniel Lanois’ bygone New Orleans studio, Kingstree. “They kept pushing it back,” she now says of Silver Bell, “and I was trying to write songs with an unimportance of $5,000 on the line, which might as well be waiting tables. Now big labels are looking for platinum records; they’re not looking for gold records anymore. Even platinum artists are getting dropped for not having hit singles. How weird is that? Where do I get my job done?”

At that time, the guitarist in Griffin’s band, Doug Lan- cino—who had just bought a house in Nashville and installed an informal home studio in his basement—invited her down from her current home in Austin to do some record- ing. “I went in and sang with Doug,” Griffin remembers. “I was just going to do an acoustic session he could show to a new label.

Griffin, “I had all these songs that got passed over for other records because they weren’t obvious pop songs, and I had some cover things I wanted to try [Bruce Springsteen’s ‘Stolen Car’].”

At one time or another, Griffin believes that everybody has heard a new version of the piece she retained from the Bell debacle, “making Feels”, so I don’t know why Doug won’t come up with my next record.”

From the opening “Rain,” a tormented anthem (inspired by the end of a protracted Austin-area drought) about a steady downward dissolution of relationships, through the self-critical “Chloe,” the frankly “I’m Not Careful,” and the magnanimous “Nobody’s Cray,” each painterly track on the brilliant 1000 Kisses (named for a line in “Mill Bello”) fits a portion of a tenderly sketched emotional landscape, examining each impulse for the creative impulse in an immensely commodifying and integrity-impeaching industry.

If I was braver, I’d have more hopes for humanity. Unmistakably bitter-sweet vocals, which part radio’s often-mahogany ilk as a pale heroin through the high grass. “But I have a sad voice,” she admits with a laugh. “I’ve done jingles and gotten rejected—they’re, it’s pretty, but you sound so sad singing the Downey fabric softer ad, it’s not working for us.”

No part of Kisses is merely about the increasingly punish-ing clash of art and commerce. Each song concerns either the larger or the more personal matters that the modern marketplace hastens to exploit. Surveying a culture in which public expression is contemptuously deemed “content,” most musical fare is evaluated with language-axed criticism of critical gag- ing systems, and sales levels are measured by the same. Fourth Estate quibbling that help foster the business community’s deceitful accounting standards, the disturbing power of Kisses lies in its attempt to plead for decency in the daily life that has always aimed to imitate.”

Cultural women are mistreated,” Griffin says, “and what is the most powerful force in our culture. It’s the media. And where are more women murdered than anywhere else? In the media. Meanwhile, there’s violent upheaval in the world against women. It’s a bad day to go.”

Griffin, who was signed to ATO in August 2001 on the strength of the completed 1000 Kisses, explains that the poignant song “Making Feels” was inspired by a story in a New York newspaper about the 75th anniversary reunion of the Worcester, Mass.-based Table Talk Fries, Inc. “You realize people are out there living these lives and working these jobs that are really difficult and not necessarily or obvi- ously rewarding,” she says. “I’ve had a lot of those jobs—at a Pizzarria Uno in Harvard Square for five years and a telephone operator at Harvard University for a couple of years. I’ve met a lot of people like the women in ‘Be Care- ful,’ who managed to have more dignity, self-respect, and a life outside of their jobs than most people I know know.”

Griffin was born on March 16, 1964, in Old Town, Maine, and grew up in New York’s Upper West Side and on the Potomac River on the edge of the Great North Woods. She was the last of seven children by an Irish-American father and a French-Canadian mother who met in the 1950s while they were school teachers in remote Fort Kent. Maine. When her parents are retired, are really outgoing and strong,” she says. “I grew up hearing my grand- mother singing hymns and my mother singing Patsy Cline’s ‘Walking After Midnight’ around the house. I emulated my savings account of $350 when I was 16 and bought a used Honer gui- tar, because I wanted to be a cover band, and I wanted a job at the Grill.”

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

Contemplating the intimate new level of conversational eloquence in 1000 Kisses, Griffin says, “It’s an attempt to imagine another framework for your life than the difficult or painful one that may have grown up around you. I was married from when I was 24 until I was 31, I grew up with all these expectations of having a family and not being single—things that didn’t happen the way I expected. They’re not disappointments, just surprises. I’m not always the one that has high hopes for humanity. In a way, she muses of her brilliant new release, it’s a grave record, because it’s kind of uncool. This record is two people who never produced a record before, Doug and me, just feeling it out, picking it together, not really having a clue. I think I’m proud of us,” she realizes with a laugh, having turned a prior disappointment into a musical surprise. “It was brave.”

BY CHRIS MORRIS

LOS ANGELES—Describing Peggy Lee’s exceptional gifts in The Great American Popular Singers, critics Henry Pleasant says: “I’ve listened to and been fascinated by the career of the lady who has earned a name, and who has consistently distinguished her interpreting devices from those of other excellent singers is their delicacy, their small scale, their subtlety, their ultimate refinement.”

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

Born Norma Egberg, she was born June 1, 1920, in Chicago, N.D., on May 26, 1920, she began singing pro- fessionally and adopted her stage name in her teens. In 1941, Betty Goodman hired her to replace Helen Forrest in her popular swing band. Her hits included included “Blues in the Night” and “Why Don’t You Do Right.”

She signed with Capitol Records in 1945, beginning a long association with the label that was interrupted by a stint at Decca from 1952 to 1956. Her Capitol hits included “Fever” (which she co-wrote with Dave Barbour, the first of her four husbands), “Lover,” “Fools,” “Why Don’t You Do Right,” and “Mambo Sinatra.”

Peggy Lee Leaves Refined Musical Legacy

When Lee died at Breakers in 1984, but her autobiographical stage show, Pag, fold- ed after only 18 performances.

In 1991, she won a suit against Disney for a share of the home-video proceeds from Lady and the Tramp. Only a week before her death, a judge approved a $4.75 million settlement of her 1999 class-action suit against Universal Music Group for unpaid Decca royalties (Billboard, Jan. 26). Lee is survived by her daughter, Nicki; three grandchildren; and three great-grandchildren.
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All those years ago: The posthumous release of George Harrison's "My Sweet Lord" (Gnome/Capitol) enters The Billboard Hot 100 at No. 94. The song's appearance on the chart is due to sales; the single debuts at No. 2 on Hot 100 Singles Sales.

The re-entry of "My Sweet Lord" comes 14 years to the week since the last Harrison title appeared on the Hot 100. "When We Was Fab" debuted the week of Feb. 6, 1988, and peaked at No. 25. "My Sweet Lord" was Harrison's first post-Beatles single to chart on the Hot 100. It debuted the week of Nov. 29, 1970, and began a four-week run at the top Dec. 26.

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

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

It may be surprising, but there wasn't much chart activity for the Beatles in the '90s. There were only six chart entries associated with the group during the entire decade. The Fab Four had three different titles enter the Hot 100 in the '90s. Their live cover of the Shirelles' "Baby It's You" peaked at No. 67 in 1995. "Free as a Bird" flew to No. 6 in 1996, and "Real Love" went to No. 11 in 1996. McCartney is responsible for the other three chart entries of that decade: "Figure of Eight" skated to No. 92 in 1994, "Hope of Deliverance" went to No. 83 in 1993, and "The World Tonight" stopped at No. 64 in 1997.

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

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

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Dr. Ruth Westheimer, Narrator
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Original Music by Boosey & Hawkes

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

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Remy Shand
The Way I Feel

Lathun
Fortunate

Sharissa
No Half Steppin'

Prophet Jones

MOTOWN
A UNIVERSAL MUSIC COMPANY
Conroy's Departure Raises Questions At Virgin

**BY ADAM WHITE**

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

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

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

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

But many in the British industry regret Conroy’s exit. He was personable, not least for his wit and self-deprecating quips. “He understood the business,” says to be evident Jan. 18 when Wadsworth and EMI Recorded Music vice chairman David Munns visited Virgin’s London headquarters to tell department heads of the reshuffle (Billboard Bulletin, Jan. 21).

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

**In The News**

- Virgin Records and Mariah Carey have terminated the singer’s contract, said to be worth four albums and up to $100 million. Virgin will pay Carey $25 million on top of the $21 million she received when she joined the EMI-owned label in April 2001. She had nine multi-platinum albums at Columbia Records and album and single sales of more than 14 million units, but her Virgin set, Glitter, sold just 2 million copies worldwide. EMI expects to write off about $54.3 million in costs related to her contract.
- Producer/songwriter the Neptunes signed an exclusive agreement with Arista Records on behalf of the pair’s New York City-based label, Star Trak Entertainment. Under the deal, Neptunes members Pharrell Williams and Chad Hugo will produce artists signed to Star Trak, as well as to Arista and its other labels, and develop new repertoire. In turn, Arista will handle marketing, promotion, sales, and distribution for Star Trak.
- Trauma Records laid off most of its 15 employees Jan. 17, following the full purchase of the company by In Motion AG (Billboard Bulletin, Jan. 21). The Frankfurt based In Motion acquired 51% of the Sherman Oaks, Calif.-based label last year. The company retained head of sales Joe Demeo and two other support positions. Label founders Rob Kaban and Paul Palmer exited the company last December.
- Amnesty International USA will present Paul McCartney with a lifetime achievement award as part of the human-rights organization’s fifth annual Media Spotlight Awards, to be held Monday (28) at the Chelsea Piers in New York City.

**Market Watch**

A Weekly National Music Sales Report

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<th>YEAR-TO-DATE OVERALL UNIT SALES</th>
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<td>Total</td>
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<td>37,154,000</td>
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<td>Albums</td>
<td>39,050,000</td>
<td>36,260,000</td>
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<tr>
<td>Singles</td>
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<td>5,523,000</td>
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<td>(+4.7%)</td>
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<td>West North Central</td>
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<td>(+4.5%)</td>
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</table>

Compiled from a national sample of retail store and music sales reports collected, compiled, and provided by SoundScan Inc.
CONGRATULATIONS
TO OUR NOMINEES...

ELTON JOHN
Best Male Pop Vocal Performance
I Want Love
Best Pop Vocal Album
Songs From the West Coast

NELLY
Best Rap Solo Performance
Ride Wit Me

AFROMAN
Best Rap Solo Performance
Because I Got High

GODSMACK
Best Rock Instrumental Performance
Vampires

THE QUEENS OF COMEDY
Best Spoken Comedy Album
Miss Laura Hayes, Adele Givens,
Sommore, & Mo'Nique

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Lower Attendance Makes MIDEM A Low-Key Gathering

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

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

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

New-media conference MIDEMnet, held Jan. 19, attracted 600 delegates, down from 850 last year—an indication not only of the demise of many Internet start-ups but also of the budgetary constraints the industry is placing on its staff. MIDEM as a whole pulled in 9,000 attendees from 97 countries, compared with more than 10,500 delegates last year. There were 328 stands—down from 380 in 2001—and exhibiting companies shrank from last year's 2,183 to 1,978.

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

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

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

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Executive Turntable

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

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

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

RCA Victor Group names Jeh Hart senior VP of worldwide marketing.

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

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

Eva Weiss is named head of sales and retail marketing for Ministry of Sound in New York City. She was national director of retail marketing for Caroline Distribution.

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

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

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

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

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

MP3.com Suing Its Former Attorneys

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

Not only did the unlicensed launch of MP3.com lead to a $33 million judgment day for Universal Music Group in a copyright-infringement lawsuit—the largest payout to any label group connected to the case—but it also set the stage for MP3.com, once publicly valued at more than $2 billion at the height of the Internet boom, to be substantially devalued in the stock market by a series of similar copyright-infringement suits from the music business, which, unlike Vivendi, was able to successfully sue to cut MP3.com off on its behalf in court, and then tried to cover up its actions.

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

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

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

Additional reporting by Erik Gruenweld in Los Angeles.

Lineups Grow For RAC Concert Series

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

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

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

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

Announcing the new list, RAC co-founder Don Henley also responded to criticism of the RAC's artists' rights agenda as un Armed when the industry is facing major economic problems, as well as the characterization of him as a disgruntled rich rock star both by industry lobbyists in Sacramento, Calif., and at the recent Future of Music Coalition in D.C. last month (Billboard, Jan. 19).

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

www.americanradiohistory.com
William Morris Congratulates Our 2002 Grammy Award Nominees

<table>
<thead>
<tr>
<th>Album of the Year</th>
<th>Willie Nelson</th>
<th>Rainbow Connection</th>
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<tbody>
<tr>
<td></td>
<td>Trisha Yearwood</td>
<td>Inside Out</td>
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<td>Record of the Year</td>
<td>Diamond Rio</td>
<td>One More Day</td>
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<td>Best Male Pop Vocal</td>
<td>Craig David</td>
<td>Filly Me In</td>
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<td>Performance</td>
<td>Brian McKnight</td>
<td>Still</td>
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<td>Best Rap Album</td>
<td>Ludacris</td>
<td>Back For The First Time</td>
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<td>Outkast*</td>
<td>Stankonia</td>
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<td>Best Rap Solo Performance</td>
<td>Missy</td>
<td>&quot;Misdemeanor&quot;</td>
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<td>&quot;Elliott</td>
<td>Get Ur Freak On</td>
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<td>Best Rap Performance by A</td>
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<td>Ms. Jackson</td>
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<td>Duo or Group</td>
<td>Ludacris</td>
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<td>Mystic Planet Asia</td>
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<td>Best Rap/Sung Collaboration</td>
<td>Ludacris*</td>
<td>Area Codes</td>
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<td>Ann-Margret*</td>
<td>God Is Love: The Gospel Sessions</td>
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<td>Best Country Album</td>
<td>Garth Brooks*</td>
<td>Beer Run (B Double E Double Are You In?)</td>
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<td>Best Country Collaboration With Vocals</td>
<td>Jo Dee Messina*</td>
<td>Bring On The Rain</td>
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<td>Trisha Yearwood</td>
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<td>Asleep at the Wheel</td>
<td>Brad Paisley</td>
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<td>Sugarfoot Rag</td>
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<td>Vince Gill*</td>
<td>Munster Rag</td>
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<td>Marty Stuart*</td>
<td>Foggy Mountain Stuart</td>
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<td>Dolly Parton</td>
<td>Little Sparrow</td>
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<td>Best Female Country Vocal Performance</td>
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<td>Shine</td>
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<td>Sheryl Crow</td>
<td>Long Gone Lonesome Blues</td>
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<td></td>
<td>Trisha Yearwood</td>
<td>I Would’ve Loved You Anyway</td>
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<tr>
<td>Best Male Country Vocal Performance</td>
<td>Willie Nelson</td>
<td>Marie</td>
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* Shared Credit
BEST METAL PERFORMANCE
Tool
Schism

BEST ROCK INSTRUMENTAL PERFORMANCE
Godsmack
Vampires

BEST POP INSTRUMENTAL ALBUM
Neal Schon
Voice

BEST SONG WRITTEN FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA
Sting*
My Funny Friend And Me (From The Emperor’s New Groove)

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

Brian McKnight*
Win (From Men Of Honor)

BEST SHORT FORM MUSIC VIDEO
Missy
“Misdemeanor”
Elliott*
Ludacris*
One Minute Man

Outkast*
F. Gary Gray*
Ms. Jackson

BEST LATIN ROCK/ALTERNATIVE ALBUM
Aterciopelados
Gozo Poderoso

Juanes
Fijate Bien

BEST SPOKEN COMEDY ALBUM
Ray Romano
Live At Carnegie Hall

Adele Givens*
Mo’Nique*
The Queens Of Comedy

BEST R&B SONG
Erykah Badu
Didn’t Cha Know

Missy
“Misdemeanor”
Elliott*
Get Ur Freak On

Brian McKnight
Love Of My Life

BEST FEMALE R&B VOCAL PERFORMANCE
Jill Scott
A Long Walk

BEST MALE R&B VOCAL PERFORMANCE
Brian McKnight
Love Of My Life

Musiq Soulchild
Love

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL
City High
What Would You Do

Carl Thomas*
Can’t Believe

BEST POP/CONTEMPORARY GOSPEL ALBUM
CeCe Winans
CeCe Winans

BEST SPOKEN WORD ALBUM
Quincy Jones
Q: The Autobiography Of Quincy Jones

Carl Reiner
Letters From The Earth – Uncensored Writings By Mark Twain

BEST POP COLLABORATION WITH VOCALS
Tony Bennett*
New York State Of Mind

Lil’ Kim*
Mya*
Lady Marmalade

Brian McKnight*
My Kind Of Girl

BEST REGGAE ALBUM
Damian Marley
Halfway Tree

BEST LATIN POP ALBUM
Jaci Velásquez
Mi Corazon

BEST INSTRUMENTAL Arrangement ACCOMPANYING VOCALIST(S)
Diana Krall*
Love Letters

BEST HISTORICAL ALBUM
Harry Belafonte*
The Long Road To Freedom – An Anthology Of Black Music

BEST SPOKEN WORD ALBUM FOR CHILDREN
Dr. Ruth Westheimer
Timeless Tales And Music Of Our Time

LIFETIME ACHIEVEMENT AWARD
Al Green

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**issue date: march 2**
**ad close: february 5**

Aki Kaneko 323.525.2299 • akane@billboard.com

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**UPCOMING SPECIALS**

- **MASTER P** - Issue Date: Mar 16 • Ad Close: Feb 19
- **BEST OF THE BRITISH** - Issue Date: Mar 23 • Ad Close: Feb 26
- **DANCE & ELECTRONICA I** - Issue Date: Mar 30 • Ad Close: Mar 5
- **DISC REPLICATION** - Issue Date: Mar 30 • Ad Close: Mar 5
- **RAP/HIP-HOP I** - Issue Date: Apr 6 • Ad Close: Mar 12
- **MUSIC FASHION & STYLE - SPRING** - Issue Date: Apr 6 • Ad Close: Mar 12

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**THE CHIEFTAINS 40TH ANNIV.**

Billboard honors The Chieftains on their 40th year in the music industry with a look back at their illustrious career. We profile each member, provide an exclusive Q&A with The Chieftains’ Faddy Maloney, and preview what’s to come from these musical legends. Join us for this very special tribute.

**issue date: march 9**
**ad close: february 12**

Joe Maimone 646.654.4694 • jmaimone@billboard.com

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**TOURING QUARTERLY I**

Billboard reports on the concert outlook for 2002: who’s on the road this year, where, and when. We also provide special features on kids shows and family attractions, the forecast for arena tours vs. amphitheater tours, and the licensed tour merchandising business. Call now!

**issue date: march 9**
**ad close: february 12**

Cynthia Mellow 615.321.9172 • cmellow@billboard.com

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**NARM 2002**

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

**issue date: march 16**
**ad close: february 19**

Joe Maimone 646.654.4694 • jmaimone@billboard.com

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

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

Clear Channel sister stations country KNXJ and AC KESZ Phoenix have joined for a Sing Your Way to the Grammys karaoke promotion with a local casino. After six weeks, one final winner will be chosen to attend the Grammys. "The promotion is huge," marketing director Vicki Fiorelli says. WPLJ New York VP of programming Tom Cuddy says his station is supporting the show with "a Grammy Great weekend, giving away CDs of nominated artists," as well as sending two winners to the show.

But, Cuddy maintains, radio isn't seeing the same support from labels this year, because labels are going through budget cuts. "Record companies in previous years were much more plentiful with offers to send listeners to the [show]. We think the Grammys are a [promotional] priority, and we [make budget] cuts elsewhere to keep up the same level of Grammy participation we have had in the past," he says.

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

Strelecki's favorite Grammy-related promotion was her Grammys Exam-y quiz, having nominated artists' "grandmothers" ask trivia questions about the stars. "You had to hear the production [but] it was really funny," she says.

AC and top 40 outlets continue to put the most effort behind promoting the awards, but this year's nominees are helping increase support from rock outlets as well. Modern rock WPLY (Y100) Philadelphia's midday jock, Bret Hamilton, will broadcast from L.A. the week of the show. Promotion director Patrick Schmidt says, "To make it even more interesting, we get him a cool co-host for the week. In the past, we'd had the Barenaked Ladies, Goa Go Dollys, and Dickey Barrett from the Mighty Mighty Bosstones." Schmidt maintains that scheduled performances by U2, Coldplay, and Radiohead, make this year particularly good for rock.

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

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

According to some promotion and marketing directors, radio listeners aren't less excited by the opportunity to win tickets to the Grammys. R&B KWPW (Power 106) L.A. marketing director Diana O'Brien believes her audience may be more cynical about award shows in general. "Living here, we do so many award shows. One of the things we have noticed is that people aren't as thrilled about going as people not picking up tickets to the [American Music Awards]." O'Brien says that scheduled performances by U2, Coldplay, and Radiohead, make this year particularly good for rock.

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

For this year's show, WPLJ will post photos from artist interviews the station conducted when the broadcast was located at Radio City Music Hall. "We'll put a bunch of that up on our Web site, along with listing this year's nominees," Cuddy says.

Obermeyer says her R&B station was much more involved in Grammy promotion last year, because "Elton [John] and Eminem's [performance] was the story of the year. We're probably going to do more of an artist focus with a private artist party instead of [focusing on] the show." Obermeyer maintains that this year's nominees don't excite her audience. "The biggest album for the Grammys this year is OutKast for us. This is a really good year for rock, [not R&B]."

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

Labels Beefing Up Marketing Efforts For Nominees

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

Lost Highway Records, for example, will embark on a TV campaign for its nominee, Ryan Adams, who received nods for best male rock vocal performance and best rock album. "We are doing a television campaign in February for Ryan that will incorporate the Grammy nominations, in addition to other accolades he has received," says Kira Florita, VP of marketing for Lost Highway. "We are doing three print ads, and we're doing internal industry mailings that will also include all of the other '360' stuff that has been part of the campaign."

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

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

Consumers will notice special Grammy displays beginning Feb. 12, and lasting throughout the month, at the Troux, Mich.-based chain Harmony House, says senior music buyer David Levesque.

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

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

Glen Barros, president of Concord, says that the nominations have also given the company "the ability to reach all of the market all of these records from a complete perspective.

We've hired a publicity firm [the Los Angeles-based Magnus & Co.] to talk to corporate press. We are reminding radio of these records, and we are also doing some advertising."

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

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

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

"We have people on the phones in and day out with independent gospel retailers," Blackwell says. "I have to pick and choose where I can position these Grammy-nominated titles where it makes the most sense for the artist and for Verity. The cost factor also has to be considered."
BY RASHAUN HALL
NEW YORK—As the industry gears up for this year’s Grammys, the National Academy of Recording Arts and Sciences’ (NARAS) is prepping the seventh annual Grammy CD compilation. Due Feb. 5 on Universal Music Entertainment’s (UME) UTY Records, the 2002 collection features a who’s who of pop music.

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

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

For the first time in three years, there will not be a rap-nominee compilation. “It really got down to issues that are at levels that were beyond us,” says Richie Gallo, UME senior VP of sales/marketing. “As you might expect, there were certain artists that were difficult to clear to be on the project. At some point, we decided that if we couldn’t make the best rap record by including those artists—and they’re not willing to be on it for various reasons—then why put out a bad record and rip the public off?”

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

Launched in 1995 as a promotional tool on behalf of the artists and labels, the Grammy compilations—featuring official Grammy artwork—began as a single CD whose release was rotated among the major-label distribution outlets. The participating label receives 50% of the proceeds from sales of the compilation, with the other half benefiting the Grammy Foundation. The nonprofit entity funds music education and preservation programs. Money had also gone to the Musicians’ Assistance Program, which aids the artist community in a variety of ways, including those with chemical dependency issues.

“One of the things we decided to do this year is put together a committee of reps from all the labels and the Recording Academy to look at non-academy charities,” Greene says. “It’s great that the Grammys Foundation gave us gender, but it’s great that other charities will participate as well.”

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

This year’s album will be touted via a direct-response TV campaign that includes commercials that will run before, during, and after the Feb. 27 ceremony. UME has also planned a multi-tier retail approach. “The NARAS compilations are to SoundScan, these albums have shown strong sales growth. The 1995 debut collection sold 255,000 units. The top-seller is the 2000 Grammy compilation, which sold 857,000 units. Last year’s release scanned 464,000 units.”

This year’s album will be titled via a direct-response TV campaign that includes commercials that will run before, during, and after the Feb. 27 ceremony. UME has also planned a multi-tier retail approach. “The NARAS compilations are...”

DEEP THOUGHTS: For the past two annual Grammy Award preview issues, I’ve written about how I would change the Grammys if I were in charge of the ceremony (which airs this year Feb. 27 on CBS). This year, I posed the question to a number of top music industry execs. It wasn’t until I got my fourth decline that I realized the question wasn’t as benign as I originally naively thought.

Because performers and presenters for this year’s show are still being booked, it became very clear that many execs did not want to risk the possibility of offending the powers-that-be or potentially hurt their artists by answering, even though the question was never meant to provoke negative responses. The following are the answers I received:

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

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

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

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

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

Jim Guerinot, founder, Rebel Waltz Management (Beck, No Doubt, the Offspring): “I would move the Grammys back to a smaller venue [like] the size of the Shrine [Auditorium] or Radio City Music Hall. It’s more effective, because it creates intimacy and maintains the special feel that should be reserved for the record industry’s most prestigious event. Plus, I would make Sony have a big party again, because they were always the most fun.”
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RECORD OF THE YEAR
Award to the artist and to the producer(s), recording engineer(s), and/or mixer(s), if other than the artist. This category is for a commercially released single or track from a current year's album.

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

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


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


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

All That You Can’t Leave Behind, U2 (Interscope Records), produced by Brian Eno and Daniel Lanois; engineered/mixed by Brian Eno, Steve Fitzmaurice, Julian Gallagher, Mike Hedges, Daniel Lanois, Steve Lillywhite, Tim Palmer, Richard Rainey, and Richard Stannard.

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

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


“Fallin’,” written by Alicia Keys (Alicia Keys); track from Songs in A Minor (J Records); published by Lellow and EMI Music.

“I’m Like A Bird,” written by Nelly Furtado (Nelly Furtado); track from Whoa! Nelly Furtado (DreamWorks Records); published by Nelstar Publishing.

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


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David Gray
Alicia Keys
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Toño Rosario
"Yo soy Toño"
Best Merengue Album

Frankie Negron
"Yo por ti"
Best Merengue Album
MusiCares 2002 Person of the Year Award here.
Elton John, Diana Krall, Jon Bon Jovi and Richie Sambora, Tony Bennett, and classical pianist Richard Joo are among the artists slated to honor Joel at the dinner, which raises money for MusiCares, a philanthropic arm of the National Academy of Recording Arts and Sciences (NARAS). The evening will be produced by Phil Ramone, who helmed some of Joel's best-selling albums, including 1977's The Stranger.

"To music people, to creators, Billy's probably the quintessential model in terms of inspired songwriter/great piano player," NARAS CEO/president Michael Greene says. "Also, his charity work has been phenomenal over the years—he's done a lot of work in terms of mentoring and education. Every time we call, he's there. Also, although we didn't know it at the time, this year is really the year of the singer/songwriter in terms of the nominations. So he's perfect in that regard."

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

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

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

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

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

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

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

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

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Ludacris
"Back For The First Time"

Best Southern, Country or Bluegrass Gospel Album
Randy Travis
"Inspirational Journey"
Nominees

Best Spoken Word Album
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“War Letters - Extraordinary Correspondence From American Wars”

Best Spoken Comedy Album
The Firesign Theatre
“The Bride Of Firesign”
George Carlin
“Napalm & Sillyputty”
Sommore
“The Queens Of Comedy”

Best Spoken Word Album For Children
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“Oscar Wilde: The Selfish Giant & The Nightingale And The Rose”

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Mezzo Soprano “Strauss: Ariadne Aux Naxos”

Best Choral Performance
Helmuth Rilling
Conductor “Rihm: Deus Passus – Passions-Struke Nach Lukas”

Best Instrumental Soloist(s) Performance (With Orchestra)
Daniel Barenboim
Piano/Conductor “Strauss Wind Concertos”

Best Chamber Music Performance
Gil Shaham
Violin “Messiaen: Quartet For The End Of Time”

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

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

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

• The Los Angeles Opera presents Opera In My Backyard Feb. 1 at the First Baptist Church in Pomona.
• The Los Angeles Philharmonic is to perform Feb. 1-3 at the Dorothy Chandler Pavilion.
• Blues great and 1993 Billboard Century Award honoree Buddy Guy will perform Feb. 2 at the Luckman Fine Arts Complex, Cal State.
• Southwest Chamber Music presents Mari Kodama in concert Feb. 2 at the Norton Simon Museum, Pasadena.
• The Los Angeles Chamber Orchestra presents Tyrannosaurus Sue: A Cretaceous Concerto Feb. 3 at the Alex Theater in Glendale.
• The Los Angeles Philharmonic presents Chamber Music by Beeethoven Feb. 4 at Ahmanson Hall, Skirball Cultural Center.
• The Henry Mancini Institute presents student orchestra and band workshops Feb. 5 at Crenshaw High School.
• California Institute of the Arts presents the Penderecki Composers Ensemble Feb. 7 at Roy O. Disney Music Hall.
• Brazilian Nites Productions will host the Brazilian Carnival Feb. 9 at the Hollywood Palladium.
• The Oneness Project presents the 2002 Songwriters Summit for Oneness retreat Feb. 10. Invitation only.
• Los Angeles Opera will present A Night at the Opera Feb. 13 for college and high school students at the Dorothy Chandler Pavilion at the Music Center.
• Musica Angelica is to present Four Centuries of Lutes and Guitars Feb. 14 at the Holliston Church in Pasadena.
• UCLA Performing Arts presents Joshua Bell Feb. 15 at Royce Hall.
• The Blue Lady Jazz Festival—presented by Young Educated Singers—will be held Feb. 17-18 at Hollywood Park Casino.
• Grammy Foundation presents Concerts for Young People Feb. 21 at Huntington Park High School. Invitation only.
• Grammy Foundation presents Grammy Jazz Ensemble Feb. 23 at the Knitting Factory.
• The Grammy Classical Luncheon: honoring Van Cliburn will be held Feb. 24. Invitation only.
• The MusiCares Person of the Year Tribute Dinner (honoring Billy Joel) & Silent Auction will be held Feb. 25 at the Century Plaza Hotel.
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Through Stubborn Perseverance, V2's Elbow Finally Sees Release Of Debut

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

Hopeful that the act's debut, Asleep in the Back (V2, issued Jan. 22), will be both a commercial and critical favorite, singer Guy Garvey mentions the importance of the time spent by the band honing its craft. "If this is as far as it goes, if everything fell apart tomorrow, I'd like to say I've had a fantastic 10 years. We all met at 16 in sixth-form college, and we couldn't actually play when we first got together. We've all since trashed our educations and we all have shit jobs. This band has been the only thing that makes any of us relevant."

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

ESCHewing EXPECTATIONS

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

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

Lisa Klipsic, V2 product manager, says, "Though it's clear they write great pop songs, there are so many different levels entrenched in them. [The songs] are like stories. Unlike a lot of bands that are out..."
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AND THE GRAMMY GOES TO... In whittling down the nominees of soundtrack-related categories, the criteria can get a little garbled. Are voters choosing on the basis of how the music complemented the film or TV program in question? Or is this a case of deciding which pieces of music stand well without visual aids? Since no one’s spoiling the beans on how they’re voting, we’re gonna take our own crack at the lists, employing a little bit of both methods of selection.

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

And the winner should be: Despite the hoopla surrounding Brother, the winner should and will likely be Moulin Rouge. For sheer imagination and brash attitude alone, this is undeniably the best soundtrack of 2001. Not only can a listener relive the film, but one can also bask in the delicious Kate Bush translation of “The Motel,” which was overseen by Anton Monsted, Marius DeVries, and the film’s director, Baz Luhrmann.

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

The idea was to utilize songs that are ingrained in the fabric of people’s lives but present them in a unique manner that jars them, but also logically advances the plot, as the Lahrman/Bush collaboration is not a stranger to the pop music arena. (He made a brief impression in 1999 with the hit single “Everybody’s Free to Wear Sunscreen.”) As a filmmaker, Luhrmann says he was “intent on making the songs not simply an adornment but integral to the storytelling. The scenes had to build to such an extent, with the characters getting so high on the energy that they can’t do anything but sing. Somehow beyond that, I’m grateful to say that we wound up also making an album that worked well.”

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

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

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

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

**In The Works**

- MCA hard-rockers Crave’s *Generation Sap,* the group’s second collection, March 26. Re- leased in the U.K., the set was produced by Bill Appleby, Tobias Miller (Adema), and Colin Richardson (Fear Factory, Machinehead). The track “Karma Killer” features Linkin Park singer Chester Bennington.

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

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

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

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

**CROSSING OVER**

Jonathan Sheffer, founder and music director of New York City’s feisty Eos Orchestra, was pleased to announce that the organization will accept new members in the form of a new film score by Aaron Copland that Telarc released a year ago this month.

But the nomination was Sheffer’s second surprise—the first was Telarc’s decision to enter the die category of best classical crossover album. Sheffer’s Copland disc contains vivid performances, by turns tender and tough, of music as serious in its intent as any in the composer’s oeuvre. Why, then, had it been relegated to a category nominally for the likes of Charlotte Church and Russell Watson and shunted by serious classical music admirers with a shrug? “It was the choice of Telarc to enter it in that category,” Sheffer explains. “Crossover” probably means different things to different people. If I’m reluctant to use it myself. In hindsight, I think it was a very good choice. Because it’s film music, it does qualify for [the crossover] category, but if you go to Tower Records, you’ll find it in the classical department and the film department. It expresses perfectly the diverse ways of looking at this music.

Since founding the Eos Orchestra in 1999, Sheffer has made a point of creating bold, provocative programs intended to attract and engage the widest possible audience, especially those who might not ordinarily attend classical music performances. “We’re interested in audiences that have either never considered concert music or feel that they have no background in it and are reluctant to try it,” Sheffer says. “It’s like a special treat, as well as those who have given up on it because they don’t find it stimulating enough. We try to make our concerts interesting visually, narratively, and intellectually, and musically excellent.”

During the coming Eos season, which begins Feb. 21, the orchestra will offer a new work by John Heggie: a program of Spanish-themed music will alternate with a Bottesini chamber piece, followed by Tan Dun conducting the New York premiere of his Crouching Tiger Concerto (based on themes from his award-winning film score) alongside works by John Cage and a chamber-sized version of Wagner’s “The Rhinegold.” Sheffer’s future recording plans include a disc of concert music by Broadway legend Stephen Sondheim; a disc of theatrical works by Stravinsky is already well under way. Typical crossover fare it isn’t, but Sheffer injects new life into the concert-music experience with his bold, distinctly-innovative programming, attracting new audiences to classical music in the process. In other Grammy news, Pierre Boulez looms largest among the nominees for the 44th annual awards, boasting no fewer than six nominations as either the conductor or the composer for recordings on Deutsche Grammophon and Philips. Given that RCA spent the last year restructuring, it comes as little surprise that the label did not garner any nominations, but surprisingly, Sony Classical was shut out of all classical categories except for Best Engineered Indie. Indie labels gained more ground this year, grabbing 25 nominations in the performance categories alone.

It was welcome to see two of Hanssler Classic’s newly commissioned passions by Richard and Golycki Classical Score, Billboard, Sept. 29, 2001) vying for best choral performance. On the other hand, it was disheartening to note the complete absence of John Adams’s powerful and important contemporary oratorio *El Niño,* a work that richly deserved a nomination for best classical contemporary composition. Additionally, one of the nominations for that category went to a Native/Montaigne reissue of Lohn, an eminently worthy work by Rajia Saaria who’s that was originally released by Ondine in 1997, making its eligibility for the present award questionable. (A National Academy of Recording Arts and Sciences official confirms that the nomination is under review internally, with a decision to be made shortly.)

Perhaps most significant of all, Sir Colin Davis’ recording of Berlioz’s *Les Troyens* with the London Symphony Orchestra, released on the orchestra’s own LSO Live label (Classical Score, Billboard, Aug. 25, 2001), garnered nominations for best classical album, best engineered classical album, and best engineered red album, classical. James Mallinson is once again a contender for the producer of the year, classical, trophy on the strength of *Trojans* as well. With any luck, the resulting high profile for the label might well provide a shot in the arm for other artist-run initiatives.
Lideres Entertainment Group congratulates its artist ROBERTO BLADES on his Grammy Award nomination under the category BEST SALSA ALBUM for "ENCORE" - his latest release.

BMI 2001 LATIN SONGWRITER OF THE YEAR

2000 GRAMMY AWARD UNDER THE CATEGORY SONGWRITER OF THE YEAR FOR THE SONG "DIMELO" - "I NEED TO KNOW" BY MARC ANTHONY

2000 GRAMMY AWARD UNDER THE CATEGORY PRODUCER OF THE YEAR BEST TROPICAL ALBUM "ALMA CARIBENA" BY GLORIA ESTEFAN
Super Bowl Boasts ‘Greatest Musical Lineup’ Ever

BY RAY WADDELL

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

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

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

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

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

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

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

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

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

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

Such acts as Tina Turner in 2000 and Aerosmith last year have used Super Bowl performances as a springboard into highly successful tours. “I think a Super Bowl performance had tremendous impact on both of those tours,” CCE VP and tour producer Bruce Rapp says. “They both went through the roof, and the Super Bowl seemed to be a catalyst.”

The E*Trade Super Bowl XXXVI Halftime Show will run for about 23 minutes, which CCE VP and executive producer Greg Hagglund says “will be the fastest half-hour of my life.” CCE will have some 45 full-time staffers working on that show, not including contractors, stagehands, and volunteers. Setup and tear-down are about five to six minutes each, leaving U2 about 11 minutes. The band will perform alone on a stage replicated from its groundbreaking configuration on the Elevation tour. Hagglund is coordinating the show with the St. Louis-based CCE Special Events Group, with the NFL setting financial and creative terms.

“U2 were on tour in the U.S. in the weeks and months following Sept. 11,” U2 manager Paul McGuinness says. “It was an extraordinary time to be in America. When the NFL invited us to perform the half-time show, we were honored to be asked to take part in a great American tradition.”

“This is basically the world’s largest special event, and we’re honored and pleased to be associated with an event of this magnitude, as well as the expertise and talent of the NFL and U2,” Hagglund says. “The NFL is looking at this as a way to honor the heroes of Sept. 11, and so are we.”

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

BY LINDA DECKARD

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

This year, for the first time, SMG Sports & Entertainment will promote a national tour, taking the Winans Family Reunion tour to venues beyond those that it manages.

And it’s probably the first of many such endeavors, though SMG does not have another planned yet. SMG Sports & Entertainment senior VP of Philadelphia Mike Evans says the motivation was to provide content, more closely with talent, and seize an opportunity. He explains that SMG has “always been interested and always been able to get involved from an equity standpoint in a project if it was helping to guarantee programming for our buildings, and we will continue to look at those opportunities.”

The business has changed in the past few years with the consolidation of independent promotion companies. “The bottom line is that consolidations happen with promoters, they tend to focus on the major markets,” Evans explains. “In the secondary markets, there is really no focus on diversity of programming.”

The 50-city Winans Family Reunion tour, which begins March 16 and runs through May, was a perfect fit not only for the secondary markets but for a lot of major ones, he says.

“Talent never has more and, in conjunction with the Reunion tour, they’ve decided to tour to their fan base and the tour is more to their core audience,” Evans says. “We bought talent and that’s where we’ve been focusing our efforts of late.”

Evans notes that SMG’s programming comes from discussions with talent and the artist’s desires. “There aren’t many tours that are a theater, small-arena or major-arena act, depending on the market.”

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

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

Coordinating the schedules for so many independently active Winans careers is the challenge. Gentry says if they can manage to do that, the tour may go through the summer, playing amphitheaters. Evans is targeting an audience of 350,000-400,000 for the entire tour. With the launch date closing in, the promoters were still lining up marketing and advertising support, which will be affected by sponsorship. Evans says tickets will average in the $30-$35 range and will go on sale sometime in the first two weeks of February.

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

“At a lot of what we’re doing is jump-starting business in the secondaries,” he says. He expects the Winans Family Reunion tour to be a model for future SMG deals.
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THE GRAMMYS: ARMED AND GEMMED

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

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

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

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

Since the Sept. 11 terrorist attacks, security has been a new ball game at all venues. For awards shows, the big issue is the red carpet that stars walk down while greeting fans and media on their way into the arena. NARAS president/CEO Michael Greene says that for the Grammys this year, they are "putting in the red carpet inside, so we won't have people lingering outside. Everyone working the show will have photo credentials, including the press. The last time we did that was for the Gulf War. Backstage is going to be a very different kind of place, much more secure. There will also be a different level of screening for extras and seat-fillers. It's a freaking nightmare, but it's what you have to do."

Zeidman says AEG has invested $1.5 million in additional security, including insurance, since Sept. 11. That includes adding 45 closed-circuit cameras, making a total of 90; a state-of-the-art X-ray machine; and 30 walk-through metal detectors that are used at every door for every event. The arena also purchased 210 4-foot-diameter planters that weigh 2,000 pounds each, to deter car-bomb attacks.

AEG director of merchandise Alan Fey has been putting the seminar deal together for the Grammys. While NARAS sells merchandise on grammy.com, it has never sold merchandise at the venue or headquarters hotel before. Says Fey: "I will say items will vary from T-shirts to leather jackets. The merchandise will be available all of Grammys week, Feb. 21-28.

Staples Center income is derived from a portion of sales of the suites and, this year, its percentage of merchandise. Only 107 of the 169 suites are usable during the Grammys because of obstructed views. The Grammys are a series of a handful of events not included in suiteholders' original contracts—"the others so far being the NHL All-Star Game and the Democratic National Convention. But suiteholders have first option to purchase their suites for the Grammys for an additional fee of $7,500-$17,000, says Anthony Jones-Delberry, arena director of corporate and premium-seat sales.

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

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

Additional reporting provided by Melinda Newman in Los Angeles.
Creed Tour Going Strong

BY RAY WADDELL

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

Creed wrapped up nine days of rehearsals at the Lakeland Center in its home state of Florida Jan. 15. It began the tour the next night at in Atlanta, a date that grossed $575,991 and drew a sellout crowd of 14,600.

"It was awesome," Phillips Arena director of bookings Trey Feanell says. "This band is here to stay."

In terms of box-office muscle, Creed is red-hot, selling out large arenas in a 270-degree seating configuration. "I can't tell you one weak market for this band right now," says Ken Fermaglich, Creed's agent at the Agency Group, based in New York City. "We had one show, Kansas City [Mo.], that we didn't put up until after the first of the year. It sold out in 45 minutes, so the New Year didn't hurt us any. We're selling every seat we can sell and trying to get more."

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

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

According to Fermaglich, a second U.S. leg will be rolled out soon, beginning with dates on the West Coast and Texas.
CRACKER
Former
PRODUCERS: David Lowery, Mark Linkous, John Morand, and John Hickman
Backporch/Virgin 72438-1134-2

Beggars, Vol. 3—epileptic, enigmatic, and post-punk—catches the follow-up to last year's two-disc hits-and-misses set Garbage 0: The band's first collection of all-new material since 1998's Gentlemen's Blues—shows David Lowery and company in fine, refreshed form. Sparklehorse's Mark Linkous co-produced the attractively beautiful, attention-getting opener, "Brides of Neptune," but the melodic "Shine" and rocking "Got a Feeling" promise much for an entire band to reprise their post-1998 efforts.

FRANK SINATRA
Great Love Songs
PRODUCERS: various
Capitol Reprise 0881702652

Despite the workhorse nature of its material, Great Love Songs is a beautiful jumble of standards. From the sensual "When You're Smilein' and9 Sayin' Nothing," to "I Fall In Love Too Easily," and the charmingly morose "Goodnight My Love," this album is for the fans who have lived through the forays of a Legend. It's a sensitive, heartwarming album that will provide a lifetime of listening pleasure.

MIGUEL BOSE
SERENO
PRODUCER: Peter Walsh
Wynner Music Latina 405482 1

An unadorned collection of Latin pop tunes, SERENO is an album that is as engaging as it is forgettable. The chief problem is the lack of a striking central conceit, which leaves the album feeling somewhat aimless. However, Bosé's vocals remain consistently strong, and the production is competent enough to keep the album enjoyable.

STEVE EARLE
Guitar Town
PRODUCERS: Emery Godry Jr. and Tony Brown
MCA 08817026752

Guitar Town is a damn near flawless album, with Earle's well-drawn, semi-autobiographical characters striving for greatness. In a world where the emphasis is on the face of poverty, class prejudice, and their own self-destructive impulses. The struggling musician of the title cut, with his "two-pack habit and motel tan," views the quest for stardom as a glorious means to an ended end, while the outsider greases his key of "Someday" sees a music car as his only chance to escape obscurity. The singer sometimes resists catharacter's, whether in romance ("Goodbye's All We Got Left to Say" and "Fearless Heart") or life itself ("Good Ol' Boy/Little Trouf""). The album's quiet moments are perhaps its most brilliant, specifically the heartbreaking "Old Friend the Blues" and the sadly reassuring lullaby, "Little Rock N' Roller." Digi- tical in SADD, the album's purply twang and strum muscle is simply pristine, and a bonus live cut of Springsteen's "State Trooper" perfectly captures that song's spooky borderline psychosis. As one of the most groundbreaking country records ever made, Guitar Town remains one of the most influential country albums of all time. Earle has kept his promise, Nashville, fortunately, has not. —ML

LIZA MINNELLI
Ultimate Collection
PRODUCERS: various
Hip-O/JUMP 314 556 504

Liza Minnelli is one of the most talented entertainers of our time. Her collection of hits includes such classics as "The Lady Is a Tramp," "New York, New York," and "Liza with a Z." This album is a collection of her best moments, as well as pictures of her performing. It is truly a wonderful collection.

(continued on next page)

CONTROVERSIAL MATERIAL
Bradley Bambarger, Jim Beusmann, Lisa Cohn, Jonathan Cohen, Larry Flick, Brian Carrity, Steve Grathwohl, Carl Haya, Gall Mitchell, Michael Paolella, Deborah Evans Price, Chuck Taylor, Phillip van Vleck.
shorter instrumental interludes elsewhere. Does even dabbles in Curtis Mayfield-inspired grooves (“See Yourself”). Age of the Sun may not be
envelope pushed especially by Elephant 6 standards, but Does does deliver a solid piece of neo-psychedelia that will end up delighting their loyalists.

BILE

Demonic Electronic

PRODUCERS: Billethystoff

Bille Style 004

The next time you find yourself thinking
of the songs on Simple Minds or the
hardcore rockers in circulation, reach for Bile. These lads are not just
New Zealand–based, but the emerging
scene of Deathrock. Dead

COUNTRY

DANNI LEIGH

Divide and Conquer

PRODUCER: Peter Anderson

Hudson Records 8126

Labelled early on as Dwight Yoakam’s feminine side, Danni Leigh doesn’t do much
to distance herself from that image by bringing in longtime Yoakam collaborator Pete Anderson as produc-
er/musician for this fine album. Even so, a slick of a nice fit, with Anderson’s
laid-back guitar work perfectly capturing Leigh’s versatility and charisma. Jim Lauderdale lends vocal
support to the most traditional of country cuts like “House of Pain” and
“He Used to Say That To Me,” and Leigh smolders with authority on the Orbi-
son-esque “My Last Chance Is Gone.” Bluesy organ and some nifty acoustic
work, along with cool Leigh vocals, propels the rocking “Somebody Oughta
Do Something” and the percussive
“Don’t Ever Like Crying.” An expressive
sing, Leigh sounds vulnerable on the subtle “A Far Cry From Here” and
tough on the thumping “Sometimes.”

The title cut is a tour de force, with Anderson’s stoching guitar, soulful
backing singers, and a gutsy perfor-
mance from Leigh. At 10 cuts, this leaves us wanting more; by far Leigh’s best
effort to date, and it took an outsider
producer and independent label to serve it up. Racked by Koch. —RW

BILLY BATES

If I Could Go Back

PRODUCER: Billy Bates

M.O.D. Record Label 1212

With noted singer/songwriter Billy Bates’ collection of 10 self-penned cuts on
his own M.O.D. imprint, it’s easy to see why singers ranging from George
Jones to Sara Evans are drawn to his material. The fiddle-laced uptempo
“Too Country and Proud of It” is just
that, and the pianistic-based optimism
of “A Better Place” is passionately deliv-
ered. A soulful vocalist, Bates is also
expressive and as country as gits, whether note-on-the-baronn
lament “In the Light of Day,” or stand-
ting tall in the face of regret on killer
ballads like “You’ll Never See Me
Crawl” and the title cut. Acoustic edge
propels the soaring “As the Crow
Flies,” and when Bates weighs in on
honky-tonk heroes past on the smoky
“They Don’t Make Us Like They Used
To,” we’re inclined to agree. While
plenty of artists currently in favor at
radio could make hits of what’s offered here, none could handle the task better
than Yates himself. For more info, log on to Billyyates.com. —RW

LATIN

TAMARA SIEMPRE

PRODUCER: Bebu Silvetti

Music/SuN 8431588012826

También es famoso por su versá-
tulo Tamara ha estado impresionado
con uno de estos extraños personajes
lector, y él desde hace años. Aunque
sin saberlo, a su manera, ha desvane-
puesto todos los hombres más leales.

Without knowledge of her age, listeners
would be hard pressed to figure out
that the woman behind the pathos in the
heart-breaking and -aching songs probably
hasn’t lived any of the stories. Of course,
this work can do both ways. For those looking for a solid female
pop album in the grand tradition of the
likes of Rocío Durcal, Siempre fits the
bill. Fine songs, anchored by Bebu Sil-
vetti’s trademark vocal production, are
classic in sound and perfect for U.S.
Latin radio. On the other hand, this lis-
tener wishes Tamara’s material—in content, at the very least—more ade-
quately reflected her age. When it does,
like “No Es un Capricho,” the results are thoroughly winning. Otherwise,
Tamara can’t help but sound good. But
given the many years she still has to
grow up, it’d be refreshing if she
sounded her age—while she can.

JAZZ

The John Scofield Band

Umberto

PRODUCERS: John Scofield and Jason Olaine

Verve S95356

Guitarist Scofield’s latest groove-fest
hits home in all the right places, from
the feel-good rhythms that anchor the
music to the solid jazz improvisations
and compelling optimism of
“A Better Place” is passionately deliv-
ered. A soulful vocalist, Bates is also
expressive and as country as gits, whether note-on-the-baronn
lament “In the Light of Day,” or stand-
ting tall in the face of regret on killer
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radio could make hits of what’s offered here, none could handle the task better
than Yates himself. For more info, log on to Billyyates.com. —RW

MSkipping

PURITY

NEW AGE

VARIOUS ARTISTS

SONGS WITHOUT WORDS II

PRODUCER: David Benoit

Windham Hill 11392

Like its 1997 predecessor, the second volume in Windham Hill’s Songs With-
out Words solo piano series goes heavy on
the waltz. Many of the label’s, some of whom are not even pianists by trade. It’s an unusual and somewhat
confusing assimilation, with tracks by
such singer/songwriters as Janis Ian and Margie Adam alongside songs by
17-year-old Taylor Eighi and cabaret icon Joanie Spina. The “duet” between
Jim Brickman and David Benoit on “Glory” sounds like it was cooked up on the spot. The cuts that do make
sense here are in unusual traditional piano
by uncredited solo pianist like Barbara Hig-
bie (“Charlie Riley”) and Paul Sullivan (“Dancing in the Dark”), who both
embody the style that most fans of older Windham Hill piano releases have come to appreciate. While a good
idea on paper, Songs Without Words II seems more like a clearing of the vaults than anything else. —JC

REVIEW & PREVIEW

LIZ QUELER

No Small Wonder

PRODUCERS: Seth Farber and Liz Queler

Red Hot/IndieGirl 1212

For her third album, singer/songwriter
Liz Queler surrounds herself with a
vari-

ous array of arrangements. If she were
in the superstar fast lane, this would
surely be her “unplugged” set. Working
with co-producer, Grammy Award-
nominated Seth Farber, Queler (pro-
nounced kwel)-er) confidently traver-
ses a musically diverse landscape—one
that encompasses elements of folk,
pop, and country. If there’s a common
thread floating throughout the 12
tracks on this Que, it’s the singer’s fondness
for the acoustic guitar. On the spirited
“Cres-
cent City,” Queler channels Linda Ron-
stadt’s persona as she explores the backroads
of her youth. Other highlights include
“What’s It All About,” “Way To Go,”
and “Streets of London.” With No Small
Wonder, Queler, who studied jazz piano and guitar at the Berklee College
of Music, proves herself to be a
singer’s singer. Distributed in the U.S.
by Allidade.—MP

NUSRAT FATEH ALI KHAN & PARTY
Body & Soul

PRODUCER: Nusrat Fateh Ali Khan

Real World/Naanda 7087 61537420

Known to his legion of admirers as
Shahen-Shah-e-Qawwali (The Bright-
est Star of Qawwals), Nusrat Fateh
Khan was the greatest voice of qawwali
music at the time of his death in 1997.
Since then, the last of his recordings
is lovingly remembered as Body & Soul.
Pre-

sents four tracks recorded in the
artist’s hometown of Lahore, Pakistan,
not long before his passing. The run-
down in-your-face production is more
than 67 minutes, so, as is typical with qawwali, the songs are long. The second song,
“Mahal Pardesi Heggia (My Love Has

NATIONAL

noteworthY

BILLBOARD FEBRUARY 2, 2002

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Melissa Etheridge

Congratulations
on your 11th
Grammy nomination!

W.F. Leopold Management
Dave Koz
Congratulations on your 1st Grammy nomination!

W.F. Leopold Management
SPOTLIGHTS

**BAHA MEN Move It Like This (3:57)**
PRODUCER: not listed
WRITER: not listed
PUBLISHER: S-Curve Records 70990 (CD promo)

It's not surprising that the Baha Men haven't strayed far from the sound that made "Who Let The Dogs Out" a worldwide sensation—after all, the nine-piece band waited nearly two decades for its big break. So why not see if lightning might strike twice? "Move It Like This" is another frat-party party anthem aimed at the masses, though it doesn't have the kind of novelty title that made "Dogg" such a catchphrase—and moving it like this and shaking it like that isn't exactly a captivating new idea. But it does have the potential to ignite sports arenas, find its way into a soft-drink commercial, or dress up a movie soundtrack.

LOBSTERS Not a Day Goes By (3:55)
PRODUCER: Dann Huff
WRITERS: S. Diamond and M. Derry
PUBLISHER: American Broadcasting Music, ASCAP
BNA Records 69117 (CD promo)

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

ALANIS MORRISSETTE Hands Clean (3:59)
PRODUCER: Alanis Morrisette
WRITER: A. Morissette
Maverick/Reprieve 100840 (CD promo)

Alanis Morissette utters in the immi-

Under Rag & Sheet with a track that comfortably lands somewhere between the singles from 1995's edgy Jagged Little Pill and 1998's darkly poetic Sup-

posed Foremost Inflation Junkie. "Hands Clean" introduces listeners to a fully emancipated Morrisette, as she handles production and songwriting chores on her own for the first time. The result is a hit-bound single with palpable confidence and vibrance, in which she performs with equal parts raw intensity and playful sensu-

ality. Working within an instrumental framework of intricate acoustic/electric guitar interplay and a gentle shuffle

beat, Morissette lyrically explores a past relationship and how it's effects linger. The verses are written from the pre-

sumed viewpoint of the person whom

the song is about, while the chorus and bridge represent her own feelings. It's a smart, complex effort effectively shaped to ensure widespread consumption. Morissette has mastered the art of wrapping rich plot and interesting lan-

guage within a taut melody and a con-

cise chorus that sticks to the brain

upon impact. This deserves to be Moris-

sette's biggest hit since "Ironic."—LF

JOSH GROBAN To Where You Are (3:53)
PRODUCER: David Foster
WRITERS: R. Marx, L. Thompson
PUBLISHERS: Chio-Boy; ASCAP; Brandon
Brody Music/Warner-Tamerlane, BMI
143/Warner Bros. 100787 (CD promo)
The buzz continues to build around Josh Groban, a singer's singer with a crisp, resplendent voice that bridges the gap between mainstream and the less turgid side of opera. Fans of Alfie McBeal don't care how he's classified. After appearing twice on the Fox TV show, its Web site was inundated with requests for more information about the 20-year-old singer. Since then, he's been plucked from his eponymous debut, "Still Not Over You" allows the Washington, D.C.-based trio of Tasha Belton, Tiko George, and Toyia Watson to flex its vocal mus-

cles to great appeal. With help from

the production team of Andre Harris and Vidal Davis—producers of "Chillin in

Your Ben" and Michael Jackson's chart-climbing "Butterflies"—the girls ably

prove that they can handle lush ballads as well as club-ready uptempo tracks like "Chillin In Your Ben." Lyri-

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

will be a tough sell at radio—even at savvy, adult-leaning ACs—simply

because he is so tough to pigeon-

hole, despite that "To Where You Are" is flawless. It's written by Richard Marx and Linda Thompson and produced by David Foster (Groban's mentor), giving music fans who recognize those names a clear picture of its flavor: piano-driven, sky-scaping, and stunningly melo-

cic. This is a rare record: those whose deepest appreciation for music lies in the complexity of the vocal and beauty of the melody will find themselves instant cheerleaders for young Mr. Groban. From his eponymous debut, which is already in stores.—CT

Edited by Chuck Taylor
POP

CHEROKEE 1 Swear (4:13)
PRODUCERS: Keith Crouch and Jubu
WRITERS: Cherico, K. Crouch, and J. Smith
PUBLISHERS: Coomer Baby Music/Edd-

earthfundiyahz Music, ASCAP; Dango
Music, BMI
Arista 50620 (CD promo)

With the recent closure of RCA's black-

music division, Philadelphia native Cherico packed up her completed album Soul Parade, and hit the road to Arista. The first offering off the 12-

track set is the soulful "1 Swear." Some

may remember the beautiful songstress' recent Capitol commercial, in which she re-

claimed her love for AC/DC's Angus Young in an electrifying TV spot. With "1 Swear," girls can finally put melody with the mug that grace TVs nationwide. Steeped in a mixture of funk and old-

school soul, Cherico's sultry alto slides across the track, while lyrically, "1 Swear" is a simple song about making a commitment and sticking to it. But Cherico's delivery is what seals the deal. R&B radio should pound on this smash. Look for this R&B starlet to be one of the hot new talents of 2002.—RH

EXHALE Still Not Over You (3:45)
PRODUCERS: Andre Harris and Vidal Davis
PUBLISHERS: Dirty Dre Music/JCATM Music/Conversation/Tre Angeli
Arts, ASCAP
Real Deal Records/Orpheus 90505
(CD promo)

With first single "Chillin In Your Benz" making some noise on the R&B radar, Exhale returns with the second single from its eponymous debut, "Still Not Over You" allows the Washington, D.C.-based trio of Tasha Belton, Tiko George, and Toyia Watson to flex its vocal mus-

cles to great appeal. With help from

the production team of Andre Harris and Vidal Davis—producers of "Chillin in

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

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

ROCK

MICK JAGGER Visions of Paradise (3:25)
PRODUCERS: Marti Frederiksen and Mick Jagger
WRITERS: M. Jagger, R. Thomas, and M. Clifford
PUBLISHERS: Jagged Music, ASCAP; EMI Blackwood/Bidris, BMI; Slurge Music Ltd.
Verve/Verve 16642 (CD promo)

On this second single from Goddess in the Doorway, Mick Jagger teams with Matchbox Twenty's Rob Thomas and Kyle Cook for his strongest single in years. On the eve of his 40th anniver-

sary in the record business, Jagger clearly stays aloft with the current sound of pop m sic. While Jagger's pre-

vious single, the rocking "God Give Me Everything," hinted at more of a classic Stones sound and approached like Axl Rose with his latest album, it has appeared on Billboard's Mainstream Rock chart, this one has the potential for a much wider appeal, particularly at A/C-oriented radio. Top 40 and mod-

ern ACs should embrace this midtempo track, which could lead Jagger to his biggest hit in music since the late 90s. Thomas' contribution was instrumental to Carlos Santana's rebirth in 1999, and once again, he adds his magic songwrit-

ing touch here. Jagger's familiar vocals, a winning chorus, and the inviting pro-

duction on "Paradise" create a winning combination that deserves some main-

stream attention.—E4

AC

LINDA EDER Until I Don't Love You Anymore (4:24)
PRODUCER: Sheila Hagan
WRITER: F. Wildhorn and R. Lerner
PUBLISHER: Justis and Jake's Dad's Music/Massabieille Music, BMI
Atlantic Records (CD promo)

Comparisons of Linda Eder to Barbra Streisand run deep, and on her new album Gold, they are likely to echo. But this Broadway actress-turned-pop aficionado still possesses a unique vocal gift that can send a single-up your spine. Atlantic was originally planning to release a cover of George Harrison's "Here Comes the Sun" as the first single—before his death—but shifted plans so it didn't seem to be simply cashing in with a tacky market-

eting ploy. That's a shame, because her take on Harrison's chestnut is a stirring

moment, delicate and relaxed, and truly among her finer performances.

"Until I Don't Love You Anymore," co-

written by her Broadway compatriots, husband Frank Wildhorn, simply sounds like a show tune, albeit with a country

twist. Fine and dandy if that's the intent, but it's more than risky for airplay is the ultimate goal. Eder is an uncommon talent that has fallen through the cracks too many times. This isn't the one to expand her fan base.—CT

FOR THE RECORD

Chris Isaak's TV series is broadcast on Showtime, not HBO as stated in a Jan. 9 review.

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BILLBOARD

FEBRUARY 2, 2002

www.americanradiohistory.com
HANDICAPPING THE GRAMMYS: It's the Grammy Awards time again, and everyone from the record-store stock boy to the radio-station janitor is an expert when it comes to predicting who the big winners will be. While their guesses might be as good as those of so-called music insiders, it never hurts to hear what a couple of "real" experts have to say. Musicland urban music buyer Sonia Askew and Ramona Debraux, music director/midday host at WHTA Atlanta (whata mle release "Let His Ass Go" is getting accolades of its own), do the honors.

AND THE NOMINEES ARE: . . . . there aren't any major surprises among this year's hip-hop nominations—although which, for the most part, comprise the genre's biggest sellers, like Ja Rule, Jay-Z, DMX, Nelly, and OutKast. Nominated in the category of best rap solo performance are Afroman's "Because I Got High," DMX's "Who We Be," Missy "Misdemeanor" Elliott's "Get Ur Freak On," Jay-Z's "Izzo (H.O.V.A.)," and Nelly's "Ride Wit Me." Debraux: "I really like Afroman's song—the energy and what the song was saying. However, I probably would expect Jay-Z to win, because it was a phenomenal year for him."

Askew: "I think Afroman (H.O.V.A.)," Jay-Z took it to another level on this track. 'Izzo was on everyone's lips, even if you weren't into Jay-Z."

Nominees for best rap performance by a duo or group are "Clint Eastwood" by Gurlitz, "Put It on Me," by Ja Rule featuring Lil Mo and Vita, "Change the Game," by Ja Rule featuring Beanie Sigel and Memphis Bleek, "Ms. Jackson" by OutKast, and "Bad Boy for Life" by Sean "P. Diddy" Combs, Black Rob, and Mark Curry.

Askew: "Ms. Jackson." OutKast's unique delivery of this contagious tune makes it a no-brainer for them to win. And the video was tight.

Debraux: "P. Diddy, Black Rob, and Mark Curry. That song was incredible, and I don't think I [Combs] got the credit he deserves, probably because of the court case [in 2001, when Combs faced weapons and bribery charges stemming from an incident in a New York City jail]. That song could be a classic; it's up there with 'It's All About the Benjamin.'"

Nominated for best rap album are Eve's "Scorpion" (Ruff Ryders), Ja Rule's "The Game Is Love" (Def Jam Recordings), Jay-Z's "The Blueprint" (Roc-A-Fella Recordings), Ludacris' "Back for the First Time" (Def Jam South Recordings), and OutKast's "Stankonia" (LaFace Records). Debraux: "Stankonia is a favorite of mine, but I gotta go with Ludacris. He's a new artist, and he's been waiting a long time . . . I really hope he gets that recognition."

Askew: "Need you ask? The Blueprint. It's a classic, well-written and well-produced. This project really showcased Jay-Z's storytelling skills.

This year, for the first time, the Grammys will present an award for best rap/sung collaboration, which recognizes an increasingly popular—if not new—hip-hop trend that marries rap lyrics with sung vocals. In the running are "Let Me Blow Ya Mind" by Eve featuring Gwen Stefani, "Lately It's Up" by Ja Rule featuring Case, "Where the Party At" by Jagged Edge featuring Nelly, "Area Codes" by Ludacris featuring Nate Dogg, and "Mythic" by Mystic & Planet Asia.

Askew: "Let Me Blow Ya Mind." This was a different and unexpected collab that really worked. These ladies had mad chemistry and complemented each other well. It's a good track that exposed Eve and Gwen to audiences who ordinarily wouldn't know anything about them.

Debraux: "Four out of the five of those are incredible; it's hard. So many projects are combining these heavyweights that it even gets confusing for the consumer because you don't even know whose song it is. That's gonna be tough, and I don't know who's gonna emerge as the winner here."

Jagged Edge's Richard Wingo agrees that the competition is stiff. But he's happy about the new category—and about his group's first Grammy nod. "It's great. I just feel it gives more artists a chance to participate in awards shows like this and win," he says. "Fans like it when two of their favorite artists collaborate on a song. Win or lose, Wingo adds, "at the end of the day, it's all about getting the recognition. That's a great feeling."

Rhonda Baraka may be reached at rh2006@aol.com.
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Freestylers’ Disc ‘Points’ To More Cohesive Sound On Mammoth

BY MAGGIE STEIN

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

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

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

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

‘A PROPER ALBUM’

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

Also, the new project focuses on live musicianship, as opposed to the sample-based We Rock Hard.

Another new development for the Freestylers, whose songs are published by Rondor Music, is the use of female vocals and soulful nuances: Witness the up tempo and hypnotic “Cali,” featuring vocalists Valerie M., and the hip-hop based “Told You So,” featuring Petra.

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

WIDE APEAL

Mammoth Records president Rob Seidenberg believes Pressure Point will appeal to a wide audience. “The Freestylers take classic dance music elements and fuse them with elements of pop music,” he says. “The result is timeless, melodically strong tracks mixed with great grooves and beats.”

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

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

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

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

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

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

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

TO OUR READERS

The Beat Box Hot Plate will return next week.

Beat Box

SIMPLY THE BEST: Five years ago, the National Academy of Recording Arts and Sciences (NARAS) announced the formation of two dance music-related categories in the Grammy Awards. Ever since, card-carrying members of the club community have raised their voices about the validity of many of the nominations for both best dance recordings and non-classical category of empytemized clubland in 2001.

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

On the positive side, Dannny Tewick’s wicked remix of Depeche Mode’s “I Feel Loved” and Deep Dish’s powerful vocal remix of Dido’s “Thank You” (Arista) deserve their nominations. Remixes like these showcase producer/artists at the top of their craft—and are very much in step with the beats and rhythms of contemporary dancefloors. On the other, we must ask ourselves just what NARAS voting members were thinking when they nominated the 1,000’s Club mix of Samantha Mumba’s “Baby, Come Over (This Is Our Night)” (Interscope/Geffen/A&M), E-Smoove’s “House Filter Mix,” Dido’s “Thank You” (Verve/Reprise), Groove Armada’s “Just For You” (Virgin), and Lio’s “Angel” (Island)—only one is questionable. No disrespect to Richie, but we couldn’t find one U.S. club DJ who championed the deejay—but a few who admitted to playing Miguel Migs’ remix of the track. “In its original version, ‘Angel’ is a poor man’s ‘Believe,’” says one DJ who wishes to remain anonymous—referring, of course, to Cher’s 1999 mega-hit. Ironically enough, none of this is lost on Richie himself.

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

Of course, there is always that one dance recording that so deserved to be nominated but wasn’t. This year, that song is “Final Wish” by Kings of Tomorrow Featuring Julie McKnight. The Big Beat/Atlantic single was embraced by DJs of all musical persuasions; overseas, it was a crossover smash. For many (this en-thusiasitic fan included), “Finally” epitomized clubland in 2001.

BEAT BOX™

BY MICHAEL PESTELLA

Simply the Best: Five years ago, the National Academy of Recording Arts and Sciences (NARAS) announced the formation of two dance music-related categories in the Grammy Awards. Ever since, card-carrying members of the club community have raised their voices about the validity of many of the nominations for both best dance recording and non-classical category.
Peasall Sisters ‘First Offering’ Is On Their Peace Hall Label

BY JIM BESSEMAN
NAVISHEL—One of the many delights of the Grammy Award-nominated O Brother, Where Art Thou soundtrack was the gospel singing of White House, Tenn.’s young Peasall Sisters.

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

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

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

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

“We cannot practice for a show, we just look at each other and crack up laughing for no reason,” Leah says. “But most of the time we argue, because that’s what sisters are for.”

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

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

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

Produced by Christian music guitarist and family friend Dennis Demperer, the album is6 mixed by the Peasalls’ 2 O Brother tracks, due to the “hold-back period before they can record them again.”

“Stiff explains. “But the girls did cut a version of the soundtrack’s “Keep on the Sunny Side,” a Carter Family chestnut that was performed in the movie by the Whites.

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

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

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

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

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

They’ve even been allowed to see the movie that made it all possible first.

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

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

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

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

—BILL COY
WSM-AM NASHVILLE

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

COUNTRY SCENE

John Trapani, assistant P/Di music director at KKKK/KLHT Houston, says, “I think 80% of the Grammy voting body don’t have a clue about ‘popular’ country music, and that’s fine with me. I don’t have a clue who India.Arie is or why she has that dot between her name with no ‘com’ afterward.”

Linda O’Brien, assistant P/D music director at KSCS Dallas, says, “I’m not sure who the Grammy voters are, but they certainly are wishful thinkers.

Some of the choices are delightful and deserving, and some are completely out of left field.

Still, I was happy to see Lost Highway Records get recognized for coming up with compelling product time after time.” (Many of the nominations went to two Lost Highway projects, Hank Williams III’s Miss Friends and the O Brother, Where Art Thou soundtrack.)

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

Georges Wolf, assistant P/D music director at WHOK Columbus, Ohio, says, “By now, I don’t think ‘eclectic’ nominations are a surprise come Grammy time.” He points out that this doesn’t only apply to the country categories, but he has a positive take on the nominations.

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

“The nominations will never appeal everyone,” he adds, “and perhaps that’s the fun of it.”

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

BILLBOARD FEBRUARY 2, 2002
www.billboard.com
**FEBRUARY 2002 Billboard TOP COUNTRY ALBUMS**

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**TOP COUNTRY CATALOG ALBUMS**

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**TOP COUNTRY SINGLES**

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<tr>
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</table>
I made my first recording in 1964....
This one is very special to me....

Hank Williams Jr.

Almeria
CLUB

I just wanted to say Thank You!!!

Hank Williams Jr.
Special Consultant, Thunderhead Hawkins
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<tr>
<th>Chart Positions</th>
<th>Artist/Label</th>
<th>Title/PRODUCER(SONGWRITER)</th>
<th>Catalog Number/Imprint</th>
<th>Number/Distributing Label</th>
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Notes: Records showings an increase in detections over the previous week, regardless of chart placement. Arrowed entries are singles appearing in the top 25 in the BSS Auxiliary Audience chart for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 36 weeks. www.americanradiohistory.com for more information.
BY LEILA COBO

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

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

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

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

A COLLECTION OF MOODS

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

“The music I make is very descriptive, like small film scores,” Bosé says. “Each song has a world. Each story needs its characters, its lights, its atmosphere, and its temperature. I’m a great lover of painting, and since I can’t paint, I make music.”

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

Two constants were the collaboration with longtime friends Creg and Peter Walsh and Antonio Cortés and the highly intimate nature of his new material. “It’s my first personal album,” Bosé stresses. “In all my past songs, the ‘I’ who spoke wasn’t my ‘I.’ It was an ‘I’ lent to a character who was going to live a story. ‘I like to write novels. An idea with a story, a character and a development,’ Bosé continues. “The opposite happens in this album. When I began to write the lyrics, I realized I was speaking in first-person for the first time. It’s been very therapeutic.”

It has been so therapeutic that Bosé has no qualms in telling the world that the first single, “Morenamenta” (My Dark One), was the story of his romance with a particular woman, although he won’t say who.

A STORYBOOK LIFE

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

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

Sereno, which has sold more than 200,000 copies since its release in Spain last fall, follows his greatest-hits album, Lo Mejor de Bosé (1999), and his worldwide tour. “He’s always been an important figure in the Latin music scene,” says longtime manager Ana Torroja. “It’s a key rccording for the singer, who wrote all but one of the tracks.”

“It’s his most commercial and most personal album,” says Lagarrigue, whose management firm works exclusively with Latin artists. “It was a big step for Los Ángeles -based Máximo Aguirre Music Publishing, Miguel Bosé’s representative in the U.S., continues to be treated almost as an artist, a star. This is his album, and there are no major changes in the Latin market.”

Market considerations for Se reno, says Bosé—who plans to be-gin touring in support of the album Feb. 20—didn’t enter into his equation. “Families are罐 been doing very, very carefully executed,” he explains. “Not because of a market need, but because I have to be sure I like it. And I have people around me who are able to tell me [whether the album I have is valid or not, and [whether it] represents me.” And perhaps what’s representative of Bosé at this mo-ment is his elet to deliver his current work.

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

By Leila Cobo

Latin Charts/Charts Latin

NEW DEAL FOR BRANT

www.americanradiohistory.com

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

This time around, it seems that both will be important. Last year, the saga of the doomed Latin Grammy Awards was played out constantly in the press. The final, decisive factor—that the Latin Grammy Awards and nominations had an impact on U.S. sales—could not be measured, given the course of fate. But the Latin Grammy Awards did become a household name. And last month, when the Recording Academy confirmed there would be a third edition, rumors that the Latin Grammy Awards could not survive after Sept. 11, 2001, were laid to rest.

All that hullaballoo may have contributed to my perception that, when January came, there simply wasn’t as much anticipa-tion surrounding the announcement of the Latin nominees for the 44th edition of the Grammy Awards.

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

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

They’re two different academies and two different Grammy Awards, says Enrique Fernández of LARAS. “The Grammys are more national, for releases strictly within the U.S. The Latin Academy is an international academy, and the Latin Grammy is an international award.”

On the minds of some, there are still the “big” leagues (general-market Grammy Awards) and the “little” leagues (the Latin Grammy Awards). But as a lover, proponent, and advocate of Latin music, I find it impossible to even consider writing off the Latin Grammys as little league. The U.S. is currently the most important market for Latin music. It’s no coincidence that the regional offices of all the majors—which encompass Latin America and Spain—are based in the U.S. What happens musically and commercially in those regions is a basic driving force for Latin music everywhere.

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

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

The one exception is Freddy Fender, who in all likelihood (and without diminishing his achievements) garnered no nominations because he is a known name for non-Latino voters.

The clout of those non-Latino voters is also felt in the best traditi onal tropical Latin album category, which features four albums released and marketed here by non-Latino companies. Even the best Latin rock/alternative album category, by far the most interesting category of the lot, features only acts that have made it to the Billboard Latin albums sales chart, an oddity for alternative Latin music in the U.S. Where the Grammy Awards fall short is in its ability to capture the U.S. market. The Latin Grammy Awards, on the other hand, are the awards most likely to sell in the U.S. is in the single regional Mexican category, which has yet to be awarded on the air, even though that genre represents 60% of all Spanish-language music sold here.

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

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

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

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<td>4</td>
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<td>papo aguilera</td>
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**REGIONAL MEXICAN AIRPLAY**

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**TROPICAL/SALSA AIRPLAY**

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<td>5</td>
<td>LA NEGRA TIEN</td>
<td>CELIA CRUZ</td>
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Composed of national and selected material supplied by Broadcast Data Systems Radio Track service. A panel of 90 listeners (30 each in Panel 1, 30 Panel 2, Tropicats/Salsa, Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs rated by Audience Impressions. Records scoring an increase in listener activity over the previous week, regardless of chart placement. A record of which has been on the chart for more than 25 weeks and is not regularly rotated is noted. Even if a record were played less during a given week, it would not be dropped from the chart. Records remain on chart 12 to 20 weeks. Wednesday, copyright the Billboard. 1999. All rights reserved.
JAGUARES IS NOT ABOUT HYPE, NOR ABOUT MARKETING, JAGUARES IS A PEOPLE'S BAND. NOT IN A MUSICAL SENSE, BUT RATHER IN THEIR GRASS ROOTS GROWTH AND PERMANENCE.

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

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

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

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

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

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

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

"Jaguares mixes Mexican culture and mythological images with hard-driving alternative rock on Cuando La Sangre Galopa. Saúl Hernández's voice sounds as strong as ever. ★★★★1/2" - SAN DIEGO UNION TRIBUNE
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In Brazil: Indie label Trauma, led by businessman André Szajman and musician/producer João Marcelo Bôscoli, joined the Brazilian Assn. of Record Labels (ABPD) effective from January. Established in 1998, Trauma has enjoyed a series of hits with such acts as Mix de Castro, Luciana Mello, and Pedro Mariano. Trauma joins existing ABPD council members Universal, Sony, BMG, EMI, Warner, Som Livre, and Abril. In other ABPD news, with the growing interest in DVDs in the Brazilian market, the association created a new award category for sales in that format. Gold records will be presented for 25,000 units sold, platinum for 50,000 units, and diamond for 100,000 copies. According to the ABPD, 2001's top-selling CD in the country was Roberto Carlos’ Acústico MTV (Sony)—which sold more than 1 million units—followed by numerous albums from Sandra & Junior (Universal) and Zé de Camargo & Luciano (Sony).

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

In Colombia: Colombian rock band Aterciopelados has also received a Grammy nomination, one of several accolades given to the group in recent years. Aterciopelados’ album M-Square (Telarc), which was the sole major-label nominee being Mike Stern’s Voices (Vulture), was among the winners. Likewise, the best jazz album category includes five nominees: Bob James’ A Closer Walk (Mack); Terence Blanchard’s In The Circle (Blue Note); Kevin Hays’ Birds of a Feather (Dreyfus); and Sonny Rollins’ This Is What I Do (Milestone). All six nominees received a Grammy nomination in the same categories.

In Mexico: Things have turned hectic for Alejandro Fernández during a year in which he was supposed to be relaxing and awaiting the arrival of his new baby. Fernández has been tapped to play the lead role in Zapata, an upcoming film based on the life of Mexican Revolution hero Emiliano Zapata, directed by Alfonso Arau. Fernández will be the second Mexican to depict Zapata on the big screen. The first was Antonio Aguilar (Pepe’s father), who portrayed Zapata in the 1979 Felipe Cazal film. Fernández will be coached in Zapata’s Nahua language before returning to the stage. The main song on the soundtrack will be a duet featuring Fernández and Carlos Santana. Alejandro Lerner will also contribute to the album, which will be recorded while the movie is being produced.

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Jazz Notes

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

Four out of the five jazz nominees in the best contemporary jazz album category are held by independent labels, those being Cub 2 by Dennis Chambers, Tony MacAlpine, Brian Auger, and Bunny Brunel (Tone Center), Bill Evans’ Soul Insider (ESC), Russell Gunn’s Ethnomusicology, Vol. 1 (Justin Time), and Marcus Miller’s M-Square (Telarc), with the sole major-label nominee being Mike Stern’s Voices (Vulture).

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

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

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

Likewise, it would also not be surprising to see Mintzer take home an award for best large jazz ensemble album, as the saxophonist may have a bit more name recognition than the other nominees in the category (al- though arranger Bob Brookmeyer’s name on Impulse! could only help that recording’s chance of winning). Taking the name-recognition concept a bit further, Mintzer may also benefit because his release fetes a legendary saxophone player that being Count Basie. That being the case, Allyson may have a bit of an edge in the jazz vocal category with her John Coltrane tribute; the same could be said for Haynes’ remembrance of his one-time employer, Charlie Parker (although, to be fair, these releases truly deserve a Grammy nod regardless).

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

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

As in years past, jazz’s biggest suc- cess will hinge on whether the music is afforded coveted airtime on the Feb. 27 telecast. With so many jazz artists names being handled about in such a wide variety of categories, how- ever, it seems that jazz has perhaps a bigger battle—that of being given a fighting chance to compete and be seen in the mainstream, rather than solely as a niche category. Ulti- mately, that could be a victory for all of our labels and artists.
Pro Audio Companies Play Bigger Role At 2002 NAMM

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

In addition, the show became the platform for several product rollouts of a caliber normally reserved for the professional audio show, including Digidesign’s new Pro Tools HD suite of 192 kHz products. The contrast between high-end equipment and NAMM’s usual complement of guitars and drums further underscored the ongoing convergence of digital technology has created between the musical instrument and professional recording domains, in which the line between what is considered professional and semi-pro audio equipment is increasingly blurred.

NAMM provided an opportunity to show products that would otherwise have been displayed at AES before Sept. 11 caused many manufacturers to pull out of that show. It also offered a chance to explain the reasoning behind those decisions. “It looked like it might turn into a regional show,” Robert Ellision, president of software maker Syntrellum, said of AES. “In retrospect, it might have been a bad decision. But it was a confused and difficult time a few months ago.”

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

What did appear at NAMM was a continued proliferation of hard disk recording platforms. In addition to Digidesign and Syntrellum, new systems and upgrades were rolled out by more than a dozen other manufacturers, including Steinberg’s VST and Nuendo systems and Creamware’s V.3 software. Also noticeable was the evolutionary plateau that that market sector seems to have reached.

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

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

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

NARAS & NAMM: In between meet-
ings at the National Assn. of Music Merchants (NAMM) Expo in Ana-
heim, Calif., last week, Grammy Award-winning engineer and inven-
tor of parametric EQ George Massen-
burg took a moment to consider this moment in the ongoing evolution of professional music recording.

Nominated in the best engi-
gineered album, non-classical, cate-
gory in this year’s Grammy cere-
femony for his recording and mix work on Mary Chapin Carpenter’s Time *Sex* Love*. Massenburg, founder of Massenburg Design Works, has added his name to the growing list of plug-in software for Digidesign’s Pro Tools with the MDW 2x4q Panel. Pro Tools MDW announced its latest technology, Pro Tools HD, at NAMM (see story, this page).

“I must say that Pro Tools HD is a very good sounding system,” says Massenburg, whose recordings are universally considered among the most sonically impress-
ive. “You can look back at any stage of technology and say that there were limits and challenges, and that popular music rises above it. If it can keep up with the market, it is evolving through the challenges, it is said to be successful. The problem is that people have avoided digital for years because ‘it doesn’t sound good.’ Not only that, but you add weight to that, it misses the point, which is that we’re on a long journey into the future of perfection, the vanishing point of perfection in the far distant future. At any point on the way, you embrace your artifacts, you embrace and come to understand your de-
fects, you work with and accom-
mmodate them. The challenges with digital are being worked out.”

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

is on Pro Tools or Nuendo.”

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

Massenburg himself has been recording to digital formats for more than 15 years, starting with a Bonnie Raitt project recorded to the now-outmoded Mit-
subishi digital tape machine. “It’s clear that I can get more of what I want to hear out of vocals in the data domain than with ana-
log storage,” he explains. “Because unless you love the errors and artifacts, analog storage really marks a performance, particularly on vocals. It really muddies up vocals and limits what you can do on the high end. I really love the clarity and intimacy that comes from digital, and I think the market has embraced that, where vocals stand out front. Not hard ‘rock and alternative stuff, but pop. Now we really see a new paradigm that’s been seeded by digital and its possibilities.”

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

Lastly, Massenburg registers his disappointment in the exclusion of a Grammy for mastering engineers, an oversight he expects will soon be addressed. “In our case, Bob Ludwig [of Gateway Mastering in Portland, Maine] did an extraordinary job of tying up and doing fine finessing work on the record. We’ve all been pitching the [Recording] Academy to include mastering engineers. It will happen next year.”
Grebenshikov's Raven Disc Is Filled With 'Strange Things'

BY JIM BESSMAN

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

But the particular recording in question is his landmark collaboration with Gabrielle Roth and the Mirrors—and it really is much more than words.

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

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

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

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

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

Roth observes, “You can hear that he’s crafted a song, but lyrically, he’s not going to be picked up with headphones.”

Bardings were “absolutely not anything,” he is able to detect some subliminal suggestions of meaning—at least on a feeling level—and one that ties in with his home country’s turbulent recent past. “I can’t describe it,” he reiterates, preferring to let the music speak for itself. “I can’t translate it into a language. I would love to, but it’s impossible. But for me, it’s in some way connected with all the turmoil in Russia in the last 10 years.”

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

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

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

BMG Welcomes Roche. Songwriter/producer/musician Guy Roche has signed a long-term, worldwide co-publishing agreement with the world’s largest music company. BMG Songs. This is one of the most prestigious deals signed in recent years by an independent BMI songwriter. Roche, born in London, has been playing the Los Angeles offices of BMG Songs. From left, are BMG Songs VP of creative, Elizabeth Brooks, Roche’s manager Steven Rosen, Roche, BMG Songs president Scott Francis, and BMG Songs VP of songwriter relations Suzan Roc.
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Reality Check For MIDEMNet Delegates
Frank Views Exchanged About Future Of The Business At Third Online-Music Conference

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

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

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

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

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

Another keynote speaker, AOL Music senior VP/GM Kevin Conroy, shared Branson and Negre’s pragmatic optimism. Conroy insisted that, within the right online environment, it is possible to start making money in cyberspace. AOL Music’s revenue streams include sponsorship cash from such brand owners as Coca-Cola and consumer goods company General Mills, which pay to be associated with AOL Music content. The service also earns money from commerce and capitalizes on AOL’s more than 30 million subscribers to generate heavy online traffic when promoting artists.

“Record companies have to spend money with us to promote artists in various environments,” he told delegates. “That is why we distinguished between editorial decisions and the paid—pay-per-listen.”

Views that the digital-music sector is slowly but gradually evolving into a viable revenue generator were supported by data from Forrester Research, an Internet research company. Rebecca Ullph, media analyst at Forrester Research Europe, told the MIDEMNet audience that a significant section of the U.S. and European population is very comfortable with the notion of music downloads.

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

But returning to the reality-check theme, Ullph warned that 74% of those questioned who were under the age of 35 said they were unlikely to pay for the music unless there was an average price ceiling of $5.28 for a song—supported by pre-reach survey.

“Mainstream U.S. and European consumers are getting used to downloading,” she observed, advising that it was therefore crucial for labels to relax currentjours usage rules to encourage more consumers to pay for content.

IFPI Platinum Awards Equal Inaugural Year’s Record

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

Statistics unveiled by the IFPI Jan. 20 at the MIDEM trade fair in Cannes put the number of albums that became million- or multimillion European sellers during 2001 at 57. Meanwhile, last December’s final monthly round of qualified took the 12-month certification total (including albums recognized more than once) to 103—equalling the previous annual peak, which was in the awards’ inaugural year.

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

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

The biggest individual winners of 2001 were the U.K.’s Robbie Williams and Italy’s Andrea Bocelli, with three different albums selling 1 million or more copies each in Europe. A total of 29 albums released in 2000 or earlier were among the honorees in 2001, led by two Mercury staples, Shania Twain’s Come On Over and Bon Jovi’s Cross Road, reaching 7 million European sales each.

“Truth is,” Jon Bon Jovi tells Bill- board of the band’s immense popularity in the region, “the European audiences believed before America, stayed loyal after America, and still made us feel welcome when America welcomed us back.”

New certifications for December included the album that has come to represent Cuban music to a generation, Havana Vista Social Club, which has certified European sales of 3 million. A virtual contemporary of some of the Club’s members, the late Frank Sinatra, moves up to double-platinum with My Way: The Best of Frank Sin-atra on Reprise (released in 1997, a year before his death).

Dolphins to u10! Blue Eyes and winning when he’s swimming and the aforementioned Williams, rapidly advancing to 3 million sales of his Chrysalis set of Rat Pack covers. By press time, Swing When You’re Winning, released November 2001, had completed eight straight weeks at the top of the Music & Media Europe Top 100 Albums chart.

The soundtrack to a recent box office smash by Nicole Kidman—Williams’ duet partner on his remake of “Somethin’ Stupid” —his first European 1 million. Interscope/Poly- dor’s Moulin Rouge has been riding European charts since October.

The second score album in the December listing is Romeo et Joliet—De la Havane (Mercury), from the stage show that continues to be a box office hit in France, taking 2 million in the year, doubling the 1 million reached in April. Also hitting 2 million is Linkin Park’s Hybrid Theory and, at the end of a highly productive first two months, Pink Floyd’s EMIL compilation, Echoes: The Best of Pink Floyd. The Best of Blue, released by Food Parlophone in October 2000, was another EMI retrospective to move past 1 million in December. Labelmates Radiohead reached a catalog landmark with 1985’s The Bends, and other million-sellers included Anastacia’s sophomore epic album Songs of Nature and two Continental European acts with albums released last March: France’s Dalt Punk with Discovery and Germany’s No Angels with Vertrauensbekenntnisse (Virgin/Polydor).

Elton John’s Songs From the West Coast (Rocket/Mercury) completed its first European 1 million, vindicating albums also sold in the U.S. and other territories. Other veteran acts rounding out 2001 with Platinum Europe recognition were the Bee Gees, with Polydor’s Their Greatest Hits: The Record, and Sling with his current A&M/Polydor live set… All This Time.

In addition to the creation of a new management team in the U.S., Billboard Jan. 20, key points of the “revalidation” plan include the forthcoming appointment of a new CFO—reporting directly to label president/CEO Jack Matsumura—and the creation of a new A&R division, including a marketing team, by April.

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

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

Zelnick adds, “Nippon Columbia does have a multifaceted organization. While we are reducing head count, we are creating a ‘flatter’ organization, so employees will have more direct control over and accountability for their work.”

Nippon Columbia Plan Calls For Cuts

BY STEVE McCLURE
TOKYO—Nippon Columbia, Japan’s oldest-established label, is cutting staff and repertory as it begins to restructure.

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

BY PAUL Sexton
and JOANNA SHORE
PARIS—The Christmas scene in major European album charts worldwide depicted heavyweight greatest-hits collections by Madonna, Bee Gees, Pink Floyd, and others going head to head with new releases by independent artists and national heroes. But not in France.

That’s because a decision made across the French industry some years ago to take individual-act compilations out of the “artist chart” and list them with various-artist sets. In other markets—such as the U.K., Germany, and Spain—artist releases and multi-act compilations are separated into two charts, but France is the only country in which solo collections (such as Floyd’s Echoes: The Best of Pink Floyd and Madonna’s GH2) do not go into the artist chart.

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

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

SNEP spokeswoman Patricia Sarrazin says that the thinking behind the compilation ruling was “it was stupid to have four or maybe more hits albums in [the artist] chart. It’s not a good idea to have a chart mainly occupied by compilations, even if they are real creative work. It’s not [like the artist] doing a genuinely new album. That’s not to say that a hits set is not a real work—it really can be—but we wanted to make some room for new songs and albums. It’s not a judgment; we are just saying, ‘Let’s try to have a more vivid album chart,’ and the industry was unanimous about that.”

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

“My opinion is that the compilations are a product of marketing,” says Thierry Hidoux, director of music for the FNAC retail chain. “Leaving them out in the [artist] chart gives higher visibility to ‘original’ albums.

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

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

Hidoux continues.

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

Additional reporting by Emmanuel Legrand in London.

WMI Rolls Out Licensing Site Across Asia

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

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

According to Jon Simon—Sydney-based director of new media for Warner Music’s Asia and Southeast Asian operations—with the first month of its launch, 30 companies ticketing from automobile manufacturers to clothing designers to duty-free emporiums, as well as 12 ad agencies, had registered online.

The site is aimed at film, TV, advertising, marketing, and information technology companies that need to find music tracks quickly. It offers details and samples of 76,000 Warner tracks, searchable by artist, key word, genre, tempo, mood, and vocal mix.

Simon says, “gives more creative control to the people putting the music together. At the moment, finding the right music [without a system like Songshop] can be a long and cumbersome process.”

New York-born Simon was appointed to his role in 2000 by Warner Music Australia chairman Shaun James. Songshop is a result of James targeting licensing and synchronization—a generally untrapped market here estimated to be worth $6 million Australian ($3.12 million) in 2001—as an important revenue source. Half the site’s $320,000 Australian ($180,000) setup costs came from WMI’s London headquarters.

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

Hann McLean, national managing director of the advertising agency George Patterson Bates, adds that when he tipped in the word “happiness” for a campaign around a Hyundai car model, he was given 300 choices in a matter of seconds.

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

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

NEWS

A new European branch of the Global Entertainments Retail Assn. (GERA) was unveiled Jan. 21 at MIDEM. Njara Zafimihary, an executive at 120-store French retail chain FNAC, was named president of GERA Europe. Among the key issues he identified for the new group to tackle was digital distribution of multinational record companies’ repertoire through services in which they have a stake, such as Presseplay and MusicNet.

At the launch of GERA Europe, he said, “The majors must accept independent ([digital distribution]) platforms that can offer their own range and price levels.” Zafimihary warned that GERA Europe would not hesitate to take the issue with European Commission (EC) competition authorities if members felt they were not being offered an equal opportunity to participate in digital distribution. Martin de Wilde, treasurer of GERA Europe and chairman of the Netherlands’ music retail association NVGD, says the Dutch group has already contacted EC antitrust chief Mario Monti on the issue. In addition to de Wilde and Zafimihary, GERA Europe officers include Bob Lewis, director general of U.K. music retail body BARD, and Nina Kromgham, director of German music merchant group HAMM.

The association was formally established Jan. 10 in Brussels. ADAM WHITE

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

GORDON MASSON

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

JULIANA KORANTENG

U.K. collecting society Phonographic Performance Ltd. (PPL) launched its CatCo sound-recording database Jan. 21 at MIDEM. Based on the Recording Industry Assn. of America’s sound-recording database, CatCo allows member record companies to submit new-release data electronically, providing a simple method of registering PPL rights and applying for mechanical licenses. The system already contains data for more than 100,000 tracks, including information on product releases, label ownership, artists, and the International Standard Recording Code. As of today, the CatCo database covers 40% of new repertoire in the U.K., it should include all new releases by year’s end.

GORDON MASSON

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

JULIANA KORANTENG

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

LARS BRANDE
Sony's New Nordic Division Aims For International Expansion

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

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

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

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

NEW STRUCTURE

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

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

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

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

Reporting directly to Hagberg are Oslo-based SMN director of finance Vidar Haug, Stockholm-based director of business affairs Birgitta Bokström, and Copenhagen-based sales director Robert Karlén.

Hagberg notes that regionally, the company is “not as profitable as it used to be. Our margins are squeezed as a result of a real consolidation, [and] compared with the ‘90s, the cost of marketing a record has quadrupled.”

Hagberg adds that Sony also needs to find ways of compensating for the effect of illegal CD-R burning and limited room for price increases.

No staff cuts have been announced as a result of the restructuring. The regionwide head count totals 131 (Sweden 32, Denmark 33, Norway 29, and Finland 17). But Sony Music Finland managing director Antti Holma retires in March, and the future role of Sony Music Denmark managing director Jan Degner has yet to be confirmed.

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

Sony has 15 local artists,” said across the Nordic region, Billboard understands that while fewer Nordic artists are likely to get signed to Sony Music following the restructuring, those who are signed by local A&R execs should get a stronger push by being signed for the region rather than their home market.

Rautio calls the new structure “an enormous benefit, especially for our English-language artists.” But mindful of the exceptionally high domestic market share of Finnish acts, he adds, “It doesn’t mean we’ll sign [fewer] Finnish-language artists. On the contrary, we’re going to expand [that] roster, because that’s what Finns are listening to.”

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

Burger says, “This is not an exercise that is driven from a perspective of, ‘How can we reduce?’ This is driven by a perspective of, ‘How can we make ourselves stronger and hopefully grow the top line?’ Considering the various challenges that the market is throwing up all of us, we need to look for new and creative ways—and in some cases perhaps very different ways—of structuring ourselves.

In the Europe of 2002, national boardrooms can no longer be the determining factor in the way in which we set up our own organization.”

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

Canadian Indie Star Carolyn Mark Revisits ‘Nashville’

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

Speculating on the commercial prospects of A Tribute to Nashville, released Feb. 5 in North America by Vancouver-based independent Mint Records, Mark giggles and says, “It’s like a drunken-night idea. But everybody on the CD knew the film and was into the project.”

The Room-Mates are multi-instrumentalist Tolan McNeil—who produced the tribute’s album—and drummer Garth Johnston.

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

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

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

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

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

SUPERIOR PERFORMANCES

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

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

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

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**Hits of the World** compiled at Billboard/London.

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BILLBOARD FEBRUARY 2, 2002

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Handleman Faces Kmart Fallout
Distributor Doesn’t Think Bankruptcy Will Have Major Impact On Long-Term Profits

BY MATTHEW BENZ and BRIAN GARRITY
NEW YORK — Struggling discount retailer Kmart entered weeks of speculation Jan. 22 when it filed for Chapter 11 bankruptcy reorganization. Now a whole new set of questions looms for Handleman Co., which distributes music to Kmart’s 2,100 U.S. stores and counts the chain as its second-largest customer.

The Troy, Mich.-based rackjobber—which ranks as Kmart’s No. 10 largest unsecured creditor and is its second-largest non-bank creditor behind grocery supplier Fleming—is on the hook for as much as $64 million in goods already shipped but not paid for, according to documents filed in the U.S. Bankruptcy Court for the Northern District of Illinois in Chicago.

For its part, Handleman said in a statement issued the day of the bankruptcy filing that it expects its accounts receivable balance to exceed $50 million. A more exact figure is pending, following final determination of post-holdback balances at the end of January.

“The implications of Kmart’s decision to file Chapter 11 are still emerging,” Handleman said in the statement. “As Kmart represented 35% of Handleman’s fiscal 2001 sales, the company’s third-quarter results will be impacted as a result of the Kmart Chapter 11 filing.”

Handleman added that “it does not anticipate that this will have a material impact on its long-term profitability.” Calls to Handleman were not returned by press time.

While some suppliers, including Fleming, have stopped shipments to Kmart in the wake of missed payments, Handleman says it is “working closely with Kmart to ship, service, and promote the music categories.”

Handleman chairman/CEO Stephen Strome said in a statement, “As we do with all of our customers, we’re working closely with Kmart to do whatever is needed to help them accomplish their objectives.”

Strome says the company will make decisions going forward that reflect support for Kmart “in addition to ensuring our own company’s ongoing performance.”

A VULNERABLE TIME

Label credit managers have been resigned to the situation for weeks now, however, they continue to watch its developments closely. The Kmart bankruptcy comes at a time when record companies are finding themselves particularly vulnerable financially, and the situation could be particularly troublesome to independent labels producing children’s, classical, and new-age titles that sell in discount retailers. Beyond Handleman, Kmart’s video suppliers—of which many sell direct—and gaming companies are also finding themselves particularly exposed to the bankruptcy move. Buena Vista Home Video has more than $35 million in goods in Kmart stores; Nintendo of America has just shy of $45 million in unpaid goods outstanding.

Concerns exist regarding the potential for a high volume of returns in the event of Kmart stores shuttering. Such a scenario would put a pinch on both Handleman—which could be hit with return penalties from its suppliers, among other costs—as well as labels, which would likely be left waiting on payments from Handleman and holding the bag on unsold product. Kmart’s reorganization plan calls for, among other things, the closing of 350 under-performing stores.

Barry Sosnick, a retail analyst who tracks Handleman for Fahnstock & Co. in New York City, calculates that the maximum number of units Kmart will return to Handleman is 1.8 million. However, because January inventory levels tend to be relatively low and Kmart will likely hold sales to clear out some of the merchandise, he expects the actual figure to be much lower.

WORST-CASE SCENARIO

Sosnick believes that Kmart’s closure of West Coast stores represents the worst-case scenario for Handleman. The distributor’s Reno, Nev., facility serves just 629 stores; by contrast, he notes that its Indianapolis center serves about 3,500 stores. “The loss of 350 out of Reno,” Sosnick says, “would basically make the facility not cost-effective.”

But Sosnick speculates that “the worst-performing Kmart stores are probably in the strongest Walmart markets,” such as Arkansas and Texas. Handleman’s biggest customer is Walmart, which accounted for approximately 44% of the company’s consolidated sales during the fiscal year that ended April 28, 2001. As a result, the impact of potential store closings in those states “is not that great” on Handleman. Store closings would also be more easily absorbed in the Northeast, the Middle Atlantic region, and the Midwest.

In fact, Sosnick says the biggest downer for Handleman is the wake of the bankruptcy announcement is that it must wait for the retailer to close its under-performing stores.

“It’s a fairly safe assumption that the 350 worst stores for Kmart are the same 350 worst Kmart music departments for Handleman,” Sosnick says. “So what you have now is the opportunity to exit stores that, although they generated sales, may not be generating profits.” As a result, “although you’ll have lower sales coming in from Kmart, you may actually wind up having a higher level of profitability from Kmart.”

Sosnick also points out that Handleman, as a “middleman,” has a relatively small capital investment (which is factoring costs) in its 2,100 Kmart stores, as opposed to the retailer, which has invested in the building of the stores.

As of the second fiscal quarter that ended in October 2001, Handleman reported $2.1 million in cash and cash equivalents of $12.5 million. It also had a new $70 million unsecured revolving credit facility in place. That deal—brokered last year as a replacement for a previous $15 million credit line—expires in August 2004.

Concern about Handleman’s exposure to Kmart has already weighed on the distributor’s stock this year. After rising 86% in 2001, it fell 24% through the first three weeks of January. It closed down another 40 cents, at $10.84, Jan. 22, the day Kmart filed for bankruptcy.

“Anything, the Kmart bankruptcy helps solve one of the big uncertainties with Handleman’s second-largest account,” Sosnick says, noting that “the risk has been priced into the stock for the last few weeks.”

While Handleman has not faced a customer bankruptcy on the scale of Kmart before, it is not a stranger to dealing with retail partners that go broke. “As a retailer,” Sosnick says, “we’ve had to manage those relationships.”

Under bankruptcy proceedings, Handleman offers a credit line to a retailer against the return of its older or under-performing product. Handleman then restocks the stores. Basically, the bankruptcy courts are happy, because it improves the productivity of the music departments.

Stock Repurchase Helps Boost Navarre’s Third-Quarter Income

BY MATTHEW BENZ
NEW HOPE, Minn.—With a solid year-end quarter under its belt, as well as $15.6 million in cash on hand as of Dec. 31, 2001, and no debt, Navarre is set to pursue strategic alliances and acquisitions in an industry reeling from the bankruptcy of Valley Music.

“We are looking at some opportunities out there,” says Eric Paulson, president/CEO of the New Hope, Minn.-based distributor, “and I think they would be significant for Navarre.”

Navarre reported net income for its fiscal third quarter ended Dec. 31, 2001, of $3.3 million, or 15 cents per share, compared with a net income of $2.1 million, or 8 cents per share, in the year-earlier period. The results were boosted by an ongoing stock repurchase program and a one-time $1.5 million gain on the repayment of a note from now-defunct former subsidiary NetRadio.

The company bought back 11.9 million shares in the quarter, leaving 22 million shares outstanding and the total number of shares Navarre has repurchased since October 2000 rising to 4 million. Total revenue fell to $116 million from $119.5 million, as its non-proprietary entertainment distribution arm, Navarre Distribution Services, posted a 14.5% drop in sales, to $90.4 million, on what the company called a lack of quality new releases from the major labels. The company’s other main division, Navarre Entertainment Media, which distributes proprietary music and video, saw revenue rise 60% to $27.5 million on strong holiday sales.

In early January, Navarre hired Jim Colson, formerly VP/GM of Valley’s DNA distribution arm, as a VP of business affairs. Paulson says Colson’s primary focus through the end of the current fiscal year will be to “gear Navarre those DNA labels that fit within our sphere of influence and expertise.” Criteria include a sound financial history, a strong catalog—which brings with it predictable revenue—and strong management.

“We can’t depend on major-label music to drive our business, nor have we continued to see any growth,” Paulson explains. “The SoundScan numbers are so low that you can’t get the traction of sales for these products in the market place. We can drive sales there, irrespective of how soft SoundScan is, by acquiring new labels and taking over additional market share. We need people like a DNA or other distributors that are struggling.”

Paulson now has his sights set on attracting and sustaining attention from financial analysts in order to improve the liquidity of the company’s stock and boost its share price, which has been stuck in the $1-$1.50 range for close to a year.

Gaining some institutional coverage would cap that began several years ago, when the company moved to reduce debt at rate revenue, to focus on core distribution business. Navarre has now launched in string together two quarters of profitability, and while Paulson does not have any concrete predictions for the current quarter, he is hopeful that brokerage firms and their analysts will soon be convinced that it is a company worth considering. "We’ve been talking to some people over the course of the last six months, but everybody’s kind of been waiting to see if we can do what we said we were going to do."

One investment manager who has been following Navarre believes the company’s stock could trade two to three times higher if Paulson "would learn a little bit more about how to deal with Wall Street. For example, the investor input took issue with how Paulson began the conference call to discuss the latest quarterly results by zeroing in on our negatives: the company’s lower sales and margins that shrank as Navarre offered discounts to customers who paid early for their product. What’s more, as Paulson himself would go on to note, both are trending up in the current quarter. For his part, Paulson—who as of mid-2001 held about 2.5 million shares—says the stock repurchase program may continue for the "small shareholder, absolutely believe the stock is undervalued."

On this, Paulson and the managing team agree. "It’s a sharply real cheap stock," the latter says, and I’m just interested in seeing what the company can do to get some kind of catalyst."
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In The News

• Amazon.com reports fourth-quarter sales of books, music,
and video/DVD (BMV) are up 5.1% to $538 million. For 2001, BMV sales
fell about $10 million to $1.69 billion. During the fourth quarter,
the company posted its first-ever net loss, reporting overall net
income of $5.1 million—or 1 cent per share—vs. a net loss
two years ago of $145.1 million, or $1.53 per share. However, the company
would have posted a loss if not for a $16 million gain on favorable
foreign currency exchange rates. Overall, quarterly revenue rose
14.7% to $1.1 billion. Total 2001 Amazon sales rose 13.1% to $3.12 billion.
The Seattle-based retailer forecasts sales growth of at least
10% in 2002 and first-quarter sales 11%-18% better than last year's
$700.4 million. It didn't offer a profit forecast. Amazon's
debt level remains high, at $2.2 billion as of Dec. 31, 2001. It has
$540.3 million in cash on hand, vs. $823.4 million a year ago.
Its stock closed up $2.14, or 24%, at $12.60 in the wake of
the announcement. MATTHEW BENZ

• Borders Group has promoted Michael Spinzo, from its VP of
sales and marketing to executive VP/chief marketing
officer. Kathryn Winkelhaus is exiting as president of
merchandising and distribution. Spinzo will oversee market-
ing, merchandising, and distribution for the Ann Arbor, Mich-
based retailer. Borders has also appointed president/CEO Greg Josefowicz to succeed retiring
chairman Robert DiRomualdo. MATTHEW BENZ

• Pressplay and Full Audio continue to ramp up the rollout of their
respective digital music services. Pressplay, a joint venture between
Universal Music Group and Sony
Music, announced the full commer-
cial release of its subscription service offering following a limited bow late
last year. As part of the formal
launch, the company said its serv-
ce—which is accessible through
Roxio.com, MSN Music, and Yahoo—is now also available
through MP3.com. Full Audio presi-
dent of music services James Gliek-
say his company's subscription service expects to launch in late
February via distribution partners
Clear Channel Communications. Clear Channel will offer the service on
a one-week basis through the
Web sites of designated stations in select markets. BRIAN CARRITY

MERCHANTS & MARKETING

Declarations
Of Independents

GRAMMY INDIE PICKS TO CLICK: On the afternoon of Feb. 27, while most of
the industry is still checking the fit of their
tuxes and gowns in preparation for the
evening's televised Grammy Awards in
Los Angeles, Declarations of Independ-
ents will be sitting in the cheap seats
backstage at Staples Center.

Since Bond and Alicia Keys have
probably already cleared some mantle
space for their trophies, for us the
trustiest surprises at this year's show
will likely be generated by the performance
of indie labels in the so-called
"niche genre" category. As usual, the indie
labels are making their most formidable
showing in nominations for awards given
out before the cameras go on. Here's a few of the
records we're rooting for in the '02 Grammy
day:

Historical album/note: Going head
to head with Billie Holiday, Charlie
Parke and the formidable Harry Belfonte
produced The Long Road to Freedom: An Anthology of Black Music
is a tough row to hoe, but we're pulling
for Arhoolie Records 40th Anniversary Collection: 1960-2000—
A Journey of Chris Strachwitz, the invaluable overview of that great
roots label. Elijah Wald's notes for the Arhoolie set are equally
Grammy-worthy.

Polka: How can we not celebrate
an album titled Kick-Ass Polkas?
Rock on, Brave Combo!

Folk: In the contemporary catego-
y Gillian Welch is a very long shot
(her head is to head with Rufus
Wainwright, and her own Acoustic label, is her strongest
work to date. In traditional folk, we're
cheerleading for the Peter Case
anthology Home: A Tribute to the Music of Mississippi John
Hurt (Vanguard).

Blues: OK, Buddy Guy's magnifi-
cent Sweet Tea is nominated for best
contemporary blues album, but we
wouldn't prejudice if Delbert McClinton's
equally superlative comeback—Nothing
Personal (New West)—got the
tnod. Another sure thing, the Tur-
er's Here and Now, is our favorite in
the best traditional blues album slot.

Traditional pop and jazz vocals:
Concord Records made a remarkable
showing in these categories. Rose-
mary Clooney, who is recovering from
surgery at this writing, is our hope in the trad pop vocal album cat-
egory; her Sentimental Journey—
The Girl Singer and Her New Big
Band is competing with three other
Concord titles. Karrin Allyson's tri-
bute, Ballads: Remembering John
Coltrane, is Concord's entry in the
tightest jazz vocal album category.

Bluegrass: Of brother! Nobody
will complain if either Ralph Stan-
ley (Rebel) or Dolly Parton (Sugar
Hill/Blue Eye), our favorites. carry
home an award in this extremely
competitive field. Parton is also in
the running in the best female
country vocal performance catego-
ry, for a track from her bluegrass
opus Little Sparrow.

Instrumental: Steve Vail's label
Favored Nations made a huge
showing in the instro performance
and album categories, and both Eric
Johnson and the team of
Larry Carlton & Steve Lukather
would be worthy choices here.

FLAG WAVING: You don't have
to listen past the first track on the Bob-
gs' debut album We Are the
Boggs—are due from
ADA-distributed Arena Rock March
5—to suss out where the Brooklyn,
N.Y. bred band got its name.

Vocalist Jason Friedman's vin-
erage nasality could have been
inspired by none other than
Rockie Boggs, the '20s singer/harmonist whose critical
stock took a huge jump with the 1988 release
of Harry Smith's Anthology of Ameri-
can Folk Music. The rest of the album has a similarly primitive, rustic feel.

Friedman explains, "I was working at
a record store in the East Village, Mondo Kim's, and coming across the old records.
When the Smith-Anthology was released, it kind of pushed me over the edge."

THE BOGGS

The Boggs—who also feature slide
guitarist Zeke Healy, drummer Brad
Conroy, and banjoist Phil Roebuck—
started playing on subways and in the
streets a year ago, picking and stom-
ping their way through a brisking
book of rootsy songs with the backdat-
ed, -tuned, and -amp'd-out sound they
turned up.

Their debut album was cut and mixed in two-and-a-half days in
an upside New York barn. "We
recorded it in mono," Friedman says.
"It three engineers off at first, because I said I wanted it to sound
like a field recording.

The Boggs, who have graduated from al fresco performances to New
York's clubs, plan some short tour-
ing hops in the East this year.
Lightyear Taking Its Kids Beyond Broadway

BY MOIRA MCCORMICK
CHICAGO—During the course of five albums, children’s act the Broadway Kids has sold more than 400,000 units for its WEA-distributed label, Lightyear Entertainment. While those are more than respectable numbers for the children’s audio sector, Lightyear president Arne Holland says that up until now, the Broadway Kids have maintained “best-kept secret” status as far as the public is concerned.

But Holland says Lightyear’s current joint venture with Razor & Tie Records—for the Broadway Kids’ sixth album, The Best of Broadway—is designed to “let every kid in America know who the Broadway Kids are.”

Who they are is an ensemble of child performers who have all appeared on Broadway. The group’s alumni include Lacey Chabert (TV’s Party of Five), Eden Riegel (TV’s All My Children), and Greg Rupolo and Christopher Trousdale (both members of boy band Dream Street). They record and perform kid-friendly Broadway tunes, as well as pop songs.

The Best of Broadway, a double-album containing selections from previous releases The Broadway Kids Sing Broadway and The Broadway Kids Pack Broadway, has been marketed since mid-December 2001 via “30-40 national TV spots each week,” Holland says, “mostly on [cable network] Nickelodeon. Razor & Tie does all the TV time buys.” The double album is only available by ordering from the TV spot and is priced at $21.98, plus shipping and handling.

As is customary in Razor & Tie partnerships, Holland says a retail

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HOLLAND

TOUGH GOING: Wherehouse Entertainment posted a net loss of $47.5 million on sales of $128.6 million in its fiscal third quarter that ended Oct. 31, 2001. Of that amount, its operating loss was $14.4 million, and it had an income tax charge of $22 million.

Last year in that period, Wherehouse had a net loss of $7.6 million on sales of $147.5 million.

Sales are down because the chain sold 64 of its stores to Music Network. According to the company’s filing, Wherehouse received $19.8 million in cash, $6.1 million in notes, and, as consideration, warrants to purchase 1.75% of the Music Network.

During the quarter, Wherehouse was charged with a $3.1 million loss for its stake in CheckOut.com (which shut down), bringing the total loss on the transaction for the year to $9.1 million. The company also suffered a same-store sales decrease of 1.5%. Gross margin decreased as well, dropping to 33.9% from 36.3% in the same period last year, while selling, general, and administrative (SG&A) expenses increased to 37.2% of revenue, vs. 36.8% last year.

For the nine-month period ending Oct. 31, the chain shows a loss of $58.9 million and an operating loss of $30.3 million on sales of $427.5 million, as compared with the previous year, when it had a net loss of $17.7 million on sales of $487.8 million. Same-store sales for that period are down 6.2%.

Looking at revenue, the company broke out sales, showing that music accounted for $354.4 million, while other merchandise generated $73.1 million. For the nine-month period, the gross margin was 34.1%, vs. 35.3% in the same period in the previous year, while SG&A expenses were 35.5%, vs. 34.1%.

Wherehouse closed the period with $193.7 million in inventory, while it had $57.2 million outstanding on its revolving credit facility.

On Target: U2 fans will be able to get a specially compiled U2 title—7—which contains seven rare and remixed U2 songs—exclusively at the 1,605-unit Target Stores chain, beginning Jan. 22. The CD, which will sell for $6.99, contains a classical version of “Stuck in a Moment You Can’t Get Out Of,” remixes of “Beautiful Day” and “Elevation,” and the domestic release of “Summer Rain” and “Always,” both previously available as imports.

This marks the second aggressive U2 promotion in the past few months, as last November Best Buy had an exclusive two-week window to sell a U2 double-disc DVD, Elevation 2001: Live From Boston. The consumer electronics chain got to hawk it Nov. 20, while the rest of retail had to wait until Dec. 4. Music merchants responded angrily to that promotion, with some refusing to promote the title.

Target, like Best Buy, has a long history of distinguishing itself by seeking out exclusive music and premiums to offer its customers. Interscope executives privately point out that all the record’s tracks are already commercially available in some form. An Interscope executive says that’s part of an ongoing Target promotion of highlighting superstar artists with premium offers.

BIG DEAL: MCA is relaunching the Mary J. Blige album No More Drama by reissuing it with four new songs: a remix of “No More Drama” and “Dance for Me” and two previously unreleased tracks, “Rainy Days,” featuring Nas, and “The Don’t Think I Know.” The album is due in stores Jan. 29. Meanwhile, stores are selling off their inventory of the original version of the album, but as a precaution, MCA is said to be warning return penalties for retail accounts.

VISITORS IN CYBERSPACE: Jupiter Media Metrix says online sales to traffic increased 73% to 51.3 million visitors, up from 34.3 million last year and 26.3 million in 1999, during the five-week holiday shopping period. According to Jupiter, eBay came in first with 4.5 million visitors, followed by Amazon (2.5 million). Other sites with a music component that appear in the top 15 include Columbia House (988,000 visitors), Barnesandnoble.com (447,000), Amazon (416,000), and BMG Music Services (379,000). Best Buy, Columbia House, and BMG Music Services are new to the top 15 shopping sites.

HARD WORK: Concrete Marketing will relaunch its the Corner retail program come March, with a customized, front-facing, floor-standing CD merchandiser. The display will contain full-color 1 x 1 slat, horizontal and vertical banner adverting the program’s key points, and redesigned, full-color CD slip cases for the program’s free CD samplers.

According to Concrete, 375 stores participate in the 11-year-old Corner, including such select major chains as Tower Records in Marinella Del Rey, Calif., regional chains like School Kids in North Carolina and Streetside in the St. Louis area, and such key independents as J&R Music World in New York City and Rolling Stone Records in Illinois.
The Stars Align. Capitol Records act Starsailor recently held a live performance/autograph-signing at Sam Goody in Manhattan's Greenwich Village. Pictured, from left, are Sam Goody district manager Tim Edwards, Starsailor members James McCartney and James Stelfox and James Walsh, Capitol's Northeast label director Mauro DeCeglie, Starsailor member Ben Byrne, Capitol's Northeast marketing manager Nyeri Atabian, and Starsailor member Barry Westhead.

**EXECUTIVE TURNTABLE**

HOME VIDEO: MGM Home Entertainment promotes Blake Thomas to executive VP of worldwide marketing in Santa Monica, Calif. MGM Home Entertainment also names Alex Carolss senior VP of domestic marketing in Santa Monica. They were, respectively, senior VP of marketing and a consultant for the Walt Disney Co. Carol Pirsztuk is promoted to VP of client operations for Columbia TriStar Home Entertainment in Culver City, Calif. She was executive director of client operations.

USA Home Entertainment promotes Steven Gallagher to executive director of sales, Suzanne Bleth to executive director of sales, and Scott Voss to senior director of sales in New York City. They were, respectively, senior director of sales, regional director of sales, and director of sales.

DISTRIBUTION: Robert S. Wiesentthal is named executive VP/CFO for the Sony Corp. of America in New York City. He is also executive VP/chief strategy officer for Sony Broadband Entertainment.

BMG Distribution promotes Bob Morelli to senior VP of marketing and branch operations and Rick Wilcoxen to senior VP of sales in New York City. They were, respectively, senior VP of associated labels and VP of national sales.

Tony Timpano is promoted to VP of business and legal affairs for Redman Distribution in New York City. He was director of business and legal affairs.

Navarre Entertainment Media names Jim Colson VP of business affairs and Rick Lawler product development manager in Minneapolis. Navarre Distribution Services names Dan Johnson national video games manager in Minneapolis. They were, respectively, VP/GM of DNA, import product manager for DNA, and central regional sales manager for Eidos Interactive.

Provident Music Distribution names Tara Ruelits its creative services coordinator, Nathan Cocklin field sales representative for the Midwest territory, and Jason Smith human resources assistant in Franklin, Tenn. They were, respectively, a receptionist/secretary for the department of education at Belmont University, music buyer/assistant manager for Tree of Life Christian Bookstore, and a graduate student at Middle Tennessee State University.

NEW MEDIA: Ken Batchelor is promoted to VP of licensing for Disc Marketing in Pasadena, Calif. He was director of licensing.

Kevin Kiernan is named senior director of business development for Nutro Media in Atlanta. He was director of artist/label relations and a member of the business development group at Listen.com.
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**HOME VIDEO**

**DVD Extras Seen As Costly Burden**

BY SAM ANDREWS  
LONDON—Although it was once seen as one of the “must have” features on a DVD—Video, such an extra as a director’s commentary is now increasingly viewed as a costly burden by video distributors.

The change in attitude has been brought about by a growing belief that consumers don’t care about much of what passes for an extra. Additionally, cost hikes in the acquisition of content have led to a re-examination of the whole production process.

“Frankly, I personally couldn’t give a stuff about ‘making of,’ where some star is interviewed in his trailer about how much fun it was working on the film, and neither could most of the public,” one U.K.-based distributor says. “For that matter, who the hell has ever found an ‘Easter egg’ [secret extras included on DVD-Videos]?”

Columbia TriStar Home Entertainment clearly thinks there is a market for a stripped-down version of a movie. Last autumn in the U.S., it launched its Superbit series, which offers a premium quality transfer of a film without any extras. The titles are all DVD releases and included The Fifth Element; Crouching Tiger, Hidden Dragon; Desperado; Johnny Mnemonic; and Air Force One. The distributor introduced the series in France last December and is contemplating a test in the U.K.

Further undermining the belief that extras are essential is that in the U.S., the video of a film is charged the same as directors who have cottoned onto the huge profits being made by DVD-Videos.

Up to now, directors have done DVD-Video interviews and commentaries for free to help promote the release or to ensure that their contribution to the movie is recorded for posterity. Recent reports from the U.S. suggest that directors are demanding about $10,000 for a DVD-Video commentary. And such big-name stars as Arnold Schwarzenegger have taken this type of demand several steps further. Schwarzenegger is said to have charged $75,000 for his audio track on Total Recall.

For the studios, last year’s pay settlement with the Writers Guild of America has also added to the costs. There is now a mandatory $5,000 fee for the writer on every DVD—Video released, and there is a requirement that the writer be included in some form to each special-edition featuring the director.

**QUESTIONING EXTRA VALUE**

The talent’s sudden appreciation of the rewards their employ- ers are earning from DVD—Video has, not surprisingly, seen the studios question the value of those extras that are not generated by the theatrical publicity machine. Some executives have suggested off the record that they will just stop doing them.

“The problem is that there is no price premium for two-disc sets,” Twentieth Century Fox International president Stephen Moore says, “yet the costs in producing them are considerable.” (In some cases, the cost is beyond consider- able: Star Wars: Episode I—The Phantom Menace is said to contain around $4 million worth of extras.)

Jerry Payne, managing director of Kinowelt Home Entertainment in Germany, believes that the first time around, was widely seen as one of the best DVD—Videos as far as extras were concerned. The new two-disc version is even more loaded with added-value material, much of it cannily advertising the forthcoming sequels, and is available at a premium price of £24 ($34.50) in the U.K.

Victoria Willis, DVD—Video development director at French distrib- utor Editions Montparnasse, says that at the lower end of the scale, it is not the cost of the second disc that is the problem, because on the whole, content and replication cost less. “We are working toward now is taking every title separately and seeing what is interest- ing that we can include,” she says. “We are not just going to find anything to fill up the disc.”

However, even Editions Montparnasse can run into unfeasible costs. Attempts to secure French rights to some 30-year-old rough footage from French state archive INA (Institut National de l’Audiovi- sue) drew a demand for a staggering 4,000 francs ($576) per minute.

Willis is trenchant about the use of extras. “I personally don’t see the point of hitting an interactive menu to see a minute of film footage,” she says. “It has to be edited into something like a docu- mentary, as far as I am concerned.

**A SALES TOOL**

Qualitatively, Willis may be right, but there is no doubt about the sales impact of extras. According to distributors, they are DVD—Video’s equivalent of a retail display allowance.

Having the extras makes it a lot easier for renters to pick up the DVD—Video. “It’s a must,” says Mike Fiello, sales director of U.K.-based Distributor World Cinema. “Retailers feel comfortable offering more value for the money, and the pub- lic also feels more comfortable buying them.”

Mo Claridge, chief executive of U.S.-label Anchor Bay’s new U.K. operation, agrees that extras simply are a must for any catalog operation as his. “You have got to have the 16.9 anamorphic [aspect ratio closest to cinema projec- tion],” he says. “If you haven’t got 5.1 sound, then you don’t create an optional 5.1. You have got to have a commentary and a docu- mentary where you can. You have got to have biographies, stills, and the like.”

“Three years ago, quite a num- ber of films simply would not have appeared on video,” Claridge con- tinues. “No one would have bought a certain title on VHS, but now it’s on DVD and we can do the special features, it gets a window. It may not be the biggest film in the world, but it gets a chance.”

**Othello**, starring Mehki Phifer, Josh Hartnett, Julia Stiles, and Martin Sheen. The $24.99 two-disc DVD on Lions Gate’s Trimark Home Video label will feature audio commentary by director Tim Blake Nelson, Stiles, and cinematographer Russell Lee Fine; additional cast and crew interviews; deleted scenes; and the classic version of Othello.

The VHS version, available as a rental only, will be offered at a less- than-$40 flat price to retailers, regardless of the quantity purchased.

**Picture This**

**B.V. REIGNS SUPREME**

An independent review of VideoScan/ACNielsen data reports that Buena Vista Home Enter- tainment was the top home video sell- through distributor of 2001. The company reportedly generated $2.1 billion in combined VHS and DVD sales through Dec. 31, while Warner Home Video finished the year at $1.9 billion.

Robert Chapak, president of Buena Vista, says that to the company’s success was the consistent flow of product each month of 2001. “From our first release in January, Dinosaur, to The Princess Diaries in December, our expectations were totally blown away,” he says. “Pearl Harbor sold 50% more than what research told us. We also exceeded expectations with The Emperor’s New Groove and Lady and the Tramp II, which sold like a hit theatrical movie. It was a very competitive year, and it’s great to come out on top.”

Chapak is looking ahead to a similar- ly prosperous 2002, which kicks off with the Jan. 29 release of Atlantic: The Lost Empire. He believes that the growth of the DVD industry will par- ticularly affect Buena Vista. “I would suggest that we will benefit more than anybody. If you market primarily R and PG-13 movies, early adopters are right on top of it. But families that are just starting to get into the market.”

**BRIT VIDEO SALES**

The DVD format didn’t just have a stellar year in the U.K., but the format was also huge in the British Video Assn., 37.7 million DVDs were sold in the U.K. in 2001, account- ing for more than 30% of total home- video retail sales. This is more than twice the 16.8 million DVDs sold there in 2000. The installed base of DVD players also increased to 3 million, or 12% of U.K. homes. A total of 2.4 mil- lion players were sold.

Also in the U.K., DreamWorks’ animated smash Shrek, the No. 1 video of 2001 in the U.S., was the country’s top- selling video of the year. The title moved 2.75 million units, 23% of Universal’s Brid- get Jones’s Diary earned second place, with 1.8 million units sold. Of that total, 29% were DVD sales. More than 20% of sales from the U.K.’s year-end third-place title, Warner’s Cats & Dogs—a 1.5 million seller—were at- tributed to the DVD format.

**WHAT A PROMOTION**

Lions Gate Home Entertainment is launching its largest national home-entertainment marketing program ever for the Feb. 19 VHS and DVD releases of O, the modern-day version of Shakespeare’s Othello, starring Mehki Phifer, Josh Hartnett, Julia Stiles, and Martin Sheen. The $24.99 two-disc DVD on Lions Gate’s Trimark Home Video label will feature audio commentary by director Tim Blake Nelson, Stiles, and cinematographer Russell Lee Fine; additional cast and crew interviews; deleted scenes; and the classic version of Othello.

The VHS version, available as a rental only, will be offered at a less-than-$40 flat price to retailers, regardless of the quantity purchased.
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Canadian Rock Hits U.S. By Default
Band’s Debut Album On TVT Is Enjoying ‘Fallout’ Of American Interest

BY CARLA HAY
NEW YORK—It may be too early to call it a Canadian rock invasion. But following on the heels of recent successes by such bands as Nickelback and Sum 41, Default is the latest Canadian rock band to have a breakthrough hit in the U.S.

Default’s debut album, The Fallout (TVT Records), is finding a growing American audience, due in large part to airplay for the single “Wasting My Time.”

The Vancouver-based band, formed in 1999, is a no-frills band, according to lead singer Dallas Smith. “We wrote eight to 11 songs in two months,” he says. “We don’t try to do a lot of bullshitting.”

The Fallout was produced by Rick Parker (Alice in Chains, Pearl Jam) and Nickelback lead singer Chad Kroeger.

Default and Nickelback have also toured together. Smith says, “Chad opened a lot of doors for us.”

Wasting My Time,” the band’s first U.S. single, has become a top five hit on Modern Rock Tracks and Mainstream Rock Tracks, and TVT is aiming for the single to be a hit at top 40 radio as well. The video for “Wasting My Time” is getting significant exposure on MTV, VH1, mtvU2, and MuchMusic USA.

“The song showed early potential, and it took on a life of its own,” says Kevin Mannion, assistant PD/music director of modern-rock station KZON Phoenix. “The Default album is sold, with at least two or three more hits singles.”

Airplay has been the main catalyst for Default’s sales, echoes Bill Crawford, rock buyer for Tower Records’ South Street location in Philadelphia. He adds, “The band also has a very accessible sound.”

Default heads out as the opening act for Bush’s U.S. tour Feb. 28, and Default will then join Nickelback for another tour. The band is represented by Steve Kauff of the Agency Group in New York City for U.S. booking and Ralph James of the Agency Group in Toronto for bookings outside the U.S.

Default’s next U.S. single will be “Deny.” which is set for release sometime in February. The video for the song featuring boxer Leila Ali, daughter of the legendary Muhammad Ali will be released in the U.S. in March. “I never sang in front of anybody before I joined this band,” Smith says. “But I’m going on this ride for as long as it continues.”
JANUARY
Jan. 28, 2002 Midwest Professional Education Series, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Miramar Theatre, Milwaukee, 312-739-1121.

FEBRUARY
Feb. 11-14, 14th Annual Frank Sinatra Celebrity Golf Tournament, Renaissance Esmeralda Resort, Indian Wells, Calif., 760-773-1627.
Feb. 11, The Art of Artist Management, presented by the National Academy of Recording Industry Professionals, Wyndham Bel Age Hotel, West Hollywood, Calif. 818-789-7097.
Feb. 21-24, 14th Annual International Folk Alliance Conference, Adam's Mark Hotel, Kansas City, Mo. 310-588-8185.
Feb. 23, NAACP Image Awards taping, Universal Amphitheatre, Los Angeles. 323-918-5264.
Feb. 23, Start and Run Your Own Record Label, New Yorker Hotel, New York City. 212-688-3504.
Feb. 27, 44th Annual Grammy Awards, Staples Center, Los Angeles. 310-392-3777.

MARCH
March 8-12, National Assn. of Recording Merchandisers Featuring the Assn. for Independent Music Convention & Trade Show, San Francisco Marriott, San Francisco. 415-596-2221.
March 19, 41st Songwriter Showcase, presented by the Songwriters Hall of Fame, Makor, New York. 212-957-9230.
March 23-27, Winter Music Conference, Miami Beach Convention Center, Miami Beach. 305-563-4444.
March 27-30, March Madness Black College Spring Jam, Morris Brown College, Atlanta. 770-621-5820.

APRIL

MAY
May 7-8, Billboard Magazine Music Conference & Awards, Eden Roc Resort, Miami Beach. 646-654-4660.
May 21, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles. 310-201-8816.
May 23, W.C. Handy Awards, presented by the Blues Foundation, Orpheum Theatre, Memphis. 323-653-4588.
May 29-31, Emerging Artists and Technology in Music Conference. MGM Grand Hotel, Las Vegas. eat-m.com.

JUNE
June 13, The Songwriters Hall of Fame 33rd Annual Awards Dinner, presented by the National Academy of Recording Arts and Sciences, Sheraton New York Hotel & Towers, New York City. 212-573-6933.
June 24-26, M3 REPLITech Europe, Amsterdam Rai, Amsterdam. 800-800-5474.

JULY

AUGUST

SEPTEMBER

OCTOBER
Oct. 8-10, East Coast Video Show, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Submit items for LifeLines, Good Works, and Calendar to Jill Pesselnick at Bbllboard, 3055 Wilshire Blvd., Los Angeles, Calif. 90026 or at jppeselnick@billboard.com.

SINATRA TOURNAMENT: The 14th annual Frank Sinatra Celebrity Invitational Golf Tournament benefiting the Barbara Sinatra Children’s Center will take place Feb. 8-9 at the Renaissance Esmeralda Resort in Indian Wells, Calif. The event, hosted by Barbara Sinatra and Angie Dickinson, kicks off with a fashion show, luncheon, and silent auction. The golf tournament will feature more than 72 sports, TV, film, and celebrities teamed with amateur golfers from around the world. Lou Rawls will also be headlining the tournament’s awards gala.

The tournament is the major annual fund-raiser for the Children’s Center, which has been counsel for the under-skilled, ethically, and emotionally abused children since 1986. Contact: Susan Reynolds at 760-773-1627.

NBA ALL-STAR ADDS: The NBA All-Star Read to Achieve Celebration, which takes place Feb. 9, will feature a host of celebrities alongside Brittney Spears. New participants include Alicia Keys, Carson Daly, Frankie Muniz, and Lil’ Bow Wow. Contact: Genie Gatewood at 212-407-8066.
in the business is speaking of *The Osbournes*, a new MTV reality series about Osbourne and his family. The weekly show—set to debut March 5 at 10:30 p.m. EST—has the potential to be a groundbreaking hit, considering it is the first reality TV series about a superstar artist.

The show was taped during a six-month period, with cameras following Osbourne and his family, including his wife, manager, Sharon, and their children, 15-year-old Jack and 16-year-old Kelly. (The Osbournes’ third child, 18-year-old Aimee, declined to participate in the series, because she reportedly does not want to interfere with her budding singing career.)

“Making records, doing concerts—that I understand,” Osbourne says. “I don’t understand reality TV shows, so this is a whole new realm for me. I’m just going along with it.”

MTV president of programming Brian Graden says the show was organically born out of Osbourne’s 2000 appearance on MTV’s Cribs series, which showcases celebrities in their homes. “No one pitched us the show. People might be surprised at how close Ozzy is with his family.”

The initial run of *The Osbournes* will be six to eight episodes, and MTV says the series may expand to more episodes, depending on how well the show does in the ratings.

Although the Osbournes gave MTV unprecedented access into their lives, there were some restrictions. Cameras were not allowed in the master bedroom or bathrooms, and Graden says that the Osbournes could ask to have some footage left out at their discretion. Among the situations that will be shown on the program are Ozzy and Sharon’s disappointment with Kelly’s new tattoo, the Osbournes getting playful revenge on a neighbor who plays music too loud, and how Ozzy tries to find the lost family cat.

Osbourne says, “I don’t know how it’s going to turn out, but the people who’ve seen the footage crack up laughing. I don’t try to be a clown. I’m just being myself. Some people may not even understand what I’m saying, because I’ve got a thick British accent.”

So how does the Ozman really feel about doing this show? “Sometimes I get pissed off at the invasion of privacy,” admits Osbourne, whose next Epic Records album is a live set that will be recorded Feb. 15 in Tokyo. “But I’m not complaining, because I’m $3 and still making hit records. If people think I’m interesting enough for a whole TV show, it’s pretty cool.”

**NEW ONES**

NEW YORK, N.Y. (Jan. 21, 2002)

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**Top of the Morning:** Despite a dip of 12 detections, Steve Holy’s “Good Morning Beautiful” finishes only 24 plays ahead of Alan Jackson’s “Where Were You (When the World Stopped Turning),” good for the top step on Hot Country Singles & Tracks.

Holy’s first chart-topper reaches the summit 27 weeks after it bowed in the July 28, 2001, issue; 15 months after the release of his debut disc, Blue Moon; and 27 months after his first single, “Don’t Make Me Beg”—which also appears on Moon—bowed on the radio chart. "Beg" rose to No. 29 in the early months of 2000. That was followed by a pair of singles that each peaked at No. 24: the album’s title track in summer 2000 and “The Hunger” last April. Blue Moon captures Greatest Gainer honors on Top Country Albums at No. 9, its peak position to date.

In the dozen years since we adopted monitored airplay data from Broadcast Data Systems, only four titles have taken longer to reach the top, led by Tim McGraw’s “My Next Thirty Years,” which needed 32 weeks. The other country chart-toppers to take their sweet time are Sara Evans’ “Born to Fly” (30 weeks), Kenny Rogers’ “Buy Me a Rose” (29 weeks), and Jamie O’Neal’s “There Is No Arizona” (28 weeks). The 27 weeks of “Good Morning” tie with Cheely Wright’s 1999 hit “Single White Female” and Dick Clark’s “Without You” for fifth place. While the Chicks’ “You” and McGraw’s “Years” both accumulated chart weeks from unsolicited album play before being issued as official radio singles, the other artists took their songs on the slow climb to No. 1 without competition from airplay of any of their other tracks.

**Doubt Creeps In:** “Hey Baby” by No Doubt Featuring Bounty Killer climbs 12-10 on The Billboard Hot 100, giving the band its first top 10 single on that chart. “Baby” gains 5.5 million listeners to raise its audience total to 77.5 million, which places it at No. 10 on the Hot 100 Airplay chart.

While “Baby” may be the highest-charting Hot 100 single in No Doubt’s career, it’s certainly not the band’s biggest hit of all time. Prior to the Hot 100’s inclusion of airplay-only songs—which took effect in December of 1998—No Doubt reached No. 1 on the Hot 100 Airplay chart with “Don’t Speak” in December 1996. Without a retail component, “Speak” was not eligible to chart on the Hot 100 at that time. “Speak” went on to log 16 weeks atop the airplay chart, an all-time second after the 18-week run of “Iris” by Goo Goo Dolls in the summer and fall of 1998.

**BACK TO WORK:** Billboard chart policy removes a title from Hot R&B/ Hip-Hop Singles & Tracks or The Billboard Hot 100 and moves it to the respective recurrent chart if a song ranked below No. 50 in its 21st week. But there are some cases when a title in the bottom half of the chart may achieve a 21st week, as in the case of Maxwell’s “This Woman’s Work,” which re-enters at No. 69 on R&B/Hip-Hop Singles & Tracks. “Work” had its initial chart run during the latter part of 2000 as a live track from Maxwell’s MTV Unplugged EP. Although there was never a retail single and the track was not actively worked to radio, it garnered enough airplay to spend 20 weeks on the chart.

Two albums later, Maxwell rerecorded “This Woman’s Work,” this time as a studio version included on his latest release, Now. As it has been more than six years since this title last appeared on the chart, “Work” is eligible to re-enter at any rank. (Within the first six months, the song would have to merit top 50 placement to re-enter.)

This time around, Columbia is promoting “Work” to radio, and it re-enters the Hot R&B/ Hip-Hop Airplay chart at No. 64 with an audience of 5.2 million. The track’s No. 69 entry on Singles & Tracks bests its original debut of No. 74 and is extremely close to surpassing the No. 61 peak it achieved in the July 15, 2000, issue.

**Second Coming:** George Harrison’s “My Sweet Lord” re-enters The Billboard Hot 100 at No. 94, 31 years after its initial run (see Chart Beat, page 6), as a retail reissue scans 11,000 units in its opening week. That total is enough to land “Lord” at No. 2 on Hot 100 Singles Sales. “Lord” is still receiving airplay after all this time, spinning a total of 36 times on 22 of our reporting stations this week, mostly at adult contemporary and classic-rock stations.

The retail single includes the B-side “Let It Down” and the 2000 version of “My Sweet Lord” that appeared on the 30th-anniversary reissue of Harrison’s 1970 album, All Things Must Pass. Proceeds from the sale of “Lord” go to the Material World Charitable Foundation that Harrison established in 1973.
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**Notes:**
- Billboard magazine is the authoritative publication for the music industry, providing charts, news, and analysis.
- The chart reflects sales data from a wide range of sources, including retail sales, streaming, and digital downloads.
- The rankings are based on a formula that takes into account the number of copies sold, the prices charged, and the distribution of albums.
- The rankings are updated weekly and are considered one of the most accurate indicators of album sales in the U.S.
### February 2, 2002 Billboard Top Jazz Albums

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### February 2, 2002 Billboard Top Classical Crossover

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### February 2, 2002 Billboard Top New Age Albums

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<tr>
<td>ENYA</td>
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<td>A Day Without Rain</td>
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<td><strong>16 Weeks at No. 2</strong></td>
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<td><strong>NUMBER 3</strong></td>
<td><strong>16 Weeks at No. 3</strong></td>
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<td><strong>16 Weeks at No. 6</strong></td>
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<td><strong>NUMBER 7</strong></td>
<td><strong>16 Weeks at No. 7</strong></td>
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<td><strong>NUMBER 8</strong></td>
<td><strong>16 Weeks at No. 8</strong></td>
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<td><strong>16 Weeks at No. 10</strong></td>
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This is a snapshot of Billboard magazine's jazz album charts from February 2, 2002, featuring the top jazz albums of the week. The charts are categorized by artist and album title, providing insight into the popularity of jazz music at the time.
** Billboard **

** FEBRUARY 2, 2002 **

** TOP HEATSEEKERS **

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>WEEK #</th>
<th>WEEK AVG</th>
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<tbody>
<tr>
<td>MERCY</td>
<td>1 &amp; 2 RECORDS</td>
<td>1 Vibe &amp; 2 Vibe</td>
<td>23</td>
<td>49</td>
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<tr>
<td>RASCAL FLATTS</td>
<td>MCA</td>
<td>Almost There</td>
<td>24</td>
<td>21</td>
</tr>
<tr>
<td>STARSAILOR</td>
<td>XL</td>
<td>Love Is Here</td>
<td>28</td>
<td>18</td>
</tr>
<tr>
<td>PETE TORN</td>
<td>EMI/Capitol</td>
<td>Music For The Morning After</td>
<td>27</td>
<td>24</td>
</tr>
<tr>
<td>GREATEST GAINER</td>
<td>EMI/Capitol</td>
<td>Nickel Creek</td>
<td>25</td>
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**会**

** FEBRUARY 2, 2002 **

** TOP INDEPENDENT ALBUMS **

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<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
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<th>WEEK AVG</th>
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<td>DEF</td>
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<td>The Kill</td>
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<td>Roadrunner</td>
<td>In Excelsis Deo</td>
<td>24</td>
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<td>MCA</td>
<td>Po' Like Dish</td>
<td>25</td>
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<tr>
<td>NICKEL CREEK</td>
<td>Columbia</td>
<td>Nickel Creek</td>
<td>26</td>
<td>50</td>
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<td>DreamWorks</td>
<td>Dream Street</td>
<td>27</td>
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<td>DREAM STIR</td>
<td>Columbia</td>
<td>Water’s Edge</td>
<td>28</td>
<td>51</td>
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<td>Day One</td>
<td>An American Composer In Concert</td>
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<td>Shiver</td>
<td>30</td>
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<td>JUMP 5</td>
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<td>DJ SKRIBBLE</td>
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<td>Essential Presents: Skribble’s House</td>
<td>32</td>
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<td>FLAW</td>
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<td>Through The Eyes</td>
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**会**

**会**
### Billboard Top Internet Album Sales

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<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Drive</td>
<td>Alan Jackson</td>
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<tr>
<td>2</td>
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<td>Echoes - The Best Of Pink Floyd</td>
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<td>3</td>
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<td>A Boy Without A Mother</td>
<td>Dionne Warwick</td>
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<td>4</td>
<td>4</td>
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<td>5</td>
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<td>All That You Can’t Leave Behind</td>
<td>What’s New</td>
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<td>Songs In A Minor</td>
<td>Alicia Keys</td>
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<td>Weathered</td>
<td>Blake Shelton</td>
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<td>Is This It</td>
<td>The Strokes</td>
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<td>Rock Steady</td>
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<td>10</td>
<td>10</td>
<td>Voice Of Emotion</td>
<td>Montserrat Figueras</td>
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<td>11</td>
<td>11</td>
<td>Misadventures</td>
<td>Tegan and Sara</td>
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<td>All Time Low</td>
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<td>13</td>
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<td>Shrek 2</td>
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<td>14</td>
<td>All Things Must Pass</td>
<td>George Harrison</td>
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<tr>
<td>15</td>
<td>15</td>
<td>Make Yourself</td>
<td>Incubus</td>
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<tr>
<td>16</td>
<td>16</td>
<td>Devil Without A Cause</td>
<td>Kid Rock</td>
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<td>17</td>
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<td>Metallica</td>
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<td>18</td>
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<td>Thriller</td>
<td>Michael Jackson</td>
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<tr>
<td>19</td>
<td>19</td>
<td>Tapestry</td>
<td>Carole King</td>
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<td>20</td>
<td>20</td>
<td>Greatest Hits</td>
<td>James Taylor</td>
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<tr>
<td>21</td>
<td>21</td>
<td>The Best Of George Harrison</td>
<td>Creedence Clearwater Revival</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>All The Way A Decade Of Song</td>
<td>Celine Dion</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>The Immaculate Collection</td>
<td>Madonna</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>Sublime</td>
<td>Sublime</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>Wide Open Spaces</td>
<td>Dixie Chicks</td>
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<tr>
<td>27</td>
<td>27</td>
<td>Come On Over</td>
<td>Shania Twain</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>The Best Of 1980-1990</td>
<td>P!nk</td>
</tr>
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<td>29</td>
<td>Wish You Were Here</td>
<td>P!nk</td>
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<tr>
<td>30</td>
<td>30</td>
<td>Abbey Road</td>
<td>The Beatles</td>
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<td>31</td>
<td>The Very Best Of Rod Stewart</td>
<td>Rod Stewart</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>America A Tribute To Heroes</td>
<td>Various Artists</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>The Look Of Love</td>
<td>Diana Krall</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>All That You Can’t Leave Behind</td>
<td>What’s New</td>
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<tr>
<td>35</td>
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<td>Songs In A Minor</td>
<td>Alicia Keys</td>
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### Billboard Top Soundtracks

<table>
<thead>
<tr>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
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<td>I Need a Mother</td>
<td>Creed</td>
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<tr>
<td>2</td>
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<td>Paint the Sky With Stars – The Best of Enya</td>
<td>Enya</td>
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<tr>
<td>3</td>
<td>3</td>
<td>My Own Prison</td>
<td>Creed</td>
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<tr>
<td>4</td>
<td>4</td>
<td>Dark Side of the Moon</td>
<td>Pink Floyd</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>All Things Must Pass</td>
<td>George Harrison</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Make Yourself</td>
<td>Incubus</td>
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<td>7</td>
<td>7</td>
<td>Devil Without A Cause</td>
<td>Kid Rock</td>
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<td>Metallica</td>
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<td>9</td>
<td>9</td>
<td>Thriller</td>
<td>Michael Jackson</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>Tapestry</td>
<td>Carole King</td>
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<tr>
<td>11</td>
<td>11</td>
<td>Greatest Hits</td>
<td>James Taylor</td>
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<td>12</td>
<td>12</td>
<td>The Best Of George Harrison</td>
<td>Creedence Clearwater Revival</td>
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<td>13</td>
<td>13</td>
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<td>Sublime</td>
<td>Sublime</td>
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<td>16</td>
<td>Vault – Greatest Hits 1980-1995</td>
<td>Def Leppard</td>
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<td>Wide Open Spaces</td>
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<td>Shania Twain</td>
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<td>19</td>
<td>The Best Of 1980-1990</td>
<td>P!nk</td>
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<td>Wish You Were Here</td>
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<td>The Beatles</td>
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<td>The Very Best Of Rod Stewart</td>
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<td>America A Tribute To Heroes</td>
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<tr>
<td>26</td>
<td>26</td>
<td>Songs In A Minor</td>
<td>Alicia Keys</td>
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</tbody>
</table>

### Billboard Top Pop Catalog

- **NEW**: Tim Janis
  - Title: Along The Shore Of Acadia
  - Label: Not listed
  - Catalog: 117125

- **HOT SHOT DEBUT**: Willie Nelson
  - Title: Greatest Hits
  - Label: Not listed
  - Catalog: 117114

- **DOUBLED UP**: Jimmy Buffett
  - Title: A Life Of Gratitude
  - Label: Not listed
  - Catalog: 117113

- **CHART FRONT RUNNER**: Beyoncé
  - Title: The Lion King Soundtrack
  - Label: Not listed
  - Catalog: 117112

- **CHART FRONT RUNNER**: Beyoncé
  - Title: The Lion King Soundtrack
  - Label: Not listed
  - Catalog: 117111

- **CHART FRONT RUNNER**: Beyoncé
  - Title: The Lion King Soundtrack
  - Label: Not listed
  - Catalog: 117110

- **CHART FRONT RUNNER**: Beyoncé
  - Title: The Lion King Soundtrack
  - Label: Not listed
  - Catalog: 117109

- **CHART FRONT RUNNER**: Beyoncé
  - Title: The Lion King Soundtrack
  - Label: Not listed
  - Catalog: 117108

- **CHART FRONT RUNNER**: Beyoncé
  - Title: The Lion King Soundtrack
  - Label: Not listed
  - Catalog: 117107
Aliallah \( \text{Bzz,90} \), PZA; RBA: 23; RBB: 4, Hoo; 72, 15, 18, 96, 16, RBA: 5, 26
Abba: PZA 35
AC / PCA: 6, 24, 25
Acoustic Alchemy: C 7
Ryan Adams: Ay 18
Yuval Adam: Ay 24; CC, 22; G, 9; RBA 8, RBA: 9, RA: 79, 79
Adema: Bzz,90; too, 20, 24
Traci Adams: CA 30; CS, 11; Hoo 67; 66
Aerosmith: PZA 33
Anecks: RP 40
Afro Cell Sound System: WM 6
Pepe Aguilar: LA 14; 26, 26
RM 8
Christina Aguilera: Hoo 35
Ley Alejandro: LP 22; LT 7, 20
Alien Ant Farm: Bzz, 71; MO 20
Gary Allan: CA; 65; 63
Allure: Hoo 66; RS 55
Kim Atkinson: DC 38
Herbert Aipit: C 15
Jessa Andrews: CA 46
Angolina: Hoo 97
Los Angeles Angels: LA; 16; RBA: 4, 44
Los Angeles De Charly: CA; 28; RBA: 12; LT: 45, 45
Louis Armstrong: Hoo 16
Marc Anthony: Bzz,90; 16; CA; 1; LP 27; LT 6, 6
Armstrong: LP 17
Artstation: Hoo 17; Hoo 35; RA: 42, 47
Audio Adrenaline: CA 22
The Avalanche: CA 41; 23
Avalon: CE 34
Avent: Hoo 57; Hoo 19; 57, 63; RBA: 15, 67; RS 51
Ramos Ayala Y Su Bravos Del Norte CA Steve Aoki: CS 30
BAC: Hoo 61; Hoo 58; RS 31; RBA
Babyface: RBA: 74
Backstreet Boys: Bzz,58; AC 6; Hoo 86
Billboard 200, February 2, 2002

BILLY BASS

Chet Baker: -

The Billboard yearbook (1900-2001)
Blues (BL)
Blitz (BL)
Classical (CL)
Country & Western (CXW)
Contemporary Christian (CC)
Country (CA)
Country, Western (CA-A)
Crawling (CA-A)
Electronic (EA)
Gospel (G)
Rock (GR)
Singer-Songwriter (WS)
Independent (IND)
International (INT)
Jazz (JZ)
Jazz (Contemporary) (JZ)
Latin Albums (LAT)
Latin Pop Albums (LP)
Latin Regional Mexican (LX)
Latin-Contemporary (TXT)
New Age (NA)
Pop Catalog (PCA)
R&B Albums (RBA)
R&B/Hip-Hop Catalog (RBH)
Reggae (RL)
World Music (WM)

—SINGLES—

Hot 100 (Hoo) (CA)
Hot Adult Top 40 (HAT40) (CA-C)
Adult Contemporary (AC)
Adult Pop/Rock (APR) (CA)
Country (CA)
Blues,Flav Pop (DFP) (CA)
Dance (DP) (CA)
Hot Latin Tracks (LAT) (CA)
Latin Adult Pop (LAP) (CA)
Latin Rock (LR) (CA)
Latin Regional Mexican (LX)
Latin Tropical/Salsa (TS) (CA)
Latin Pop (LPA) (CA)
R&B/Hip-Hop Airplay (RBA) (CA)
R&B/Hip-Hop Singles Sales (RS) (Rip)
Mainstream Rock (RMR)
Modern Rock (MRO)
Top Tracks (TP)

Rankings from weekly charts are listed in italics during a chart’s uncharted week.

Hot 100: Hoo 62; Hoo 62; RA: 31; RBH: 33
AC: PCA 40; RBA: 16; 6, 18, 19; Bzz,90; 16; 20, 17, 19
AM: PCA 30; CBA 1; 62; 61; 59; 58
M: PCA 30; CBA 1; 62; 61; 59; 58

Billboard 200, February 2, 2002
<table>
<thead>
<tr>
<th>TITLE</th>
<th>NUMBER 1</th>
<th>Artist</th>
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<tr>
<td>BLURRY</td>
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<tr>
<td>IN THE END</td>
<td>2</td>
<td>Linkin Park</td>
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<tr>
<td>I'M NOT OKAY</td>
<td>3</td>
<td>Creed</td>
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<tr>
<td>WASTING MY TIME</td>
<td>4</td>
<td>Def Leppard</td>
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<tr>
<td>YOU WERE HERE</td>
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<td>NEVER</td>
<td>6</td>
<td>Creed</td>
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<td>My Chemical Romance</td>
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<td>The Offspring</td>
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<td>11</td>
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<td>BREAK</td>
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<td>Matchbox Twenty</td>
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<td>Foo Fighters</td>
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<td>MOVIES</td>
<td>15</td>
<td>Sixpence None From The Subway</td>
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<td>THE WAY YOU LIKE IT</td>
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<td>Muse</td>
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<td>MOURNING</td>
<td>17</td>
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<tr>
<td>FRIENDS &amp; FAMILY</td>
<td>19</td>
<td>Foo Fighters</td>
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**Adult Contemporary**

<table>
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<td>IF YOU'RE GONE</td>
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<td>Maroon 5</td>
</tr>
<tr>
<td>I'M ALREADY THERE</td>
<td>4</td>
<td>Lionel Richie</td>
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<td>THANK YOU</td>
<td>5</td>
<td>Josh Groban</td>
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<td>DROWNING</td>
<td>6</td>
<td>Backstreet Boys</td>
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<tr>
<td>I HOPE YOU DANCE</td>
<td>7</td>
<td>Lee Ann Womack</td>
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<tr>
<td>SIMPLE THINGS</td>
<td>8</td>
<td>Jim Brickman featuring Rebecca Lynn Howard</td>
</tr>
<tr>
<td>ALL OR NOTHING</td>
<td>9</td>
<td>O-Town</td>
</tr>
<tr>
<td>THERE YOU'LL BE</td>
<td>10</td>
<td>Faith Hill</td>
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**Modern Rock**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>NUMBER 1</th>
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<tbody>
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| Hit Singles + Hot Artists = Paid Performances
| www.touchtunes.com    | 323-653-7660                     | Contact Linda Komarsky |
| Billboard Hot 100 Singles Sales
| FEBRUARY 2, 2002      | MCA                              | 1              | 51            |
| Put Your Arms Around Me | Nickelback                   | 2              | 41            |
| Think Big             | Nickelback                       | 3              | 106           |
| That's Just Jessie    | Nickelback                       | 4              | 90            |
| Round And Round       | Nickelback                       | 5              | 9             |
| AM I Sa?              | Nickelback                       | 6              | 16            |
| C cosine               | Nickelback                       | 7              | 16            |
| Shave It             | Nickelback                       | 8              | 16            |
| Freedom               | Nickelback                       | 9              | 16            |
| Someone To Call My Lover | Nickelback               | 10             | 16            |
| This Is Me            | Nickelback                       | 11             | 16            |
| Is It?                | Nickelback                       | 12             | 16            |
| Family Affair         | Nickelback                       | 13             | 16            |
| Never Too Far         | Nickelback                       | 14             | 16            |
| American Will Always Stand | Nickelback          | 15             | 16            |
| Side Of Me            | Nickelback                       | 16             | 16            |
| Special Delivery      | Nickelback                       | 17             | 16            |
| Lights, Camera, Action! | Nickelback               | 18             | 16            |
| My First Love         | Nickelback                       | 19             | 16            |
| Don't Mess With The Radio | Nickelback               | 20             | 16            |
| Tell Me It's Real     | Nickelback                       | 21             | 16            |
| Enjoys Yourself       | Nickelback                       | 22             | 16            |
| Stone Cold            | Nickelback                       | 23             | 16            |
| Pigs/Players          | Nickelback                       | 24             | 16            |
| I'm Walking Up To Us | Nickelback                       | 25             | 16            |
| Love Never Dies       | Nickelback                       | 26             | 16            |
| Fat City              | Nickelback                       | 27             | 16            |

*Disclaimer: The chart includes sales data for the week ending January 20, 2002, and does not include streaming or digital sales. The chart is a snapshot of the music industry at the time and does not reflect the current state of the market.*
MASTER P
10th Anniversary

Billboard salutes Master P on his 10th year in the music industry with a look at the artist and self-made rap mogul's incredible rise to success. We'll gather tributes from his peers in the music industry, preview what's to come from No Limit, provide a comprehensive list of all Master P and No Limit's music and film releases to date, and interview Master P himself in an exclusive Billboard Q&A!

Join Billboard in honoring one of the music industry's biggest stars. Reserve your ad today!

Issue Date: March 16
Ad Close: February 19
In 1909, the National Assn. for the Advancement of Colored People was established; coincidentally, its co-founder W.E.B. DuBois was born in February 1868, and the 15th Amendment, which granted African-Americans the right to vote, was passed in 1870.

Today, with the whole month of February dedicated to black history, the contributions of African-American entertainers are being recognized through promotions helmed by record labels and home-video companies. The tribute is led by the 25th anniversary salute to the groundbreaking mini-series *Roots* and by the renewed spotlight on Harry Belafonte’s Grammy Award-nominated dream project, *The Long Road to Freedom: An Anthology of Black Music*.

*Roots*, perhaps the most definitive series about black history ever, has been released on DVD-video by Warner Home Video in time for the celebration. The three-disc *Roots* 25th Anniversary Edition, which strewn Jan. 15 and is available for $59.98, includes the complete digitally remastered TV mini-series, as well as a recently filmed commentary from key cast and crew and a *Roots* family tree.

*Roots*, produced by David L. Wolper and Stan Margulies and starring Louis Gossett Jr., Edward Asner, Ben Vereen, Maya Angelou, and Cicely Tyson, is based on Alex Haley’s novel about African-American life in the U.S. from the Revolutionary War to the time of emancipation. The Emmy Award- and Golden Globe-winning series originally aired in 1977 during eight nights and was the highest-rated TV event of its time, watched by an estimated 130 million viewers.

LeVar Burton, who played the main character, Kunta Kinte, says that recording his reflections about *Roots* for the new DVD-video was inspiring from a historical standpoint. “It has been a lot of fun to look back at where we were as a nation 25 years ago,” he says, “and see how important Roots was in the formation of our consciousness then and now where [the project] fits in that time line of things.” I think there is a direct continuity between the civil-rights movement, *Roots*, and the celebration [Martin Luther King Jr.’s] birthday as a national holiday. It’s all part of the same continuum.

He adds that the release of the DVD-video will likely expose African-American history to several generations of Americans who weren’t old enough to have seen *Roots* when it aired originally: “I hope that people will watch the [DVD video] documentary and remember what a significant piece of television it is and what a significant sociological contribution it made.”

Nancy Harris, VP of features marketing for Warner, says that the company is buying advertising on a variety of cable networks to promote *Roots*. “Some of the advertising—as such as on BET—will target the African-American community, but it will also be broad-based, including networks, such as Bravo, USA, and A&E,” she explains. “We’ll also have print ads in *Entertainment Weekly*, People, and Ebony. These will be banner advertising on Internet media, such as AOL, and on several African-American-targeted sites.

In conjunction with the Roots DVD release, the Roots six-volume set on VHS has been re-priced at $59.92. Other VHS reproces include the seven-disc *Roots: The Next Generation* ($69.92), the three-volume Alex Haley’s *Quintet* ($24.98), and *Roots: The Gift* ($14.95).

LONG ROAD TO FREEDOM

Black music pioneer Belafonte will be hitting the college-tour circuit in February, speaking to students on behalf of The Long Road to Freedom. Research and recorded between 1961 and 1971 (Billboard, Feb. 14, 2001), rediscovered in BMG Entertainment’s vaults in 1999, and released last Sept. 11, the five-CD collection recently garnered three Grammy nominations, including one for best historical album.

“The events of Sept. 11 turned everything upside down,” Belafonte recalls. “We didn’t re-engage the audience in December. We lost a lot of time. But we [re-]ignited our promotion commitment, and it’s beginning to bear fruit.”

“We’re doing all the obvious things during Black History Month to help spread the existence of this work,” Belafonte continues. “This is a work that’s worthy of being in the hands of students. It’s not just black history; it’s the history of this nation.”

The anthology will also play a prominent role at the Cincinnati-based National Underground Railroad Freedom Center, for which Belafonte will serve as a spokesperson. Scheduled to open in 2004, the 158,000-square-foot museum will be at retail the first week of February for in-store play and as an added-value item. The same artwork—Kenji’s vase of life, a representation of the matrix of family—is being used on BMG’s Black History Month poster.

“Misdemeanor” plays across the top of the artwork symbolize the bright future ahead. (see photo, next page).

Other campaign elements include a Web-site contest, bookmarks listing historical facts, and artist-branded calling cards that enable users to call a number and listen to snippets of an artist’s work, as well as use the unused minutes of time to chat with a family member.

Say It Loud

The WEA family of labels (Warner Bros., Elektra, Atlantic, and Rhino) is anchoring its annual salute with a catalog-focused campaign that takes its name from last fall’s five-part documentary *Say It Loud! Black Music in America* (Billboard, Feb. 10, 2001), which featured Ray Charles, Isaac Hayes, James Brown, Muddy Waters, and Queen Latifah, among others. A co-production of VHI, Quincy Jones Media Group, and Rhino Entertainment, the historical retrospective also spawned a companion boxed set.

While VHI plans to rebroadcast the series Feb. 4-7, the labels themselves are launching a price-position-focused promotion featuring the *Say It Loud* boxed set and a wide range of catalog artists: Yolanda Adams, Missy “Misdemeanor” Elliott, Brandy, Howard Hewett, Anita Baker, Keith Sweat, Donny Hathaway, and Zapp & Roger Troutman.

Rounding out the retail campaign are themed posters, calendars, and integrated Web-site links. “We want to especially tie in with retailers in the local communities that our field people deal with,” WEA VP of R&D sales and marketing T.J. Miller says.

Elsewhere in the AOL/Time Warner family, a package of Warner Home Video-distributed PBS documentaries is also being promoted for Black History Month. The new PBS titles Marcia Gayle: *Look for Me in the Whirlwind* ($19.98 VHS, $24.98 DVD-video), *In Remembrance of Martin* ($14.95 VHS), and *The Long Walk of Nelson Mandela* ($19.98 VHS), which were released Jan. 8, will be marketed as part of a free-standing display that Warner is making available to its retail accounts.

“Black History Month is an AOL/Time Warner initiative across the board,” Warner VP of special-interest marketing Doug Waldeigh says. “We always get involved as a corporation. These are the ultimate black-history documentaries, and they are of interest to many consumers.

Previously released PBS projects—including the three-disc *Wonders of the African World* ($59.98 VHS), *Against the Odds: Artists of the Harlem Resistance* ($14.95 VHS), and *Frederick Douglass: When the Lion Wrote History* ($14.95 VHS)—are being re-promoted as part of this Warner package, as are Warner titles *Ghosts of Mississippi* ($14.94 VHS, $19.98 DVD-video), and *Roswell* ($9.94 VHS, $14.98 DVD-video), among others.

THE GREATEST

Universal Studios Home Video is releasing the documentary *Muhammad Ali: Through the Eyes of the World* Jan. 29. Available for $19.98 on DVD-video and $14.98 on VHS, the project recounts Ali’s life story and is complemented by interviews (Continued on next page)
Eye on the Prize. The documentary features interviews with writer Brian Crilly, James Earl Jones, Lennox Lewis, and Tom Jones, among others, who discuss the impact that Muhammad Ali had on their lives. It also includes such rare footage as Ali’s first TV appearance, his first publicity photo as a professional boxer, and shots of Ali at home with his family.

an Ali fight chronology, a stills gallery, and a featurette about the Ali feature film starring Will Smith that was released Dec. 25 in theaters nationwide.

Ali’s daughter, Hana Ali, says that these releases bring her father a lot of joy. “He appreciates that people know what he stood for,” she says of Ali, who was a role model to black Americans during the turbulent 1960s, was a vocal opponent of the Islamic faith, and publicly refused to serve in the Vietnam War. “I think that deep down, he thinks that people might forget him.”

When consumers purchase this title, they will receive an instant $3 discount on a choice of Universal VHS or DVD Video-black/civil-rights-themed titles, including To Kill a Mockingbird, The Hurricane, Cry Freedom, and both the 1934 and 1954 versions of Imitation of Life.

Universal senior VP of marketing Ken Graffeo says the company is also working on an electronic card that will be sent to a database of consumers immediately prior to the project’s release. “We will be doing an infomercial to promote the release and allow you to order it through an 800-number. We have a strong print campaign as well, which will be in Sports Illustrated, Vibe, Knockout, and The Ring.”

Proceeds from the documentary will go to the Muhammad Ali Foundation, which promotes tolerance and understanding among diverse people, communities, and nations.

College campuses are the focal point of the Social Music and Video Distribution’s “Sound of Freedom” promotion that centers on six core artists: India.Arie, Mary J. Blige (whose No More Drama album is being released on America’s Jan. 29 with additional tracks), Lil’ J, Ludacris, jazz great John Coltrane, and rap pioneers Public Enemy. Throughout February, a video package featuring the black/civil rights acts will be displayed at 35 key colleges, including Georgetown University, Texas Southern University, and California State-San Diego University, with Universal college reps giving student consumers the chance to win Universal Music gift sets.

In addition, the company’s artist-development reps will be working in tandem with the college reps to target local independent retailers. A specially commissioned poster by Nathan Sproul and Deity Design will be available to retail consumers in conjunction with the on-campus promotion.

VITAL REISSUES

Chief among this year’s slate of vital reissues is the four-CD boxed set from EMI/Capitol, The Essence of Nancy Wilson, The 800-Track Collection, and the reissue of her 1976 double-vinyl LP Anthology. Included in the new 80-song retrospective are 14 tracks from the unreleased 1969 album Live at The Northsea Jazz Festival, tracks from rare albums that were only released in Japan.

“I never thought I’d be working this long,” Wilson says. She is celebrating her 25-year recording career with this music this year and remains host of NPR’s weekly Jazz Profiles series, “I’ve been lucky enough to have had a very grounded career.”

The history of the American musical tradition is represented by the Feb. 19 rollout of Epic/Legacy’s ‘CTI Jazz Series’ reissues. A leading force among independent labels and the fusion movement in the 70s, the label was established by jazz producer Creed Taylor of Creed Taylor Inc. Six albums make up the initial release schedule: Stanley Turrentine’s Creations, Ron Carter’s Return of the Riders, George Benson’s Body Talk, Milt Jackson’s Goodbye, Johnny Hammond’s Breakout and Insid Muhammad’s Power of Soul. Seven more CTI reissues are set for a summer release.

VIDEO PROMOTIONS

From musicals and documentaries to dramas and action films, other home-video companies are celebrating the diverse African-American experience with a variety of new promotions and reissues reprinted in Billboard last week.

The $19.98-priced DVD debut of the 1954 classic musical Carmen Jones—featuring Belafonte and Dorothy Dandridge—and The Fire-Heartsbeats—the 1991 feature which is offering special displays for these titles to retailers.

Artisan Home Entertainment’s promotion includes a package of titles led by the DVD release of Mama’s Flower’s Family, a 1998 CBS mini-series based on an Haley book. The project—which stars Cicely Tyson, Blair Underwood, Queen Latifah, and Mario Van Peebles—tells the story of Black women reared by a slave-couping family in Mississippi.

The $19.98 DVD-streeted last Dec. 18 and will be promoted alongside a roster of December- and January-released titles. December releases include Once Upon a Time… When We Were Colored ($9.98 VHS), and The Temp- tations ($9.98 VHS), and The Gail Deever Story ($14.98 VHS), while January releases include Kelly, Ghetto Love, and The Brookings are each available for $9.98 on VHS and for $14.98 on DVD Video.

Artist senior VP of marketing Honea Belcher notes: “Black history celebrates every facet of the American black culture, and we think of black his- tory as more than just February.”

MGM Home Entertainment is also promoting a block of titles from its Soul Cinema DVD Video releases—Amazing Grace (a tale of Baltimore politics featuring Slappy White, Moses Gunn, and Moms Mabley) and J.B.’s Revenge (starring Louis Gossett Jr., about a black law student in mid-1970s New Orleans)—will be marketed to retailers in conjunction with such previously released “Soul Cinema” DVD-Videos as Coffy, Slaughter, and Black Mama, White Mama.

The Sidney Poitier DVD-Videos In the Heat of the Night are being marketed about race relations. The Organization and Lillies of the Field—for which Poitier won an Academy Award—are also being tied into MGM’s black-history program. The previously released titles have been newly priced at $19.98, while all of the “Soul Cinema” titles are available for $14.95.

“It’s a promotional opportun- ity because when there is a focus on black history,” MGM executive VP of worldwide marketing Blake Thomas says, “because we have a large percentage of those semi- nal 1970s African-American films that are an important part of film history.”

IN-STORE FINDS

Retailers are mainly supporting Black History Month through a variety of in-store displays. The West Sacramento, Calif.-based Tower Records chain, for example, is marking its “For the Love of Black History” Month promotion Dec. 1-31. 25th ANNIVERSARY ARTIST

Haley’s Masterpiece. Roots, which has won more than 145 awards, remains the third-highestensed release in the history of American TV. The 25th anniversary edition DVD Video features a “Remembering Roots” section, in which the cast and crew recall how their lives were affected by the series.

There will also be a separate display in the music sections, though we haven’t firmly up exact titles,” Gloor adds. “The video department will contribute titles such as The Hurricane, Malcolm X, The Tuskegee Airmen, Amistad, and Do the Right Thing.”

There will also be a separate display in the music sections, though we haven’t firmly up exact titles,” Gloor adds. “The video department will contribute titles such as The Hurricane, Malcolm X, The Tuskegee Airmen, Amistad, and Do the Right Thing."
Ardent

Continued from page 3

which recently observed its 35th anniversary.

“I could always go to Memphis and pretend that I was part of that big, rich tradition,” says Jimmie Vaughan, who has worked on all of his solo albums—including his latest, the Grammy-nominated Do You Get the Blues?—at Ardent. “I’m a big fan of all the great sounds and soul records from the ’60s and before. It’s just endless, and it’s very inspiring. When you go there, you plug into that.”

Ardent’s birth, in fact, predates its official 1966 opening in a National Street storefront, its origins instead lying in the garage at the home of owner John Fry’s parents. Though Fry once joked that he got into the recording business because “I was unable to find honest employment,” the scope of Ardent’s significance cannot be overstated, as one producer, engineer, and musician after another will testify. Born in the midst of the legendary Stax label’s ascendance, Ardent would quickly play an integral role in the creation of Memphis soul music. It’s foughier, strident complement to Motown’s more pop-leaning output.

“Growing up in high school, I was really interested in music,” Fry remembers. “I was mainly interested in radio, broadcasting, and electronics. I wasn’t a musician—I can’t play a note. We had the pirate radio station, the garage studio—I was surprised we didn’t all get arrested. In 1966, we rented a store building, partitioned it off, and put in what was, for that era, a real studio.”

“In the ’60s,” Fry continues, “Memphis—and really this whole part of the country—had a lot of active independent labels and people doing production. We were fortunate to inherit some work from a lot of those companies. I don’t know why they were crazy enough to let us do anything—we were just a bunch of kids—but they were. Stax was the most prominent independent label there, and they had a studio, but they couldn’t do all of their own work. We kind of became Stax No. 2, and worked on a huge amount of their stuff. Other than Otis Redding, I don’t think they had an artist we didn’t work with at some time in their history.”

Sam & Dave, Albert King, the Box Tops, Isaac Hayes, and, of course, the Stax house band and Booker T. & the MG’s were among the first artists to record at Ardent. Sam & Dave’s Soul Man, King’s Live Wire/Blues Power, the Box Tops’ Cry Like a Baby, and Hayes’ Hot Buttered Soul, as well as the songs “Soul Man” (Sam & Dave), “Hang ’Em High” (Booker T. & the MG’s), “Choo Choo Train” (the Box Tops), and “By the Time I Get to Phoenix” (Hayes), were recorded at the young facility on National Street, which in turn drew more and more artists and producers, among them saxophonist Don Nix, who attended high school with guitarist Steve Cropper and bassist Donald “Duck” Dunn of Booker T. & the MG’s, later joined the band in the Mar-Kays and still later became an engineer and producer. “He produced a lot of records for Stax,” Fry explains, “and also toured a lot with Leon Russell. Don started telling Leon to come here. So Leon started bringing stuff over to mix, and after that, started bringing stuff for the Shelter label to record. They were early, fun projects.”

Another figure in Ardent’s youth was producer/engineer Terry Manning, who would play a critical role in the studio’s rise to prominence. Though Ardent had become a magnet for top blues and soul artists, Manning, in 1970, would record much of Led Zeppelin III, a staggering work of diabolical electric blues and beautifully acoustic musings by the British hard-rock progenitors.

“Jimmy Palmer had been a good friend of mine for a long time, had done part of his album,” Manning recalls, “but was unable to complete the second half of it himself, so that big tour was to start in the U.S. He called me and said, ‘I know you’ve got that studio in Memphis. Is there any way we can, between shows, fly in and get the album completed?’ He came in, and we did various things at various times over the tour dates. We did some of the mixing there as well.”

Sessions for Led Zeppelin III at Ardent included the spectacular, one-take guitar solo for “Since I’ve Been Loving You.” “It is, I think, my favorite rock guitar solo of all time,” Manning marvels, “and not because I happened to work on it. It was one take! No overdubs, no punch-ins. Unbelievable.”

Manning’s recording of Led Zeppelin III, in turn, attracted still more artists to Ardent. By this time, the facility had outgrown its National Street location, and over the Thanksgiving weekend of 1971, the business moved into its current address, at 2000 Madison Street.

Around the same time, another common denominator was emerging, in addition to the gritty soul that defined the studio: the search for a friend who knew people in their road crew, that I’d love to meet and work with them. They had gotten that note, and then also the Led Zeppelin thing, and it all came together.”

“We had completed our first two recordings in a Texas studio,” Gibbons adds. “Following an appearance at a blues festival which we were invited to participate in, I met a number of local musicians. They all concurred that coming to Memphis might put the ante up a step or two, which caught my interest. During our brief stay there, I had the pleasure of meeting Terry Manning and [Ardent engineer] Joe Hardy. The result was the first top song in ZZ Top’s history, ‘La Grange,’ off the Tres Hombres record. From that point on, we stayed for 14 years.”

Like Led Zeppelin III, the recording of Tres Hombres was already under way. “We recorded more on it, and I did a full mix of everything,” Manning says. “They just loved the way it came out. It seemed to me so much harder an album than what they had done before. That happened to be the breakthrough album—they went from modest sales to huge, platinum status overnight. That started a real special relationship. I worked with them, mostly out of Ardent, on eight or nine albums.”

“That studio is incredible,” says Dunn, who, as a member of Booker T. & the MG’s, did occasional sessions at Ardent. “I mean, look at what ZZ Top does there. That, to me, says it all.”

WITNESS TO CHANGE

A studio that survives 35 years cannot avoid being witness to profound change. Memphis itself saw violent upheaval during Ardent’s lifetime, the most obvious being Rev. Martin Luther King Jr.’s 1968 assassination amid the tumultuous civil rights struggle. But when the Stax label suffered financial ruin in 1975, along with the collapse—or absorption by majors—of many of the other independent labels in the region, the musical landscape shifted radically.

When Stax ceased operations, Memphis suffered a mass exodus of artists and players that could no longer make a living there. “There was this displacement that hit the ‘70s,” Fry recalls. “Some of the people who had been Stax artists hung around, I ke the Bar-Kays, who moved to Mercury. I don’t know how many artists they made for them. So we moved from R&B into the Southern funk thing. It had been a constant process of adapting to changing conditions.”

Ardent did successfully adapt, adding a third studio in 1980, shortly before another Texas guitarist would again revitalize the blues, through a wizardry of the instrument and an attack, tone, and feel that were equally reminiscent of Albert King and Jimi Hendrix.

Stevie Ray Vaughan’s older brother, Jimmie, was a top-session-based guitarist, dominating the

51 Phantom Zone. Seated during the North Mississippi Allstars’ 51 Phantom Zone sessions—held last year—are, from left, assistant Bill Bailey and engineers John Hampton and Kevin Houston. Standing, from left, are Cody Dickinson, producer Jim Dickinson, and Luther Dickinson. (Jim is Cody and Luther’s father.)
Texas blues scene with the Fabulous Thunderbirds. Their debut album for Epic, Tuff Enuff, spawned a top 10 hit with the title track. "They had just come off of Tuff Enuff," Manning says, "and wanted a song for the movie Cocktail. They called me, and we had a couple of choices for songs. We chose "Powerful Stuff," and cut that one song in Studio C at Ardent. It worked so well, and they were so happy with the sounds I got and that Ardent provided, that they chose me to do the full album of Powerful Stuff.

"So we came into Studio A and completed the other songs. Jimmie was so awesome to work with. If I had to choose one guitarist I enjoyed the most in the studio, he would be in the top two.

Jimmie Vaughan says, "It's just a classic studio. You can add any kind of sound you want, because the rooms were designed well. You have the best of the new and the best of the old, too."

"The whole thing about Ardent is that it stays viable," says producer/musician Jim Dickinson, who, like Manning, was present during Ardent's garage days. "Much of Memphis is about the past, and Ardent has always been cutting edge. That was John's intention from the beginning.

They went through a period where, really, the better-sounding Stax records came from there. The sound was so superior.

"Terry Manning was very, very influential in developing the Ardent guitar sound," Dickinson adds, "and still gets the best single-coil pickup of anybody in the business in my book. Joe Hardy and I used to sneak into his sessions at night to see what he was doing!"

With the dramatic changes in recording technology in the previous decade—the migration from tape and hardware to software and hard drive and the perceived coldness long associated with digital recording—superior acoustic spaces and engineering skills have become crucial.

"John Fry has made a habit of training engineers," Dickinson says. "John himself was the best I ever saw. He just knows what he's doing. The equipment in the studio has been purchased with that kind of harmony in mind."

"One thing that was good about the good old days was that the recording process was a lot less tedious," Fry acknowledges. "The whole thing—from beginning to end—was much shorter, and in some ways, more satisfying. And you know, there's no reason for that not to go on today. A more recent record we made was done almost exactly the way we would have done it in a much earlier time: the Blues Summit album for B.B. King. We were essentially doing two songs a day, and doing everything live. You can still do it that way, if anybody can play good enough."

"For one thing," B.B. King says, "I noticed that they have good engineers. People were open to ideas; you weren't dictated to. They were always trying to be helpful with the things we hadn't in mind. I think that's one of the things that truly make them great people to work with."

"John Fry has always provided an environment for people," Manning says. "He would never say, 'We're going to do this.' He would always say, 'What do you think?' He was always looking for the next thing, trying to provide an atmosphere for creativity to flourish."

Needless to say, Ardent's surrounding are no small contributor to its uniqueness. "The vibe you get from being in Memphis is really cool, because it's such a funky town," Gov't Mule's Warren Haynes says. "The studios like Ardent that have managed to survive through the years have all gone through major changes, but they're still the same vibe place they've always been."

Haynes has worked on various projects at Ardent, including the Shades of Two Worlds album, as a member of the Allman Brothers Band, and The Memphis Horns.

"We were in there for a long time doing the Allman Brothers record," he recalls.

BROTHERS TO BROTHERS

From the Allman Brothers to the Vaughan Brothers, both staff and clients of Ardent Studios continually refer to the facility's family atmosphere. This is manifested literally in current sessions, among them the North Mississippi Allstars, who mixed 57 Phantom at Ardent. Guitarist Luther Dickinson and drummer Cody Dickinson are Jim's sons. "I remember being there all of my life," Luther says, recalling the Replacements and Big Star sessions he attended as a child. "I love Ardent—it's part of my life. Getting to mix a record there was very gratifying after all these years. It was a really big thrill to have a legit session booked where I'm paying my way. We finally made it!"

"I grew up recording at Ardent," says longtime studio manager Jody Stephens, Big Star's drummer. "There are several people that have been here for years. It just seems like family."

"We've literally had people grow up in their careers here," Fry says. "We tend to have long-term relationships. There's a nurturing environment that's been a productive and rewarding feature of this experience."
Clear Channel
Continued from page 3

ranking Democrat on the House Judiciary Committee’s subcommittee on Courts, the Internet, and Intellectual Property, asked U.S. Attorney General John Ashcroft and FCC Chairman Michael K. Powell to “fully and aggressively pursue” these allegations and vigorously prosecute any wrongdoing.

Clear Channel either owns, programs, or sells air time for about 1,200 radio stations in nearly 300 U.S. markets, in addition to one in Quebec, Vermont newspapers on Jan. 20 featured news that either Clear Channel or one of its subsidiaries owns 15 of the 75 Vermont radio stations—more than any other company in the state, according to the FCC.

The company entered the concert promotion business in March 2000 with its $4 billion purchase of SFX Entertainment, the concert promotion company created when Robert F. X. Sillerman consolidated the concert industry through acquisition of more than a dozen independent regional promoters. SFX was then merged into SFX Entertainment (CCE) last year. Today, CCE produces more than 26,000 live events annually and either owns or programs some 355 venues.

It is well known that he was particularly concerned by complaints that Clear Channel has “punished” recording artists who have not used its concert promotion arm by denying them radio play. He is also concerned with allegations of instances in which record companies were forced to pay radio stations to play artists on the labels’ rosters, as well as reports of Clear Channel “parking” or “warehousing” radio and TV stations by using third-party “shell corporations” to purchase stations and avoid FCC station-ownership limit rules. He also wrote that “this consolidation hurts not only artists, but consumers, who end up with un/scionable ticket prices and less diversity of programming.”

MONOPOLY AT LARGE?

Asking if this type of domination rais-es monopolistic concerns for the company, Rodney Eckerman, CCE’s COO of its music division, tells Billboard: “We are satisfied and excited about the ways we have grown our business. Our company competes aggressively, fairly, and totally within the laws. If there is an investigation we’re confident this will continue to be proven true.”

A Berman spokesperson said that they were not free to name “the several” competitors. He added that artists who approached the lawyer about the problem, “because they fear retaliation.” However, the spokesperson said that “we felt comfortable” mentioning Britney Spears, who is cited as an example of artists “punished” by CCE for refusing to use its concert promotion service “because of published press reports.”

The call for an investigation makes good political sense for Berman—who, like all House lawmakers, is up for re-election this year. He can help artists and the record companies in this,” one D.C. lobbyist says, “How many issues are there out there where he can do that?”

A Democratic-side spokesperson says that “the issue is not partisan, and we are confident [from talk- ing with Republican staff] that there will be a hearing—it will go to the hearing stage. Now what [House Judiciary Committee chairman F.] James Sensen-brenner [R-WI.] will push the DOJ and the FCC on this daily is another matter.”

Jon Stoll, president of independent promoter Pasko Promotions in West Palm Beach, Fla., says indie promoters are at a big disadvantage. “It’s pretty difficult to compete if you don’t own a radio station. You pay the same rate as the majors to get 100 free promos, and you get 10.”

So does Stoll think a full-blown in- vestigation is warranted? “Yes, abso-lutely,” he says. “The big issue for independent promoters that do a substantial volume of business— basically Jam [in Chicago], Beaver [in New Orleans], and people like me—is that Clear Channel has an unfair advantage.

“Essentially,” Stoll continues, “the implication is that if you as an artist decide to play for Clear Channel’s competition, there is the issue over future air- play or frequency of airplay, and that’s an unfair advantage over other promoters. That is a distinct leverage they have.”

“Concert gross numbers reported to Billboard are not very clear, making it difficult to assess a clearly dominant industry position for CCE. It produced seven of the top 10 tours, 15 of the top 25, and a substantial number of days on most of the tours they didn’t promote completely. CCE reported $979 million in U.S. gross concerts for 2001, 66.4% of all dollars reported for the year. Of the 8,160 concerts reported in the States last year, CCE was involved in promoting 2,317, or 28%.”

Among the companies acquired by CCE and its previous incarnation as SFX Entertainment were such venerable names as Delson-Slater in New York City, Bill Graham Presents of San Francisco, Cinecittà Productions, and Wink, Gene and the House of Blue Trees to Hoffman.

Eckerman says CCE merely uses media tools at its disposal in a highly competitive marketplace: “We work hard to create an environment in which CCE and SFX are not strangers to antitrust allegations. The DOJ already conducted an informal inquiry in the late 1990s, and last August, Denver independent promoter Nobody in Particular Presents (NIPP) filed an antitrust lawsuit in U.S. District Court in Denver (Billboard, Aug. 18, 2001).

Repeal
Continued from page 3

year personal contract rule. A quick survey of lawmakers showed that the artists and their labor union supporters got their points across, although their presentations will turn into the votes needed to kill the section is still a coin toss.

The present law allows record com- panies to sue recording artists who leave them before the end of a contract. Ununderdelivered albums, often after living with contract terms lasting up to 14 years. No other creative artists in Calif ornia are subject to such a law.

The bill, submitted earlier this month by Democratic senator Kevin Murray, a former musician and talent agency official, is opposed by the RIAA and the five major record companies, who argued that the law would hurt their business so much they might have to leave the state, fire staff, and curtail signing new talent.

During the day, Recording Artists Coalition (RAC) and American Federation of Television and Radio Artists (AFTRA) members Don Henley, Carole King, Beck, Stevie Nicks, Ray Parker Jr., and Sheryl Crow, plus the Deftones, Steve Berlin (Los Lobos), Paul Doucette (Matchbox Twenty), Tom Morello (Raging Bulls), and Benji and Dexter Holland (the Offspring) expressed concerns to legislators.

Murray’s bill, under RIAA lobbying pressure, was assigned to the Judiciary Committee. CCE president and CCE Labor Committee Murray told Billboard that the selection of committee “was not a tactical win for the RIAA” and said that the RIAA “is not a big player in state leg-islative processes and has ignored us for so long.” He added, “You can’t deny one profession the same basic labor rights as every other individual in the state. SD 1246 will help create a fair and level playing field for all parties.

In a written statement, RAC co-founder AFTRA member Henley said, “This practice of singling out recording artists is discriminatory and it restricts the ability of record labels to compete in the marketplace. A recording artist, like any other working person, should be able to give the ability to seek higher compensa- tion and test his or her value in the open marketplace.

Senate Judiciary Committee chair- man Sen. Martha Escutia, D-Montebello, said, “I feel the sides are evenly matched in terms of the research they have mounted. They both are repre- sented by very capable lobbyists.” Escu- tia, who announced she would meet with artists’ attorneys and then meet with attorneys for the industry.

“Then I’d like to have a private meeting with both sides together, and then I’ll make a decision. RIAA is not doing anything to the other things they have asked for.” Escutia said she’ll focus on “options and renovations, as well as looking at the issues of more time and more albums and how these play into the debate. It allows me to find out why the artists are exempt and how this is different from sports players or TV stars. I’m doing my research to decide if this exemption is valid or not. She expects spring hearings.

Judiciary Committee member Sen. Sheila Kuehl, D-Los Angeles, noted she and Henley had already talked about the issue. “I haven’t committed to either side but it is a learning experience for me on how the business works. The artists are being effective in making their case— both sides are, really. The RIAA sent two thick notebooks for their side, and the artists have been very vocal about the problems this statute creates for them.”

“Excluding recording artists from the seven-year contract limit is not only not fair,” commented King in the written statement, “but in the long run will actually hurt the record companies.”

On Dec. 2, Rep. Zoe Lofgren (D-San Jose) was named chair of the committee, said he “walked in [to the artists’ meeting] with a closed mind and walked out with an open mind.” As one of two Republicans on the committee, Lofgren said she had “the preference that the issue be worked out between the two people that sign the contract” rather than legislatively, but that “on the other hand, the artists’ rhetoric was very compelling. The artists came in ready to disbelieve them and say, ‘You signed the deal, what’s the bitch? Quit complaining. I’d like to make the money you do.’ But they acquiesced themselves well, and I’d like to go back to the record companies, whose representatives I met with last week, and talk about the issues the artists brought up and see what their perspective is. If the Recording Industry Association of America representatives say ‘Recording artists s gn these contracts in good faith fully intending to honor them. But the record companies know from experience that it is highly unlikely artists are able to fulfill their contracts due to the demands they place on the artists, including touring, video shoots, and other marketing chores.’

And recording artists are accompa nied by labor union officials representing AFTRA; the American Federation of Musicians (AFM); the Department for Professional Employees of the AFL-CIO; the Independent Record Producers of California (IRPC); the California Federation of Labor, AFL-CIO; and the Los Angeles County Federation of Labor. AFTRA, AFM, and the other groups were supported by 21 affiliations representing some 300,000 working musicians, including the Actors’ Equity Association and the Screen Actors Guild.

Actress Olivia De Havilland, who won a victory Feb. 3, 1945, for all actors concerned over the Olympicfinally rule that ended an antitrust law when she cited the seven-year rule in a landmark court case, recalled in a decades-old interview with the Screen Actors Guild that the decision “corrected a serious abuse of the antitrust system—forced extension of a contract beyond its legal term.”

Sen. Hollings Airs Concerns Over Antitrust Jurisdictions

WASHINGTON, D.C.—A Capitol Hill meeting planned for Jan. 24 between leading Democratic law- maker Ernest Hollings of South Carolina, and representatives from the administration’s Department of Justice (DOJ) and the non-partisan Federal Trade Commission (FTC), was postponed due to disagreements that he was not apprised of a proposed Bush administra- tion plan to strip the jurisdic- tion of antitrust merger scrutiny.

The meeting was called by the Senate Commerce Committee’s bipartisan Subcommittee on Commerce, Justice, State, and the Judiciary, said he is not in favor of the realignment and was miffed that he was not consulted. Hollings thinks the more independent FTC has not seen a good result and a move to make merger reviews out of joint DOJ/FTC jurisdiction could result in a lower level of inves- tigation. Sources say Hollings was particularly angered by Assistant U.S. Attorney General Charles James, who devised the shift.

Under the now-scuttled plan, the DOJ would have had authority to oversee mergers in the music, film, cable, and advertising indus- tries, among others, and the FTC would have had jurisdiction over such industries as utilities, biotech, and health care.

BILLY HOLMann
New Whitburn Book Captures 5 Decades Of Pop Music Charts

Joel Whitburn has done it again! The world-renowned musicologist has updated his classic chart reference book and added some timely new features. Joel Whitburn’s Top Pop Albums 1955-2001 compiles all the essential information a music fan could ever want about every title to make the Billboard pop chart in the modern era.

Now in its fifth edition, Joel Whitburn’s Top Pop Albums 1955-2001 is an artist-by-artist listing of more than 22,000 charted albums and 255,000 tracks by more than 5,200 recording artists. Each album listing includes label and catalog number; debut and peak chart weeks; weeks on the chart; sales certification information; plus updated vinyl and CD pricing information. Each track is cross-referenced to the album or albums on which it appears. There are also biographies for every artist and group listed.

For the first time, the new edition has information on CD availability, plus pop catalog and Christmas albums chart listings. Additional features include a “Top 500 Artists” ranking, a chronological listing of all No.1 albums, and a photo section featuring the original covers of some of the era’s chart-topping albums.

For more information or to purchase Joel Whitburn’s Top Pop Albums 1955-2001, 5th Edition, contact Record Research Inc., P.O. Box 200 Monomonee Falls, WI 53052-0200 or visit www.recordresearch.com. Books can also be ordered by calling 800-827-9810 or 262-251-5408. Copies are available for $99.95 each.
Sheets And Giggles

The Songs of Hope Celebrity Sheet Music Auction recently took place in the home of Grammy-Award winning producer/songwriter Glen Ballard and his wife, Liv. The event raised nearly $90,000 for the organization, with some 200 notables attending. Richard Carpentier performed for the crowd in the Ballard’s living room. Pictured at the event, from left, are Neil Portnow, president of the City of Hope executive board for the music and entertainment industry and senior VP of West Coast operations for the Zomba Group; Ballard; David Renzer, City of Hope publishing chair and president of Universal Music Publishing Group Worldwide; guest Donald Passman, and Zach Horowitz, president and CEO Universal Music Group.

Brendan Gilmartin: In Search Of Ground Chuck

There are few Staten Island jokes spin off KRT Records’ Brendan Gilmartin hasn’t heard. For much of his adult life, co-workers, acquaintances, bandmates—you name it—have teased him about his life-long home.

“When I was in bands in Brooklyn, people would say, ‘Oh, Staten Island, isn’t that that place I drive through to get to [New] Jersey?’ I had a boss in Brooklyn who literally convinced me that the entire island was built on a landfill, that it was a giant dump,” says Gilmartin, 29. He handles publicity and some promotion and production tasks for the indie, which also calls the New York City island home.

Nonetheless, you would be hard-pressed to find someone in the music biz as proud of his Staten Island roots. Want proof? Aside from his encyclopedic knowledge of the city, Gilmartin will, on Feb. 2, join four fellow musicians/drinking buddies to help build awareness of the city’s local Groundhog Day celebration at the Staten Island Zoo.

For the second year, mandolinist Gilmartin and the gang—bandleader/singer Scott LoBaido, guitarist Jackie Luv, accordion player Johnny Blonde, and percussionist Leo, collectively known as Jackass—will serve as local celebrity Chuck the Groundhog.

To mark the event’s 20th anniversary, the guys will perform “The Groundhog Song,” LoBaido’s tribute to Chuck, which on he takes at the nation’s best-known Groundhog Day celebration in Punxsutawney, Pa. (just outside of Philadelphia), and its star, Punxsutawney Phil. “Those folks from Philadelphia, that secondary town? They wince their eyes, they wet their pants when you come from the ground?Cuz Chuckie, Chuckie, Chuckie, they know you’re always right/Whether spring is on its way or will it snow tonight.”

As they perform, Jackass—which will go by the name Donkey, so as to avoid offending children in the audience—will don fez caps. Why? Why not?

Gilmartin, raised and still residing in the city’s St. George neighborhood (on the island’s north side, or “North Shore” to locals), says, smiling, that the gig is a chance to support Staten Island and have fun being “jerks and jackasses. In the ’50s, there was a group of guys who would show up at [Brooklyn] Dodgers games with a trombone, a bass drum, and old megaphones—not electric, but regular cones. And they just sang songs about the Dodgers. They were fans; they had no other agenda. This is kind of the same thing—obviously not as grandioso as the Dodgers, but it’s the same mentality.”

WE ORSHOSKI

Charity To A ‘T’

‘N Sync member Joey Fatone lends his signature to a T-shirt to raise money for the group’s charity Challenge for the Children. The event, which drew a throng of hundreds, took place at Planet Hollywood in Las Vegas.

Sax Appeal

E-Street band member and sax aficionado Clarence Clemons recently celebrated his 60th birthday at the grand opening of Foxwoods Resort’s new B.B. King Dance & Nite Club with a couple of special guests: Bruce Springsteen and King himself. The trio jammed on stage until the wee hours of the morning. Pictured, from left, are the Boss, the King, and Clemons.

‘WE’RE NO’ 2’

Crossword by Matt Gaffney

Across
1 Hair metal band
2 Duff
3 Tony the Tiger
4 The usual
5 The Arrow
6 Cozy
7 Cliffton
8 John Travolta
9 Patsy Cline
10 Steve
11 Space
12 Vice president
13 One of a couple
14 The other
15 Love song
16 Blow
17 Rock
18 The Doors
19 The Polka
20 Songs of 1989
21 The Fool
22 The Songbird
23 The Beaches
24 The police
25 The heart
26 The Boys
27 The ghost
28 The Caucasians
29 The story
30 The song
31 The American
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The solution to this week’s puzzle can be found on page 76.

RIM SHOTS

by Mark Parisi

C’MON EVERYONE! THE MARKET IS TOUGH! WE NEED TO PLAY AS MANY VENUES AS WE CAN...MAYBE GO ON THE ROAD FOR A YEAR! I DON’T WANT TO HEAR ANY MORE TALK ABOUT A THREE HOUR TOUR!

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ALICIA KEYS
OUTKAST
MS. JACKSON
TRAIN
DROPS OF JUPITER
U2
WALK ON
BOB DYLAN
HONEST WITH ME
THE SOGGY BOTTOM BOYS
I AM A MAN OF CONSTANT SORROW
NELLY FURTADO
I'M LIKE A BIRD
DAVID GRAY
BABYLON (LIVE)
CRAIG DAVID
FILL ME IN
MICHAEL JACKSON
YOU ROCK MY WORLD
ELTON JOHN
I WANT LOVE
BRIAN McKNIGHT
STILL
JAMES TAYLOR
DON'T LET ME BE LONELY TONIGHT
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SUPERMAN (IT'S NOT EASY)
R.E.M.
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