

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 24, 2001

Distant Profits Or 'Pipe Dreams'?

Experts View Online Music Services As Uncertain Propositions

BY BRIAN GARRITY

NEW YORK—The first major-label-backed digital music-subscription service is set to bow later this month, when Real Networks launches its version of the MusicNet service from Warner Music Group, BMG Entertainment, and EMI Recorded Music. But despite the industry's hopes for its ability to profit from this new business line, analysts and industry executives say the timing and size of any payoff on the bottom line is still uncertain and most likely years away.



NEWS ANALYSIS

Among the hurdles still facing virtually every digital subscription service (major-label or otherwise) now in development are tenuous consumer demand, undefined economic models, unknown costs, as well as a lack of compelling content selection, clearance from all interested rights holders, an understanding of how to market the new services, a relationship with traditional retail, and—despite hundreds of millions of dollars of collective development spending—sustained support from the

(Continued on page 89)

BMG Sees Sales In New Heritage Catalog Division

BY CHRIS MORRIS

LOS ANGELES—BMG, the last of the five majors without a dedicated enclave for catalog exploitation, has taken a giant step with the institution of its newly christened BMG Heritage catalog division. The unit—which will draw on the catalogs of



JAMIESON

RCA, RCA Nashville, Arista, Windham Hill, and Higher Octave—will be headed by senior VP Alex Miller, who joined BMG from Sony Classical three years ago to start up the reissue imprint Buddha Records as part of the company's special products division.

(Continued on page 88)



AVALANCHES

Dance Surges Down Under

BY LARS BRANDLE and CHRISTIE ELIEZER

MELBOURNE—As it grows up and travels the world, Australian dance music is challenging traditional stereotypes of its homeland as a purely rock'n'roll nation, while indicating that a distant location on the atlas may actually help the development of new, distinctive strains of music.

"Australia has a rich history and



success in rock and pop," says Barney Glover, GM of the New York subsidiary of dance-business kingpin Ministry of Sound. "Now what's going on is not only rock and pop but also those DJs and producers shuffled away in dark corners not necessarily embracing the cultural history of Australian music."

Welcome to the light—and to

(Continued on page 90)

Interscope's No Doubt Feels 'Rock Steady'

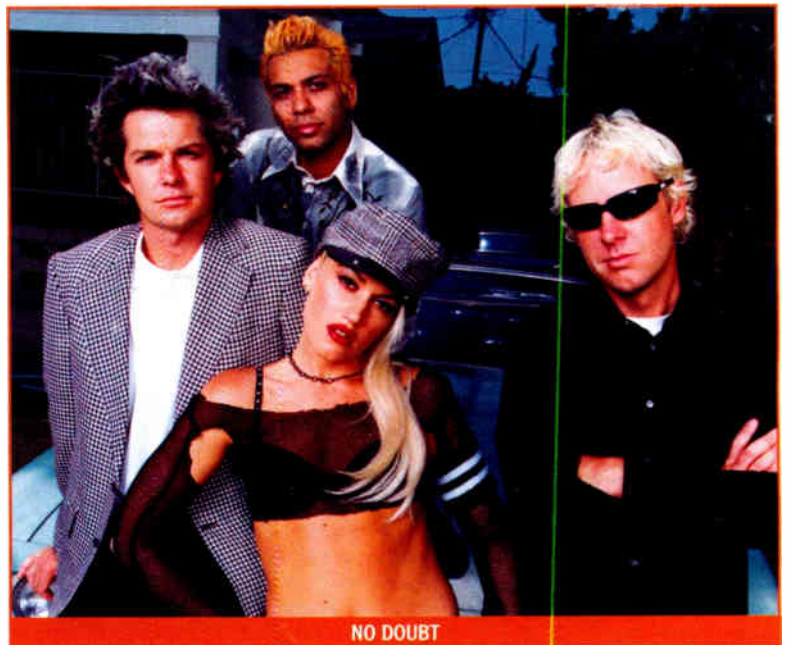
London, Kingston Trips Enhance Music

BY WES ORSHOSKI

NEW YORK—Discussing the making of No Doubt's new album, *Rock Steady*, Gwen Stefani saturates her comments with utterings of "like" and "know what I mean?" It's, like, quite charming, and, honestly, a little bit funny too—know what I mean?

But, as she and bassist Tony Kanal recount the creation of *Rock Steady* (due Dec. 11, Interscope), one word more than any other comes up—fun. And that makes perfect sense, as *Rock Steady*, with its polished blend of dancehall, hip-hop, and '80s new wave, is a party record rooted in, well, parties. Kanal explains, "When

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NO DOUBT

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asia pacific
QUARTERLY
FOLLOWS PAGE 64



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MUSIC'S #1 STORY



PEOPLE OF THE YEAR FOR THE ARTS™

Newsweek, December, 2001

“TAKING THE WORLD BY STORM!”

Vibe Magazine

The Netherlands:	#1 album, #1 single
Canada:	#2 album, Triple Platinum
Germany:	#2 album, #2 single
United Kingdom:	#7 album, #3 single
Switzerland:	#2 album, #3 single
Ireland:	#5 album, #3 single
Austria:	#4 album, #3 single
Belgium:	#1 single
New Zealand:	#1 single

ALICIA KEYS

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records

World Radio History

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World Radio History

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
BRITNEY SPEARS	Britney	74
CLASSICAL		
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GEORGE STRAIT	The Road Less Traveled	74
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MANNHEIM STEAMROLLER	Christmas Extraordinaire	78
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BRITNEY SPEARS	Britney	81
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MANNHEIM STEAMROLLER	Christmas Extraordinaire
GOSPEL	
DONNIE MCCLURKIN	Live In London And More...
MUSIC VIDEO	
BRUCE SPRINGSTEEN & THE E STREET BAND	Live In New York City
REGGAE	
BOB MARLEY AND THE WAILERS	One Love
WORLD MUSIC	
ANDREA BOCELLI	Cieli Di Toscana

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SHELBY LYNNE

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MARCO RUBI

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New York's
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At a Glance

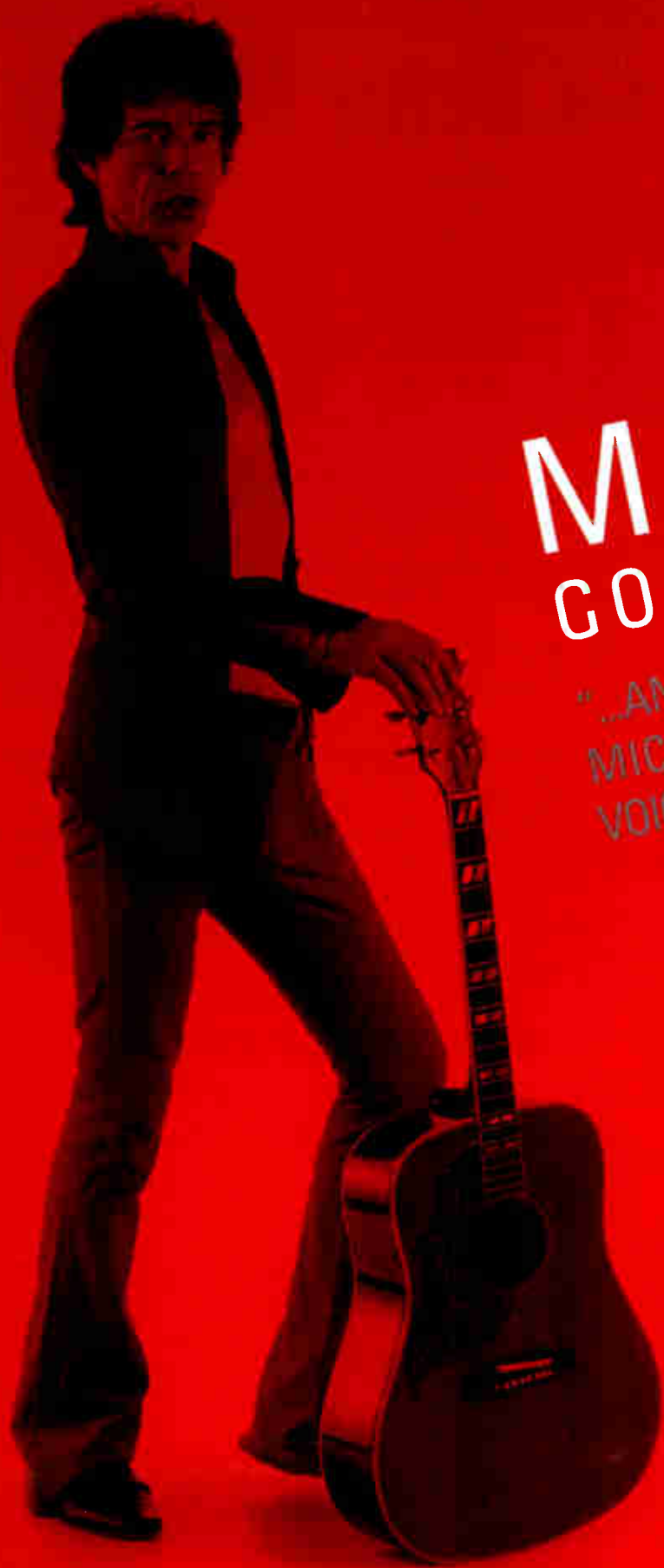
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86 Chart Song Index

Chart Beat by Fred Bronson

OVER THE WALL: Before this issue's charts were published, the score was *Pink Floyd* 4, *Britney Spears* 2. That's in terms of No. 1 albums on The Billboard 200. The veteran rock act had a chance to pull farther ahead, but *Echoes—The Best of Pink Floyd* (Capitol) opens in the runner-up slot, while *Britney* becomes the Jive artist's third set to enter the chart in pole position. That's her entire output of albums. It's the third consecutive year that Spears has topped the album chart... *Baby One More Time* debuted at No. 1 the issue of Jan. 30, 1999, and *Oops!... I Did It Again* opened at the summit in the issue of June 3, 2000. The former spent six weeks on top, while the latter had a one-week stay. Spears' debut album was the third album on the Jive label to top the chart, following R. Kelly's eponymous release in 1995 and *Beats, Rhymes and Life* by *A Tribe Called Quest* in 1996. Jive now has 11 No. 1 albums, and eight of them have topped the chart since June 1999. The imprint's other artists to head The Billboard 200 are *Backstreet Boys*, *'N Sync*, and *Mystikal*. The *Pink Floyd* collection is the band's highest-charting disc since *Pulse* debuted at No. 1 in the June 24, 1995, issue. If *Echoes* doesn't move up a notch, it will be the first of the group's 22 chart albums to peak at No. 2. The debut of *Echoes* extends *Pink Floyd's* album-chart span to one week shy of 34 years, dating back to the Dec. 2, 1967, debut of *Pink Floyd* on Capitol's Tower imprint.

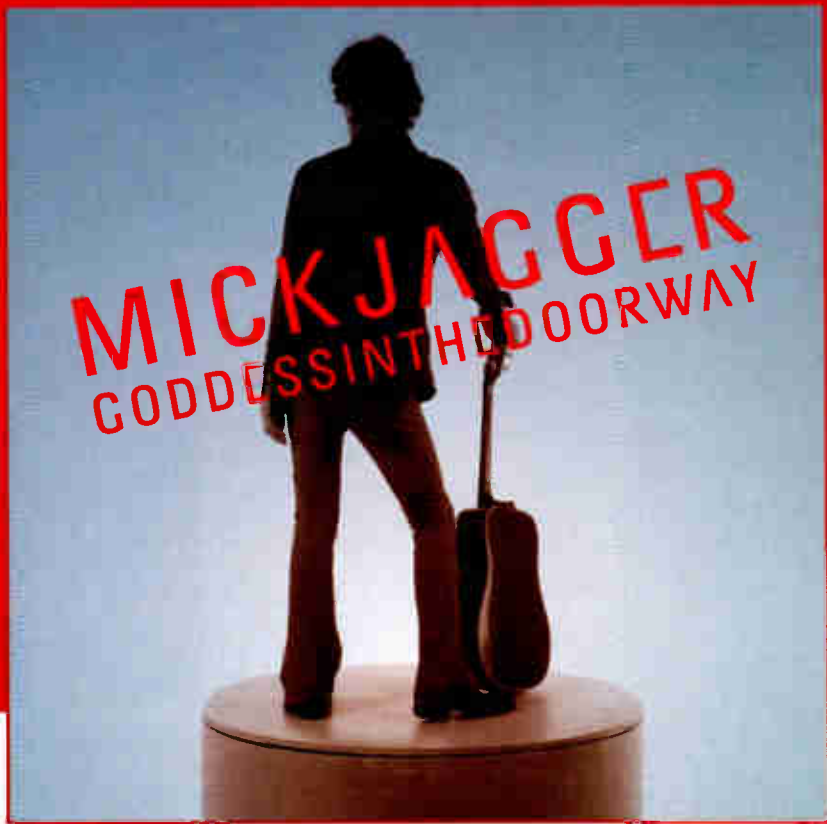
Internationally, *Echoes* seems destined to be a No. 2 album. It debuts in the runner-up spot in Canada, Germany, and Austria behind *Britney*; in Ireland behind a *Mary Black* hits collection, and in the U.K. behind a greatest-hits CD by *Steps*. **LET 'FREEDOM' RING:** After an absence of more than five years from the Adult Contemporary chart, *Paul McCartney* has his second new entry in five weeks. "Freedom" (MPL/Capitol), the song introduced by the former *Beatle* Oct. 18 at the Concert for New York City, debuts at No. 23, one rung higher than the peak position of "From a Lover to a Friend." That song disappears from the AC chart as "Freedom" chimes in. **WESTLIFE STORY:** A wise person once said the student often surpasses the teacher. Or was that something I heard on *Kung Fu*? Either way, Irish boy band *Westlife* continues to prove the homily true, as it collects its ninth No. 1 in the U.K. with "Queen of My Heart" (RCA). The members of *Westlife* are protégées of another Irish boy band, *Boyzone*. But that group only managed to collect six No. 1 hits during its tenure. With nine chart-toppers under their belts, the five *Westlifers* now tie with *Abba* and *Spice Girls* for No. 1 hits. The only artists with more No. 1's in the U.K. are the *Beatles* (17), *Elvis Presley* (17), *Cliff Richard* (14), and *Madonna* (10).

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



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UMAP Names Hui As Cheng Deputy

BY WINNIE CHUNG
and STEVE McCLURE

HONG KONG—The pioneer of the Asian music business, Universal Music Asia Pacific (UMAP) chairman Norman Cheng, is to have a new second-in-command, Harry Hui. The appointment has prompted a fresh round of speculation about the future plans of Cheng, a musician-turned-executive who has been successfully associated with Universal and its PolyGram predecessor in the region for more than 30 years.

Hui was named president of Southeast Asia for UMAP Nov. 8. He takes up the Hong Kong-based post Feb. 1, 2002, reporting to Cheng (*Billboard Bulletin*, Nov. 9). For the past four years, Hui has worked for MTV Networks Asia, most recently as executive VP/managing director of MTV North Asia. Before that, he opened and headed Warner/Chappell Music's operation in Hong Kong.

"Harry will run Universal Music's Southeast Asia region, which I shall continue to oversee," Cheng tells *Billboard*. "I shall also guide him on how best to get the most out of this region and ensure that we maintain our strong leadership role."

The newly created post is seen as encompassing and expanding on responsibilities currently held by Michael Hwang as chairman of greater China for UMAP. Hwang will

leave that post Jan. 1, after which he will serve as a UMAP consultant on China for six months.

Hui, who leaves MTV at the end of November, will oversee Universal Music's operations in China, Hong Kong, Taiwan, Singapore, Malaysia, Thailand, Indonesia, South Korea, the Philippines, and India. The company's heads in those territories will be accountable to Hui after Feb. 1. Cheng maintains responsibility for UMAP's Japanese operations.

"Over the years, I have watched Harry develop to be one of Asia's top entertainment industry executives," Cheng says. "Harry now has this post with us simply because I believe that he can live up to it."

If Hui is to succeed Cheng in due course, he will have a tough act to follow. Taiwan-born Cheng was an



CHENG, LEFT, AND HUI

influential musician on the Hong Kong scene of the '60s. Upon joining PolyGram in 1970, he rose to become regional director in 1985 and Far East president in 1992. Through savvy navigation of the frontier-like Asian music business, with a particular emphasis on developing local artists, Cheng long kept PolyGram as regional market leader.

Even when facing strong external (and sometimes internal) pressure after PolyGram's 1998 acquisition by Universal, Cheng has kept the company at pole position.

"My decision to join Universal was made that much easier knowing that I would be working alongside one of the real pioneers of the Asian music industry," Hui says. "Norman Cheng's leadership qualities, what he has achieved, and the respect that he commands from his staff and the industry are attributes that do not come easily in this region."

Issues facing the Asian music industry include severe piracy and declining per-unit sales, notes Hui, who is a Hong Kong native. "We're going to have to run a little bit harder to keep the same volume."

One Asian industry source says

that appointing someone like Hui, who has no record-company experience, could be a smart move. "The list of high-level record executives in Hong Kong hasn't really changed much in the past decade or two," the source says. "They just change companies—it's like musical chairs. It's the same people doing the same thing, only at different labels, which is probably why you don't really see any radical changes."

Succeeding Hui at MTV Networks Asia is Charles Chau, who will oversee MTV and Nickelodeon's businesses in China, Taiwan, Hong Kong, and Korea, while retaining his responsibilities as head of strategy and business development. Chau's title will be senior VP of network strategy/managing director of North Asia.

WTC Families To Benefit From N.Y. Heroes Ceremony

BY RAY WADDELL

NASHVILLE—The New York chapter of the National Academy of Recording Arts and Sciences' sixth annual Heroes Awards gala, set for Dec. 4 at the Roosevelt Hotel in New York City, will take on a more heroic slant than ever, as proceeds from the event will benefit families of the victims of the World Trade Center disaster.

Sponsored by BMI, the Heroes Awards honor "outstanding individuals whose creative talents and accomplishments cross all musical boundaries and who are integral to the vitality of the music community." This year's recipients are singer/songwriter Carole King, music business entrepreneur Russell Simmons, rock band Kiss, and AOL-Time Warner co-COO/Songwriters Hall of Fame president Linda Moran.



MORAN

Known for her involvement in the philanthropic efforts of such artists as Faith Hill, Brandy, Tori Amos, and Jewel, Moran helped create the Heroes Award as a NARAS officer six years ago. "It's nice at this stage in my career to be acknowledged as having made a contribution," she says, "but I don't feel like a hero when we're talking about New York. In the music business, we're not risking our lives. It made us all feel better to know the proceeds could benefit the families of the real heroes."

Money collected from the dinner will benefit widows and orphans of police and fire department victims in New York City. Jon Marcus, executive director of the New York Chapter of the Recording Academy, notes, "We have our musical heroes and professional

heroes, but these [fire and police professionals] are civic heroes."

Some 30 firemen and policemen from New York City will be invited to the event, with their \$500 seats sponsored by the national Recording Academy and VH1.

NARAS president/CEO Michael Greene says, "The New York Chapter has been working all along with the national organization to provide a wide array of responses to 9-11. We lost about 200 mentors in the World Trade

Center towers, and we've [contributed] an additional \$100,000 to our national mentoring partnership."

Greene says NARAS has also contributed \$200,000 for music therapists working with those affected by Sept. 11, along with another \$100,000 for national grants and assistance programs in New York

City for displaced music professionals. Meanwhile, Moran jokes that this year's New York City Heroes Award honorees aptly reflect the city's and the industry's diversity. "We've got an African-American, a female, a Jewish female, and a bunch of guys that wear makeup."

In related news, the Chicago chapter of the Recording Academy will hold its Heroes Awards gala Dec. 5 at the Adler Planetarium in Chicago. Sponsored by Shure microphones and benefiting MusiCares and local arts and education programs, Chicago's Heroes honorees for 2001 are legendary drummer Sam Lay, music promotion guru Jeff McClusky, blues diva Koko Taylor, and Chicago alt-rockers Smashing Pumpkins.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	650,789,000	618,956,000	(↘4.9%)
Albums	603,270,000	590,527,000	(↘2.1%)
Singles	47,519,000	28,429,000	(↘40.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	537,291,000	548,000,000	(↘2.0%)
Cassette	64,569,000	41,379,000	(↘35.9%)
Other	1,410,000	1,148,000	(↘18.6%)

OVERALL UNIT SALES

This Week	14,765,000	This Week 2000	15,286,000
Last Week	13,435,000	Change	↘3.4%
Change	↘9.9%		

ALBUM SALES

This Week	14,429,000	This Week 2000	14,630,000
Last Week	13,078,000	Change	↘1.4%
Change	↘10.3%		

SINGLES SALES

This Week	336,000	This Week 2000	656,000
Last Week	357,000	Change	↘48.8%
Change	↘5.9%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2000	2001	
Chain	329,761,000	317,074,000	(↘3.8%)
Independent	96,071,000	85,142,000	(↘11.4%)
Mass Merchant	164,891,000	170,131,000	(↘3.2%)
Nontraditional	12,546,000	18,179,000	(↘44.9%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2000	2001	
City	140,169,000	137,286,000	(↘2.1%)
Suburb	254,020,000	246,365,000	(↘3.0%)
Rural	209,081,000	206,876,000	(↘1.1%)

ROUNDED FIGURES

FOR WEEK ENDING 11/11/01

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



In The News

• Pamplin Communications will close its distribution division, Pamplin Music, Dec. 31. Tyscot and Maranatha were among the companies distributed by Pamplin, as well as the company's own Pamplin Music, Red Hill Records, and Cathedral Records. Headquartered in Portland, Ore., the corporation was founded in 1995 and is a holding company for Christian Supply, Pamplin Music, Pamplin Entertainment, the *Portland Tribune*, Community Newspapers, and other entities. At press time, the fate of Pamplin's music labels was uncertain, but Red Hill and Pamplin Records will likely be shuttered, as six staffers were recently let go at company offices in Franklin, Tenn.

• Liquid Audio has cut 15% of its workforce, leaving 104 employees. It's the second round of reductions; in May, the Redwood City, Calif.-based digital music firm laid off 78 staffers. The cuts came with the announcement of a third-quarter net loss of \$6.1 million, or 27 cents per share, vs. loss of \$8.9 million, or 40 cents per share, in the same period last year. Revenue fell to \$1.3 million from \$3.4 million.

★★★★★
"...ELTON'S RETURN TO THE SOUND
THAT DEFINED THE 70'S."
- Rolling Stone

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AND HEADLONG
COLLECTION IN YEARS."
- ENTERTAINMENT WEEKLY

★★★★★
"...better than 1970's
Tumbleweed Connection
and 1971's Madman
Across The Water."
- The Miami Herald

★★★★★
- BLENDER MAGAZINE

"A pure dose of
why the world fell
in love with him
in the first place."
- Interview

★★★★★
"...the album his faithful
have been waiting
for since the glory days
of the early 70's."
- The Chicago Sun Times

"...a triumphant
return to form."
- The Orlando Sentinel

"...it's his best
album in decades."
- US Weekly

★★★★★
"...the best Elton John album
to come along in years."
- Details



★★★★★
"...a welcome slice
of vintage Elton."
- The Oakland Press

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World Radio History

Music Execs Discuss Capital Ideas

Symposium Stresses Opportunity In Tough Times

BY MATTHEW BENZ
and BRIAN GARRITY

NEW YORK—If attendees of the first Billboard Music & Money Symposium are to be believed, the money to fund new music ventures has not disappeared. It is just being distributed more selectively.

Sponsored by Prudential Securities in association with Loeb & Loeb, the event, held Nov. 13 at the St. Regis Hotel here, brought executives from across the music industry together with attorneys, accountants, bankers, and analysts to assess the current state of the music business.

There was no getting around the bad news. Piracy is rampant, the right strategy for digital music remains unclear, and worldwide music sales are falling—by 10% or more in 2001 compared with last year, according to a recent research report issued by London-based media and entertainment analysts Merrill Lynch. Such a decline, analysts say, would make 2001 the worst year in music history.

At the symposium, Harold Vogel, a longtime Wall Street entertainment-industry analyst who currently runs his own investment shop, said, "I don't believe we're going back to the good old days of rip-roaring unit volumes."

Yet most present at the St. Regis were eager to discuss the willingness that remains—on Wall Street and within the music industry itself—to raise capital, build businesses through mergers and acquisitions, and fund new ventures.

Indeed, they said, the serious-

ness of the problems currently facing the industry underscores the importance of delivering funding to those companies that may have the solutions.

"The greatest opportunities never happened during wonderfully robust times," said Jay Samit, EMI Recorded Music senior VP of new media, echoing the words of *Billboard* editor-in-chief Timothy White from the symposium's opening. Samit added, "Right now, you will get the most receptive ears

participants in a panel on the subject acknowledged that each time royalty streams are packaged into securities that investors will buy, the wheel must, to an extent, be reinvented.

Still, some foresee a potentially large market for these transactions—including Robert D'Loren, president/COO of CAK/Universal Credit, who coyly predicted in a session on the subject that there will likely emerge a firm that will make loans to small music companies and then turn around and securitize those assets in the capital markets.

At day's end, there seemed to be agreement that talent—among one's roster of artists or management team—is what has always driven the music industry. New technology, whether in the realm of engineering or finance, is meant to bridge the smaller gaps.

For all his talk of distribution "pipes" and driving synergies across multiple, various platforms, AOL Time Warner's Richard D. Parsons conceded this in his midday interview with CNN's Larry King, noting that his seemingly labyrinthine job as co-CEO and head of all content boils down to managing people and money.

As for funding new ventures, ZelnickMedia's Karl Slatoff reminded symposium attendees that investors commit money on the basis of people, not ideas—and that good records, not great new technologies, fuel the business of music. "Hits," he told attendees, "cure all ills."



ever if you have a solution to [the problem of] one billion to two billion songs a month being stolen."

Yet Clifford Friedman, senior managing director of venture-capital firm Constellation Ventures, was quick to emphasize in his keynote speech that venture capitalists' feet are planted more firmly on the ground these days, their eyes more closely trained on the bottom line. Ambitious technologies are fine, Friedman said, as long as the firms behind them can deliver quick customer adoption, revenue traction, and positive cash flow within a defined investment period.

The day of reckoning may even have come in the esoteric realm of asset securitization—the concept that famously found its first music-industry application in the 1997 "Bowie Bond" deal. Partic-

Louis Jordan, Al Green Named R&B Pioneers

BY RASHAUN HALL

NEW YORK—The Rhythm & Blues Foundation again paid homage to R&B legends at the 12th annual Pioneer Awards. The ceremony, held Nov. 8 at New York City's Apollo Theatre, honored singers Fontella Bass and Dee Dee Sharp, saxophonist Big Jay McNeely, songwriters Holland/Dozier/Holland and Allen Toussaint, and recording acts the Emotions, the Impressions, and Sly & the Family Stone.

Singer Louis Jordan became the third artist honored with the Legacy Tribute. The award, presented by *60 Minutes* anchor Ed Bradley, was accepted by Jordan's widow, Martha.

The Rev. Al Green was honored with this year's lifetime achievement award. Although Green was not in attendance, Betty Wright, one of last year's honorees and one of Green's former back-up singers, performed "Let's Stay Together" in his honor.

The show also included perform-



ances from Sharp, Bass, McNeely and the Emotions.

An enthusiastic Paul Shaffer presented Sly & the Family Stone with their honor. Although Sly Stone wasn't in attendance, the rest of the Family Stone ably represented. Stone Family bassist Larry Graham commented, "We may not own the masters to 'I Want to Take You High-

er' but we know the true master."

Universal Music Group president/COO Zach Horowitz presented the Foundation with a \$2 million gift—establishing the Motown/Universal Fund (*Billboard*, Nov. 17). According to Horowitz, it's the largest contribution ever made by a label for its artists. UMG's gift follows Motown founder Berry Gordy's gift of \$750,000 last year to establish the Gwendolyn B. Gordy Fuqua Fund (*Billboard*, Sept. 16, 2000).

The evening, hosted by Dionne Warwick and Isaac Hayes, also featured presentations by Richard Roundtree, Ashford & Simpson, Mary Wilson, and Brenda Russell.

Founded in 1988, The Rhythm & Blues Foundation provides financial assistance to the R&B singers of the 1940s, '50s, and '60s. The foundation also promotes the educational outreach and historical and cultural preservation of R&B music through various grants and programs.



Question Time. Broadcasting legend Larry King, left, fires off a question for AOL Time Warner co-CEO Richard D. Parsons, King's subject for an exclusive live interview Tuesday (13) at the Billboard Music & Money Symposium in New York City. King and Parsons explored such subjects as AOL Time Warner's taste for future acquisitions and the prospects for online subscription music services. For more photos from the conference, see page 20. (Photo: Chuck Pulin)

Executive Turntable



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RECORD COMPANIES: Marc Benesch is named executive VP of promotion for ArtistDirect Records in Los Angeles. He was senior VP of promotion for TVT Records.

Ken Bunt is named VP of new media strategy and development for the Buena Vista Music Group in Burbank, Calif. He was director of digital marketing at Hollywood Records.

Lori O'Brien is named VP of sales and marketing for Ultimatum Music in Culver City, Calif. She was label development manager for Navarre.

Debra Lucarello is promoted to VP of human resources for the Zomba Group in New York City. She was senior director of human resources.

Dolores Canavan is promoted to label manager of Naxos World in Franklin, Tenn. She was marketing manager for Naxos of America.

Troy Dudley is promoted to national director of urban promotions for Universal Records in New York City. He was the Washington, D.C., regional promotion and marketing director.

Glenn Delgado is promoted to senior director of business and legal affairs for Arista Records in New York City. He was director of business and legal affairs.

Island Records promotes David McGilvary to senior director of national rock promotion, West

Coast, in Los Angeles. Island Records also promotes Patrick O'Connor to senior director of national rock promotion, East Coast, in New York City. They were, respectively, Midwest regional manager of promotion and East Coast regional manager of promotion.

PUBLISHERS: Peter Brodsky is promoted to VP of legal and business affairs at BMG Music Publishing in New York City. He was senior director of legal and business affairs.

EMI Music Publishing promotes Debi Wyldo to senior creative director of administration, East Coast, and Barbara Slane director of creative, East Coast, in New York City. EMI Music Publishing also names Kevin Hershey senior director of talent acquisition and marketing in New York City. They were, respectively, creative director of administration, East Coast; manager of creative, East Coast; and director of music programming and talent relations for MTV.

RELATED FIELDS: BMG Special Products promotes Sheila Hansen to senior director of national sales and Larry Karpen director of marketing in New York City. They were, respectively, senior manager of national sales and associate director of marketing.

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ARTISTS & MUSIC

THE WEATHER BUREAU • BILLBOARD'S NEW-AND-DEVELOPING ARTIST FORECAST

Mystic And Her Quest For Goodvibe's 'Freedom'

BY GAIL MITCHELL

LOS ANGELES—Mystic definitely isn't afraid to tell it like it is. That's obvious on her first solo album on Goodvibe/JCOR, *Cuts for Luck and Scars for Freedom*, which PD Erika Garite of Oxnard, Calif.'s KCAQ calls "a refreshing record that cuts through all the corporate bullshit."

Against a backdrop of atypical, sometimes surreal beats, Los Angeles-based Mystic melds singing and rapping, hip-hop and soul as she takes listeners on her life's journey from a vulnerable "Fatherless Child" to an empowered "Girlfriend Sistagirl." Driven by joyous lead single "The Life," Mystic's break-the-mold debut has earned her Rated Next status at BET, indicating she's an artist to watch, and co-headlining honors with Motown's new face, India.Arie, on the MTV2/Vibe-sponsored Sisters for Hip-Hop & Soul tour.

"The first time I was on BET's top 10 countdown I laughed," Mystic reveals, "because artists like me don't belong there. In my music I talk about experiences we all go through that cut us. But we heal, and it's alright. Other experiences we have can cut us, and we're scarred for life—like my scar from not growing up with my father [who later died of a heroin overdose in 1999]."

Mystic has been a fixture on the San Francisco Bay Area scene for the last 11 years—most notably as Digital Underground's DU Goddess. A mix tape created by Goodvibe labelmate Bahamadia brought Mystic to the attention of Goodvibe co-chair Matt Kahane. A subsequent distribution

deal-turned-joint venture agreement was later struck with JCOR.

"The first order of business was to establish her as a hip-hop artist outside of the Bay Area, where she's built a lot of credibility," JCOR GM Dan Gill says. "Goodvibe did a good job of that, starting with the college audience."

"This is pure artist development," he adds. "Not your normal plug-in marketing plan. We definitely worked 'The Life' at radio and made some headway. But it's not about one song with Mystic. It's the record. Her music and lyrics go far deeper than a lot of today's manufactured, surface-oriented urban music. And we're telling that story through the press and touring."

Indeed, Mystic has done plenty of roadwork since the album dropped in July. In addition to this summer's national Tree of Life tour with Slum Village, Bahamadia, and others, she wrapped a monthlong jaunt with the Black Eyed Peas in mid-September. The Sisters for Hip-Hop & Soul sweep, which kicked off Nov. 8 in Philadelphia, ends Nov. 28 in Los Angeles.

"Ten years ago, this album would have been incredibly different," says Mystic, whose passions are music and working with youth. "The past 11 years have allowed me to figure out—and be comfortable with—who I am as a woman, artist, and businesswoman. I've always been incredibly optimistic, or maybe it's incredibly naive. But I've felt that, one day, female MCs would be recognized and make an impact. I'm an MC, but I'm also trying to be just an artist."



MYSTIC

Butterfly Jones Can Soar 'Anywhere'

Two Ex-Dada Members Return With Vanguard's 'Napalm Springs'

BY JILL PESSLECK

LOS ANGELES—As members of 1990s modern rock band dada, guitarist Michael Gurley and drummer Phil Leavitt had a taste of commercial success. Now the duo has resurfaced as part of psychedelic pop/rock act Butterfly Jones (Vanguard), whose popularity, as did dada's, is growing slowly through a consistent, grassroots effort.

Since Butterfly Jones' debut album, *Napalm Springs*, was released July 24, the group (which also includes Mark Harris on bass and John Scaglione on guitar) has been working the club circuit and pushing its music to alternative radio formats. With its retro-tinged musical style and strikingly honest lyrical content, Gurley thinks the band—whose music is published by Electric Abalone Music/BMI—has a solid shot at breaking through radio's clutter.

"We just want to make good records and good songs," says Gurley, who is also the act's frontman/lyricist. "We kind of cover a lot of formats, and we're not going to change that or we'll never get any real fans or make any real music. Our stuff is innately commercial enough. We'll have a chance to get on the radio if the right thing happens."

The main thrust of Vanguard's promotion campaign is the band's first single, "Anywhere But Now," which looks at a broken relationship amid a deft vocal echo effect and a rocking guitar riff. Though it was released to modern rock airplay prior to the album's street date, it is now being serviced to triple-A and college radio alongside other tracks, such as the album highlight "The Systematic Dumbing Down of Terry Constance Jones," an amaz-

ingly fun song about the negative effects of pop culture.

Vanguard president/GM Kevin Welk says that this more organic approach is perhaps the best way to market the band. With modern rock stations, "we just didn't get the spins to commit to really making it happen," he says. "But we don't throw a single at the wall and say, 'See you later.'"

A lot of people really loved the single, and now we're building a lot of excitement."

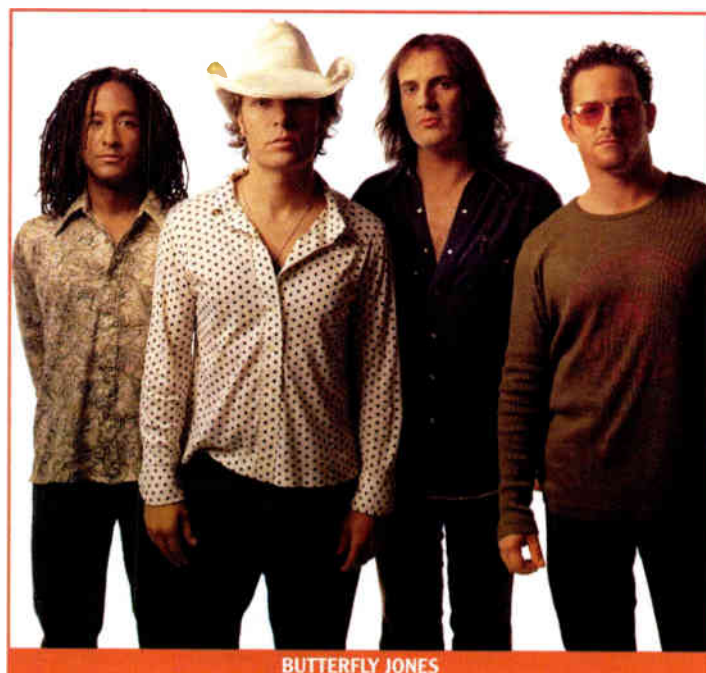
Welk says the single has been particularly well-received in Germany and Scandinavia and that plans are being formulated for a European tour in February, followed by a supporting stint on a domestic tour. (The group has already appeared at various clubs, showcases, and radio shows throughout the third quarter, though the band and the label opted to put fourth-quarter touring on hold due to the Sept. 11 attacks.)

Butterfly Jones is

booked by Barbara Skydel of New York-based Premier Talent and managed by Los Angeles-based Chris Rankin.

Other plans include the promotion of the "Anywhere But Now" video, which was specifically made for European use but is also being marketed to MTV2 and other alternative domestic outlets. Additionally, Vanguard will continue to work with mostly independent retailers on price and positioning programs.

Terry Currier, owner of the Portland, Ore.-based Music Millennium stores, believes that the band is poised for national success. "These songs all have great melodies to them, and it's the kind of record you can sing along to. If Vanguard continues to work with retail, this record could eventually take off. But you have to look long-range on a record like this. This may be a 12- to 24-month-building kind of thing."



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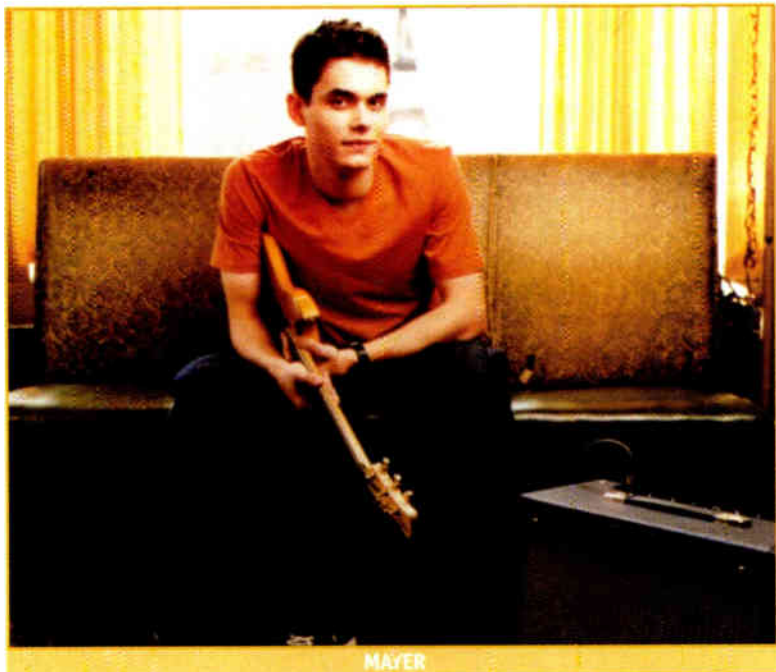


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MAYER

Mayer Proves He's No 'Square' With Release Of *Aware/Columbia Disc*

BY MELINDA NEWMAN

LOS ANGELES—Minutes before he takes the stage at the Troubadour here, 23-year-old John Mayer surveys the packed room. It has sold out without the benefit of a hit single or significant local airplay. "Who knew?" a guest asks. "I know," Mayer says, shaking his head incredulously, "I'm the mayor of Who-knew-ville."

But so it has gone for Mayer, whose career has shown incremental growth since the June release of *Room for Squares* on Aware Records. The album was remixed, repackaged, and rereleased in September on Columbia, which markets and distributes Aware Records. Since then, it has reached as high as No. 6 on the *Billboard* Heatseekers chart.

The set features Mayer's winsome, honest lyrics wrapped around jazzy pop melodies, propelled by his piquant guitar playing. While comparisons with Sting, David Gray, and Dave Matthews are all valid, Mayer manages to pay homage to his influences without parroting them.

The majority of songs on *Room for Squares* are first-person accounts of Mayer's life experiences. "I'm not a conventional storyteller," Mayer says. "I'm sort of offering myself up as a barometer of how things are. I think I'll rarely write a song in the third person—I've committed to being very first person."

He's also committed to staying as accessible as possible, musically and otherwise. "I want to be scary good, but at the same time, I don't want to fool myself and try to fool other people so that they think that hanging out with me is like hanging out with a dark, mysterious star."

That accessibility is what has won him fans at triple-A radio. "He

sounds very unique on the air," says Haley Jones, assistant PD of KFOG San Francisco, who has been playing first single "No Such Thing" since June. "We love that song—it sounds great on the radio. There's a sort of swing back to the old singer/songwriter feel right now, and he's doing it well."

Releasing the record in June on *Aware* gave Mayer time to concentrate on the music before the swirl of major-label activity rushed down on him.

"It scaled everything down to the lowest common denominator—to just playing music," says the Connecticut native, who briefly attended Boston's Berklee College of Music before moving to Atlanta. "There was no pretense. We built enough of a base that when Columbia got involved, they could see that what was happening was growing out of the ground naturally—it hadn't been planted there."

The next step for Mayer, according to *Aware* president/founder Gregg Latterman, is to just keep moving forward. "He just had his first national television appearance [Nov. 9 on *The Late Show With Conan O'Brien*]. We just want him to keep growing organically. He could be like another Train [also an *Aware/Columbia* act], but we think it will happen a lot quicker. The cool thing is that the critics like him, and he's got great word-of-mouth."

For his part, Mayer, who is managed by Brick Wall Management and booked by CAA, says he'd like to take a little break after 12 months of touring. "I'm going to do some radio shows in December. maybe record some new songs in January, and then disappear for a month. My big plan is I'm going to see if I can grow a beard."

Home's Where Hampton's 'Heart' Is

Real West Productions Disc Evokes Vivid Images Of The West

BY DEBORAH EVANS PRICE

NASHVILLE—It's pretty much unheard of for fans to travel cross-country on vacation, stop in to see their favorite artist, and be welcomed in his home. But then, Western artists are an entirely different breed, and R.W. Hampton is a cut above the herd.

"I tell folks, 'If you are up in Northern New Mexico, the coffee is on and the dog is tied up, stop by and visit us,'" says Hampton, whose seventh album, *Always in My Heart*, marks his debut on Real West Productions. "We have people stopping by all the time. This summer, I was putting some shoes on a horse and some folks drove up and said, 'We're from Kentucky and we met you there. We are on vacation and we thought we'd stop in.'"

A real cowboy who began working on ranches as a teen and now owns his own, Hampton is an established star on the Western music circuit. He's been named entertainer of the year by the Academy of Western Artists and is a three-time male vocalist winner. He's also a recipient of a Wrangler Award for best Western recording from the National Cowboy Hall of Fame.

After six albums released on his own Mustang Music label, Hampton inked a deal with Real West, which has a joint venture with the Burbank, Calif.-based Paras Group. Booked and managed by his wife, Lisa, Hampton is a BMI-affiliated writer with his own publishing company, Cimarron Sounds.

Hampton's music evokes vivid images of the West—adobe walls, a dozen pinto pony, and wide open spaces—but it's not all prairie, horses, and campfires. On this collection, Hampton's expressive baritone explores emotional landscapes as well. "I wanted to do an album primarily of romantic songs with a Western sound to them."

Produced by Rich O'Brien, *Always in My Heart* covers a vari-

ety of territory. "Shelly's Winter Love," penned by Merle Haggard, finds a man willing to settle for the seasonal affection of the woman he loves. "Living in far-off places in the ranch country, I've seen a lot of

romances go that way," Hampton says, "where a gal will fall in love with a cowboy, but living that far away from town is pretty hard for them to do."

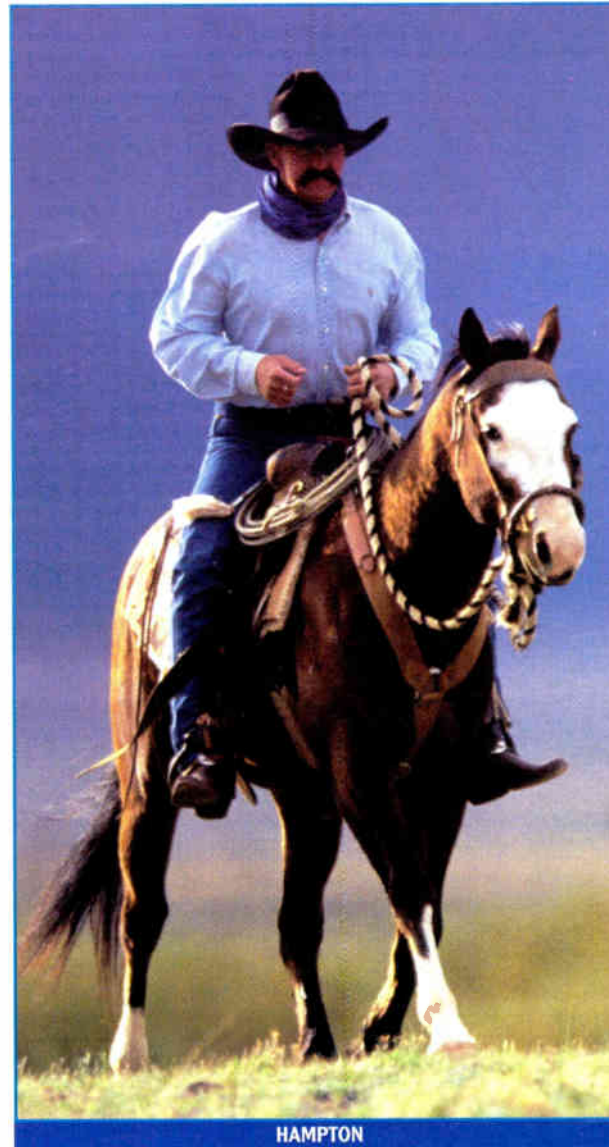
The most affecting cut is "For Only Loving You," which Hampton wrote for his wife. "It's just me and the guitar," he says. "It's just a guy that's so overwhelmed by the blessing he has to love a person who loves him back that he just can't sleep."

Hampton covers Luke Reed's beautiful "Adobe Walls" (also recently cut by Gary Allan and Michael Martin Murphey), Johnny Horton's classic "Whispering Pines," and provides a fresh take on the pop chestnut "Blue Spanish Eyes."

"His voice is so unique," says Jim Snowden, president of the Paras Group. "The record is a good showcase of who he is and what he does. He's passionate about a lot of things." Snowden says they plan to heavily promote the record to all the alternative Western retail outlets, such as Western wear stores, as well as mainstream retail. Music will be serviced to the Western specialty shows, and there will be a yet-to-be-determined single going to country radio via CDX.

Snowden says Hampton's music will be featured on a Real West sampler being used to help brand the label's roster, which also includes Joni Harms, Michael Martin Murphey, and Cowboy Nation.

Red Steagall, veteran recording artist and host of the syndicated radio show *Cowboy Corner*, features Hampton regularly on his show, which airs in 160 markets. Steagall thinks Hampton will be one of the artists who moves the Western genre forward. "For Western music to survive, we can't just keep recording 'Strawberry Roan,' 'Little Joe the Wrangler,' and Sons of the Pioneers songs over and over again. We need new songs," says Steagall, who just signed a recording deal with Real West. "R.W. is an outstanding singer and a great songwriter. He has the ability to help keep the Western genre alive."



HAMPTON

'For Western music to survive, we can't just keep recording Sons of the Pioneers songs. R.W. is an outstanding singer and a great songwriter. He has the ability to help keep the Western genre alive.'

—RED STEAGALL,
ARTIST/HOST, 'COWBOY CORNER'

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Epiphany Opens 'Door' To Jagger Disc

Post-Tour Writing Forms Core Of Star-Studded Virgin Solo Debut

BY NIGEL WILLIAMSON

LONDON—Mick Jagger says he did not set out to make a solo record.

After the Rolling Stones' marathon *Bridges to Babylon* tour two years ago, he wrote a few songs, began recording them at home—and he suddenly realized he had an album in the making.

"That tour was two-and-a-half years, which was too long. When we finally came off the road, I wanted to write some songs and do them on my own," he explains. "I started recording at home in France and in the Caribbean with a hard-drive computer. I worked the songs up in demo studios. It became my home recording. I thought, 'This is me. It's a solo record.'"

Jagger might still have taken the songs that have to come together to form *Goddess in the Doorway* (Virgin, due Nov. 20 in the U.S. and a day earlier internationally) to the Stones had it not been for advice offered by his old friend and London neighbor Pete Townshend.

"Pete said that often with the Who he'd recorded wonderful demos and then he had to go and play them with the band and they never came out the same," Jagger recalls. "I thought, 'I've already done these songs, and I don't need to go in a studio and do them again with other people.' But it didn't start as a solo record. It started as a songwriting thing because I hadn't written anything since *Bridges to Babylon*."

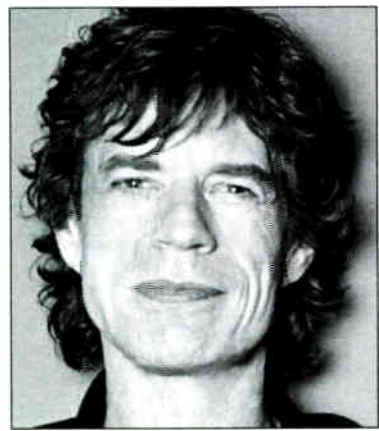
The fourth solo set of his career, *Goddess in the Doorway* is the first album under Jagger's own name since 1993's *Wandering Spirit* (Atlantic) and his solo debut for Virgin—the label to which the Stones are also signed. It is a recording that aims to buck the popular belief among many Stones fans that Jagger and Keith Richards need each other to produce their best work. After all, their songwriting partnership has endured for 40 years, and it has produced a seemingly endless list of classic compositions. Yet the singer says in many ways it is far easier to work solo.

"The good thing about being in a band is there's a committee," explains Jagger (whose songs are published by Jagged Music, ASCAP). "But that's the bad thing about it as well. You try to please everyone. In the end, the danger is you end up pleasing nobody. I'm not saying that's true of all the records the Stones have made. But it is a danger. With this record, I could go any way I wanted."

Many of the songs have a stronger pop sensibility than is usually associated with the Jagger/Richards writing team.

"Stones fans expect a certain kind of music, and I'm always wary

to ensure there are enough rock tracks on a Stones record," he says. "In the early days, the Stones did a lot of pop; we don't do that any more. It's not that we can't. We just don't. On a solo record,



'The good thing about being in a band is there's a committee. But that's the bad thing about it as well. You try to please everyone.'

—MICK JAGGER

you can do a broader range of things a lot more easily."

Joking about the absence of Richards, he adds, "It gave me the chance to play enormous amounts of guitar." In fact, Jagger plays some impressive guitar on all but one of the dozen tracks, and on the bluesy "Don't Call Me Up" he proves himself to be a highly accomplished slide guitarist.

The core backing band on the album includes Matt Clifford on keyboards; Marti Fredriksen on guitar, bass, and drums; bassist Phil Spalding; and drummers Ian Thomas and Lenny Castro on percussion. Veteran session drummer Jim Keltner also contributes, while Townshend and Aerosmith's Joe Perry add guitar to several tracks. "Pete just walked in and was so quick," Jagger recalls. "He did six guitar parts in a couple of hours. I know people who would take days to do that."

All songs were either written or co-written by Jagger, who also produced the set—with assistance from Fredriksen, Clifford, and Chris Potter. High-profile collaborators include fellow Virgin artist Lenny Kravitz, who co-wrote and co-produced "God Gave Me Everything," and an impressive cast of singing partners that includes Wyclef Jean, Rob Thomas of matchbox twenty, and U2's Bono.

"The great thing about working with Bono and Rob was that they both have a different melodic take from mine," Jagger says. "I'd give them the chord sequence and they'd be off with a completely different melody. That was refreshing."

Jagger's daughters, Elizabeth, 16, and Georgia, 8, add backing vocals to the album's last track, "Brand New Set of Rules."

Jagger, in effect, A&R'd the album himself, according to Nancy Berry, the former vice chairman of Virgin who signed the Stones singer as a solo artist. "I heard some of the demos about a year ago, and the songs sounded great, so we went ahead with the deal. At that stage, we had no idea about collaborators. Mick put it together himself, and it's an amazing album."

Retailers agree with Berry's assessment of the project.

"[Jagger] manages to give Stones diehards the flavor of the band's best work, while also trying out a lot of new sounds," says James Lonten, manager of a Borders Books & Music store in New York City. "It has a fresh sound that could prove to be appealing to adults and kids alike."

The set's first single, "God Gave Me Everything," will be accompanied by a videoclip directed by Mark Romanek. The second single, due in January, will be "Visions of Paradise," featuring Thomas.

A major marketing tool is a TV special, *Being Mick Jagger*, directed by the British film-maker Kevin MacDonald. The documentary includes scenes shot during the making of *Goddess in the Doorway*. It airs worldwide on Thanksgiving. It will be transmitted in the U.S. on ABC-TV and in the U.K. on Channel 4.

Jagger (whose solo career is managed by Trudy Green for HK Management in Los Angeles) says he is interested in playing selected solo dates in support of the album, although nothing has yet been scheduled. "If I do it, I'd like to play theaters—that fits the mood of the record and it would be fun."

The singer also leaves open the question of whether there will be live dates with the Stones next year, which marks the 40th anniversary of the group's first gig at London's legendary Marquee Club July 12, 1962.

"We're trying to cook something up," Jagger says cryptically. "I don't want to talk about it too much yet, but the 40th anniversary is a good party to give." He adds that it is unlikely there will be "a complete new album," but hints that some kind of anniversary release is under consideration.

The Beat

by Melinda Newman



WAVES AT ATLANTIC: Platinum acts **Tori Amos** and **Collective Soul**, as well as gold-certified artist **Poe**, have left their longtime home, Atlantic Records.

After more than a dozen years at Atlantic, Amos is negotiating a deal with Epic Records. "It was time to find a new energy with a new point of view," says Amos' manager, **Arthur Spivak**. "It's almost like a child leaving for college."

Spivak says that even though he and Amos feel the need for the change, it is a painful departure. "We leave with a lot of sadness," he admits. "Atlantic has been a wonderful partner, but when you stay with a label for a long period of time, people see you in only one way."

Spivak says Atlantic will continue to work Amos' September release, *Strange Little Girls*. Amos' six

Atlantic albums have sold 5.5 million units in the U.S., according to SoundScan.

Atlantic Group co-chairman/co-CEO **Val Azzoli** says it was a mutual decision for Amos to depart. "Her contract expired, and both Tori and I thought that it was better to try something new," he says. "It was a very happy divorce; we had a nice long run. We're getting a greatest-hits [record] out of it still."

Collective Soul's manager, **Farshid Arshid**, says the group asked to be released with two albums left on its contract.

"The band basically felt that for as many [modern rock] No. 1s as they'd put out, the label was never quite as supportive as they should have been," Arshid explains. He adds that the band asked to be released from the label, and "the label looked at its ledger sheet and saw we'd almost recouped. They asked us for a greatest-hits [with] two new tracks, and they let us go." (The resulting best-of collection, *Seven Year Itch: Greatest Hits 1994-2001*, was released in September and peaked at No. 50 on The Billboard 200.)

Arshid says the band will record its next album before shopping for a new deal. According to SoundScan, the group has sold close to 6 million units in the U.S., including its top-selling eponymous set, which has moved 2.26 million units.

Of Collective Soul, Azzoli says, "I dropped them because I didn't feel we were headed in the same direction."

According to her manager **Paul Fishkin**, **Poe** was stunned to be let

go since Atlantic had just picked up an option on her next album and was getting ready to release a new single from her current album, *Haunted*.

"This was a very last-minute decision," Fishkin says. "It's upsetting in that she and I truly believed that we had another full year to go on working this album with Atlantic." Poe was signed to Atlantic through Fishkin's imprint, Fishkin Entertainment. The singer is currently on a club tour through the end of month that is being underwritten by

Pantene.

Azzoli admits that Poe is "probably feeling a little bruised" by the label's decision. As of mid-November, *Haunted* has sold 250,000 units, according to SoundScan. Her 1996 album, *Hello*, has moved 626,000 copies.

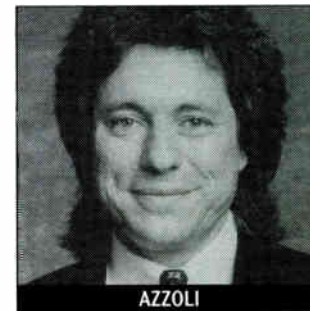
Azzoli denies that these cuts have been made because any cost-saving measures that can be written off against the Time Warner/AOL merger must be completed in a few weeks. "Everyone wants to make this into a big deal and say it's part of the Time Warner/AOL write-off, but it's not. It's the normal weeding-out process. If anything, this is because of the current leaner times; it has nothing to do with the merger." Azzoli says there's "more trimming coming," but it will be of acts that are dropped before their first project comes out.

In fact, Azzoli says he expects the label to do more cutting in that fashion. "From now on at Atlantic, we'll make records, and if they aren't good enough, we won't put the record out, instead of putting it out and seeing if something happens. We've always been that way, but now I'm being much more conscientious about it than I've ever been."

SHORT-LIST SHORTENS: The winner of the first Virgin Megastore Short-list Prize for Artistic Achievement in Music will be announced Monday (19) at the Knitting Factory in Los Angeles.

The party, which will culminate with the naming of the winner, will feature performances by five of the 10 finalists for the prize: **Sigur Rós**, **Nikka Costa**, **Talib Kweli**, **Bilal**, and **Dandy Warhols**. The winner receives a \$10,000 cash prize provided by Virgin Megastores.

OOPS: Of course we know that **Dionne Warwick** recorded "Heartbreaker," not **Barbra Streisand**, as we erroneously reported in last week's column about the **Bee Gees**.



AZZOLI



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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
U2, GARBAGE, NO DOUBT, STEREO-PHONICS	Madison Square Garden, New York Oct. 24-27	\$4,706,370 \$130/\$45	55,155 three sellouts	Clear Channel Entertainment
U2, GARBAGE	United Center, Chicago Oct. 15-16	\$3,206,600 \$130/\$45	39,368 two sellouts	Clear Channel Entertainment
U2, STEREOPHONICS	Dunkin' Donuts Center Providence, Providence, R.I. Oct. 30-31	\$2,269,218 \$130/\$45	26,575 two sellouts	Clear Channel Entertainment
UNITED WE STAND BENEFIT CONCERT: MICHAEL JACKSON, AEROSMITH, 'N SYNC, BACKSTREET BOYS, RICKY MARTIN, ROD STEWART, BETTE MIDLER, DESTINY'S CHILD, MARIAH CAREY	Robert F. Kennedy Memorial Stadium, Washington, D.C. Oct. 21	\$2,259,775 \$75/\$25	47,150 48,791	Clear Channel Entertainment
U2, STEREOPHONICS	Continental Airlines Arena, East Rutherford, N.J. Oct. 28	\$1,596,735 \$130/\$45	19,589 sellout	Clear Channel Entertainment
U2, STEREOPHONICS	First Union Center, Philadelphia Nov. 2	\$1,541,360 \$130/\$45	19,320 sellout	Clear Channel Entertainment, New Park Entertainment
U2, NO DOUBT	Pepsi Center, Denver Nov. 7	\$1,505,225 \$130/\$45	18,432 sellout	Clear Channel Entertainment
U2, NO DOUBT	Delta Center, Salt Lake City Nov. 9	\$1,347,245 \$130/\$45	17,197 sellout	Clear Channel Entertainment
JANET JACKSON, 112	National Car Rental Center, Sunrise, Fla. Oct. 28-29	\$1,280,001 \$77.75/\$34.75	23,073 26,623 two shows	Clear Channel Entertainment
U2, GRAHAM PARKER	Baltimore Arena, Baltimore Oct. 19	\$1,131,610 \$130/\$45	13,510 sellout	Clear Channel Entertainment

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ARTISTS & MUSIC



Joe Sees 'Better Days.' Jive artist Joe, right, was recently in Battery Studios in New York City with Shaggy, recording the tune "Ghetto Child" for his fourth album, *Better Days*. It is due Dec. 11 and features a guest appearance by the Harlem Boys Choir.



Out and About. Verve recording artist Charlie Haden recently performed music from his current disc, *Nocturne*, at the Iridium jazz club in New York City. The project shows the famed bassist joined by pianist Gonzalo Rubalcaba, guitarist Pat Metheny, drummer Ignacio Berrao, and saxophonist Joe Lovano, among others. Pictured with Haden at Iridium, from left, are Universal Music Jazz France managing director Daniel Richard, Rubalcaba, and Haden.

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The Classical Score™



by Steve Smith

HIGH TIMES: Only a few decades ago, the countertenor, or male alto, was a rare presence on the modern concert stage. A common voice in the Renaissance and Baroque periods, the countertenor had largely fallen out of favor during subsequent centuries, especially as strictures against female performers relaxed. The late 20th century's historical performance-practice movement prompted a return of the unique voice, with demand increasing exponentially during the period-instruments re-recording boom of the early '90s.

Today, a handful of countertenors enjoy the same level of international renown as star sopranos and tenors. A few have used that stardom as a mandate to explore unusual repertoire. On the new Decca album *Wayfaring Stranger*, young German countertenor **Andreas Scholl**



SCHOLL

steps away from the early-music repertoire to perform traditional folksongs with the **Orpheus Chamber Orchestra**. The move may be unexpected, but it is not without precedent. In lending his subtle, polished voice to these songs, Scholl also pays tribute to pioneering English countertenor **Alfred Deller** (1912-1979), who almost single-handedly revived the vocal style.

Deller participated in Britain's early-music revival during the '50s alongside composers **Benjamin Britten** and **Michael Tippett**, as well as with his own **Deller Consort**. Britten also created the role of Oberon in his then-contemporary opera *A Midsummer Night's Dream* for Deller, paving the way for such later composers as **Philip Glass** and **John Adams** to make use of the powerful yet ethereal vocal range. Yet aside from his work in classical music, Deller also made important recordings of British folk music in spare, elegant settings with lute. Those recordings had a profound impact on Scholl when he first heard them nearly 10 years ago.

"It was the most beautiful sound I'd ever heard," Scholl recalls. "It was so pure and simple. He just told the stories, and that's what fascinated me." Scholl immediately began to consider recording his own folk song project, hesitating only out of fear that the simplicity of the music might bore a sophisticated modern audience. He slowly introduced the songs into his recital repertoire. Positive response bol-

stered his confidence, but Scholl still couldn't decide how to set the songs for a recording project.

"You have the average classical singer who does folksongs arranged by Britten, you have Deller's style with lute, and then you have the country-music singer who does folk music," Scholl explains. "Which is the correct way?" He did know that he would not approach the music in a classical performance style. "This is not music that was composed for classical musicians or even trained voices," he insists. "This is music that has been sung by mothers to their children in the night."

Unexpectedly, Scholl's epiphany came at the end of a recording by jazz bass hero—and former child folk singer—**Charlie Haden**. At the end of his 1999 Verve album *The Art of the Song*, Haden sang on record for the first time in his career, hearkening back to his childhood days with a plaintive performance of "Wayfaring Stranger" set with a string orchestra.

Arguably, the most unusual aspect of Scholl's *Wayfaring Stranger* is its producer: **Craig Leon**, a keyboardist/arranger/composer who came to prominence as the head of A&R for the Sire label in the late '70s. Leon arrived in New York City just in time to document the flowering of punk rock, lending his melodic sensibilities to the raw energy of such bands as **the Ramones** and **Blondie** as the producer of their earliest albums. Still active as a pop musician and producer (including a recent reunion with Blondie), Leon has recently worked on a number of projects for British Decca. On *Stranger*, he backed Scholl's sweet, straightforward delivery with glistening, understated orchestrations that feature lute, harp, and even banjo and dulcimer.

At the end of November, Scholl heads out on a brief tour with Orpheus, performing in Los Angeles, San Francisco, and Easton, Mass., before culminating in Scholl's Carnegie Hall debut Dec. 5. The concerts will feature **Handel** scenes and arias on one half and the *Wayfaring Stranger* folksongs on the other. After the tour, Scholl devotes himself to Handel again, performing *Rodelinda* in Paris in January 2001 and *Giulio Cesare* in Copenhagen this coming May.

ARTISTS & MUSIC

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2001 BILLBOARD MUSIC & MONEY SYMPOSIUM



It's all smiles at the symposium cocktail hour for, from left, Elektra Entertainment Group's Richard Bengloff, Jeff McClusky & Associates' Jim DiBiasi, and Sony Music's John Doelp.



"The Future of Asset Securitization" was discussed in a morning session moderated by *Billboard* financial reporter Matthew Benz, far right. Pictured, from left, are financier David Pullman, Credit Suisse First Boston's Robert Horowitz, Thelen Reid & Priest's Michael S. Elkin, and C.A.K. Universal Credit's Robert W. D'Loren.



Wings Music Entertainment's Paul Ewing, left, confers with Salibello & Broder's Tony Calabrese, center, and Salvatore Salibello during a symposium break.



Money management professionals laid out the current economic climate's risks and opportunities in the session "Is Your Money Being Managed Properly?" Pictured, from left, are Joel Isaacson & Co.'s Joel Isaacson, Mitchell & Titus' Greg Collins, Golden Goodloe & Associates' Kendall Minter, and Prudential's Fitzgerald Miller and Robert Olcott.



The next phase of music industry consolidation was the subject of the panel "Mergers & Acquisitions: Valuing Music Assets." Pictured standing, from left, are ABN-AMRO's Ivan Lustig and Sanford C. Bernstein & Co.'s Michael Nathanson. Seated, from left, are Universal Music Group's Nick Henny, Loeb & Loeb's John Frankenheimer, and Vogel Capital Management's Harold Vogel.

The music industry met Wall Street at New York City's St. Regis Hotel Nov. 13 for the first-ever *Billboard Music & Money* Symposium, sponsored by Prudential Financial in association with Loeb & Loeb. Executives from major and independent labels, publishers, touring firms, and management companies joined bankers,



analysts, and attorneys to analyze the current funding climate and explore the possibility of future mergers and acquisitions. The day included a candid interview of AOL Time Warner co-COO Richard D. Parsons by CNN's Larry King. Coverage of the symposium may be found on page 10. (Photos: Chuck Pulin)



Tommy Boy Music's Martin Davies, right, talks up Rosenman & Colin's Marc Reisler over post-symposium cocktails.



Tommy Boy Music's Tom Silverman, center, joins Prager & Fenton's Louis Perino, left, and Radikal Records' Jurgen Korduetsch between symposium sessions.



Cherry Lane Music Publishing Co.'s Peter Primont, center, huddles with EMI Recorded Music's Jay Samit, left, and *Billboard* associate publisher Irwin Kornfeld.

AOL Time Warner co-COO Richard D. Parsons joined CNN's Larry King for a frank talk on the post-merger integration process and what's next for the media giant. Pictured beforehand, from left, are *Billboard* VP of business development Ken Schlager, King, *Billboard* president/publisher Howard Lander, and Parsons.



During his opening greeting, *Billboard* editor-in-chief Timothy White enjoined attendees to seize the opportunities presented by uncertain times within and outside of the music industry.



In the symposium's keynote address, Constellation Ventures' senior managing partner Clifford Friedman discusses his firm's approach to funding new music and technology ventures in the post-dotcom era.



Billboard merchants & marketing/new media editor Brian Garrity moderated a panel on the "Funding Climate for New Ventures." Pictured, from left, are industry attorney Michael Sukin, ZelnickMedia's Karl Slatoff, Chazen Capital Partners' Larry Miller, Garrity, and EMI Recorded Music's Jay Samit.



Prudential experts made sense of the new economic order in the session "What's Next for Wall Street?" Pictured, from left, are Richard Franchella, Michelle Girard, Robert H. Stovall, Katherine Styponias, and Ash Rajan.



The symposium was a big draw for music industry attorneys. Among them were, from left, Thelen Reid & Priest's Mike Parish, James Cesare, Michael S. Elkin, and H. Joseph Mello, as well as Mark Levinsohn of Epstein, Levinsohn, Bodine, Hurwitz & Weinstein.



Representatives from young and established labels alike were on hand at the St. Regis. Pictured, from left, are Heineken Foundation/Red Star Records' Scott Hunter Smith, *Billboard* VP of business development Ken Schlager, and Elektra Entertainment Group's Sylvia Rhone and Greg Thompson.



Billboard associate publisher Howard Appelbaum greets the team from Prudential. Pictured, from left, are Prudential's John Colon, Anna Candido, Fitzgerald Miller, and Joan Reilly; Appelbaum; and Prudential's Phyllis Luts and Robert Olcott.

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Billboard to Expand its Touring Coverage

BY RAY WADDELL

NASHVILLE—Global touring has always been

never forgive myself." (Billboard Bulletin, Oct. 2).
for tours is expected to

U2 To Return To North America For Tour's Second Leg

BY RAY WADDELL

NASHVILLE—Adding further muscle to what has already been a remarkable year of touring, U2 will revisit North America for another 22 dates on October and November, *Billboard* has learned. An official announcement is expected Sept. 11.

Having already wrapped legs in the U.S. and Europe, the Irish quartet will kick off round two of its Elevation tour at Notre Dame University dome of the Fighting Irish in South Bend, Ind., where U2 will play the 12,000-capacity Joyce Center Oct. 16.

Half the dates on the second route are repeat markets from the first leg of the sold-out tour, including Mon-

ter, Oct. 17, at the United Center in Chicago, where U2 played four sell-

out shows. "We felt it was important to go back and play them again." One repeat market is Philadelphia, where U2 matched two sold-outs at the First Union Center that grossed over \$3 million. "We're thrilled to have another date. They did outstanding business the first time," says Peter Lushko, president of the First Union Center. He adds that the general admission floor setup, which was met with skepticism by many when the tour was announced, worked beautifully. "There were no security issues whatsoever. These guys are great planners." Officials at the United Center in Chicago, where U2 played four sell-

BOARD EXCLUSIVE

outs, the tour has grossed \$105 million, the remaining dates, which will be the last for this tour, should take U2's gross close to \$135 million for the year. Such numbers make a

and this year's sold-out Madison Square Garden, which itself will gross \$75 million from just 49 dates.

In addition to Fogel, the Toronto-based CCE team includes Jerry Howard, the managing director of the tour; Eric Kerr, head production manager; and Steve Lippman, who stepped into the shoes of the late promoter when he joined the team in 1999. "It's important to have an established name in the business," says Howard.

BOXSCORE CONCERTS

Artist	Venue	Date	Gross	Capacity
U2	United Center	Oct. 16	\$1,200,000	12,000
U2	United Center	Oct. 17	\$1,200,000	12,000
U2	United Center	Oct. 18	\$1,200,000	12,000
U2	United Center	Oct. 19	\$1,200,000	12,000
U2	United Center	Oct. 20	\$1,200,000	12,000
U2	United Center	Oct. 21	\$1,200,000	12,000
U2	United Center	Oct. 22	\$1,200,000	12,000
U2	United Center	Oct. 23	\$1,200,000	12,000
U2	United Center	Oct. 24	\$1,200,000	12,000
U2	United Center	Oct. 25	\$1,200,000	12,000
U2	United Center	Oct. 26	\$1,200,000	12,000
U2	United Center	Oct. 27	\$1,200,000	12,000
U2	United Center	Oct. 28	\$1,200,000	12,000
U2	United Center	Oct. 29	\$1,200,000	12,000
U2	United Center	Oct. 30	\$1,200,000	12,000
U2	United Center	Oct. 31	\$1,200,000	12,000
U2	United Center	Nov. 1	\$1,200,000	12,000
U2	United Center	Nov. 2	\$1,200,000	12,000
U2	United Center	Nov. 3	\$1,200,000	12,000
U2	United Center	Nov. 4	\$1,200,000	12,000
U2	United Center	Nov. 5	\$1,200,000	12,000
U2	United Center	Nov. 6	\$1,200,000	12,000
U2	United Center	Nov. 7	\$1,200,000	12,000
U2	United Center	Nov. 8	\$1,200,000	12,000
U2	United Center	Nov. 9	\$1,200,000	12,000
U2	United Center	Nov. 10	\$1,200,000	12,000
U2	United Center	Nov. 11	\$1,200,000	12,000
U2	United Center	Nov. 12	\$1,200,000	12,000
U2	United Center	Nov. 13	\$1,200,000	12,000
U2	United Center	Nov. 14	\$1,200,000	12,000
U2	United Center	Nov. 15	\$1,200,000	12,000
U2	United Center	Nov. 16	\$1,200,000	12,000
U2	United Center	Nov. 17	\$1,200,000	12,000
U2	United Center	Nov. 18	\$1,200,000	12,000
U2	United Center	Nov. 19	\$1,200,000	12,000
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U2	United Center	Nov. 22	\$1,200,000	12,000
U2	United Center	Nov. 23	\$1,200,000	12,000
U2	United Center	Nov. 24	\$1,200,000	12,000
U2	United Center	Nov. 25	\$1,200,000	12,000
U2	United Center	Nov. 26	\$1,200,000	12,000
U2	United Center	Nov. 27	\$1,200,000	12,000
U2	United Center	Nov. 28	\$1,200,000	12,000
U2	United Center	Nov. 29	\$1,200,000	12,000
U2	United Center	Nov. 30	\$1,200,000	12,000

TOURING2001

Concert Biz Is On The Road To Success

Rising Revenues Prove There's Nothing Like Live

BY RAY WADDELL
At the turn of the millennium, the global touring industry was steadily inching toward \$2 billion in annual gross revenues. This year, a sturdy lineup of tours—along with equally sturdy ticket prices—should help that high-growth trend continue in 2001, despite an uncertain economy and some nagging industry problems. Once a free-wheeling business run by wildcat entrepreneurs often working on handshake deals, the concert industry is big business today. Last year, more than \$1.6 billion in concert grosses were reported to *Billboard*'s sister publication *Amusement Business*, up more than 25% from the previous year. Attendance was up a less impressive but still healthy 14% for the year, at 49.3 million worldwide. Unreported shows from club festivals and private affairs would account for...

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Edited by Michael Paoletta

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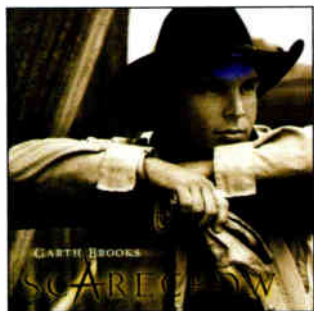
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PRODUCERS: James Guthrie and Pink Floyd
Capitol 7243 5 3611

Meticulously remastered in state-of-the-art 24-bit sound, the two-disc *Echoes* comes close to achieving the impossible task of encapsulating the essence of perhaps the most ambitious and enduringly successful of all album-oriented rock bands. Intimate fans may take issue with the track listing (and the odd, non-chronological sequencing), but for the newcomer or those who want a portable anthology, *Echoes* will serve well. The set features such initial psychedelic pop landmarks as "Astronomy Donime" and "Emily Plays," which spotlight the band's original creative catalyst—the legendarily unhinged Syd Barrett. The collection also finds room for such early epics as "Set the Controls for the Heart of the Sun," even as it includes later classics like the pungent "Sheep." And, of course, there are multiple highlights from the evergreen totems *Dark Side of the Moon*, *Wish You Were Here*, and *The Wall*. More controversially, there are several tracks here from the slick post-Roger Waters incarnation of Pink Floyd; of these, only the poetic "High Hopes" stands up to the vintage material. The one rarity is the grandiose "When Tigers Break Free," originally only on *The Wall* film soundtrack. Yet another chart smash for an ongoing catalog champion, *Echoes* debuts this issue at No. 2 on The Billboard 200.—**BB**

★ STEVIE RAY VAUGHAN & DOUBLE TROUBLE

Live at Montreaux 1982 & 1985
PRODUCER: Bob Irwin
Epic/Legacy E2K 86151

This double album—recorded years apart on "Blues Night" at the Montreaux Jazz Festival in Switzerland (and consisting mostly of previously unreleased material)—is testimony to what the late Stevie Ray Vaughan and his rhythm section, Double Trouble, did best: ripping it up live. The set's first disc (recorded in 1982)



GARTH BROOKS

Scarecrow
PRODUCER: Allen Reynolds
Capitol 7243

Never accused of playing it safe (remember Chris Gaines?), Garth Brooks offers up a comparatively focused effort on *Scarecrow*, having zeroed in on his vocal strengths, Allen Reynolds' crystalline production, and powerful songs. A muscular Brooks vocal and arena-rock guitars propel the panoramic midtempo "Why Ain't I Runnin'," and first single "Wrapped Up in You" works via crisp acoustics and a captivating instrumental closing break. Duets with George Jones ("Beer Run") and Trisha Yearwood ("Squeeze Me In") are both mighty fine. While the ballads "The Storm" and "Mr. Midnight" are a tad overwrought, if well-performed, Brooks more than makes up for it with a brace of more personal cuts like "Thicker Than Blood" and "Pushing Up Daisies." With insistent acoustic guitar, razor-sharp lyrics, and a passionate vocal, "Daisies" is arguably the artist's most-inspired track in years. If this is indeed a swan song for Brooks, it's like calling it a career with a championship-winning shot at the buzzer.—**RW**

sounds exactly like what it was: Vaughan and Double Trouble ably playing and trying hard to please an audience largely unfamiliar with the act. The set's second disc (from 1985) features the guitar hero and company as headliners, with the confidence in that position yielding more risk and reward, as the audi-

S P O T L I G H T S

SHELBY LYNNE

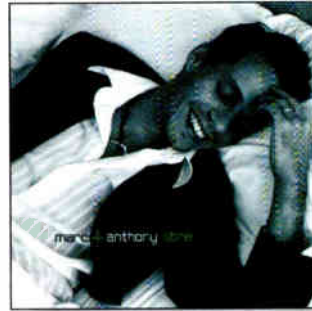
Love, Shelby
PRODUCER: Glen Ballard
Island 314 586 436

Love, Shelby opens with "Trust Me," which Lynne begins by whispering the words "faith" and "hope" as a piano gently plays. Once the rhythm section kicks in, she utters the word "stay." If the artist's most recent album (her sixth)—*I Am Shelby Lynne*, which earned the singer/songwriter/guitarist a Grammy Award for best new artist—was steeped in pain (as Lynne has acknowledged), the Glen Ballard-produced *Love, Shelby* is suffused with



joy. Of course, joy in the eyes of Lynne doesn't mean sugar-coated happiness; it means enjoying the sunshine after the rain. For proof, look to the set's lead single, the heartwarming "Wall in Your Heart," as well as the Bacharach-hued "Bend" and rollicking "Jesus on a Greyhound." The album closes with a cover of John Lennon's "Mother," which, in Lynne's hands, takes on new shades of meaning. Ultimately, *Love, Shelby* may not be as postcard-perfect as *I Am Shelby Lynne*, but it comes pretty close.—**MP**

ence responds enthusiastically. Two songs—the Vaughan standards "Pride and Joy" and "Texas Flood"—appear on both albums, seemingly making for redundancy. But the contrast between the performances serves as an apt reminder of how rewardingly Vaughan and Double Trouble's blues-rock evolved.—**CH**



MARC ANTHONY

Libre
PRODUCERS: Marc Anthony and Juanito González
Columbia/Sony Discos 84617

Marc Anthony's first studio salsa recording in four years is incredibly rich in artistry and texture—and it's daring, too. Anthony prods the possibilities of a genre in need of a spark by inserting new musical elements into the salsa formula, such as the classically inclined strings and piano in "Viviendo" and the less congruent Andean introduction to "Barco a la Deriva." But what really makes this album fly is the sheer depth of vocal interpretation and Anthony's effortless, organic use of rhythmic play. Although the material was good to begin with—notably the single "Celos" and "De Qué Depende"—some tracks rise to the occasion by virtue of the arrangements and performance. The only dip in energy comes in "Amor Avenutero," recently recorded by Jerry Rivera as a ballad ("Y Se Escapó el Amor"). Wisely, Anthony closes the set with "Caminaré," which begins as a bolero and dissolves into an irresistible *sonero*. Throughout, listeners may find access to a dancefloor a necessity.—**LC**

SEVENDUST

Animosity
PRODUCER: Ben Grosse
TVT 5870

Hard-rock act Sevendust is like the slightly worn pickup truck that keeps going in the midst of the newer, sleeker models just churned out. Sevendust's music is not sophisticated or

profound by any means, but it gets the job done, even though it sometimes gets stuck in the mud of unremarkable songwriting. This set's most outstanding songs—"Praise," "Xmas Day," and "Angel's Son"—are also the most radio-friendly cuts. (A different version of the latter song appeared on last year's *Strait Up* tribute album to Lynn Strait, the late singer of Snot.) Despite lead singer Lajon Witherspoon's above-average vocal talent, many of the other songs are forgettable. *Animosity* will probably please the band's hardcore fans but that could be it.—**CH**

R&B/HIP-HOP

► JILL SCOTT

Experience: Jill Scott
PRODUCERS: various
Hidden Beach/Epic E2K 86150

Few live albums actually capture the magic that occurs when a performer and audience are vibing on all cylinders. Donny Hathaway's classic 1972 live set at New York City's Bitter End is one of those few, but here's another candidate. Still riding high on her acclaimed 2000 debut, *Who Is Jill Scott? Words and Sounds Vol. 1*, the singer is caught in the act at Washington, D.C.'s Constitution Hall on this two-CD set, which includes seven new songs. Backed by her tight, tasty band Fatback Taffy, Scott reels off such crowd-pleasers as "Long Walk," "Gettin' in the Way," and "The Way" with the confidence of a seasoned vet. On disc two, Scott applies her jazz, R&B, and hip-hop-fused musings to a slate of new studio tracks. Best of the lot: the keep-on-keepin'-on anthem "Gotta Get Up (Another Day)," the cosmic "Sweet Justice," and "High Post Brotha" with Common. Then she returns to her roots on "Thickness," a poem about youth and self-esteem recorded in concert at Philadelphia's Tower Theater. With this experience, Scott once again shows just who she is.—**GM**

► PETEY PABLO

Diary of a Sinner: 1st Entry
PRODUCERS: various
Jive 41774

With energy and charisma to spare, Petey Pablo brings his kinetic spirit to the masses via his Jive debut, *Diary of a Sinner: 1st Entry*. The North Carolina native, who first
(Continued on page 24)

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

ANDREW LLOYD WEBBER

Now and Forever
PRODUCERS: various
Decca Broadway 314 589 393

Theatrical composer Andrew Lloyd Webber has a flair for both comedy and melodrama, along with a musical ear that ranges from rock to opera. Although he can't match Cole Porter's sophistication, Stephen Sondheim's wit, or Rodgers & Hammerstein's knack for melody, there is no denying that he has created a string of memorable songs, many of which have earned their place in the musical theater pantheon. "Memory" (*Cats*) is the most obvious example, but others have become standards as well and will be remembered for years

to come, including "As If We Never Said Goodbye" (*Sunset Boulevard*), "I Don't Know How to Love Him" (*Jesus Christ Superstar*), and "Love Changes Everything" (*Aspects of Love*). A few others—"Close Every Door" (*Joseph & the Amazing Technicolor Dreamcoat*), "Don't Cry for Me, Argentina" (*Evita*)—are too specific to their shows to become standards, but remain enduring gems nonetheless. These songs form the backbone of Decca Broadway's five-disc boxed set, which includes selections from Webber's shows—from *Joseph*, which was first performed in 1968, through *The Beautiful Game*, which premiered in London last year. Segments of a dozen scores, arranged in not-quite-chronological order,



take up the first three discs. A series of fragmented shows is already somewhat jarring, and Decca has only furthered

this disjointed feeling by varying the source recordings, removing any remaining coherence the partial scores might have. Elaine Paige from the original London cast sings as Evita on "I'd Be Surprisingly Good for You," but minutes later, "High Flying, Adored" features Madonna in the same role, even though the latter's recording (with notably different arrangements) comes from a film adaptation two decades later. London revival lead Jason Donovan sings one song from *Joseph*, only to be replaced by Broadway revival star Donny Osmond on the next. Relying on each show's first recording, or perhaps its best rendering, would make for a better listen, but consistency is trumped here by variety, often

for its own sake. And where is Patti LuPone, famed for her turns in *Evita* and *Sunset Boulevard*? Disc four includes 18 lovely stand-alone versions of Webber songs performed by such pop luminaries as Barbra Streisand and Betty Buckley. The last disc is a Webber fan's dream: rare tracks, including a number by Elvis Presley; a disco cover from *Evita*; and Webber himself performing a demo from *Cats*. In all, the set demonstrates the range of Webber's music and the even wider range of interpretations. But many fans could likely skip this uneven package with its unremarkable liner notes and reach for their favorite complete cast albums instead.—**WH**

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



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(Continued from page 22)

earned his stripes with guest appearances on Mystikal's *Let's Get Ready* and Black Rob's "Whoa!" remix, has already attracted a strong fan base via his first single—the Timbaland-produced, electric guitar-driven "Raise Up"—which serves as a fitting introduction to Pablo's frantic world. To his credit, Pablo has no problem following his own tune. Bucking many hip-hop conventions, his Southern-fried flow is in a category all its own. In addition to Timbaland, *Diary of a Sinner* features the handiwork of Chucky Maddness, Abnormal, and Pablo himself.—RH

★ **N*E*R*D**
In Search Of N*E*R*D
PRODUCERS: the Neptunes
Virgin 11521

The Neptunes (Pharrell Williams and Chad Hugo) have already changed the sound of urban music from behind the boards. Having crafted hits for everyone from N.O.R.E. to Britney, the Virginia-based duo, along with childhood buddy Shay, takes its sound to the next level with this album, recorded under the guise of N*E*R*D. A blend of hip-hop, soul, rock, and funk, the act's debut is both everything you would expect from the group and like nothing you've heard before. "Lapdance," the set's politically driven lead single, is as infectious as it is disturbing. Other standouts include "Provider," "Run to the Sun," and "Rock Star." Having scrapped the original recording for the current live instrument version, the long-delayed album was well worth the wait.—RH

DANCE/ELECTRONIC

★ **ZERO 7**
Simple Things
PRODUCER: Zero 7
Quango/Palm QMG5007

Fans of Air, Portishead, Dido, Kruder & Dorfmeister, and Massive Attack take note: British duo Zero 7 (aka remixer/producers Sam Hardaker and Henry Binns) has concocted the year's most tantalizing chill-out debut with *Simple Things*. A recent contender in the album of the year category of the U.K.'s coveted Technics Mercury Music Prize competition (it lost to PJ Harvey), *Simple Things* is as refreshing as they come—sultry, too. Instrumental tracks like "Give It Away," "Red Dust," and "Polaris" are cinematic in scope and wholly erotic. The title track, featuring singer Moez (who possesses a soulful quality similar to Seal), is a classic soul jam for today's lounge contingent. The Sophie Barker-fronted "In the Waiting Line," along with "Destiny" (spotlighting Barker and Sia Furler), is ready to comfort those in need of TLC. Expect to hear *Simple Things* in nearly every boutique, café, restaurant, hair salon, and any other lifestyle-oriented environment in the very near future. Beauty like this is not an everyday thing.—MP

COUNTRY

KENNY ROGERS
Live by Request
PRODUCER: Jim Mazza
Dreamcatcher Records 0072

Sixty albums into a career of remarkable longevity, Kenny Rogers releases

his first live effort on his own Dreamcatcher label. The 17-song collection—recorded in September 2000 for A&E Network's *Live by Request* show—utilizes a fan-request format that Rogers and his crack band handle with aplomb. Included are 11 *Billboard* No. 1 hits, including two duets with Linda Davis ("Don't Fall in Love With a Dreamer," "We've Got Tonight"). Rogers is in feisty if weathered form on such country pop standards as "Islands in the Stream," "Daytime Friends," and "Love or Something Like It" and nails such signature ballads as "She Believes in Me," "Through the Years," and an effectively spare "The Greatest," along with career-altering songs "Lucille" and "The Gambler." Rogers' pre-country radio First Edition era is represented only by the very country Mel Tillis-penned shuffle "Ruby Don't Take Your Love to Town." Also available on DVD-Video and VHS, *Live by Request* is a fitting overview of a sturdy artist and still vibrant career.—RW

LATIN

► **LUIS MIGUEL**
Mis Romances
PRODUCER: Luis Miguel
WEA Latina 41572

Luis Miguel's most recent foray into Latin standards is a typically excellent production bolstered by what may be Latin pop's finest voice. This is, after all, the man who set the tone for revisiting vintage material with *Romance* ('91), *Segundo Romance* ('94), and *Romances* ('97), not to mention his covers of tracks like "La Bikina," a single from last year's marvelous live album. But *Mis Romances* is also predictably—well—predictable. Again, Miguel chooses repertoire familiar to generations, again he uses disco-tinged orchestration on upbeat tracks ("Amor, Amor, Amor") and heavy strings and synthesizers in the ballads. As velvety as his readings of tracks like "Como Duele" and "El Tiempo Que Te Quede Libre" may be, his vocal syncopation and rhythmic artistic license remain virtually unchanged. Although the prolific Miguel is hardly stagnant, he is hardly evolving either, a shame for a talent of this dimension.—LC

► **ALEJANDRO SANZ**
MTV Unplugged
PRODUCER: Humberto Gatica
WEA Latina 41541

For his *MTV Unplugged* debut, Alejandro Sanz said he didn't want an album of old hits but rather a collection of lesser-known material. And although a couple of hits are included here—notably "Corazón Partío," "Quisiera Ser," and "Amiga Mía"—this is a disc of jewels waiting to be discovered (it includes two previously unreleased tracks), particularly for U.S. audiences not familiar with Sanz's older material. Sanz also veers away from "unplugged-ness" by opting for a lush sound than usual—bolstered by Hammond and Rhodes organs, as well as piano, string section, horns, and three guitars (one of which is his own). This mix is never anything but stunning, particularly on such tracks as the heartwrenching "Se le Apagó la Luz" and "Quisiera Ser." Throughout, Sanz manages to sound raspier than ever; somehow, though, that only adds more soul to a more-than-unplugged set. A lovely addition to Shakira's *MTV Unplugged*.—LC

CHRISTIAN

★ **TOBYMAC**
Momentum
PRODUCERS: various
ForeFront FFD5294

As one-third of Christian music's ruling rock triumvirate, dc Talk, Toby McKeehan (aka TobyMac) already has more than a decade of hits under his belt with pals Kevin Max and Michael Tait. This year, each has taken a solo turn with Max and Tait delivering their albums this past summer. McKeehan's own solo venture is everything fans could expect. Outside the confines of the group, he leans more into rap/hip-hop; the tracks explode with thought-provoking lyrics and percolating grooves. Opening track "Get This Party Started" sets the tone for the jammin' good times that follow. Highlights include the soulful "J-Train," a collaboration with Kirk Franklin; "Tru-Dog," a hypnotic interlude from his 3-year old son; and "What's Going Down" poignantly examines some of life's harsh realities. Expect response from longtime and new fans alike.—DEP

HOLIDAY

DEANA CARTER
Father Christmas
PRODUCERS: Deana Carter and Fred Carter
Rounder 116 610 496

KELLY PRICE
One Family
PRODUCERS: various
Def Soul/Island Def Jam 314 586 222

38 SPECIAL
A Wild-Eyed Christmas Night
PRODUCERS: Don Barnes and Danny Chauncey
CMC International 86314

D.C. ANDERSON
All Is Calm, All Is Bright
PRODUCER: not listed
LML Music 136

DAVID GOUGH
This Christmas
PRODUCERS: R. Valdez Brantley and David Gough
DoRohn 74040

VARIOUS ARTISTS
A Motown Christmas, Vol. 2
PRODUCERS: various
Motown 440 016 364

VARIOUS ARTISTS
A Very Special Christmas 5
PRODUCERS: various
A&M 06949 3138

VARIOUS ARTISTS
Verve Presents: The Very Best of Christmas Jazz
PRODUCERS: various
Verve 314 549 067

VARIOUS ARTISTS
Christmas at Rao's
PRODUCERS: various
Columbia/Legacy CK 65876

VARIOUS ARTISTS
Making Spirits Bright
PRODUCERS: Lee Ritenour and Bud Harner
GRP 314 549 839

O N D V D

RICHARD STRAUSS: Eine Alpensinfonie, Also Sprach Zarathustra
Staatskapelle Dresden/Rudolf Kempe
PRODUCER: David Mottley
EMI Classics 92396 9

MAHLER: Symphony 10
Berlin Philharmonic/Sir Simon Rattle
PRODUCER: Stephen Johns
EMI Classics 92394 9

WAGNER: Overtures, Preludes
Berlin Philharmonic/Herbert von Karajan
PRODUCER: Michael Glotz
EMI Classics 92397 9

RAVEL: Bolero, Daphnis et Chloe, La Valse
Orchestre de Paris/Jean Martinon
PRODUCER: Rene Challan
EMI Classics 92395 9

HOLST: The Planets, The Ballet from The Perfect Fool, Egdon Heath
London Symphony Orchestra/André Previn
PRODUCERS: Christopher Bishop and John Willan
EMI Classics 92399 9

DVD-Audio titles, once solely the domain of the Warner Music Group and a handful of boutique labels, is now being marketed by EMI Classics. The new line comprises a host of classic recordings—including vintage performances of great works by some of EMI's most famous artists, as well as demonstration-quality contemporary productions. Each title offers superb fidelity and a concert-hall ambiance that bears an impressive resemblance to the real thing.

Four of these offerings were remixed and remastered for surround sound at Abbey Road Studios in London; their surround mix is in a 4.0 configuration (left and right front, left and right surround). Simon Rattle's second EMI take on Mahler's unfinished Symphony 10 is a 1999 recording that features a 5.1 mix.

The Rattle/Berlin Gramophone Award-winning disc of the Mahler 10 is a majestic presentation of a peerless orchestra in state-of-the-art, high-resolution surround sound. Sketched in 1910—the year before the composer's death (the work being presented here in the famous "realization" by Deryck Cooke)—Mahler's 10th encompasses the vital and the somber, the chaotic and the gentle, and the recording fully cap-

tures all these many moods.

Written in close proximity with the Bavarian Alps, Richard Strauss' *Alpine Symphony* conveys the dramatic beauty of those surroundings. The realism of a climactic cymbal crash midway through *Eine Alpensinfonie* is reason enough to celebrate a DVD-Audio release, and the movement "Gewitter und Sturm—Absteig," with its own dramatic zenith of percussion and strings, is truly moving. The well-known *Also Sprach Zarathustra* is especially intense in a high-resolution, surround-sound mix, helping to prove that the dynamic range of an orchestral work is more persuasively presented in the DVD-Audio format.

Inspired, like Strauss' *Alpine Symphony*, by nature with a capital 'n,' English composer Gustav Holst's popular orchestral suite *The Planets* depicts our solar system through sound, whether the ominous "Mars, the Bringer of War" or the tranquil "Venus, the Bringer of Peace." Similarly, the insistent strings and thunderous percussion of the ballet from *The Perfect Fool* and the tensely ruminative tone poem *Egdon Heath*

make for a study in dynamic contrast. That such divergent dynamics come across on the same disc with equal emotional

impact again testifies to DVD-Audio's ability to make the most of orchestral recordings.

The triumphal opening of Herbert von Karajan's vintage collection of Wagner overtures and preludes is another dramatic sonic experience. Equal parts intense and pastoral, the orchestral excerpts from such operas as *Tannhäuser* and *Lohengrin* as presented in DVD-Audio bring the listener vividly into the concert hall, with the tone of each instrument conveyed with a realism unheard outside of the live experience. And the set of Ravel orchestral works shows off brilliantly the French composer's mastery of orchestration; from the hypnotic rhythms of *Bolero* and frenzied finale of *La Valse* to the atmospheric ballet *Daphnis et Chloe*, this disc is a subtle feast for the ears.

Each of these DVD-Audio discs are dual-sided, featuring DVD-Video-compatible Dolby Digital AC3-encoded surround sound and 24-bit PCM stereo, as well DVD-Audio-compatible MLP-encoded 24-bit surround sound and stereo, ensuring compatibility with the sizable base of DVD-Video players.

CHRISTOPHER WALSH



SINGLES

Edited by Chuck Taylor

POP

SMASH MOUTH *Pacific Coast Party* (2:58)
PRODUCER: Eric Valentine
WRITER: P. DeLisle
PUBLISHERS: Squish-Moth Music/Warren-Tamerlane, BMI
Interscope 10572 (CD promo)
 Any song that playfully teases with the opening cascade of strings from "Love's Theme" is bound to be packing a party punch, and that's precisely the intention of "Pacific Coast Party," the latest from good-time outfit Smash Mouth. It remains an enigma that a band that started out with "novelty" tattooed across its collective forehead—with breakthrough "All Star"—would continue to pump out formidable hits that maintain its frat-boy image while pushing ahead just enough to keep radio's ear from losing interest. This track serves up the usual guitar-flushed beats and a chorus that sticks to the brain like gum to a shoe. No real surprises, but there's such an ease about the song that you'll pay that no mind. "Pacific" is the lead track from the upcoming *Smash Mouth*, due Nov. 17, which includes the act's recent hit cover of "I'm a Believer" from the gold-selling *Shrek* soundtrack. You'd almost think it was summer again.—**CT**

R&B

R. KELLY *The World's Greatest* (3:56)
PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHERS: Zomba/R. Kelly Interscope Records (CD promo)
 After the top 10 success of his crass "Feel in' on Yo Booty"—truly a low point in an otherwise esteemed career—R. Kelly returns to familiar territory with this soaring anthem that anchors the upcoming *Ali* (with soundtrack due Nov. 27). While the track is obviously biographical—"I'm that star up in the sky, I'm that mountain peak up high/Hey, I made it, I'm the world's greatest"—it offers a universal message of finding faith in one's self. The song is truly lovely, but boy, we've been here before, right down to the choir at the song's peak, and he still hasn't topped the original, "I Believe I Can Fly." Perhaps the time is right for a feel-good ballad, but one or two original elements would have been appreciated.—**CT**

COUNTRY

MARK WILLIS With **JAMIE O'NEAL** *I'm Not Gonna Do Anything Without You* (3:59)
PRODUCERS: Keith Stegall and Carson Chamberlain
WRITERS: R. Van Warmer and R. Alves
PUBLISHERS: Zomba Enterprises/Suzabelle, ASCAP; Acuff Rose Music, BMI
Mercury 02146 (CD promo)
 Mark Willis teams up with successful newcomer Jamie O'Neal for this affecting ballad plucked from his current album, *Loving Every Minute*. Celebrity power-ballad pairings have a tendency to be over-the-top, go-for-broke bombast that reverberate with high vocal drama and strident production. On the contrary, this lovely number starts off

SPOTLIGHTS



MICHAEL JACKSON *Butterflies* (4:40)
PRODUCERS: Michael Jackson and Andre Harris
WRITERS: A. Harris and M. Ambrosius
PUBLISHER: Universal Music/Jat Cat Music/Dirty Dre, ASCAP; Perfect Songs, PRS; SPZ Music, BMI
Epic 54863 (CD promo)
 Like the previous "You Rock My World," this second single from Michael Jackson's No. 1-debuting *Invincible* is taking off at radio like a bat with a blow torch at its behind. But does that make it a bona-fide hit? The first release hastily peaked at No. 10 and fell out of the top 40 in just nine weeks. That's no "Billie Jean." At the least, "Butterflies," co-written and co-produced by Andre Harris, is a change of pace, offering a sassy, crawling groove amid a simple backdrop of a beat box and lone keyboard. Jackson offers some nice harmonies and a fine, soulful vocal. Yet the song never seems to crescendo; it suddenly fades out before anything exciting has happened, and you get the feeling that if it weren't Michael Jackson spinning the wheels, this song probably never would have made it to the airwaves. And that begs the bigger question: If this is the best *Invincible* has to offer, just how much more mileage will the curiosity factor bring to this once-vital entertainer?—**CT**

understated and builds to a gentle emotional crescendo that is effective, not overwrought. Penned by Randy Van Warmer and Rich Alves, the song is a winner, and Willis' and O'Neal's voices blend beautifully. Country programmers should find this one easy to support, and it wouldn't be surprising if AC stations decided to give it a shot as well. It could easily be a multi-format hit.—**DEP**

ROBIN ENGLISH *Girl in Love* (3:22)
PRODUCERS: Robin English, Kyle Kehning, and George Massenburg
WRITERS: R. English and M. Hummon
PUBLISHERS: Earthtone/Careers-BMG Music/Floyd's Dream Music, BMI
Columbia 16761 (CD promo)
 An Arlington, Texas, native who moved to Nashville in 1992, Robin English has paid her dues writing with "anyone who had a pen and an idea." It was only a matter of time before her songwriting, work ethic, and considerable vocal ability drew label interest. She makes her debut with this impressive single on which she shares both writing and production credits. With co-writer Marcus Hummon, English finds some innovative ways to describe falling in love,

JANET JACKSON WITH CARLY SIMON *Son of a Gun (Betcha Think This Song Is About You)* (4:26)
PRODUCERS: Jimmy Jam, Terry Lewis, Janet Jackson
WRITERS: J. Harris III, T. Lewis, J. Jackson
PUBLISHERS: Black Ice, BMI; EMI April/Flyte Tyme Tunes/Ackinbush, ASCAP
Virgin Records (CD promo)
 It's certainly intriguing to see Michael Jackson go head to head with sister Janet in the race for top 40 domination—in the past, the two always seemed to take their turn at bat in separate seasons. Bets are on Janet for a homerun with "Son of a Gun (Betcha



Think This Song Is About You)," a novel, loose reinterpretation of Carly Simon's 1972 No. 1 "You're So Vain." Radio has a smorgasbord at its fingertips with five diverse mixes, featuring do-no-wrong Missy Elliot throughout and P. Diddy on a couple. Simon is also in on the fun, chanting some key lines. In many ways, this track is more of a breakdown than anything we might regard as a standard composition, but the ingredients somehow make musical gumbo. It's deeply rooted in R&B, and it's likely to score its dominant action there. But top 40 also considers the ever-innovative Janet a staple, too, so "Son of a Gun" is likely to hit with a bullet across the board.—**CT**

such as with the opening lines: "I'm a twister looking for a trailer/I'm lightning looking for a tree to split." English has a highly expressive voice that coos and crows with passion, wringing every drop of emotion from the fiery lyric. The production has enough kick and sass to complement her vocal firepower. It adds up to an appealing record that should signal the emergence of a new star in the country format.—**DEP**

ROCK

MICK JAGGER *Godgavemeeverything* (3:35)
PRODUCER: Lenny Kravitz
WRITERS: M. Jagger and L. Kravitz
PUBLISHERS: Jagged Music/Miss Bessie Music, ASCAP
Virgin 16481 (CD promo)
 Mick Jagger's first outing in about a hundred years at first sounds so much like Michael Hutchence you'll shudder. But as the Rolling Stone works his way to the chorus, those long-lived, familiar vocal patterns begin to work their way into the mix. Written with and produced by Lenny Kravitz, "Godgavemeeverything" serves up a formidable



PAUL McCARTNEY *Freedom* (2:36)
PRODUCERS: Paul McCartney and David Kahne
WRITER: P. McCartney
PUBLISHER: MPL Communications
Capitol 16903 (CD promo)
 Patriotism is the name of the game at radio these days, so the non-album warm-up to the Nov. 13 release of Paul McCartney's *Driving Rain* is positioned to slice a path straight to the airwaves. And Sir Paul makes no bones about the message here: "This is my right, a right given by God/To live a free life, to live in freedom/I will fight for the right to live in freedom." This studio track was recorded posthaste, after McCartney performed it at last month's Concert for New York benefit at Madison Square Garden (a commercial single hit stores Nov. 13, with proceeds to benefit those directly affected by Sept. 11). The track keeps things simple, with a flurry of guitars, driving percussion, and bass meant to emphasize the point, and that's about it. It's a quickie, too: The radio version closes shop in just 2:36, and that's with a guitar break in the middle. Let's consider this a mere tease of the album: The song makes for a charitable moment of solidarity, but it's not likely to be remembered as a highlight of McCartney's solo catalog.—**CT**

rock credibility—and it doesn't hurt that Kravitz does most of the work, playing electric guitar, bass, drums, tambourine, and back-up vocals—but there's nothing particularly outstanding about the song. The chorus is catchy, for sure, but the verses are redundant to the point that Jagger actually sounds out of breath—or bored. Fans of the rocker are likely to welcome this effort, and radio may indulge the curiosity factor. But for the most part, it just makes you nostalgic for some "Brown Sugar."—**CT**

DANCE

CRYSTAL WATERS *Come On Down* (3:40)
PRODUCER: Orlando "DJ Dome" Ortiz
WRITERS: R.A. Israel, C. Waters, and O. Ortiz
PUBLISHERS: Jessica Michael Music, ASCAP; Togo Music, BMI
Strictly Rhythm 12589 (CD single)
 Sampling is effective when snippets of a familiar song accent a new song. But on "Come on Down," danceland staple Crystal Waters sounds more like she has written lyrics to a TV jingle than enhanced something original. Using

the theme song to *The Price Is Right* as her foundation, Waters does little more than layer unremarkable beats and uninspired lyrics over the game show's signature tune. The melody quickly becomes annoying, since its riffs last longer than the showcase showdown. The uptempo song has a chance at rhythmic top 40, especially the Tamperer Radio Mix, whose brassy accents give the track some character. But this remains a novelty song, more suited for TV spots than radio rotation. Three club mixes do little more than extend the problem. The Just Keith Dub Mix wins points for using the hook sparingly, teasing us with it over a spacey groove. But only the Silent Nick Dub Mix truly cooks, building an infectious synth beat while eschewing the TV riff almost entirely. The other mixes settle for the consolation prize.—**WH**

CHRISTMAS

TONI BRAXTON *Snowflakes of Love* (4:06)
Arista 5061 (CD promo)

TONI BRAXTON FEATURING SHAGGY *Christmas in Jamaica (remix)* (3:39)
Arista 5066 (CD promo)

DESTINY'S CHILD *8 Days of Christmas* (3:29)
Columbia 54873 (CD promo)

BARBRA STREISAND *Christmas Memories* (3:25)
RCA 65619 (CD promo)

'N SYNC *Merry Christmas, Grown-Up Christmas List* (3:30)
Columbia 54903 (CD promo)

CHRISTINA AGUILERA *The Christmas Song (Chestnuts Roasting on an Open Fire) (Thunderpuss Holiday Remix)* (3:59)
RCA 65900 (CD promo)

TRANS-SIBERIAN ORCHESTRA *Christmas Eve Sarajevo* (3:24)
Lava/Atlantic 6928 (CD promo)

PATSY "Kid" Santa Claus/Happy Holly-Day (3:21)
Roperry 2255 (cassette single)
Contact: 212-371-4142.

PERRY PAYNE *Santa Claus Won't Get Lit Up (At the Trailer Park This Year)* (no timing listed)
Hometown Productions 214 (CD single)
Contact: 212-795-7278.

CELINE DION *Don't Save It All For Christmas Day* (4:38)
550 Music/Epic 69523 (album track)

LEA DeLARIA *The Truth About Christmas* (3:21)
Streeter 1003 (album track)

COLLIN RAYE *I'll Be Home For Christmas* (4:24)
Epic 67751 (c/o Sony) (album track)

SALSOU *ORCHESTRA Merry Christmas All* (no timing listed)
The Right Stuff 10976 (CD cut)

JIMI HENDRIX *Little Drummer Boy/Silent Night/Auld Lang Syne* (no timing listed)
Experience Hendrix/MCA (CD promo)

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

De La Soul Goes 'Bionix'

Tommy Boy Trio Returns With 2nd Installment Of 'Art Official Intelligence'

BY RASHAUN HALL

NEW YORK—If De La Soul has learned anything in its 12 years in the music business, it's that nothing is certain. So when the Long Island, N.Y.-based trio (Dave, Posdnous, and Maseo) set out last year to craft its *Art Official Intelligence* (AOI) series on Tommy Boy Records—with the intention of releasing three albums in the span of 18 months—the threesome should have assumed it would be an arduous task.

Well, a year after releasing the series' first disc (subtitled *Mosaic Thump*), the trio is back with the second AOI installment, *AOI: Bionix*, due Nov. 27.

"This time [around] it was just about who complements the songs," Maseo says. "The featured guests are credible to us and credible to the songs. But it's not like they're the platinum acts who are selling today or are in the public eye."

AOI: *Bionix*'s guests include Cuban singer Parique Fernandez, Dave West, Slick Rick, and Goodie Mob's

Cee-Lo. Spotlights on the first single, "Baby Phat," is West Coast crooner Devin the Dude, which Dave calls "an ode to the women who aren't always remembered."

"Rappers talk about partying and dancing," he says, "but when they do



DE LA SOUL

a video they always use skinny models with the long fingernails—runway types. That's not real life."

Besides honoring the female form in all its many shapes, De La Soul remains true to form by offering up knowledge on tracks like "Trials."

"That [song] was produced by Pos' brother, Lucky, and it's classic De La

to the fullest," says Dave. "The song lets people really see where De La is at on a personal level, and that's something we've never done before."

Posdnous adds, "[This album] also feels good because we didn't overpack it with a lot of skits or songs."

For Maseo, who played a more active role in the lyrical content of *Mosaic Thump*, *Bionix* finds him concentrating more on production for both this album and the final AOI installment. "It's a natural De La progression," Maseo explains. "The third album is doing something that no group has done before, which is allowing its DJ to step up to the plate and put it down with all the elements that exist in hip-hop."

Tommy Boy GM of urban music Ian Steaman believes the crossover success of *Mosaic Thump*—which debuted at No. 9 on The Billboard 200—will lead younger fans to *Bionix*.

"The one thing we were successful in doing with *Mosaic Thump* was introducing De La to youth-oriented audiences via its guest appearances," Steaman points out. "This album is more aggressive lyrically, more left-of-center. It's more forward-thinking and organically soulful."

To help spread the word, "Baby Phat" was serviced to college and mix-show formats last month. Tommy Boy has also created a mix-tape sampler, produced by DJ Kay-Slay and Maseo, to be distributed by street teams.

According to Steaman, the label will also be initiating extensive Internet promotions, including listening parties hosted by MusicMatch.

"De La have been, and will always be, strong sellers for us," says Nelson Gomez, rap/singles/electronic buyer for Tower Records' Greenwich Village store in New York. "I haven't seen a De La Soul album that hasn't lived up to expectations. That success will carry on."

For the second year in a row, De La Soul—whose songs are published by Daisy Age Music/T-Girl Music, BMI—is also supporting its release via its Spitkicker tour. Originally slated to be part of the larger dance-oriented Mekka outing, this year's tour will only feature the trio and house DJ Biz Markie. Managed by Corey Smyth of New York City-based Blacksmith Management, De La Soul is already planning a larger Spitkicker outing for summer 2002, featuring the original cast and newcomers.

"We certainly had hopes the tour would be greatly received, but I really didn't think it would [happen] that quickly," Posdnous says of the tour booked by Cara Lewis of the William Morris Agency in New York. "I thought it would take a couple of years. There are still a lot of things that we're fighting for but we're learning about what we're doing each and every day."

Rhythm, Rap, and The Blues™

by Gail Mitchell



INDUSTRY BRIEFS: Former Lauryn Hill manager Jayson Jackson has been appointed GM of Virgin Records urban, based out of New York City. Warner Bros. senior VP of urban music Demmette Guidry has exited. The label did not have any further comment at press time.

ON THE ROAD AGAIN: Borrowing a page from its own history, Motown is launching a new-millennium version of its infamous, '60s-era Motortown Revues. The Motown Lounge tour, designed to showcase "the rising stars of tomorrow," will present Prophet Jones, hip-hop/soul singer Sharissa, neo-classic crooner Lathun, and singer/songwriter/producer Remy Shand in a 15-city sweep of small venues. It kicks off Nov. 28 in Rochester, N.Y., and winds its way through such cities as Washington, D.C., Chicago, and Raleigh, N.C., before wrapping Dec. 17 in New York.

Motown president/CEO Kedar Massenburg and recently named senior VP of promotions and marketing Michael Johnson will focus on Corey, DJ Rogers Jr., Sanity, and other new acts next year.

ON THE RECORD: Hootie & the Blowfish's Darius Rucker has signed with Hidden Beach Records. Plans call for Rucker's solo R&B/pop set to drop in first-quarter 2002. Rucker was previously signed to Hootie home label Atlantic, which opted not to release his solo project... R&B singer Allen Anthony has re-signed with Roc-a-Fella/Def Jam as a solo artist. He first joined the label in 1996 as one-half of the duo Christian, which released the album *Ghetto Cyrano* in 1997. He has guested on Jay-Z's "Your Love" and penned tunes for Dawn Robinson, E-40, and Scarface. The Bay Area native, who recently opened for Alicia Keys, is eyeing an early 2002 release.

January is shaping up to be a busy month. Among acts slated to drop new projects are Motive/MCA's Jaguar Wright (*Denials, Delusions & Decisions*, Jan. 22), Def Soul's Montell Jordan (*R.U. With Me*, Jan. 29), Trackmasters/Columbia's Blaque (*Blaque Out*, Jan. 29), and CrazyWorld/Universal's Joi of Lucy Pearl fame (*Star Kitty's Revenge*, Jan. 29). On tap for February: the return of Brandy (Feb. 26). The still-untitled Atlantic set will feature production turns by Babyface, Mike City, and Rodney Jerkins. Lead single is the Jerkins-manned "What About Us."

SCREEN SCENE: Quincy D. Jones III's QD3 Entertainment has signed an exclusive multi-year distribution and license pact with DVD firm Image Entertainment to produce urban/hip-hop music-related programming for worldwide home video and broadcast. First up under the 12-program deal: *Thug Angel: The Life and Times of Tupac Shakur*.

STUDIO CHATTER: Songwriter/producer Joshua Thompson has just completed a couple of songs for Az Yet, which is now signed to Dream-



THOMPSON

Works and sports new lead singer La Don. Thompson, who is also signed to DreamWorks as a writer, has brought to the label's fold up-and-coming tunesmiths Warren Wilson (Olivia) and Derrick Cullers. With two songs on Joe's forthcoming Jive album (Dec. 11), including title track "Better Days," Thompson is gearing up to work on George Benson's new Verve album that is due next year.

"The challenge is getting young people to hear and appreciate his music, as he's a great musician," Thompson says. "So we're trying to make an R&B record that will reach people of all ages."

So So Def/Columbia's Jagged Edge has opened Atlanta-based JOI Studios. The group's other concerns include Them Damn Twins Publishing, the BWBK clothing line, and 581 Entertainment & Management.

MARK YOUR CALENDAR: Co-hosts Smokey Robinson and Yolanda Adams are to join Kelly Price and other special guests at the 2001 *Soul Train Christmas Starfest*, to be taped Nov. 20 at Los Angeles' Santa Monica Civic Auditorium. The show is to air via national syndication between Dec. 5 and 17.

CLARIFICATION: The producer of Faith Evans' current single, "You Gets No Love" (*Billboard*, Oct. 27), is Michael Angelo Saulsberry.

NOVEMBER 24 2001		Billboard HOT RAP SINGLES™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	12	DANSIN WIT WOLVEZ (WHERE MY TRIBE AT?) FADIE 342707/ECMO 00 00 00	Strik Nine
2	2	GET MO DEAN'S LIST 001 00 00	Sherm Featuring Bigga Figgas
3	1	RAISE UP JIVE 42937/ZOMBA 00 00	Petey Pablo
4	13	ALWAYS ON TIME MURDER INC./DEF JAM 588795/JOJIMG 00	Ja Rule Featuring Ashanti
5	7	BUSTER 1ST AVENUE 0001 00	Dennis Da Menace
6	4	I'M YOUR GIRL ES3 0119/TREYDAN 00	Dena Cali
7	2	NOTHING'S WRONG TNO 70021/DINA 00	Won-G Featuring DJ Quik
8	8	YOUNG'N (HOLLA BACK) DESERT STORM/LEKTRA 67265/EEG 00	Fabulous
9	3	GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN) SELECT 29076 00 00	Cash & Computa
10	5	JUMP UP IN THE AIR WESTBOUND 555 00	Original P Introducing Hyped Up Westbound Soljaz
11	14	DO U WANNA ROLL (DOLITTLE THEME) J 21132 00 00	R.L., Snoop Dogg & Lil' Kim
12	18	MY LIFE RAWKUS 351 00 00	Kool G Rap Featuring G Wise
13	16	WE THUGGIN' TERROR SQUAD/ATLANTIC 05174/JAG 00	Fat Joe Featuring R. Kelly
14	8	PLAYA PLAYA (PLAYING THE GAME RIGHT) WORLD BEAT 90003 00	Minott Featuring Kurupeed Seed
15	21	UGLY BEAT CLUB 497602/INTERSCOPE 00	Bubba Sparxxx
16	23	BREAK YA NECK J 21061 00 00	Busta Rhymes
17	17	WHO WE BE RUFF RYDERS/DEF JAM 572720/JOJIMG 00	DMX
18	18	FATTY GIRL FB 015283/UNIVERSAL 00	Ludacris, LL Cool J & Keith Murray
19	19	ROCK EM WHITESTONE 1277 00 00	Boobakaw And Tha Wild Younginz Featuring Vita
20	22	BURN LOUJ/COLUMBIA 79689/CRG 00	Mobb Deep Featuring Noyd & Vita
21	17	LET'S BE FRIENDS HEARTLESS 12726 00	TaTa + Brando Featuring Larry Poteat Df The Donz
22	10	THINK BIG CRIMEWAVE 72002 00 00	Crimewave
23	9	GOTTA HAVE IT COUNTRYBY 303/WARLOCK 00	Chocolate Bandit
24	NEW	ROLL OUT (MY BUSINESS) DISTURBING THA PEACE/DEF JAM SOUTH 588792/JOJIMG 00	Ludacris
25	NEW	ROUND & ROUND DEF JAM 588852/JOJIMG 00	Jonell & Method Man

Records with the greatest sales gains this week. * Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold); ▲ RIAA Certification for net shipment of 1 million units (Platinum), with additional million indicated by number following the symbol. ○ CD Single available. ⊕ DVD Single available. ⊕ CD Maxi-Single available. ⊕ Cassette Single available. ⊕ Vinyl maxi-single available. ⊕ Vinyl single available. ⊕ Cassette maxi-single available. Catalog number is for ○. * Indicates ○ unavailable, in which case, catalog number is for ○, ⊕, ⊕, ⊕ or ⊕ respectively, based on availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Definity's Knuckles Is 'Motivated'

BY MICHAEL PAOLETTA

NEW YORK—It's two months after the terrorist attack that shook the world, and international DJ/remixer/producer Frankie Knuckles is preparing for his evening's work. In several hours, he will enter the DJ booth of Montreal's Stereo club and treat Canadian clubgoers to one of his legendary DJ sets.

If history repeats itself, and as Saturday night evolves into Sunday morning, there will come a moment (or two) during Knuckles' soulful house set when the dancers raise their hands and lift their voices in unison. At such moments—when the clubgoers become one with the DJ—a smile will surely cross Knuckles' face. For spiritual release isn't just around the bend: It has arrived.

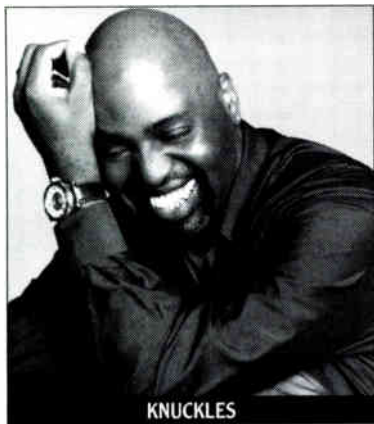
Throughout his 30 years as a DJ, the native New Yorker (who now calls Chicago home) has never lost sight of the magic inherent in such a connection. Nor, for that matter, has Knuckles forgotten the importance of spiritual release, which forms the very foundation of his new beat-mixed set, *Motivation*.

Compiled by Knuckles, the uplifting gospel-infused house compilation streets Tuesday (20) via New York City-based Definity Records, the label imprint of Def Mix Productions—the management/production company co-owned by industry veteran Judy Weinstein and DJ/producer David Morales that handles Knuckles' career.

In addition to spotlighting such Knuckles-certified jams as the now-classic "Walkin'" (featuring Adeva and Ricky Dillard's New Generation Chorale) and the current hit "Keep on Movin'" (featuring Nicki Richards), the album shines the light on artists like Kenny Bobien, Donna Allen, and Sounds of Blackness, among others.

Radiating throughout is an overwhelming sense of hope and positivity, themes that were also prevalent on Knuckles' two artist albums: 1991's *Beyond the Mix* and 1995's *Welcome to the Real World*.

"When I DJ live, I like to play music that makes people feel good," explains the Grammy Award-winning Knuckles, who has served as a governor and trustee for the New



KNUCKLES

York City chapter of the National Academy of Recording Arts and Sciences. "I wanted that same kind of emotion to prevail on this compilation." These days, Knuckles believes the collection may resonate deeper than originally planned.

On Sept. 11, Knuckles, along with other members of the Def Mix outfit (including Morales), was in Ibiza, Spain, where Def Mix was nearing the end of a summer-long residency at the island's Pacha club. Knuckles recalls that he received a phone call from Weinstein shortly after the attacks on U.S. soil. "Judy called me and said, 'People need to have your CD now . . . it's the kind of music that's needed.'"

"That was a very dark moment in our history," Weinstein says of that Tuesday. "And Frankie's al-

bum is the most uplifting and inspiring piece of music I've heard in a long, long time."

"Who knew when we first discussed this album last February that its release would be more timely than ever?" remarks Wheeler-Whims' Dennis Wheeler, a consultant to Def Mix who handles marketing duties for the company.

According to Wheeler, *Motivation* will be available to independent retailers Tuesday (20), followed by major chains "closer to the holidays. For Black History Month, we'll offer a special restocking program."

While Knuckles is confirmed to DJ at clubs throughout Italy, Japan, Australia, and the U.S. during the next several months—his annual Thanksgiving party, *Praise*, is scheduled for Nov. 22 at Chicago's House of Blues—Wheeler says his tour schedule has been readjusted to give Knuckles more time to concentrate on his third artist album.

With the working title *Dub Jays Delight*, Knuckles says the disc features collaborations with Richards, Satoshi Tomiie, and Jamie Principle. "It's the first time Jamie and I have worked together in 15 years," the artist says. "We've rerecorded some of his classic tracks, like 'Baby Wants to Ride,' as well as the new 'Back in the Day.'"

Throughout his pioneering career, Knuckles has prided himself on championing songs that "have a way of staying with people." It's like years ago, he says, "when full-on orchestration and prolific songwriting were integral ingredients of dance music, like those now-classic Ashford & Simpson tracks. People could never stop talking about how great those songs were. It's those types of records that I still like to uncover—and that I wanted to include on *Motivation*."

•**Various Artists, *Ultra Chilled*** (Ultra Records album). With this two-disc set encompassing 24 lush tracks, Ultra Records aims to serve the U.S. market with a high-quality, British-styled compilation. Key moments include **Morcheeba's** "Blindfold," the Café del Marsh mix of **Bent's** "Swollen," **Zero 7's** "Destiny," **Goldfrapp's** "Utopia," **Ortiz's** "We Don't Talk," **Dusted's** "Childhood," and **Neon Heights' "16 Again."** As for the **Afterlife** mixes of **Roger Sanchez's** "Another Chance," **Jakatta's** "American Dream," and **G Club Presents Banda Sonora's** "Guitarra G"—well, they don't come more sublime than this. In the end, *Ultra Chilled* is, hands down, the year's best domestic chill-out collection.

The Beat Box Hot Plate

•**Bobby D'Ambrosio, *Here I Am*** (Definity album). Originally scheduled to arrive two years ago (*Billboard*, Oct. 23, 1999), D'Ambrosio's much-anticipated album, *Here I Am*—which he co-produced with **Shawn Lucas**—finally arrives, albeit in a slightly overhauled version. In addition to such past dancefloor hits as "Moment of My Life" (featuring **Michelle Weeks**) and current single "Reach Out" (featuring **C.J.**), the soulful house disc is home to other potent jams like the **Lola Robinson**-fronted "Tears of Joy" and the **Ronnell Bey** vehicle "So Thankful." The

album closes with a powerful cover of the **Quincy Jones/Patti Austin** club classic, "Betcha' Wouldn't Hurt Me," with **Alicia Hill** reprising the Austin role.

•**Delerium, "Underwater"** (Network U.K. single). Culled from the act's fine *Poem* album, "Underwater" receives a glorious, trance-laced anthemic restructuring courtesy of **Above & Beyond**. Progressive house enthusiasts should investigate **Hydrogen Rockers'** trippy Vocal mix, while those with an appreciation for all things deep and dark should direct their attention to **MaUve's** excursion. Rounding out the package is **Jim Skreech's** string-laden, 2-step-inflected remix.

MICHAEL PAOLETTA

Beat Box™



by Michael Paoletta

ON THE ROAD AGAIN: Mute recording act **Goldfrapp** commences its five-city North American tour Nov. 24 at Toronto's Opera House, with stops in Montreal, New York City, San Francisco, and Los Angeles immediately following. Complementing the band's New York City date (Nov. 26 at the Bowery Ballroom) will be a Nov. 27 appearance on *Late Night With Conan O'Brien*. In case you haven't heard, Mute issued a limited edition of Goldfrapp's sublime debut, *Felt Mountain*, last month, complete with video content, remixes of such tracks as "Utopia" and "Lovely Head," and an essential remake of **Olivia Newton-John's** classic "Physical," titled "UK Girls (Physical)."

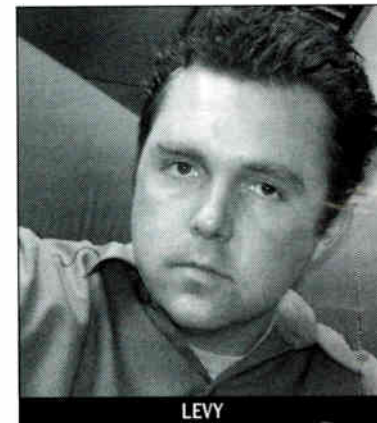
In support of her recently issued *Tanto Tempo Remixes* (Zirigui-boom/Six Degrees), **Bebel Gilberto** embarks on a West Coast tour Nov. 23 at Seattle's Show Box Theater. Other stops include San Francisco; Portland, Ore.; and Vancouver. For these dates, the Brazilian singer has tapped DJ/producer **A Guy Called Gerald** to join her band, mixing live beats into the electronic-hued bossa nova rhythms. We hope she'll bring this same lineup to the East Coast.

In a rare U.S. appearance, two-fifths of Australia's **the Avalanches**—**DJ Dexter** and **Robbie Charter**—will demonstrate their deft turntable skills at four venues: New York City's Sounds of Brazil (Nov. 27); Washington, D.C.'s Five (Nov. 28); Santa Monica's Bossa Nova party at Sugar (Nov. 29); and San Francisco's 330 Ritch (Nov. 30).

MORE, MORE, MORE: Los Angeles-based Moonshine Music is preparing to unveil a new vinyl-only label, Moonshine RGB, and its three color-coded imprints: Moonshine Red (house and techno), Moonshine Green (breakbeat and drum'n'bass), and Moonshine Blue (trance and progressive). **Tori Barnao**, formerly of Maverick Records, will handle the new label's day-to-day operations. The first three releases—**East Coast Boogiemen's** "Marrying Janie" (Red), **Odeed Vs. Bionic's** "The Demons" (Green), and **Mile High's** "Night Fever" (Blue)—are scheduled to arrive Jan. 15, 2002.

Moonshine president **Steve Levy** credits the formation of the new label to the ever-growing number of quality demos the label receives. "There was a time when every demo

we received sounded like 'James Brown Is Dead,'" Levy explains. "But these days, demos are much better. As the music's become more popular and as technology has become more accessible, the quality of demos has improved."



LEVY

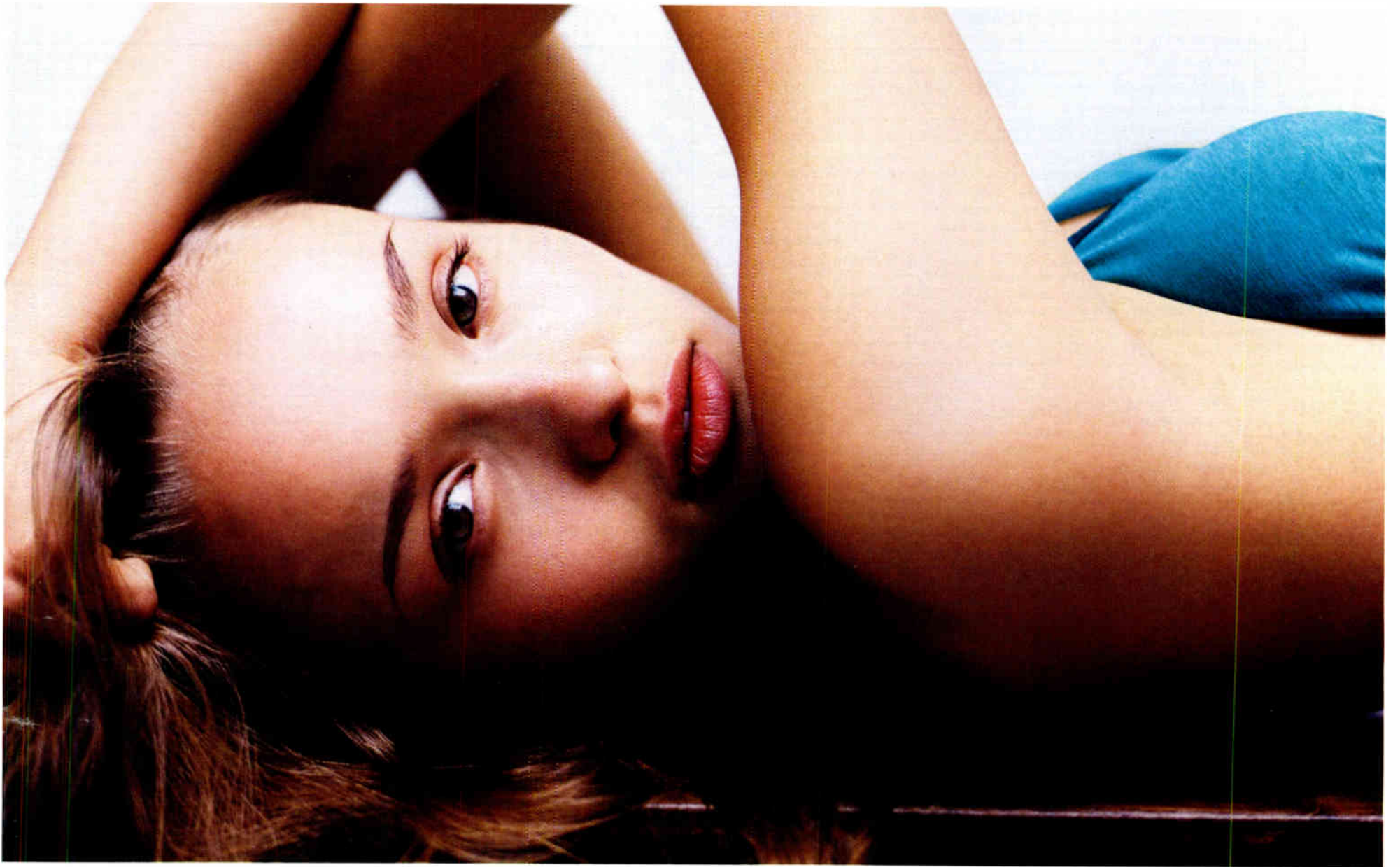
"Most of these demos are single tracks, not part of an album," he continues, "so, in order to separate such singles-only releases from the artist/DJ-oriented albums on Moonshine Music, we thought it best to create a new imprint." (Moonshine Music will continue to issue vinyl singles in support of its artist/DJ albums.)

Levy also notes that the DJ-aimed Moonshine RGB will focus on North American talent—and not license tracks from overseas labels. In addition to releasing three singles per month ("one per color"), Moonshine RGB will, in the future, offer digital compilations for sale at moonshine.com.

OM: Need a break from four-on-the-floor beats? The four-disc set *Ambient Boxed—A Guide by Instinct* (Instinct Records) features aural sensations of the ambient kind culled from the past eight years. While the bulk of the recordings fall into the rare or hard-to-locate categories, nine (including **Casey Hogan's** "Leftside" and **Dietrich Schoenemann's** "Text Frequency") are seeing the light of day for the first time.

KEEP AN EAR OUT FOR: **Blaze's** *Pure Blaze 2* (Easy Street) . . . **Rae & Christian's** *Another Late Night* (Kinetic) . . . the U.S. release of **Laurent Garnier's** 1994 debut, *Shot in the Dark* (Mute) . . . **Nor Elle's** *Slapstick* (Mole Listening Pearls/UMG Germany). (Nor Elle, by the way, is the moniker tech-house producer **Terry Lee Brown Jr.** uses for his dub-hued downtempo landscapes.)

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CMA Week Pays Tribute To U.S.A.

Despite the somber climate that has prevailed since Sept. 11, the country music community recently rallied for its annual Country Music Assn. (CMA) Week festivities. It was a week that included both heartfelt tributes and jubilant celebration. The *O Brother, Where Art Thou?* juggernaut captured album and single of the year honors at the 35th annual CMA Awards. ASCAP, BMI, and SESAC saluted their songwriters and publishers, and the National Songwriters Foundation welcomed new hall-of-famers. Patriotic themes prevailed at most events, but mournful moments were eclipsed by the sheer power of music to heal, unite, and uplift.

DEBORAH EVANS PRICE



MCA Nashville celebrated Lee Ann Womack's female vocalist of the year win at a post-CMA Awards bash Nov. 7 at Nashville's Hard Rock Cafe. Pictured at the party, from left, are Universal Music Group chairman/CEO Doug Morris, Sheryl Crow, Womack, and MCA Nashville chairman Bruce Hinton.



SESAC honored its country songwriters and publishers with an awards dinner Nov. 8 at the company's Music Row offices. Pictured, from left, are Frank Liddell and Travis Hill of SESAC's country publisher of the year, Gravitron Music; SESAC songwriter of the year Phillip Coleman; Curb recording artist Jo Dee Messina, who had a hit with Coleman's "Downtime"; Rebecca Brown, SESAC's associate VP of writer/publisher relations; Pat Rogers, SESAC's senior VP of writer/publisher relations; and Bill Velez, SESAC's president/COO.



Toby Keith picked up his first CMA Award in the male vocalist of the year category on the CBS telecast Nov. 7. Afterward, Keith celebrated the victory with the DreamWorks family of artists and staff. Pictured, from left, at the Palm restaurant in Nashville, are DreamWorks Nashville principal executive James Stroud, artist Jessica Andrews, Keith, and DreamWorks senior executive of promotion/artist development Scott Borchetta.



Celebrating the success of *O Brother, Where Art Thou?*, Mercury and Lost Highway artists and staff gathered at a post-CMA Awards party Nov. 7. Pictured, from left, are Willie Nelson, Sheryl Crow, Mercury and Lost Highway Records chairman Luke Lewis, Emmylou Harris, Jamie O'Neal, Meredith Edwards, Universal Music Group chairman/CEO Doug Morris, and Dan Tyminski.



Three new members were inducted into the Nashville Songwriters Hall of Fame Nov. 4 at the annual Nashville Songwriters Foundation dinner and induction ceremony. Pictured, from left, are John Russell Jr., who accepted the award on behalf of the late Johnny Russell; inductee Phil Everly, who accepted for the Everly Brothers; inductee Dennis Linde; and Wayland Holyfield, chairman of the board of the Nashville Songwriters Foundation.



Sony Music Nashville bid farewell to a Music Row icon with a retirement party for former senior VP Jack Lameier, who recently hung out his own shingle on a new consulting business. Pictured, from left, are Sony Music Nashville president/CEO Allen Butler, "King" Lameier, Epic VP of national promotion Rob Dalton, and Sony Music Nashville executive VP/GM Mike Kraski.



BNA's Lonestar won its first CMA Award for vocal group of the year. Pictured celebrating at the RCA Label Group (RLG)/Nashville post-awards party, from left, are RLG executive VP Butch Waugh; Lonestar members Richie McDonald, Dean Sams, Michael Britt, and Keech Rainwater; and RLG chairman Joe Galante.



Keith Urban picked up the CMA's Horizon Award. Urban, left, is pictured receiving congratulations from Capitol Nashville president/CEO Mike Dungan at the label's post-show bash.

Nashville Scene

by Phyllis Stark



BLESS HIS HEART: Don't call his brand of humor Southern comedy or country comedy. **T. Bubba Bechtol** says his humor is mass-appeal, and he shuns any label that indicates otherwise.

His comedy is both clean and fairly universal, with material about such topics as what it means to be a Bubba and how to spot one, food and weight, life in the South, and Vermont, which Bechtol calls "the Idaho of New England."

"If I took the references to **Vince Gill**, the *Grand Ole Opry*, and **Charlie Pride** out of that album, you could sell it in any market," Bechtol notes. The album he is referring to is *I'm Confused*, his first recording for MCA Nashville, released Oct. 23. It was recorded at the Pensacola, Fla., Little Theater during two sold-out dates in July.

"My comedy is mostly observational—signs, things people say, everyday life," he says. "It's the world as Bubba sees it." He's formed a support group/fan club called *Bubbabes of America* that he claims has 100,000 members.

Bechtol is big on "keeping it wholesome. I don't work blue," he says, partly because his mother would "kick my butt" if his act wasn't clean. "Also, it's not me," he muses. "I'm not a prude, but I don't talk like that. As a comedian, when you step on stage, you have to be yourself."

"The third reason is the bigger market," he says, noting there is much more work for comedians with family-friendly acts. "It takes more talent to be funny and keep it clean than to use the 'F' word and use shock laughter. I want everybody to laugh."

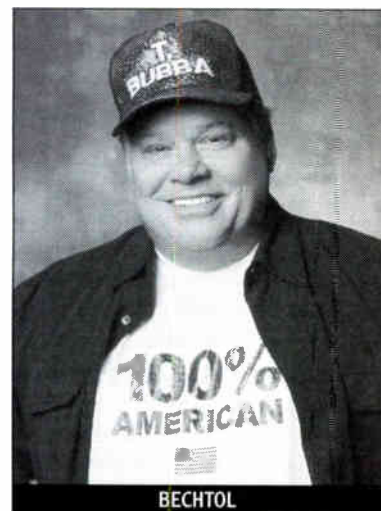
For Bechtol, it was a long yet lucrative road to the big time. His unusual background includes stints as a very successful salesman and a gig working on the Reagan presidential campaign. In 1992 he ran for Congress but lost. That somehow led to a career working on the national speakers circuit.

"I had a choice to make," Bechtol says. "I could work comedy clubs and go the route of **Jeff Foxworthy** and **Bill Engvall** and hope for a shot . . . or do the corporate thing. I took the money. I was a single father at the time, raising two boys. I wanted to [choose] when I worked and be in charge."

By the time he left that profession to try stand-up comedy, he says he was the highest-paid humorist in

the country. Bechtol's background, he says, has been an asset. "Not coming from comedy and night-clubs has given me a different perspective for the country music market. It actually helped me."

After seven years in Nashville trying to get noticed and "beating my head against the wall to get anybody to listen to me," Bechtol quit and returned home to Pensacola (which he dubs "the Redneck Riviera") five years ago. He'd already made his money in business and decided, "I'm not going to sit here and pour it down a rat hole. Something's wrong. I'm too old or too ugly [for Nashville]."



A few months later, he got word that Opryland Productions wanted him to perform at a new theater it was building in East Tennessee. His career began to take off from there. He hooked up with manager **Tandy Rice** who, Bechtol says, knows how to sell comedy in a music market: Suddenly, three major labels were bidding for his talents in one week.

Among his other big breaks was a guest shot on the former TNN show *Music City Tonight*. He made his Grand Ole Opry debut in 1998 and has been invited to perform there more than 30 times since. Before signing with MCA, he recorded two albums for the Atlanta-based Southern Tracks label.

Bechtol says he has always been "into the art form of the spoken word." He's thinking of giving songwriting a try next and says he's had several Nashville songwriters approach him about collaborating, "because they have discovered that I am a wordsmith. I'm excited about that. That's something I think I can do well."

NOVEMBER 24 2001

Billboard HOT COUNTRY SINGLES & TRACKS

Compiled with the assistance of...
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THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist	PEAK POSITION
			NUMBER 1	1 Week At Number 1		31	28	28	IF YOU EVER FEEL LIKE LOVIN' ME AGAIN	Clay Walker	27
1	3	6	I WANNA TALK ABOUT ME	Toby Keith	1	32	33	35	ALL OVER ME	Blake Shelton	32
2	2	5	LOVE OF A WOMAN	Travis Tritt	2	33	34	32	I BREATHE IN, I BREATHE OUT	Chris Cagle	32
3	7	7	I'M A SURVIVOR	Reba	3	34	32	34	I'M MOVIN' ON	Rascal Flatts	32
4	8	8	RIDING WITH PRIVATE MALONE	David Ball	4	35	36	45	BLESSED	Martina McBride	35
5	1	1	ANGRY ALL THE TIME	Tim McGraw	1	36	22	22	THE TIN MAN	Kenny Chesney	19
6	9	9	RUN	George Strait	6	37	35	31	GOD BLESS THE USA	Lee Greenwood	7
7	5	2	ONLY IN AMERICA	Brooks & Dunn	1	38	38	36	CARRY ON	Pat Green	35
8	4	4	ON A NIGHT LIKE THIS	Trick Pony	4	39	37	37	SOMETHIN' IN THE WATER	Jeffrey Steele	37
9	6	3	WHERE I COME FROM	Alan Jackson	1	40	39	51	THIS AIN'T NO RAG, IT'S A FLAG	The Charlie Daniels Band	39
10	10	13	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	Aaron Tippin	10	41	46	48	I ALWAYS LIKED THAT BEST	Cyndi Thomson	41
11	11	11	I'M TRYIN'	Trace Adkins	11	42	42	40	BABY I LIED	Shannon Brown	40
12	12	12	WRAPPED UP IN YOU	Garth Brooks	12	43	45	47	THAT'S WHEN I LOVE YOU	Phil Vassar	43
13	13	14	WITH ME	Lonestar	13	44	44	38	LIFE DON'T HAVE TO BE SO HARD	Tracy Lawrence	36
14	15	17	WRAPPED AROUND	Brad Paisley	14	45	40	44	I DON'T HAVE TO BE ME ('TIL MONDAY)	Steve Azar	40
15	17	19	GOOD MORNING BEAUTIFUL	Steve Holy	15	46	43	41	SIDEWAYS	Darryl Worley	41
16	14	16	REAL LIFE (I NEVER WAS THE SAME AGAIN)	Jeff Carson	14	47	47	46	THAT'S JUST THAT	Diamond Rio	46
17	19	20	BRING ON THE RAIN	Jo Dee Messina With Tim McGraw	17	48	41	43	NIGHT DISAPPEAR WITH YOU	Brian McComas	41
18	20	21	MAN OF ME	Gary Allan	18	49	58	58	DOES MY RING BURN YOUR FINGER	Lee Ann Womack	49
19	16	10	COMPLICATED	Carolyn Dawn Johnson	5	50	50	50	I AM A MAN OF CONSTANT SORROW	The Soggy Bottom Boys	48
20	18	18	WHAT I REALLY MEANT TO SAY	Cyndi Thomson	1	51	48	42	THAT'S WHAT BROTHERS DO	Confederate Railroad	39
21	21	23	JUST LET ME BE IN LOVE	Tracy Byrd	21	52	50	55	AMERICA WILL SURVIVE	Hank Williams Jr.	50
22	24	27	IN ANOTHER WORLD	Joe Diffie	22	53	49	49	I WILL SURVIVE	Wild Horses	49
23	23	25	SAINTS & ANGELS	Sara Evans	23	54	59	—	IT'S ALRIGHT TO BE A REDNECK	Alan Jackson	54
24	26	26	SHIVER	Jamie O'Neal	24	55	56	57	I SHOULD BE SLEEPING	Emerson Drive	55
			HOT SHOT DEBUT			56	60	—	I CRY	Tammy Cochran	56
25	—	—	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING)	Alan Jackson	25	57	53	54	GETTIN' BACK TO YOU	Daisy Dern	52
26	25	24	BEER RUN	George Jones Duet With Garth Brooks	24	58	52	59	HOMELAND	Kenny Rogers	52
27	31	39	THE LONG GOODBYE	Brooks & Dunn	27	59	51	52	TO QUOTE SHAKESPEARE	The Clark Family Experience	51
28	30	33	SOME DAYS YOU GOTTA DANCE	Dixie Chicks	28	60	55	60	DAYS OF AMERICA	Blackhawk	53
29	27	29	COLD ONE COMIN' ON	Montgomery Gentry	27						
30	29	30	EASY FOR ME TO SAY	Clint Black With Lisa Hartman Black	29						

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Video clip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. ©2001, Billboard/BPI Communications.

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist	THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist
1	1	—	GOD BLESS THE USA	Lee Greenwood	13	13	—	POUR ME	Trick Pony
2	2	—	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	Aaron Tippin	14	15	—	DIDN'T WE LOVE	Tamara Walker
3	3	—	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes	15	14	—	WHAT I REALLY MEANT TO SAY	Cyndi Thomson
4	4	—	AMERICA WILL ALWAYS STAND	Randy Travis	16	16	—	UNBROKEN BY YOU	Kortney Kayle
5	5	—	GOD BLESS AMERICA	LeAnn Rimes	17	19	—	COME A LITTLE CLOSER	Lila McCann
6	6	—	CALL ME CLAUS	Garth Brooks	18	17	—	A ROSE IS A ROSE	Meredith Edwards
7	7	—	ON A NIGHT LIKE THIS	Trick Pony	19	22	—	IT DON'T MATTER TO THE SUN/LOST IN YOU	Garth Brooks as Chris Gaines
8	8	—	SOMETHIN' IN THE WATER	Jeffrey Steele	20	20	—	OKLAHOMA/WARM & FUZZY	Billy Gilman
9	9	—	AUSTIN	Blake Shelton	21	—	—	HOW DO YOU LIKE ME NOW?!	Toby Keith
10	10	—	ROCKY TOP '96	The Osborne Brothers	22	23	—	I KNOW HOW THE RIVER FEELS	Mcalyster
11	11	—	THE WAY YOU LOVE ME	Faith Hill	23	18	—	LOVE IS ENOUGH	3 Of Hearts
12	12	—	HOW DO I LIVE	LeAnn Rimes	24	—	—	MATTHEW, MARK, LUKE & EARNHARDT	Shane Sellers
					25	—	—	TOO LAZY TO WORK, TOO NERVOUS TO STEAL	BR549

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multipl... Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

SONGWRITERS & PUBLISHERS



Solo Duets With Famous. Songwriter/producer Joe Solo has signed a long-term publishing pact with Famous Music. A frequent collaborator with Macy Gray, Solo had a hand in her current single, "Sweet Baby," and has also worked as a co-writer and/or producer on songs by the Wallflowers' Rami Jaffe and Porno for Pyros producer Matt Hyde. Pictured at Famous Music's Los Angeles office, from left, are Solo's attorney, Danny Hayes; Famous Music president Ira Jaffe; Solo; Famous Music senior creative director Carol Spencer; Joe Solo Productions marketing manager Julie Miller; and Joe Solo Productions production coordinator Azalea Huggins.



Long-Distance Dedication. Nashville-based composer Chuck Lee, who has been commuting to classes at the University of California, Los Angeles (UCLA) Extension for the past three years, has been named the semi-annual BMI/Jerry Goldsmith Film Scoring Scholarship recipient at UCLA Extension. Pictured congratulating Lee, from left, are composer Jerry Goldsmith, UCLA Extension entertainment studies and performing arts department program representative Joseph Chang, Lee, and BMI VP of film/TV relations Doreen Ringer Ross.



Wainwright Up Close. The "ASCAP Presents . . . Up Close" songwriters showcase at New York City club Makor recently featured emerging singer/songwriter Martha Wainwright. She's the daughter of renowned singer/songwriters Loudon Wainwright III and Kate McGarrigle—and sister of Rufus Wainwright. Pictured, from left, are Virgin Records artist Teddy Thompson, McGarrigle, ASCAP's Jim Steinblatt, Wainwright, Steely Dan's Donald Fagen, and songwriter Libby Titus.



SESAC Signs Poe. SESAC has signed DreamWorks recording artist Michelle Poe for performing rights representation. Pictured in Nashville in the back row, from left, are SESAC senior VP of business affairs Dennis Lord, Sony ATV/Tree's John Mullins, SESAC's Mandy Reilly, SESAC's Andy Conant, and Sony ATV/Tree's Scott Johnson. Pictured in the front row, from left, are attorney Jeff Biederman, SESAC's Kyle T. Jones, Poe, SESAC's Rebecca Brown, and Sony ATV/Tree's Alex Torres.



Johnson Rooms With Universal. Rising country star Carolyn Dawn Johnson has signed an exclusive worldwide publishing deal with Universal Music Publishing Group Nashville. The Arista Nashville artist's debut album, *Room With a View*, has already generated two chart singles, including the current "Complicated." Pictured at the signing, from left, are Universal Music Publishing Group Nashville senior VP Pat Higdon, Johnson's manager Scott Simon, Johnson, and Universal Music Publishing Group Nashville director of creative affairs Whitney Williams.



Dozier Dazzles EMI. Legendary Motown songwriter Lamont Dozier recently regaled EMI Music Publishing staffers at a luncheon in its West Coast office designed to familiarize them with the company's back catalog. Pictured, from left, are EMI Music Publishing senior VP of music resources and catalog promotion Alan Warner, Dozier, Barbara Dozier, EMI Music Publishing senior VP creative/GM West Coast Jody Gerson, and EMI Music Publishing executive VP West Coast Steve Backer.

Words & Music™

by Jim Bessman



"CLEOMA WAS A GIANT": On my annual autumn jaunt to Acadiana, the Cajun French-speaking triangle of South Louisiana, I learned that Cajun artist/historian **Ann Savoy** is involved in the soundtrack for the

in Cajun French. She was also a consultant/contributor to the recent *American Roots Music* book and performed in the PBS companion series with her husband and accordionist **Marc Savoy**, a partner in the **Savoy-Doucet Cajun Band**.



JUST A SINGER OF SIMPLE SONGS: That's how **Alan Jackson** sees himself in "Where Were You (When the World Stopped Turning)," the deeply personal reflection on Sept. 11 that he chose to sing at last week's Country Music Assn. (CMA) Awards show in Nashville rather than promote current or forthcoming product, as is tradition.

As CMA host **Vince Gill** noted when he introduced the show-stopping performance, Jackson suddenly woke up around 4 a.m. on Sunday, Oct. 29, scribbled down the song's framework, went back to sleep, and finished it when he reawakened. He then hastily cut a demo and invited his record company's key officers out to the house.

upcoming Warner Bros./Sisterhood Productions film version of **Rebecca Wells'** best-selling, Louisiana-set, women's-oriented novel, *Divine Secrets of the Ya-Ya Sisterhood*.

The film, Warner Bros. Pictures' **Suzi Civita** allows, is "very music-sensitive—not soundtrack-driven" and, in the manner of *O Brother, Where Art Thou?*, "so organic" musically and "another example of [showcasing] an American music and tradition nobody else is aware of." She's referring to the Cajun music supplied by soundtrack supervisor—and *O Brother* music producer—**T-Bone Burnett**. Savoy and her son **Joel** appear in a Cajun *fais-do-do* party scene in the movie and perform two songs (with **Tom Waits'** band members **Larry Taylor** and **Stephen Hodges**) by legendary female Cajun artist **Cleoma Falcon**. Cleoma, along with her husband, **Joseph Falcon**, was the first to record Cajun music in 1928.

"T-Bone called me and said, 'Cleoma Falcon was a giant!'" recalls Savoy, author of the encyclopedic *Cajun Music—Reflections of a People*. "She was very influential and translated a lot of American songs by **Fats Waller**, the **Carter Family**, and **Jimmie Rodgers** into Cajun French."

Indeed, Waller sang "Lulu's Back in Town" and "It's a Sin to Tell a Lie," both of which the Savoyos perform on the *Ya-Ya* soundtrack. Meanwhile, Savoy has completed a compilation, *Evangeline Made—A Tribute to Cajun Music*, set for release by Vanguard next March. It features the likes of **John Fogerty**, **Linda Ronstadt**, **Richard Thompson**, **Maria McKee**, and **David Johansen** singing

"I haven't heard a piece of music so powerful and so well-written in 10 years," marvels RCA Label Group chairman **Joe Galante**, who had figured he would be hearing new material for Jackson's next album. "We were totally unprepared for what was up, and it just floored us. Every word added intense colors to the picture in my mind as I listened."

The notoriously retiring singer/songwriter had to leave the room when the executives began discussing the song. Galante continues, "After we wiped our eyes, we asked if we could play it for some people. He eventually brought the song to the CMA's TV committee. It was equally moved by a song that asks some pointed questions—and suggests inspired answers.

The song goes: "I remember this from when I was young/Faith, hope, and love are some good things [God] gave us/And the greatest is love."

A label spokesperson says that it is considering means of getting the song to radio but that there are not any plans yet for an official release. Nevertheless, Jackson's Web server reportedly crashed the day after the CMAs as a result of so many fans logging on.

NEW RULE FOR UNIVERSAL: Universal Music Publishing Group has signed **Ja Rule** to an exclusive worldwide co-publishing deal. The rap star is currently represented by the chart-topping Murder Inc./Def Jam album *Pain Is Love*. He also co-wrote the remix single of **Jennifer Lopez's** "I'm Real."

Revamped Manhattan Brings NYPD's Rodriguez Into Studio

BY CHRISTOPHER WALSH

NEW YORK—A session in progress at Avatar Studios offers the quintessence of New York City. In a "New York Minute," a budding recording artist and longtime recording professionals are preparing a single that may come to define, more than any other, the city at this point in its storied history.

New York City police officer Daniel Rodriguez, who has performed a rousing and poignant rendition of "God Bless America" at various nationally televised events in the past two months, is recording that song, along with "We Will Go On," a new tune written by New York composer/arranger Joe Mardin, for a single due Dec. 11 on—naturally—Manhattan Records.

The single, with an album to follow in January 2001, is the first release for the newly reactivated Manhattan Records, led by co-VP/GMs Arif Mardin and Ian Ralfini (Studio Monitor, *Billboard*, Sept. 29). "We are so excited about Manhattan's first release," Arif Mardin

says. "This is a longterm artist. The tragedy has brought him to our attention, but he was doing this all along. He is a classically-trained

'We're so privileged to have this man who has given some solace and hope to a lot of people during these hard times.'

—ARIF MARDIN,
MANHATTAN RECORDS

and fabulous singer and a wonderful person. We're looking forward to a longterm relationship. We're already planning our second album. We're also so privileged to have this man who has given some solace and hope to a lot of people during these hard times."

Joe Mardin began the project at his personal studio, using Mark of the Unicorn's Digital Performer

MIDI sequencing production system, creating a model with orchestral samples. Rodriguez then sang "God Bless America" and "We Will Go On" at arranger/programmer Steve Skinner's private studio. At Avatar Studios, the recordings were transferred to Pro Tools. Orchestral overdubs were recorded Nov. 12, and a choir was added Nov. 13, both in Studio A. Michael O'Reilly served as recording engineer for the Avatar sessions. The songs were mixed on the SSL 9000 console in Avatar's Studio D.

The recording of "God Bless America" was produced and arranged by Tom Scott; in addition to writing "We Will Go On," Joe Mardin produced and arranged the recording.

Proceeds from the single will go to the Twin Towers Fund, which will support the families of the hundreds of firefighters, police officers, Port Authority of New York and New Jersey personnel, and New York State Office of Court Administration personnel who lost their lives Sept. 11.

Studio Monitor™

by Christopher Walsh



EXPERIENCE HENDRIX: As its 10th anniversary approaches, North Hollywood, Calif., facility NRG Recording Services is emerging as one of the pre-eminent studios on the West Coast, with artists **Staind**, **Linkin Park**, **Drowning Pool**, and **Alien Ant Farm** all choosing the facility for recent album projects.



Producer Eddie Kramer, seated, and NRG Recording's Kit Rebhun in Studio C. (Photo: David Goggin)

you and filling it in on the sides with the nice audience and stuff behind you. You get the feeling of 'Wow, I'm in this show!'"

As with the Berkeley remix, analog tapes were transferred to digital formats and the tracks remixed for presentation in 5.1. "We're transferring all of the stuff to 15 ips analog as a safety," Kramer notes, "and also converting it into SMPTE code and driving a Tascam DA-98HR and MX-2424 hard disk recorder in 24/96 as my safety backup. We're probably going to archive some of it in Pro Tools. We're using the Mytek converters, which are really good."

As with the Berkeley remix, Kramer is employing a Lexicon 960L multichannel digital effects system, "either in surround or as a regular [reverb] plate. There's a program in there that I've come up with, with the Lexicon engineers, to make it simulate a really nice-sounding plate. I use that, plus the plate they have here. In the surround mode, I've been using the TC [Electronic] 6000 for bass management. I'm also going to use it for some special delays. The way this was recorded, you hear the audience come up at the beginning and the end, but during the song, there's nothing there. I have to make it sound like it *was* there, to re-create that live ambiance, which is what the TC 6000 is very good for."

With the success of the DVD format, Hendrix's live performances, amply documented throughout his transiently brilliant career, can indeed be "experienced" in a truer representation than was previously possible. The marriage of high-resolution video and multichannel, high-resolution audio has proven especially popular for live-concert DVD-Video titles. Given Hendrix's enduring popularity, Kramer's remixes will likely meet an appreciative audience.

"There's very good stuff," says Kramer of the *Monterey Pop* recordings. "It's a challenge, though. Looking at the list of acts over the three days [of the festival], you can imagine how it must have been getting them all onstage. And they probably had virtually no PA. But most sound pretty darn good, I was very impressed. **Janis [Joplin]** was amazing. **Jimi** was phenomenal. I was really impressed with the way the Mamas & the Papas sounded—how tight they were, and they had really good musicians playing with them. When you hear it in 5.1, you really feel as if you're sitting out in the audience. That's the advantage, of course."

In addition to the contemporary rock acts opting to work in NRG's studios, producer/engineer **Eddie Kramer** is also often found at NRG, recently returning to mix live recordings of the **Jimi Hendrix Experience** in 5.1 for DVD release.

Last year, Kramer revisited the guitarist's Isle of Wight performance—given just weeks before his death in 1970—at Kampo Studios in New York City, remixing the entire two-hour performance on that facility's SSL Axiom-MT console. In June of this year, he created a 5.1 mix of **Hendrix's** 1970 Berkeley performance in the SSL 9000-equipped Studio C at NRG.

Now, in NRG's Neve 8068-equipped Studio A, Kramer is working on his current surround project, **D.A. Pennebaker's Monterey Pop**, documenting the 1967 festival where Hendrix was further introduced to America. Like the revisited Isle of Wight performance, Kramer is remixing Hendrix's entire set from the Monterey Pop Festival; **Otis Redding's** complete performance at the festival, also captured just months before Redding's untimely death; and the remainder of *Monterey Pop*, which includes performances by **Big Brother & the Holding Company**, **the Mamas & the Papas**, **Jefferson Airplane**, and **the Who**, among others.

"I've done a few of these now," Kramer reflects, "and I really enjoy the experience, no pun intended, of making the stage appear in front of

NOVEMBER 24 2001 Billboard® PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (NOVEMBER 17, 2001)					
CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	FAMILY AFFAIR Mary J. Blige/ Dr. Dre (MCA)	U GOT IT BAD Usher/ J. Dupri, B. M. Cox (Arista)	ANGRY ALL THE TIME Tim McGraw/ B. Gallimore, J. Stroud, T. McGraw (Curb)	RAISE UP Petey Pablo/ Timbaland (Jive)	HOW YOU REMIND ME Nickelback/ R. Parashar, Nickelback (Roadrunner)
RECORDING STUDIO(S) (Location) Engineer(s)	RECORD ONE (Sherman Oaks, CA) QUAO (New York) Mauricio "Veto" Iragorri, Chris Ribanto	SOUTHSIDE (Atlanta, GA) Brian Frye	OCEAN WAY (Nashville) Julian King	MANHATTAN CENTER (New York) Senator Jimmy D, Steve Penny	GREENHOUSE (Burnaby, British Columbia) Joey Moi
CONSOLE(S)/ DAW(S)	SSL 9000 J, SSL 8000 G+/ Pro Tools	SSL 4064 G+	Custom Ocean Way Neve 8978	Neve VR 72	SSL 4048 E/G
RECORDER(S)	Studer A800, Studer A827	Sony PCM 3348 HR	Sony 3348 HR	Studer A827	Pro Tools
RECORDING MEDIUM	Quantegy 499, Quantegy 456	BASF 931	Quantegy 467 1/2"	Ampex 499	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	RECORD ONE (Sherman Oaks, CA) Dr. Dre	SOUTHSIDE (Atlanta, GA) Phil Tan, Jermaine Dupri	RECORD ONE (Sherman Oaks, CA) Mike Shipley	MANHATTAN CENTER (New York) Timbaland, Jimmy Douglas	ARMOURY (Vancouver, British Columbia) Randy Staub
CONSOLE(S)/DAW(S)	SSL 8000 G+	SSL 4063 G+	SSL 8000 G+	Neve VR 72	SSL 4072 G+
RECORDER(S)	Studer A800	Panasonic SV3800	Sony 3348	Studer A827	Sony 3348, Tascam OA-88
MIX DOWN MEDIUM	OAT	BASF OAT	BASF 900 1/2"	Ampex 499	Pro Tools, Quantegy OAB
MASTERING (Location) Engineer	BERNIE GRUNOMAN (Los Angeles) Brian Gardner	HIT FACTORY (New York) Herb Powers	MASTERING LAB (Los Angeles) Doug Sax, Robert Hadley	BATTERY MASTERING (New York) Chaz Harper	STERLING SOUND (New York) George Marino
CD/CASSETTE MANUFACTURER	UNI	BMG	WEA	BMG	UNI

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BY RAMIRO BURR

SAN ANTONIO—During turbulent times, music can heal with lyrics conveying unity. And messages of peace and brotherhood have perhaps never been more timely than today, says Los Huracanes del Norte accordionist/percussionist Guadalupe García.

"El Mensaje de Oro" is the title track and first single from Los Huracanes' forthcoming album on Fonovisa, due to street Nov. 20. García says, "It has 11 different languages at the beginning, saying the same thing: 'We want peace on earth.'"

García acknowledges that it's a surprising theme to come from a group that started out playing violent-themed *corridos*, some of which—like "El Clavo" and "La Dama del Rojo"—got turned into straight-to-video movies.

Another new step for the band is its use of keyboards on the new ballad "El Río Rojo." García says, "It's the first time we've done such a romantic song. It's a ballad with acoustic guitar and a little bit of keyboards that you won't hear if you don't listen to the song closely."

The group also included a political corrido, "El Cambio," which is musically and thematically similar to Los Tigres del Norte's recent "La Crónica de Un Cambio." Both

Turbulent Huracanes Seeking Calm On Fonovisa



HURACANES

songs celebrate the election of Mexican president Vicente Fox but remind him to keep his promises.

Although Los Huracanes refrained from blasting Mexico's former ruling PRI party until it was safely out of power, the song does go further than Los Tigres' effort, blaming "dinosaurs" within the party for the 1994 assassination of presidential candidate Luis Donaldo Colosio.

The 12-track album consists of Los Huracanes' signature fare, as well as five romantic polkas and two *narcocorridos*.

One of the most consistent bands on the *norteño* circuit, Los Huracanes—who recently renewed their deal with Fonovisa for five more albums—were established in 1969 in San Jose, Calif. The original members were Asunción Rubalcava and García brothers Heraclio, Jesús, and Francisco, all natives of Tangzicuarío, Michoacán, Mexico. Originally called Los Cuatro del Norte, the group had to change its name when its lineup grew to *cinco* in 1972, when 9-year-old Guadalupe—the youngest García brother—joined the group.

While at a Berkeley, Calif., recording studio thinking of possibilities, an acquaintance burst into the building, soaking wet from a rainstorm. García says, "He told us, 'Use "huracanes," because it's a bleeping hurricane out there.' And it stuck." Today, the lineup comprises the four García brothers, Alejandro López on percussion, and Heraclio's 19-year-old son, Antonio, on drums.

The band honed its craft in the fertile *norteño* scene of the Bay Area in the 1970s. That scene also produced Los Tigres del Norte, Los Humildes, and Chavela y su Grupo Express.

By the late 1970s, the group had become a headliner, thanks to such hits as "El Ranchero Chido," "La Musiquera," and "El Corrido de Juan Martha." The group's success continued into the 1990s and solidified with the 1995 corrido, "El Gato de Chihuahua."

One of the group's first singles after signing with Fonovisa in 1995, "Chihuahua" chronicles a fugitive's violent escape from a police dragnet. Written by longtime Huracanes songwriter Martin Rubalcava, the song quickly became the group's signature hit.

García says, "A lot of people [think it relates to] drugs, [to] a narco-trafficker. Actually, the song never says anything about drugs. [It] starts with a beeper going off, and I think that was a big factor in the song's success."

Critics often compare the group's sound to that of Los Tigres, and it is true that, sometimes, one cannot tell the two groups' sax and bass riffs apart. But Los Huracanes differentiate themselves by recording brassy waltzes and, these days, leaning more toward romantic themes.



RECOGNIZING POTENTIAL: In a definitive step toward making its mark in the U.S., MuXXIc Latina—the joint venture between Spain's Grupo Prisa and Universal—has named veteran record executive **Marco Antonio Rubí** managing director, effective Nov. 15. Rubí worked for many years with Melody Records in Mexico and was instrumental in the development of such



artists as **Enrique Iglesias**, **Cristian Castro**, and **Lucero**. After stints at Sony and Universal, he now sees in MuXXIc—a nascent label—an opportunity for change and innovation. It will focus on Spanish-speaking artists for a Spanish-speaking market that he perceives to be full of often ignored potential.

"I see in this company what I saw many years ago in Melody," Rubí says. "It was a small label with a very big media conglomerate backing it up. You could invent things. So, it's very exciting. When we get results, it will be because we did things right. We won't get anything we don't actively seek." MuXXIc will naturally be fed with product from MuXXIc in Spain. But the U.S. operation is also actively recruiting new talent and will likely have new names on its roster before year-end.

Although Rubí is targeting the entire Latin region, his main focus will initially be on Mexico, Puerto Rico, and the U.S. market, particularly Mexican buyers within the U.S.

"We'll produce albums to be consumed by that majority and by the Puerto Rican market," Rubí says firmly. "And when I talk about the Mexican buyer, I mean at all levels. People talk a lot about regional Mexican music. And **Los Tigres del Norte** sell a lot of albums, but so does Cristian."

As for crossover acts, Rubí does not discount them, but neither is he banking on them. "Before considering the possibility of a crossover, we

must conquer our own market," he says. Rubí, who replaces **Angel Peche**, will be based in Miami and report directly to **Ignacio Iglesias**, GM of Gran Vía Musical.

TAKING A BREAK: José Tillán, VP of music and talent for MTV Networks Latin America, is taking a four-month sabbatical to travel the world. "It's something I've wanted to do for a long time," says Tillán, whose last day of work was Nov. 14. "It's good for me as a person and at the same time, my department, as professionals, will also grow with this experience. I'm leaving a great channel, and I'm sure when I come back it will be as strong—if not stronger."

Vicente Solís, MTV Latin America's senior director of music talent, will take over Tillán's duties in his absence. At the same time, **Peggy Dold** has been hired as a consultant to assist with record label/artist relation duties. Dold, who has extensive label/artist experience, was most recently with Crescent Moon Records. Tillán will return to his MTV office March 4.

IN THE WORKS: Singer and actor **Pablo Montero** is recording his third album for BMG U.S. Latin with producer **Rudy Pérez**. The as-yet-untitled disc includes a mix of pop ballads and rancheras, including "Hay Otra en Tu Lugar," penned by Pérez, which will be the theme tune of a Univision soap slated for release next semester. Montero's album is due in March.

IN BRIEF: **Juan Gabriel's** current U.S. tour will have an unusual guest in New York City. **Merengero Toño Rosario** has been invited to open up the show . . . **Kevin Ceballo** is the newest member of the eight-person cast of *Quién Mató a Héctor Lavoe?*, the musical playing in New York City. **Carlos Esteban Fonseca**, former host of Telemundo show *No Se Duerma*, has replaced **Domingo Quinones** in the role of Héctor Lavoe . . . **Enrique Iglesias**, **Shakira**, and **Jaci Velásquez** are the three nominees in the Favorite Latin artist category for the upcoming American Music Awards, set to take place Jan. 9. Veteran Cuban *soneros* **Los Fakes** kicked off a 15-date concert tour Nov. 16 at Miami Beach's Lincoln Theater. The five-piece ensemble, which has been together for more than 40 years, released its first CD, *Mi Casa, Su Casa* on Casino Sounds/Line 1 Entertainment last year.



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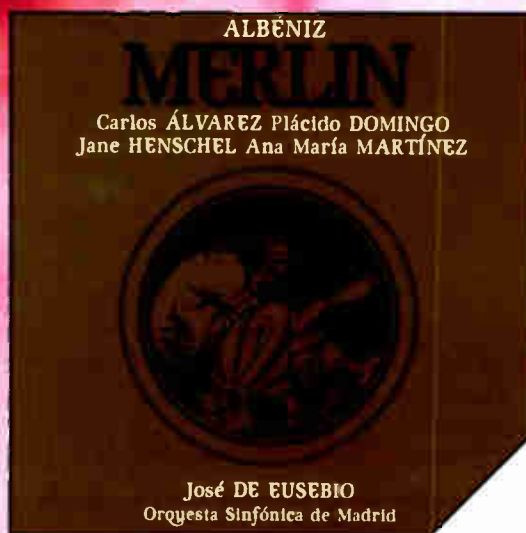
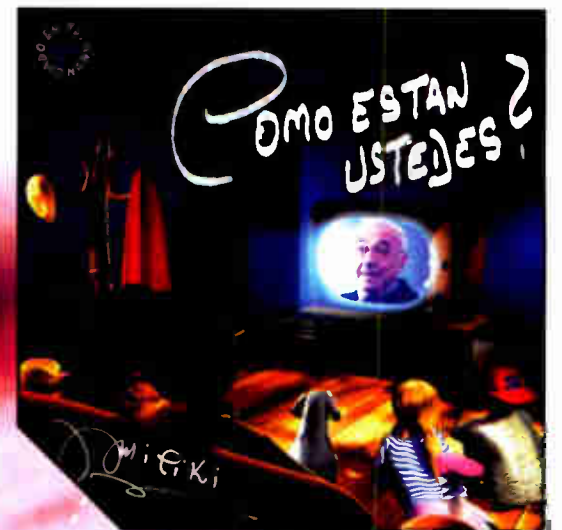
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In Mexico: The fifth edition of the Mexican Telethon is slated to take place Dec. 7-8 in different stages throughout the country. Confirmed acts include Miguel Bosé, Alejandro Sanz, Yuri, Celso Piña, Ana Barbara, Imanol, Priscilla y sus Balas de Plata, Alejandra Guzman, and Tatiana. Longtime host Lucero may not be in attendance this year as she is pregnant, though she has already recorded promos for the event, which is organized by Televisa and 300 other media participants. Proceeds go to Fundación Teletón, which is set to open a third center for handicapped children in Mexico . . . A couple of years after leaving EMI, romantic female trio Pandora has signed with Columbia for a concept album of bolero-ranchero songs. The disc, to be produced by Guillermo Gil and with tracks written by Spaniard Manuel Alejandro, will be recorded this winter and is set for a March release. According to Daniel Olmos, director of Columbia Mexico, Pandora and Columbia may sign a longer-term contract pending the results of the release.

TERESA AGUILERA

In Brazil: Brazilian executive Claudio Conde, former chairman of Sony Music Spain, is the new chairman of WEA Brazil, while young producer Guto Campos is the new A&R director of Abril Music. Campos replaces Joao Augusto, who left the company to be chairman of indie label DeckDisc.

TOM GOMES

In Argentina: Popular folklore group Los Nocheros is riding high on the success of their *Señal de Amor* album for EMI, which has already sold 215,000 units locally. A nationwide tour that included seven sold-out shows at the 7,000-seat Luna Park arena ends Dec. 15 at downtown Buenos Aires' polo fields. Their new single is "Vuela una Lágrima," a track composed by Chilean artist Alberto Plaza, who also performed with Los Nocheros in the videoclip.

MARCELO FERNANDEZ BITAR

In Panama: In the first week of October, charitable association Aldeas Infantiles S.O.S organized Una Estrella por Amor, a concert to raise funds for Panamanian children. Guest artists including Myriam Hernández, Danny Rivera, Omar Alfanno, Charlie Zaa, Cheo Feliciano, Alvaro Torres, and Ednita Nazario also inaugurated a walk of fame during their visit.

ANASTACIO PUERTAS CAICEDO

In Chile: Renowned composers Charlez Aznavour, Valeria Lynch, and Kike Santander are among those selected to participate Feb. 20-25 in the 52nd Festival de Viña del Mar. Aznavour's "On a Tous Besoin d'Amour" will be performed in the international contest by compatriot Alberro Garbelli. Oscar Patiño will represent Argentina with the Valeria Lynch-penned song "Soy Tu Angel." Kike Santander's "Cómo He Podido Estar Sin Ti" will be performed by Catalina Rodríguez . . . Dominican artist Chicho Peralta and Chilean musician Joe Vasconcellos collaborated in Santiago de Chile on a song for Peralta's forthcoming album. Vasconcellos visited the Dominican Republic last August and recorded "Ache Monina" with Peralta on percussion.

SERGIO FORTUNO



by Steve Graybow

Jazz Notes™

CLASSICAL SWING: It is not uncommon for jazz and classical music to walk hand-in-hand, but rarely do they come together with the artistic and conceptual flair found on the **Classical Jazz Quartet's** *Tchaikovsky's The Nutcracker* (Vertical Jazz, Nov. 13). While the ensemble's name is new, its members—vibraphonist **Stefon Harris**, pianist **Kenny Barron**, bassist **Ron Carter**, and drummer **Lewis Nash**—are among the most-respected names in jazz. Likewise, the material they are interpreting—**Peter Ilyich Tchaikovsky's** popular *Nutcracker* ballet—is a holiday favorite, giving non-jazz fans a compelling reason to become acquainted with four of jazz's finest practitioners.

ture Miniature)," the familiar melodies of Tchaikovsky's ballet—which premiered in 1892—jump out at the listener with a bold new sense of swing, before they are transformed by the quartet's improvisational skills. Belden's arrangements take the listener on a journey that encompasses bebop, blues, and samba, with chord changes that subtly echo Oriental and Arabic scales—"Oriental Rhythm (Chinese Dance)" and "Bedouin Dreams (Arabian Dance)," respectively)—giving the music a distinct jazz flavor while retaining the melodies and varied moods of the original compositions.

Barron and Harris, in particular, prove to be worthy sparring partners,

vertical jazz

Suzanne Severini, president of Vertical Jazz, brought Harris, Barron, Carter, and Nash together for the project, which features arrangements by saxophonist/composer **Bob Belden**. "The most important thing for me was to use musicians whose studies had delved deeply into classical music and who genuinely loved the *Nutcracker* music and wanted to work with it," says Severini, who co-produced along with Belden. "It was essential to have musicians who felt passionate about interpreting Tchaikovsky, and who had an innate understanding of classical music."

If the quartet's name and instrumentation bring to mind another classically trained jazz ensemble, the **Modern Jazz Quartet**, Severini does not mind. "It is a sound and concept that people love," she says, adding that "the project's classical nature gives it crossover potential to reach both jazz and classical fans. Plus, the material is seasonal, yet very recognizable, so I expect to be able to sell it long past the holidays."

Recorded live in the studio, direct to two-track at New York City's Avatar Studios, most of *Tchaikovsky's The Nutcracker* was committed to tape in a single day. "The key is to make the music immediately familiar to the musicians, to arrange it with familiar forms so that they could begin working on it almost immediately," Belden explains. "Most classical music is not about the extrapolation of melodies, and the ballet is a form designed to support movement and tell a storyline. To make it work in a jazz context, I took the most recognizable of the melodies and put them in a context that allowed them to swing."

From the easygoing opening notes of "The Swinging Nut (Over-

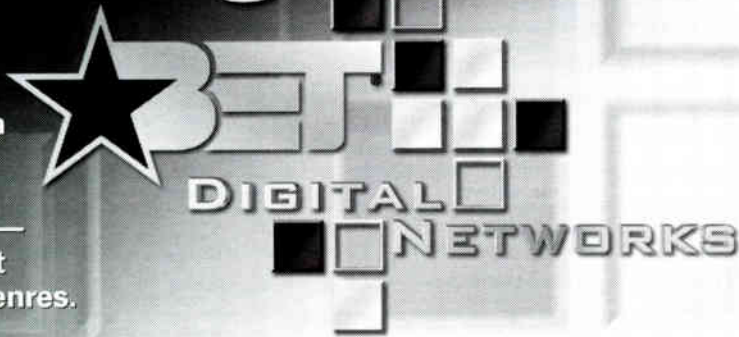
weaving delicate lines around one another. Carter and Nash provide solid backing, with the bassist's classical training melding seamlessly with his improvisational skills when he steps out to solo. "Jazz," sums up Belden, "is about how you set up the musicians who are involved."

Tchaikovsky's The Nutcracker is the seventh overall release for the year-old Vertical Jazz label, which is distributed by Navarre. Severini expects the disc to sell at retail for \$11.98, a price that she says "gives consumers an incentive to make a purchase, without having it look like an inexpensive, budget-priced project." She anticipates taking the four Classical Jazz Quartet members into the studio again this coming April to record a **Bach**-themed jazz project with an eye on a fall 2002 release.

FOR A GOOD CAUSE: Nancy Wilson's first-ever Christmas release, *A Nancy Wilson Christmas* (MCG Jazz/Telarc, released Sept. 25), is more than just a collection of the singer's favorite holiday songs. All proceeds from the project benefit the Manchester Craftsmen's Guild, the Pittsburgh, Pa.-based multi-discipline, minority-directed center benefiting education programs for urban communities. "I've appreciated what the Guild does for a long time," Wilson says, "and when I had the opportunity to give something back to them for all the work they've done, I could not resist." While the initial recording began with Wilson's trio, pianist **Llew Matthews**, drummer **Roy McCurdy**, and bassist **John B. Williams**, the final recording boasts guest appearances by the **New York Voices**, **Monty Alexander**, **James Moody**, and the **Dizzy Gillespie Alumni All Star Big Band**.

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New York's legendary jazz showcase is one of the few places where legends, up-and-comers and fans of the music are all treated with equal respect. And the lines stretch around the block.

BY STEVEN GRAYBOW

Some institutions open small and develop into household names. New York's Blue Note club opened its doors in a big way on Sept. 30, 1981, with a performance by the Nat Adderley Quintet, and, by the time the year closed out, a who's who of jazz royalty, including Lee Konitz, Clark Terry, Kenny Burrell and Zoot Sims, had found their way to the club's stage. In the 20 years since, the Blue Note has continued to present jazz legends and up-and-coming talents, solidifying its name in jazz history and indelibly imprinting its name on the minds of several generations of musicians and fans.

Seven nights a week, a line can be seen forming at the Blue Note's piano-shaped awning and snaking eastward past the stores that neighbor the club. It is a mixed bag of customers who embody the esoteric melting pot that

to innumerable performances, jam sessions and musician reunions, can fit the club's 7-foot, 6-inch Steinway piano and has extensions that allow it to accommodate ensembles ranging from duos to 18-piece big bands, complete with band boxes and music stands.

DIZ'S DOMICILE, SASSY'S STAGE

Regardless of who is performing on a given night, the patrons know they are about to hear the best musicians jazz has to offer. If it is necessary to prove that point—Dizzy Gillespie—who first performed on the Blue Note stage on June 15, 1982—would make the club his home away from home for the remainder of his lifetime, headlining there for a total of 17 week-long engagements in just over a decade. Building upon tradition, the club continues to host annual musical celebrations sur-

phonist James Carter have led bands there in recent years, and legendary vocalists Annie Ross and Jon Hendricks chose the Blue Note as the site of their first onstage reunion in decades. Pianist Chick Corea used the club for the New York City debut of his group Origin and recorded a week's worth of performances there that were released in full as the *A Week at the Blue Note* boxed set (Stretch/Concord, 1998).

REUNITING COREA

Next month, Corea will make yet another of his frequent returns to the Blue Note, in celebration of his 60th birthday. Over the course of three weeks, the prolific Corea will reunite ensembles that he has performed with throughout his career, including the trio with drummer Roy Haynes and bassist Miroslav Vitous that



makes jazz such a unique art form. Young fans, many in the company of their parents, stand side-by-side with older music fans who talk excitedly about seeing the night's headliner perform two, 10 or 15 years prior at the club. Tourists from out of town and abroad rub elbows with jaded New Yorkers who pretend not to notice the excitement being generated around them.

Inside the club, patrons are greeted by the Blue Note's trademark royal-blue-trimmed furnishings and gleaming wooden tables and chairs. Two hundred and fifty jazz fans can be seated for each of the night's two sets, with additional seating and standing room available at the bar. The club has a full menu to choose from, along with drinks grouped into jazz-appropriate categories such as "A Night in Tunisia," "In a Sentimental Mood" and "Seven Steps to Heaven." The stage, home

rounding the anniversary of Gillespie's birth.

While the famous trumpeter's name alone would forever cement the club's reputation as a top-notch venue, consider the other names that have returned there for multiple engagements over the past two decades: Art Blakey, the Modern Jazz Quartet and Milt Jackson all performed at and returned to the club to play in its formative years. Vocalists Nancy Wilson, Betty Carter and Sarah Vaughan have graced its stage.

The sense of history continues into the present. Drummer Max Roach, who first headlined the Blue Note in September 1982, continues to lead bands there, ranging in size from trios to octets. Drummer Elvin Jones brings his Jazz Machine to the club every year. Saxophonist Paquito Rivera is a frequent performer. Such young artists as singer Jane Monheit and saxo-

recorded the pianist's classic *Now He Sings, Now He Sobs* album in the late '60s, as well as the late-'80s *Akoustic Band* with bassist John Patitucci and drummer Dave Weckl. The magnitude of the event speaks for the regard in which musicians hold the club.

In fact, the Blue Note is one of the few places where cognoscenti, musicians and patrons are all treated with equal respect and stand on equal footing. It is not uncommon for music fans to find themselves sitting a table or two away from legendary jazz musicians, entertainers or record-label executives, and the headlining performers themselves walk directly through the audience as they make their way to the stage. The Blue Note is an oasis of equanimity. Young musicians and students, who can at times be seen clutching their own instru-

Continued on page 49

Love For The Room

Ray Brown Brought His Friends

For over half a century, Ray Brown has been one of jazz's most prominent and influential bass players. Born in Pittsburgh, Brown came to New York in 1945 and met and played with Dizzy Gillespie on his first day in the city. He became a member of Gillespie's band and went on to play with a who's who of notable jazz musicians, including Oscar Peterson and Ella Fitzgerald. He continues to perform with the Ray Brown Trio.

Brown first headlined at the Blue Note on Aug. 24, 1982. CEO Danny Bensusan recalls, "Ray gave us some valuable advice that allowed us to really make a name for ourselves," ultimately bringing bigger names to the Blue Note's stage and establishing the club as one of New York's top jazz venues.

"When I first saw that room, I felt it was a good room, it was a nice size, but they needed some upgrades if they wanted to get the top names in jazz to play there," recalls



Brown at the Blue Note, with Oscar Peterson

Brown. "At the time, they had no dressing rooms and no private bathrooms for the headliners. I sat down and had a good talk with them, and I explained that you could not bring top-grade people to play in a club and ask them to get dressed in the bathroom."

Brown says that the improvements he suggested are changes that often need to be made in a new venue. "It was not the club's fault," he stresses. "A lot of the time, people open an establishment, and there is so much to look after that they forget how important certain things are. They get a cheap piano and a cheap sound system, and they think they are set. That just does not work. The important thing is that the Blue Note was willing to listen to my advice, and they made the club into a very successful venture."

Once the Blue Note instituted Brown's suggested upgrades, the bassist brought in singer Carmen McRae, and then the Modern Jazz Quartet, to headline. "These artists were drawing more than enough people to fill the club," says Brown, "so they packed the room, and the Blue Note became a place for top musicians to play."

Brown continues to bring his trio to the Blue Note for a week or two every year. "They still run a good operation," he says. "They have good food, an excellent sound system, and they employ a first-class sound man. The piano is always kept tuned. Taking care of these things makes the Blue Note a quality room. Plus, they do good advertising, so when a musician plays there, the public always knows about it and they are drawn to the club." —S.G.

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BLUE NOTE

20th Anniversary

Q & A With Danny Bensusan

Blue Note's founder and CEO, on how improvisation and musicians' advice led him to build "the jazz capital of the world" in Greenwich Village.

BY STEVEN GRAYBOW

The Blue Note's founder and CEO, Danny Bensusan, generally stays behind the scenes, placing his club's famous name and recognizable logo front-and-center in the minds of jazz fans and musicians. Born in Morocco and raised in Israel, Bensusan came to the U.S. in 1969 after a tenure in the Israeli army. Four years later, he launched a series of entrepreneurial ventures that led to the opening of New York City's Blue Note jazz club in 1981.

From his office above the club, surrounded by 20 years' worth of memorabilia and photographs, Bensusan spoke exclusively with *Billboard*, explaining how a room that defies all the traditional expectations associated with a jazz club became known as "the jazz capital of the world."

Looking back, it's 1981—why a jazz club on Third Avenue in Greenwich Village?

I bought the building in 1980, and I was not sure what to do with it, but I felt like it was the right time to start up a venue that had live music. I had owned other bars and restaurants and had been doing business in the Village already. At the time, clubs that did

not have live entertainment, like discos, were not doing well; they were fading away. It seemed like live music was the way to go.

So why jazz?

Jazz was something we felt the area would support. Jazz was being



studied in colleges more than ever before, and it seemed like the music was going to become more popular than it had been for some time. We were kind of scared, because the club itself was big for a jazz room. Most jazz clubs are kind of small, like the small, smoke-filled basement that people think of. We had a room that sat over 200 people. We realized that we were taking the jazz club to another level: a ground-floor room, in a larger venue. Whether or not jazz could support a room of this size was something we did not know. We just gave it a shot.

Continued on page 48

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Normally, we leave the horn blowing to the musicians on stage, but we would like to take this opportunity on the occasion of our 20th Anniversary to salute all of you who have played a part making these last twenty years such a success.

Since the Blue Note opened its doors back in the fall of 1981, we've worked to achieve a position in the music world that would enable us to present the best in live musical entertainment. Without your loyal support throughout the years, we could never have reached this moment in our history.

We would also like to thank you for making our clubs in Tokyo, Osaka & Fukuoka, Japan and our newest member of the Blue Note family, Las Vegas, revered shrines to jazz.

Special thanks go out to the clubs' dedicated staff, whose professionalism and tireless behind-the-scenes efforts are always appreciated.

Our gratitude goes out not only to everyone one who has supported us in achieving success in the Blue Note Jazz Clubs, but also to all of the talented musicians who have graced our stage for the last twenty years and all of the years to come.

It is thanks to these legends, and soon-to-be legends that we are here celebrating this very special occasion. Indeed, jazz history is made nightly at the Blue Note!

With heartfelt thanks,

Danny Bensusan, Steven Bensusan & Tsion Bensusan



Top to bottom:

Danny Bensusan - Owner & CEO

Steve Bensusan - President & Booking Director

Tsion Bensusan - Accounting Executive Director

At what point did you know the club was going to become successful?

It was rough for the first year. A lot of well-known musicians played here, but the room was only half full. It took us over a year to really take off. I have to thank Ray Brown, the bass player, for his advice. Ray told us that we had the biggest and greatest room in New York, but that we needed musicians who were even more well-known to play there so we could make a name for ourselves. Ray recommended some musicians, but they were hard to get at first.

How did musicians like Dizzy Gillespie become such strong supporters?

We treated jazz musicians on the level they deserved to be treated. They have their own dressing room, their own bathroom. The stage is big, and the sound

BLUE NOTE

20th Anniversary

has always been good. The jazz musicians we were booking [back then] were legends, and we treated them like legends. First was Dizzy Gillespie, and then Oscar Peterson and then the Modern Jazz Quartet. Those artists gave the club an immediate lift.

Some artists who usually played concert halls thought it would ruin their career if they played the club. But it is a different audience, and the musicians realize this and still work here and do very well for us. Some audiences go specifically to hear an artist play, and then they go home and don't go out again for a long time. That is the concert-hall audience. But some people like

to have a night out, have dinner, drinks, stay out a bit longer with their friend or wife. We provide a night out and a place where they can see these artists close up. Lionel Hampton once said that, when he works downtown Manhattan, he plays the Blue Note but that when he works uptown he plays Carnegie Hall.

You created an atmosphere that is equally supportive of the artist and the audience.

It is not only booking legends, it is the idea of putting musicians back together who had not worked together in many years, and of having musicians of all generations and styles performing at the club. That creates an atmosphere where musicians feel free to just stop by and jam, because we allow things to be a bit informal. Whenever George Benson is in New York, he stops by to hang out, and he often plays with whoever is headlining. Once, we had Al Jarreau, George Benson, Nancy Wilson and Bobby McFerrin performing onstage together, and it happened just because they all were in the club that night. It has become the place for these legends to gather.

Dizzy Gillespie used to sit in the dressing room and play cards, whether he was performing or not. Sarah

The Village Voice salutes The Blue Note on 20 Years of Excellence

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the village **VOICE**

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jazz
without a
blue note
or two



thank you for supporting our artists
TED KURLAND ASSOCIATES



Carmen McRae with Stanley Turrentine



Tito Puente

Vaughan used to hang out here until morning; she would stay here rather than return to her hotel. Because the musicians come here to hang out, the audience always knows that they could be in for a surprise, that anyone could show up and play. It adds to the excitement.

Was there ever a point where you thought opening the club had been a mistake?

The first year or so, it was kind of slow, and I was wondering if we had made a mistake. Once we began booking the bigger names, the place became famous, first in New York, and then around the world when tourists started coming here. That was when I knew it was happening, that the patience had paid off. When the lines started forming outside for the first set each night and then for the second set each night, it created a buzz. Even if someone does not know about jazz, when they see people waiting outside a club each night hoping to get in, it makes them wonder what is going on, and soon they want to get inside, too.

I never thought it was not going to work. After the first few years of business, I realized that the longer you stick with it, the better you get. It is not a business where you have your popular time and then you fade away. In the music industry, you have a very loyal audience, and, if they like the music and they like the place, if you have a good sound system, a good atmosphere, good service, they will always come back. You

Congratulations!

To everyone at the Blue Note family here and abroad.

With love and friendship from everyone in the John Levy Enterprises, Inc.

John Levy
Nancy Wilson
Vanessa Rubin



1828 Coolidge Avenue
Altadena, CA 91001
Phone: 626 / 398-8179
Fax: 626 / 398-7563

**"Once, we had Al Jarreau,
George Benson, Nancy
Wilson and Bobby McFerrin
performing on stage together,
and it happened just because
they were all in the club
that night."**



Getting Dizzy: Gillespie onstage

see more people coming in to experience the music—not only jazz fans, but people who are curious and want a good night out. The jazz business is like a good bottle of wine: The longer you keep with it, the better it gets.

What can jazz fans get at the Blue Note that they can't get elsewhere?

We have events that you don't usually find at jazz clubs. We do a brunch every Saturday and Sunday morning, which is the opposite of the late-night shows that are expected in jazz. We put together a package, with music, food and drinks, so people know what they are getting, if they have never been to see live jazz before. The club is upscale; it is an attractive room, with good food and drinks. Just like Charlie Parker and Dizzy Gillespie added new ideas to jazz music and changed the face of it, we added ideas to the concept of the jazz club.

You have a fairly extensive gift shop. How does that fit in with promoting jazz?

As far as I know, jazz clubs did not have gift shops before I started here. Some people might say it is too commercial, that it has nothing to do with jazz, but that is not true. It is not like we are making millions of dollars on merchandising. What we are doing is delivering a message—that there is a jazz club in New York City by the name of the Blue Note and that people who visited the club enjoyed their experience. If someone has a paperweight with our logo on their desk in their office, no matter where in the world they are, and someone else sees it, it becomes a conversation piece that promotes the club and promotes jazz.

How did you decide to open three Blue Notes in Japan?

The Blue Note is about taking jazz from small, smoky clubs and bringing it to the world. We get a lot of tourists from Japan, and, when they return home, they tell their friends and family about this club, that it is someplace they must go when they are in New York. So there was already interest in Japan in both the Blue Note and in jazz. I see it as a chance for young musicians to play abroad, to get more work abroad and to be able to play there in a nice venue. Now, you don't have to reach the level of playing in a concert hall to play jazz in Japan. Plus, almost every jazz legend works

in Japan, so I knew there had to be a demand for a good jazz club. And, if there is a jazz club in Japan, or anyplace else, it might as well be a Blue Note.

What can we expect from the Blue Note in the future?

We are talking to some people in Australia about a possible Blue Note franchise there, and to some people about a club in Milan. We are always looking for places where there is an audience that loves jazz, because, if there is interest in the music, there should be a club to support the music.

So, are you the world's biggest jazz fan?

I started the Blue Note as a business venture, that is the truth. When I started out, I liked listening to jazz once in a while, but over the years I've grown to love it. When you are around these wonderful artists, you cannot help but want to get closer to them. And you absolutely cannot hear this music every night without falling in love with it. ■

INCLUSIVE CLUB

Continued from page 44

ments, often come to the club to see their heroes in the most intimate of settings.

NURTURING THE NEW

And, while featuring the music's most visible artists has made the Blue Note a household name among jazz fans, the club never forgets the importance of nurturing new artists as it hosts performances by up-and-coming jazz artists every Monday night. Furthermore, in a tradition that echoes the late-night jam sessions that shaped jazz history in the midtown New York City jazz clubs of the '40s and '50s, the Blue Note hosts late-night jam sessions following the headliner's final set every Friday and Saturday night. Lasting until 4 a.m., they allow musicians of all levels to group together and perform

Continued on page 50

Blue Note

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 12/17-12/22 DAVID SANBORN 12/23-12/27 HERBIE HANCOCK 12/28-12/31 "JAZZ ALL-STAR" BIG BAND ~dedicated to Dizzy Gillespie~
 2002 1/7-1/11 RICHARD BONA 1/14-1/19 TOMMY FLANAGAN TRIO 1/28-1/30 BET-E & STEF 1/31-2/2 MIKE STERN BAND
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on the legendary stage.

In July 1998, the Blue Note launched a record label, Half Note Records, which has released 14 *Live at the Blue Note* discs, along with non-club related recordings by Hampton, violinist Miri Ben-Ari, singer Ben E. King, bassist Roland Guerin, guitarist Mordy Ferber and trumpeter Mac Gollehon. Ten additional titles are currently being planned for future release. Half Note discs are available at major retailers, as well as at the club's own gift shop, which sells T-shirts and paraphernalia bearing the Blue Note logo.

TAKING THE NOTE ON THE ROAD

The Blue Note franchise expanded its international reach on Nov. 26, 1988, with the opening of its first Japanese club, located in Tokyo. Additional Blue Notes

BLUE NOTE

20th Anniversary

opened in Osaka and Fukuoka in 1990. A Las Vegas Blue Note opened last year as part of the Aladdin Hotel/Desert Passage Entertainment Complex, and further U.S. and international locations are in the planning stages.

History has been made at New York City's Blue Note club, and history continues to be made there. While many other venues have opened and shut their doors in the past two decades, the Blue Note continues to present the best that jazz has to offer, in a setting that provides a link with the music's illustrious past while looking firmly toward its bright future. ■

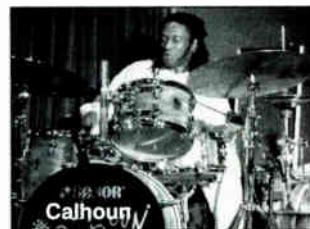
A Club That Works For Working Musicians

Local jazzmen appreciate how the Blue Note allows them to bring their music to an ever-widening audience and build career momentum.

With its late-night jam sessions, Monday night show-cases and reputation as a hangout for jazz musicians, New York's Blue Note has been influential in launching and building the careers of many musicians based in and around the city. Both trumpeter Mac Gollehon and drummer/composer Will Calhoun explain how the club's dedication to the working musician allowed them to bring their music to an ever-widening audience.

"When I first came to New York, I started going to the Blue Note's jam sessions," recalls Gollehon. "It was a great opportunity to work on my chops in a live setting and to meet other musicians." Gollehon eventually played a Monday night gig at the club, which was recorded and released on the Half Note compilation *Late Night at the Blue Note*.

Due to the response he received from the Monday night sessions, Gollehon was invited to perform at the club's weekend brunches with his group the Smokin' Section. At the time, he was working on new arrangements of classic material by the late bebop trumpeter Fats Navarro, and much of the music was developed in front of the brunch audiences, leading to his Half Note recording *In The Spirit of Fats Navarro*, released earlier this year.



"As a result of the attention that my Fats Navarro record got, I was able to play a full week at the Blue Note, splitting a bill with Maynard Ferguson, and came back for a week several months later on a bill with McCoy Tyner," says Gollehon. "By nurturing my music and giving me a place to work in front of an audience, [the Blue Note] built a momentum for my career."

Drummer Calhoun, known for his work as a founding member of the rock band Living Colour, had performed with numerous jazz luminaries in Europe when the Blue Note approached him with the possibility of assembling a band specifically to perform at the New York club. "The Blue Note gave me the opportunity to put together a band with the musicians I wanted to work with, and to have people come see us in a respectable venue where the audience knows they are coming to see top jazz artists," says Calhoun.

After assembling a band and playing the club, Calhoun was approached by Half Note to record a second gig at the club. "They allowed me to bypass the typical troubles associated with putting a band together and getting a recording out," recalls Calhoun. "I did not have to run around knocking on doors or have to prove to people that I could play real jazz. I did not have anyone tell me that they would only put out a record if I used musicians they wanted me to use, or if I played music they thought I should play. I played the music that represents who I am as an artist, I have a venue to bring my band to, and I have a CD out that people who enjoy the music can buy."

Calhoun adds that the club further enhances the artist's profile "by having a lot of posters and advertising around town. They also build a community among the artists, record labels and jazz writers, so, when a writer is interested in an artist, they don't just review the show. They come down to the club, meet the musicians, and everyone hangs out together. It is a sharing between everyone involved that you rarely find anyplace else." —S.G.

CONGRATULATIONS TO THE
BLUE NOTE
ON YOUR
20TH ANNIVERSARY

To Danny, Steve, Sal, and everyone at the

BLUE

Many, many

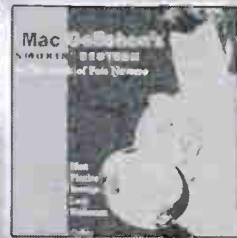
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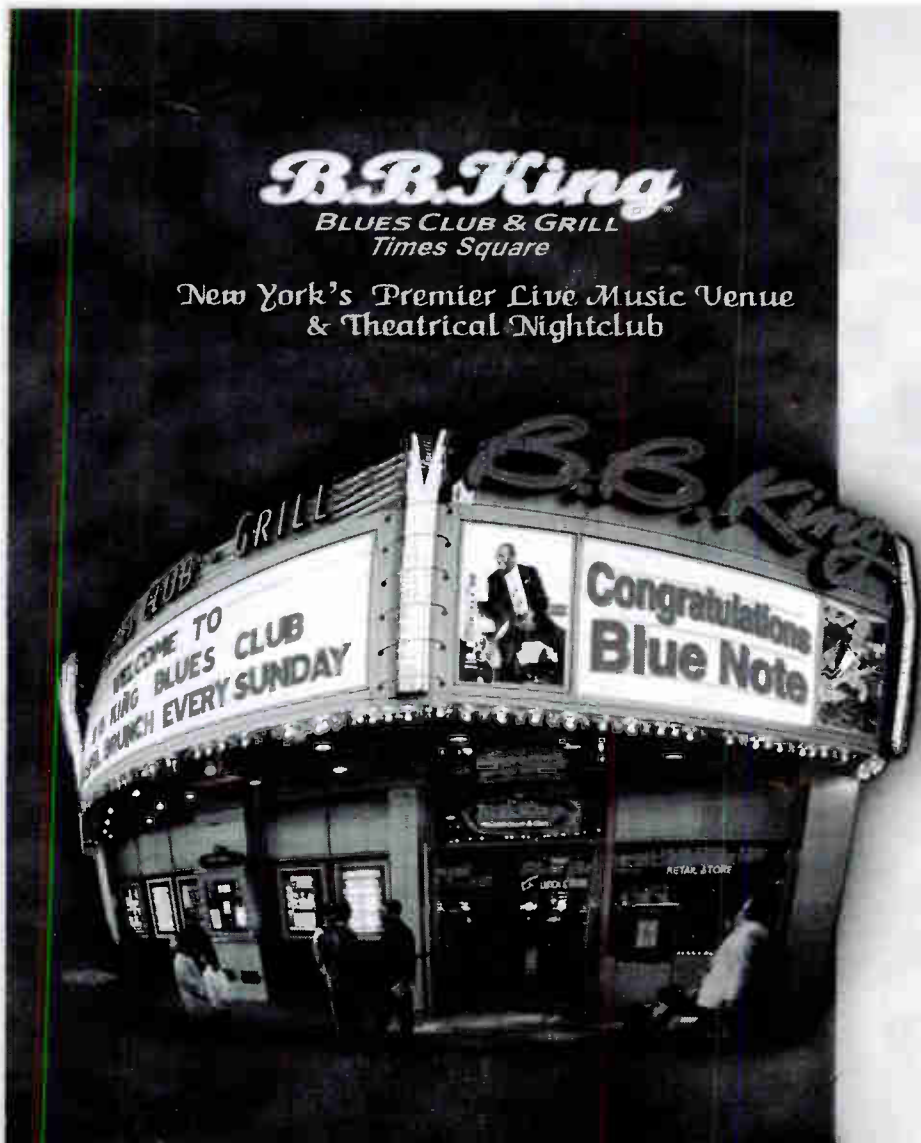
LIVE AT THE BLUE NOTE



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Events Calendar

NOVEMBER

Nov. 17, **Third Annual Urban Music Forum**, presented by the Philadelphia chapter of the National Academy of Recording Arts and Sciences, University

of the Arts, Philadelphia. 215-985-5411.
 Nov. 19, **Shortlist of Music Prize Event**, Knitting Factory, Los Angeles. 323-463-0204.
 Nov. 27, **How to Make Money in the Music Industry From a Producer's Perspective**, presented by ASCAP, ASCAP building, New York City. 212-621-6485.
 Nov. 30-Dec. 2, **Caribbean Music Expo 2001**, Renaissance Jamaica Grande Hotel, Jamaica. 246-436-0578.

**Congratulations
 to
 Danny Bensusan
 and the
 Blue Note
 for
 20 Great Years of Success
 and
 Jazz Entertainment in
 New York**

**Frank S. Umbrino, CPA
 Louis P. Salzano
 And
 Staff**

DECEMBER

Dec. 2, **Second Annual My VH1 Music Awards**, Shrine Auditorium, Los Angeles. 212-258-7800.
 Dec. 4, **Recording Academy New York Heroes Awards**, Roosevelt Hotel, New York City. 212-245-5440.
 Dec. 4, **The Circle**, Musical Theater Works, New York City. 516-621-6424.
 Dec. 4, **12th Annual Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4660.
 Dec. 5, **Chicago Heroes Awards**, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Adler Planetarium, Chicago. 312-786-1121.
 Dec. 6, **Entertainment Law: The Year in Review**, presented by Stan Soocher and the Nashville Bar Assn., ASCAP headquarters, Nashville. 615-242-9272.
 Dec. 6-8, **2001 Aspen Artist Development Conference**, St. Regis Aspen, Aspen, Colo. 970-544-8292.
 Dec. 8, **Third Annual T.J. Martell Foundation Family Day**, Basketball City, New York City. 800-785-2873.
 Dec. 11, **40th Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York City. 212-957-9230.
 Dec. 19, **Entertainment Lawyers: How to Find One and What to Expect**, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or to jpesselnick@billboard.com.

Solution to this week's puzzle (page 92)

S	C	A	B	B	A	N	G	L	E	R	E	M
E	L	S	E	E	M	I	N	E	M	E	V	A
M	A	T	S	T	I	N	A	T	U	R	N	E
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L	A	S		T	I	E	D	T	O		I	D
A	H	A		D	I	S	S	E	S		N	Y

Good Works

CELEBRITY AUCTION: Universal Music Enterprises has donated a number of celebrity items for eBay's Auction for America. Included in the first round of bidding is a newly transcribed and signed lyric sheet of "Peace Train" by Yusuf Islam (formerly known as Cat Stevens), a signed lithograph of Elton John's latest album cover, and signed albums from Rick James, the Commodores, Smokey Robinson, Barry White, and others. Beginning Nov. 5, items will be available for bidding during a 10-day period. Additional items will be featured throughout the rest of the year. Closing bids will be donated to the September 11th Fund, the Twin Towers Fund, the American Red Cross, and the New York State World Trade Center Relief Fund. Contact: Amy Gardner at 310-865-9804.

INDIE ROCK RELEASE: Fire-tone Records will release *Indie Rock Unites . . . Vol. 1* Nov. 27 to benefit the Juvenile Diabetes Foundation. The 16-track CD primarily features songs from such Chicago-area bands as Frisbie, Milkplow, I-Decline, Brain Rakes, and Team Rock-It. A benefit concert aiding the foundation will also take place Nov. 21 at New York City's Mercury Lounge. The show's featured artists include

the Red King, Kitty in the Tree, and the Churchills. Contact: Paula Donner at 404-577-8686.

KIDS' CHARITIES: Sarah Ferguson, George Jones, David Cassidy, and Reggie Jackson will kick off an online auction at sothebys.com by unveiling the Macy's Christmas display window in New York City Dec. 4. The window will feature the original Santa Claus suit from the film *Miracle on 34th Street*. The Sotheby's auction, which runs through Dec. 13, benefits kid-scharities.org, an organization aiding such groups as City of Hope, Special Olympics, and Chances for Children. It will feature such items as a boxing lesson with Sugar Ray Leonard, a special Harry Potter coin, and TV walk-on parts. A cocktail reception and live auction will also take place Dec. 6 at Sotheby's in New York City. A portion of the ticket proceeds from the event will aid the Duchess of York's 911 Fund, the National Organization for Victim Assistance, and the Families of Freedom Scholarship Fund. Contact: George S. Bendele at 818-905-5511.

ART KITS: The Arts in Education Aid Council and the Canoga Park Youth Arts Center are collecting arts and crafts kits for southern California children living in shelters this Christmas. Unwrapped kits may be brought to the Canoga Park Youth Arts Center between Dec. 1 and Dec. 15. Contact: Spike Dolomite Ward at 818-705-8758.

Life Lines

BIRTHS

Boy, Ethan Daniel, to Laura and Eric Grossman, Oct. 29 in St. Louis. Father is bass player in Sony act K's Choice.

Girl, Kaya Simone, to Lydia Sherwood and Ron Bally, Nov. 1 in Tucson, Ariz. Mother is president of Presto Public Relations. Father is warehouse manager for Boomerang Music Recyclers.

Boy, Rapson Owen, to Lisa and Andy Hackman, Nov. 2 in Los Angeles. Mother is national promotion director for Virgin.

MARRIAGES

Chalee Tennison to Mark Gillespie, Nov. 10 in Pigeon Forge, Tenn. Bride is a Warner Bros. recording artist. Groom is a guitar player in Tennison's band.

DEATHS

Peter Glen, 62, of natural causes, Oct. 3 in Cloverdale, Calif. Glen was a retail consultant/consumer activist/motivational speaker/author who became known for his speech at the

1987 convention sponsored by the National Assn. of Recording Merchandisers (NARM) appraising the state of music retailing. He went on to speak at future NARM meetings and for the Video Software Dealers Assn. Glen was preparing a keynote for NARM's 2002 convention. He frequently acted as a keynote for the Retail Advertising Conference and received the group's Hall of Fame Lifetime Achievement Award in 1999. Donations in Glen's name may be sent to the C.A.R.E. Foundation, P.O. Box 781, Cloverdale, Calif. 95425.

Champ Hood, 49, of cancer, Nov. 3 in Austin. Hood was a singer/songwriter/musician who worked with such artists as Lyle Lovett, Kelly Willis, and Willis Alan Ramsey. He was the leader of an acoustic band first known as the Threadgill Troubadours and later as Champ Hood & the Troubadours, and he was also a member of Uncle Walt's Band in the 1970s. Hood had been working on his first solo album. He is survived by his brother and a son.

Lillie Maude Collins Bonsall, believed to have been in her 70s, of complications from diabetes, Oct. 23 in Philadelphia. Bonsall was the mother of Oak Ridge Boy Joe Bonsall. In addition to her son, she is survived by a daughter.

**Happy 20th Anniversary
 And Continued Success**

Blue  *Note (NY)*

CHARMER INDUSTRIES

Stockholm



PHOTO: R. RYAN, COURTESY OF THE STOCKHOLM INFORMATION SERVICE

In the 1970s, more records were sold per capita in Sweden than in any other country in the world, making it an important test market for music prior to release in Europe and elsewhere. More recently, Sweden has taken on a new role in the global music business, as the source of songs and sounds that have reached fans worldwide. This country of 9 million now ranks behind only the U.S. and the U.K. as a source of international repertoire, thanks in part to Swedish co-productions of U.S. hits like 'N Sync's *Celebrity* and Britney Spears' *Britney*.

Veteran observers of the Swedish scene can pinpoint the country's accession on the international scene to the day. On April 6, 1974, Abba won the Eurovision song contest with "Waterloo," the first of many hits to come. On that same date, the Swedish group Blue Swede topped the Billboard Hot 100 with its version of "Hooked on a Feeling."

Abba showed the world that million-selling pop records didn't have to originate in the U.S. or the U.K. After the group's heyday in the '70s came the breakthrough of Roxette in the '80s, and the hits of Ace of Base, the Cardigans and Robyn in the '90s.

Although talent abounds throughout Sweden, most of it is centered in Stockholm, the country's capital and largest city. Nestled on the western coast of the

Baltic Sea between the mainland and the thousands of islands scattered throughout its picturesque archipelago, Stockholm indeed brims with promise.

Stockholm's citizens, like those throughout Sweden, benefit from one of the world's finest educational systems. That explains, in part, the country's international music success. Young people have extensive opportunities to study and experience music, and mastery of the English language is a must. Add in the long, dark, cold winters, and you've got a setting that nurtures the creative arts, including some of the finest music that can be offered to the world.

STAGES OF DEVELOPMENT

The live-music scene in Stockholm today is something of a contradiction. The city's inhabi-

Sweden Rising

The recent success of Stockholm's songwriters and production teams has taken the pop world by storm, but will homegrown acts be able to reap the benefits?

BY JEFFREY DE HART



tants, about 1 million, strongly support performances by international touring superstars. Stockholm hosts more shows than many major cities in the U.S. or Europe, and open-minded audiences are often among the first to take new trends to heart. But, ironically, some complain there are insufficient smaller venues suitable for the development of local talent.

"We need places for rehearsals and stages to perform on in order to develop the talent," says Ola Håkansson, founder and CEO of Stockholm Records. "We must have

a better live scene; there aren't many places where you can see [an upcoming local] band."

Thomas Johansson, managing director of the concert-promotion company EMA Telstar, is less critical of the situation. "Stockholm has a rather good balance of big and small venues, only lacking a regular rock stage with room for an audience of about 800 people," he says. It seems, however, that will be changing.

Johansson has a veteran's view of Stockholm and the Swedish music business that few can match. He founded EMA Telstar (today owned by U.S.-based Clear Channel Entertainment) some 30 years ago. He recalls when the local music scene was born in Stockholm's clubs and concert halls in the mid-'60s. Among the most successful acts

of that era were rock bands Tages and the Hep Stars, the latter featuring keyboard player and budding songwriter Benny Andersson, co-founder of Abba.

Johansson started his business presenting bands like these but also promoted the likes of Jimi Hendrix, the Doors and Janis Joplin in the '60s and the Eagles, Manfred Mann and Bob Marley & the Wailers in the '70s. He has not only been responsible for bringing international acts to Sweden, but also for taking Swedish acts like Abba and Roxette to the world. His current optimism about the development of Stockholm's live scene is shared by some leading record-company executives.

"People are working right now on creating good venues," says Gert Holmfred, managing director of Universal Music Sweden. "I know that a new venue is being worked on at Kulturhuset [The Culture House], and a new venue is being launched right now in Södermalm at Slussen [south of Stockholm]. In the past six months, there has been a lot of focus on the live scene."

RADIO, RETAIL PLATFORMS

Of course, media exposure is even more crucial for artist development, and the media landscape in Sweden has changed drastically in recent years.

"For many years, we didn't

Continued on page 56

Teaming Up & Making Hits

Stockholm has been a hotbed of pop songwriting and producing in recent years, with the Swedish touch credited for the multiplatinum success of Britney Spears, the Backstreet Boys, 'N Sync and others. Billboard correspondent

JEFFREY DE HART offers a selective look at some of the most noteworthy production/songwriting teams in Stockholm today.

MARATONE

Since the dissolution of the famed Cheiron Studios hit factory, which had been set up by Tom Talomaa and the late Dag Volle (aka Denniz Pop), Maratone has been the new home of Max Martin, Talomaa and partner Rami Yacoub. The studio continues to boast the platinum touch of its predecessor. During the 2000 chart year, Martin ranked as the third-most successful songwriter on the Hot 100 and the ninth most-successful producer for his work with the Jive/Zomba teen-pop stable, among others. Martin formed his partnership with



Max Martin

DJ/producer Pop in the early '90s. Together, the two almost single-handedly put Sweden back on the international pop map with their production and songwriting for Rednex, Ace of Base, Leila K., the Backstreet Boys, 'N Sync, Robyn and 5ive. In 1996, Zomba Music European A&R chief Martin Dodd struck a five-year deal with Cheiron, which led to the Swedish-flavored platinum streak for the Jive label. Zomba's relationship continues with Maratone. Following Pop's death in 1998, Martin teamed up with Yacoub, and their first collaboration was Britney Spears' "...Baby, One More Time." Since then, the two have worked together on projects for E-Type, Westlife and the Backstreet Boys. Martin prefers to remain out of the media spotlight: "Not my job," he

quipped to *Time* magazine. Indeed, Martin has busied himself writing with or for artists such as Bryan Adams, Celine Dion and Bon Jovi.

THE LOCATION

Literally taking over the site of Cheiron Studios, songwriter/producers Andreas Carlsson, Kristian Lundin and Jake Schulze assumed the lease of their former home and opened their own studio under the name The Location. "The name comes from the feeling of this being the most important thing, because everything within these walls is magic," says Carlsson, a Warner/Chappell writer. "So we decided we wanted to keep the same place and same



Andreas Carlsson

atmosphere." Lundin and Schulze are currently negotiating new publisher affiliations. Invited by Denniz Pop to join Cheiron, Carlsson, Lundin and Schulze first worked together on 'N Sync's "Bye Bye Bye." The three have written and/or produced songs with each other, as well as others on the Cheiron crew, including Pop and Max Martin, for Swedish artists such as E-Type and Papa Dee and international artists such as Westlife, Steps and Laura Pausini. They can claim credit for sales of more than 100 million records, thanks to songs like Celine Dion's "That's the Way It Is," Britney Spears' "Born to Make You Happy" and the Backstreet Boys' "Quit Playing Games With My Heart."

MURLYN MUSIC GROUP

With an impressive roster of 38 writers and producers, Murlyn Music Group turns out hits for the likes of Celine Dion, Marc

Continued on page 56

KEY SWEDISH RECORD COMPANIES

Anderson Records

www.andersonrecords.se

Marie Ledin, managing director

Artists: Tomas Ledin, Eva Dahlgren, Frida, Jenny Öhlund, Erik Löfmarck, Cornelia, Michael B. Tretow

BMG Sweden

www.bmg.se

Björn Lindborg, VP

Artists: Sahara Hotnights, Laïla Adele, Alcazar, Backyard Babies, Barusta, Lisa Ekdahl, Louise Hoffsten, Jay-Jay Johanson, Kaah, Kent, Paus, Robyn, The Wannadies, Yvonne

Bonnier Amigo Music Group

www.bonniermusic.net

www.amigo.se

Jonas Siljemark, CEO;

Frederik Boquist, managing director, Amigo

Artists: (Bonnier) Markoolio, Antique, Lutricia McNeal, Excellence, Shebang, Joakim Hillson, Mats Ronander, Tin Pan Alley, Carl Johan Vallgren, Anné, Genie, Ida, Locatellis, Remedeelh, Tess, Poppis; (Amigo) Lena Willemark, Ale Möller, Groupa, Mats Edén, Swåp, Sälta, Tilja, Rena Rama, Jonas Knutsson, Bengt Berger, Mathias Landaeus, Mattias Windemo, Lars Hollmer, Samla Mammans Manna, Bengt Berger Old School, Nomads, Sven Zetterberg

Diesel Music

www.dieselmusic.se

Torbjörn Sten,

president & creative director

Artists: André de Lang, Blacknuss, Eagle-Eye Cherry, Esbjörn Svensson Trio, Kerima, Koop, Lisa Nilsson, Mauro Scocco, Rebecca Facey, Solaroid, Stephen Simmonds, Titiyo

Edel Records Sweden

www.edel.se

Michael Manasse,

managing director

Artists: Da Buzz, Black & Becker, Lia Andreen, April Tears; (Daion) Andy Philer, Lisa Rydberg, Lovisa Wangren; (Fluid) Earthbound, Telescope

EMI Svenska

www.emi.se

Stefan Gullberg, managing director

Artists: Roxette, Björn Skifs, Fre, Shimoli, Viktoria Tölstoy, Standfast, Charlie's Magazine, The Plan, Magnus Lindberg, Marie Fredriksson, Pernilla Andersson, Rikard Wolff,

Staffan Hellstrand, Ken, Totta Näslund, Kaah, Ulf Lundell, Mustash, Luciano Peirone, Rockmonster, Ann-Lie Rydén, Sara, Svante Thuresson, Josef Zackrisson; (Frituna) Vikingarna, Sven-Ingvars, Lasse Stefanz, Monia, Lasse Berghagen, Tommys, Fernandez, Danne Stråhed, Black Jack, Roland Cedermark, Lotta Engbergs, Helen, Gänget

EVA Records

www.absolute.nu

Niklas Ehring, managing director

Releases: compilation albums

Gazell Records

www.gazellmusic.se

Dag Häggqvist,

managing director

Artists: The Real Group, Claes Jansson, Sliding Hammers, Sofi Hellborg, Georg Wadenius & Doug Katsaros, Sanna Nielsen, Rune Öfwerman Trio, Hatuey, 4Hands—Mats Norrefalk & Börje Sandquist, Okay Temiz, Peter Carlsson & Blå Grodorna, Ville Pusa, Slam Creepers

Mono Music

www.monomusic.se

Görel Hanser, VP

Artists: Benny Andersson, Josefin Nilsson, Tommy Körberg, Orsa Spelmän, Görel Crona, Kalle Moraeus

Music Network Records Group (Mnw)

www.mnw.se

Niklas Nyman, CEO

Artists: Bosson, Papa Dee, The Perishers, Silverbullit, Prime sth, Stefan Sundström, Eldkvarn, Masayah, K-Pist, Roger Pontare, Dark Funeral, Wolf, Maryslim

Playground Music

www.playgroundmusic.com

Torgny Sjö, managing director

Artists: Ellinor, Le Fox, Promoe, 22-Pistepirkko, Mark Ryan

Reactive Music

www.reactivemusic.com

Lars Ryen, managing director

Artists: Paralive, Phasio, Mercy, Rubbertribe, Mercy, West of Eden, Red Mode

Sony Music Sweden

www.sonymusic.se

Per Sundin, managing director

Artists: Jennie Löfgren, Isak, Rebecca Facey, Patrik Isaksson, Lisa Nilsson, Awa, Teddybears Sthlm, Magnus Uggla, Bo Kaspers Orkester, Peter Jöback

Stockholm Records

www.stockholmrecords.com

Ola Håkansson, founder/CEO

Artists: A Camp, A*Teens, Aimbush, Antiloop, Army of Lovers, The Cardigans, Dee, E-Type, The Facer, Jerry Williams, The Klerks, Little Chris, LOK, Mendez, Lisa Miskovsky, Näid, Pain, Pinocchio, Richi M, Frida Snell, Stakka Bo

Universal Music Sweden

www.universalmusic.se

Gert Holmfred, managing director

Artists: (Polar) Abba, Infinite Mass, Chana, Anders Widmark, Dilba, Emilia, Emma Nilsson, Frederik Kempe, Josefine, Lambretta, Maarja, Prawn, Hellcopters; (Sonet) Carola, Komeda, Lars Winnerbäck, Martin, Nordman, Sverige, Sylvia, Vrethammer, Tommy Körner; (Sprinkler) Dimboelius, Lillemann

V2 Music Scandinavia

www.V2music.com

Helen McLaughlin,

general manager

Artists: Eskobar, Caroline af Ugglas, Ida Kristin, Solomon

Virgin Records Sweden

www.virgin.se

Åsa Törneryd, managing director

Artists: Camilla Brinck, The Ark, Håkan Hellström, Fattaru, Åsa Jinder, Nicolai Dunger, Marcus Schenkenberg, Broder Daniel, Svek, Johan Stengård, Mynta; (Redline) Latin Kings, Fattaru

Warner Music Sweden

www.warnermusic.se

Sanji Tandan, managing director

Artists: Andreas Johnson, Bad Cash Quartet, Blomstertid, Christian Falk, Daniel Lemma, Dr. MacDoo, Electric Banana Band, Jamie Schaffer, Kinncla, Kungers, Magnus Carlson, Mods Trilogin, Molle, Niklas Strömstedt, Olle Ljungström, Rebecka Törnqvist, Regina Lund, Rent, Tanya Stephens, Soundtrack of Our Lives, Thomas Di Leva, Tina Ahlin, Titiyo, T.J., Tomas Anderson Wij, Transjoik, Triptyk, Uno

Zomba Records Sweden

www.zomba.se

Kenneth Ruiz Davila,

managing director

Artists: (Jive) Robyn, Jessica Folkner, Rednex, Twin; (Music for Nations) Hardcore Superstar, Entombed, Witchery, Opeth, Candlemass, Dispatched, Haystack, Lost Horizon, Spiritual Beggars


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e-mail: mail@murlyn.se

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SWEDEN RISING

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have commercial radio," Johansson says. "I think that's both good and bad. [State-owned radio] so monopolized that if you didn't get it played that was it, there wasn't anywhere else to go." It's ironic, then, that commercial radio shies away from most Swedish hip-hop and that state-run P3 Radio breaks most of the music in that genre.

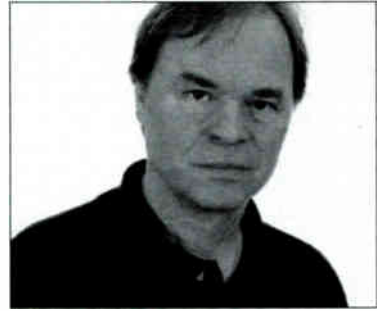
The printed press also plays a key role. "Generally speaking, the press here has been interested, knowledgeable and keen, and that's why bands have broken here faster than in other parts of the world," says Håkansson. "When it comes to hard rock and new pop, it has happened here quicker, basically because there were people who have been interested and wrote about it."

Universal's Holmfred agrees. "The press is one of the few important platforms to start an artist's career," he says. "Lilleman, a Swedish R&B/hip-hop act, has been broken purely by press and video. Radio has not really been involved, except for

national radio P3 playing a song." Lilleman is considered to be one of Sweden's hottest acts now, basically without any support from commercial radio.

The growth of retail in Stockholm and elsewhere in Sweden has also contributed to the success of local acts domestically. It doesn't hurt that the largest department-store chain in Sweden, Åhléns, continues to dominate the music retail market, despite the growth of music-focused retailers like Mega.

"Åhléns is by all means the most important retail chain,"



Ola Håkansson

Holmfred says, "but chains like Mix are getting stronger, and Rocks and Skivlagret, as well. I

think we will see more record chains building in the next period." Stockholm has a long history of specialty vinyl shops, as well.

Ultimately, it's the talent itself that sells records. And, despite the focus on Stockholm's songwriting and production teams in recent years, some artists are on the verge of breaking out internationally. A*Teens are the most recent example of U.S. success by a Swedish act, but acts such as Bosson, the Hives, Alcazar, Jessica Folker and the (International) Noise Conspiracy have been



Thomas Johansson

making international waves as well. Thomas Rusiak's Swedish hits "Whole Lot of Things" and

"Hiphopper" have been included, respectively, on the U.S. soundtracks for *One Night at McCool's* and *Jay & Silent Bob Strike Back*.

BOY BAND FEVER

In Europe, among the Swedish acts gaining attention are Lisa Miskovsky, Eskobar, the Ark, Milencolin and Titiyo.

Titiyo lives in Stockholm and, although she is the sister of Eagle-Eye and Neneh Cherry, she's earned recognition in her own right. She has had much critical acclaim for her previous three R&B albums, winning a Swedish Grammy nomination or award for each release, all while building a European fan base. Her single "Come Along" is developing into a hit across Europe.

"I really want to do Europe, but America... I don't know; I don't know anything about the market," she says. "It scares me a little. Everybody I know who has had a career in America has come home a nervous wreck because they've been working so hard. You can work your ass off but still not cover the whole country." The limited success of her Arista

single "My Body Says Yes," back in 1991, on the Hot 100, and the compromises demanded by the U.S. label turned her off, she says. Her view is somewhat typical for Swedish artists who may have reached a higher level of artistic independence than American counterparts before they start recording.

"The record industry wants a certain type of artist to promote, and it is easier to promote a good-looking 19-year-old kid than a 42-year-old man," says Johansson. "It's faster to make money with streamlined, manufactured things than to breed a new rock band."

Perhaps this helps explain the rise in Stockholm of the songwriting/production teams that have been taking the pop world by storm. It is no secret that, as the Stockholm scene developed over the years, the focus has shifted away from the export of recording artists to pop productions.

Some would argue that it is harder to find talented artists than it is to find writers or producers and, therefore, these teams have focused their talents on foreign artists.

Continued on page 58

CHRISTINA AGUILERA, JENNIFER LOPEZ, SAMANTHA MUMBA,
JESSICA SIMPSON, 98 DEGREES, O-TOWN, VICTORIA BECKHAM,
MILLENCOLIN, RONAN KEATING, NO ANGELS,
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MAKING HITS

Continued from page 54

Anthony, Robyn, Jennifer Lopez and Sting, with songs pending for artists such as TLC and Whitney Houston. Among the cream of the crop of Murlyn's talent is founder Anders "Bag" Bagge, his partner Arnthor Birgisson and "groove whiz" Christian "Bloodshy" Carlsson. Bagge is published by EMI, but Murlyn Songs is administered and subpublished by Universal Music Publishing. Both Bagge and Birgisson are singers, keyboardists and songwriters, but, in the studio, Birgisson is the guy who sits behind the mixing console. "We're not a factory," Birgisson says. "Everything is handmade and nurtured, but it's not rocket science." The duo writes most of the songs as a team and often brings in American and British lyricists to collaborate. "We pretty much work up a track idea—a melody, a concept and a hook—and then they come in and we put it all together," he says. The team usually has a specific artist in mind when writing, but many times a song will end up with a different artist. Murlyn co-founder Christian Wåhlberg heads up production and pitches the songs to A&R at labels, while Pelle Lidell takes care of the in-house publishing arm and places songs in movies and commercials. Work has recently been done for Celine Dion's "Sorry for Your Love," as well as for TLC's next album. All this while juggling a couple of new acts for Interscope.

A SIDE PRODUCTIONS

Three more Cheiron veterans who had worked in that studio as a team were Jörgen Elofsson, Per Magnusson and David Kreuger. The latter two now operate as A Side Productions, with Magnusson signed to peer music and Kreuger to Warner/Chappell. The three had been known for their success with "mostly Swedish acts selling really, really well in the early to mid-'90s," Magnusson says. "We worked with an artist named Dede on Sony who was really big in Japan. The success actually happened when we joined forces with Jörgen." Their collaboration jelled at Cheiron on the track "We'll Be Yours," which was recorded by the Irish boy band Boyzone. They had also worked with Scandinavian acts like E-Type, Leila K. and Michael Learns to Rock, but undoubtedly their biggest success came with Britney Spears' "(You Drive Me) Crazy" and "Sometimes," as well as Westlife, whose debut album they produced and co-wrote. Elofsson, focusing on his writing skills, set up Shane Songs. He has written hits for Swedish chanteuse Carola, as well as successful artists such as Meja and Dr. Alban. He has also collaborated with many writers, including Dan Hill, Michael Bolton, Bryan Adams, Desmond Child and Andreas Carlsson.

ECLECTIC

Anders Hansson's production and songwriting partnership in the '80s with Ola Håkansson and

Continued on page 59

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FRIDA SNELL, STAKKA BO, JERRY WILLIAMS AND LOK).**

stockholm records

www.stockholmrecords.com

World Radio History

SWEDEN RISING

Continued from page 56

"The money and the prestige in working with a Britney Spears, Ronan Keating or Jennifer Lopez is, of course, something that has a strong impact on the production houses," says Universal's Holmfred. "I think these kinds of things are puffing up from time to time, [but] it is not something that's coming constantly, the mega-selling artists. They will

come maybe every five or 10 years from Sweden, but we are a very small territory with a constant production of good artists. Not all are capable of keeping up with the mainstream in the same perspective of Abba and other major successes."

Shane Songs' Jörgen Elofsson, a member of one of the most successful songwriting/production teams, says the transition away from the artist-oriented focus in Sweden began with the multi-

platinum success of Ace of Base.

"They were produced by Denniz Pop and Cheiron [Studios]," he recalls. "It was a sound and a concept that we never had before in Sweden. That led to other acts being interested in Cheiron, like the Backstreet Boys and 'N Sync; then it turned into Britney Spears. When these big acts exploded, that made everybody look at Stockholm: 'OK, so if they're there, who else is there?' The producers and production

companies took advantage of the big success Cheiron had."

Johansson agrees it was the breakthrough of Ace of Base that put the songwriting/production teams of Stockholm on the international map. "The top producers, the teams that came out of Cheiron, they were the ones who started the whole thing," he says. "Denniz Pop founded Cheiron together with Tom Talomaa, and the foresight they had was that there was a

huge demand for their service."

WAITING TO EXPORT

Talomaa had been running a club called the Ritz in the south of Stockholm, and Cheiron gleaned much of its staff from DJs who spun there, including Pop himself. Pop's insight proved that Stockholm is chock-full of talented songwriters and producers. Holmfred concurs. "When you see the discipline and focus these songwriters have in their productions—being on the forefront of new technology, understanding how to write a good pop song and doing the right thing at the right moment—it is logical that they get to work with international stars," he says.

The question is whether the recent success of Stockholm's hit factories can benefit Swedish performers as well as the country's writers and producers. Top U.S. songwriter Desmond Child came to Stockholm to collaborate with writers such as Elofsson, Andreas Carlsson, Anders Hansson and Johan Åkberg. While here, he discovered a Swedish singer. "Two songs are done, and they're completely demoed, thanks to this incredible singer Jeanette Olsson," he says. "She's the most amazing singer I've ever worked with. Why she's not a star, I don't know. She is Sweden's best-kept secret."

Top writer/producer Kristian Lundin says he and his peers take some of the blame for not discovering and nurturing more local talent. "We kind of got spoiled working with superstars," Lundin says. "With Swedish artists, we never had the same resources from a record company. When we saw what the American record companies did with their artists, we knew we weren't working in vain."

Stockholm—despite the limitations of its live scene and local artist development—remains a vibrant and vital part of the international record business.

Yet, despite the international promotion efforts of organizations such as Export Music Sweden or the Polar Music Prize, Håkansson at Stockholm Records believes the Swedish government should offer more support to reap the benefits of homegrown talent.

"The business is being recognized by the politicians," he says, "but Sweden has always been exporting things mainly from engineers and companies like Volvo and Electrolux. If we focus on entertainment—and Stockholm is seen as a city of entertainment, in a sense—that's good and important for us. Even if the climate is against us, we can take advantage of that climate. [so] Stockholm should be recognized by politicians as a city for music and entertainment." ■

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MAKING HITS

Continued from page 56

Tim Norell led to a string of hits for acts including Lili & Susie, Ankie Bagger, Army of Lovers, Rednex and Abba's Agnetha Fältskog. When he struck out on his own, Hansson first teamed up with art student Johan Åberg and later invited former performer and Air Chrysalis songwriter Paul Rein to join them at Eclectic Studios, where they'd signed a publishing deal with BMG Music. "It's a good story," says Hansson, "because the first song they wrote was No. 1 in America." That was Christina Aguilera's hit "Come Over (Baby)." Rein works independently of Eclectic under his own Perfect Beat Productions. He has recently spent time in Nashville writing with Donna Summer and has written a song with Robyn called "You Wear Me Out." Hansson has co-written and co-produced two new tracks for the forthcoming Alcazar album for international release. The Eclectic team differs from other studios in Stockholm, in that those involved sometimes write and produce tracks but at other times provide only the songwriting or production services. In recent years, they have added to their staff with Sigurd "Ziggy" Rösnes and Dennis B. Lomdahl, who have helped with projects by Jessica Simpson, Dream Street, A*Teens and a song called "Different Kind of Love Song," slated for Cher's upcoming album. ■

WWW.STOCKHOLM.COM

The Swedish music business boasts an array of industry associations that work closely together, both in nurturing talent at home and exporting it to the world. Here is a guide to the Web sites of some of Sweden's key trade groups, associations and general sites.

Consulate General of Sweden (New York)
www.swedeninfo.com

Export Music Sweden
www.exms.com

IFPI of Sweden
www.ifpi.se

Stockholm Information Service
www.stockholmtown.com

Swedish Artists' and Musicians' Interest Organization (SAMI)
www.sami.se

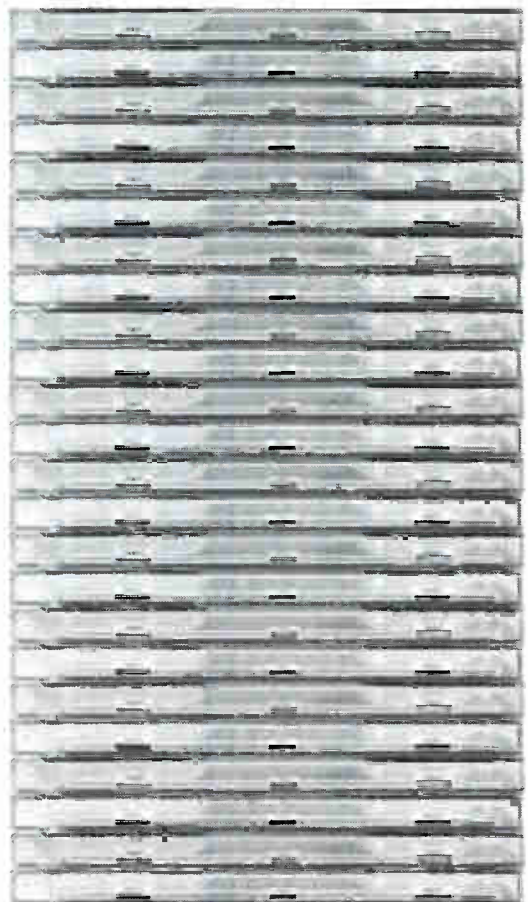
Swedish Music Information Center
www.hitfacts.com

Swedish Music Publishers Association
www.smff.se

Swedish Musicians' Union
www.musikerforbundet.se

Swedish Performing Rights Society
www.stim.se

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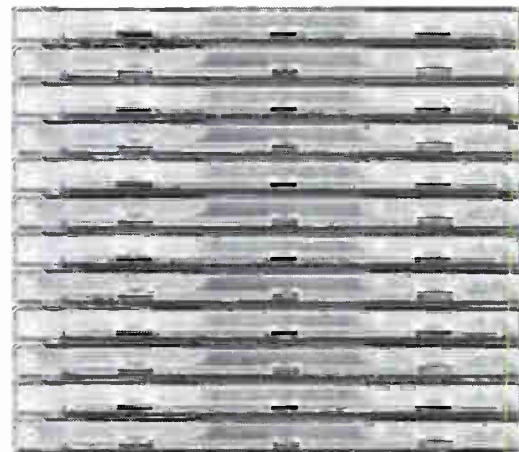
HÅKAN HEMLIN — the solo debut from multi-platinum voice of Nordman

CHRISTIAN FALK — The new album from triple Swedish Grammy winner

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INTERNATIONAL

Scandinavia, Japan Lead The Way On Ring-Tone Distribution

Use Of Music On Mobile Phones Begins To Generate Substantial Revenue For International Collecting Societies

BY JULIANA KORANTENG

LONDON—Cells are ringing for the international music and mobile-phone industries in a potentially fruitful partnership for the digital age. Experts agree that there are millions of dollars to be made from the distribution of ring tones today—and possibly full tracks in the future—on wireless devices in Europe and Australasia.

Substantial income for rights owners from this medium is already forthcoming. While the October agreement by the Harry Fox Agency (the licensing arm of the National Music Publishers' Assn.) to license its music-publisher members' works for mobile-phone ring tones (*Billboard Bulletin*, Oct. 12) may have been big news for the U.S., the concept of mobile entertainment is already hitting its stride in other regions where wireless penetration is very high—and virtually universal in such territories as Scandinavia and Japan.

"Since January, more than \$200 million has been spent by consumers [worldwide] to download ring tones," observes Los Angeles-based Jay Samit, EMI Music senior VP of new media. "This summer, there were more wireless devices than there were CD players on Earth. We see tremendous growth here, and that's why we're working with telephone companies in Asia, Africa, Europe, and the U.S."

Since the CD market in the global music industry is stagnant, Samit thinks "a good chunk of our business will be mobile-distributed by 2010." He is confident that telephone companies could profit from the content business. For example, Djvice, the mobile-Internet portal owned by Norwegian telecommunications company Telenor, recently acquired MP3 service Freetrax.com to accelerate the construction of its own music effort, dTrax. Djvice customers can acquire ring tones and listen to tracks via dTrax; Web surfers looking for freetrax.com are now taken directly to dtrax.com.

Although still at the early stages of development, mobile ring tones have started generating money. During 1999 and 2000, the U.K.'s Mechanical Copyright Protection Society collected £150,000 (\$218,000) for its publisher and composer members. Sister organization the Performing Right Society will unveil its income later this year. In the Japanese market, copyright organization JASRAC distributed \$16.5 million for ring-tone sales to publishers in the year that ended in March.

In Europe and Asian markets, young people seem permanently attached to their mobile phones. In Japan, NTT DoCoMo—the country's largest mobile-phone operator, with 27 million subscribing to its i-mode mobile Internet service alone—forecasts that nearly 600 million wireless devices will be used by the country's population of 127 million by 2010. More than 66% will be for non-voice purposes, including entertainment.

After voice applications, analysts say the most popular application is for ring tones, ordered via Web sites or premium-rate phone services and sent via short messaging system

(SMS) signals to customers' mobile phones.

SMS text is increasingly used to inform young people of new CD releases, concert dates, and the latest artist logos to download. But the narrow bandwidth used to transmit text is insufficient to handle full harmonies, hence the familiar "tinny" sound of ring tones on standard mobiles.

Several European and Asian operators can transmit ring tones. The relevant hand-set makers include Nokia, Motorola, France's Sagem and, more recently, Samsung and Siemens. The emergence of the next generation of mobile phones, the General Packet Radio Service or 2.5G, with larger bandwidth and faster Internet speed, will soon allow for higher-quality, polyphonic ring-tone sounds. And the third-generation (3G) Internet-enabled

Sony/ATV Music is one of 40 publishers that PWS—which has sent out more than 75 million ring tones to 11 million users so far this year—works with. "This has been a rapid 'silent-noisy' revolution," says Ralph Simon, chairman of YourMobile Networks and of the Mobile Entertainment Forum, a newly formed international wireless-entertainment organization. "Initially, the major publishers were worried there'd be another Napster problem, but the speed of adoption by consumers has outstripped the definitions of the industry."

Hilton Rosenthal, president of YourMobile.com Worldwide/PWS executive VP of international in Sydney, says: "You need a licensing regime that makes it profitable and uncomplicated. And in Japan, the business model has been simplified to enable mass production and consumption."

German publishers that didn't sign an additional agreement with GEMA for new-media rights [in 1996]."

When GEMA allegedly licensed a Wintrup song for ring tones, the company demanded 28.1% of revenue from each ring-tone company for the use of its music offline on the premium-rate phone services. It then asked for another 18.1% for ring-tone usage. Holzbaur explains, "This means, in some cases, you can collect more money from ring tones than from singles sales."

GEMA, by comparison, had asked for 15%. Holzbaur continues: "We feel GEMA is charging for only the cost of transmission by SMS, whereas our royalty is based on the total amount the consumers paid to get the ring tone"—including waiting on the phone for the music to be supplied.

Because a ring tone isn't an original recording but rather an arrangement of a song, Holzbaur says that authors as well as publishers might want to exercise their moral rights, in case they do not want their composition used in this way.

But, industrywide, ring tones are the tip of the iceberg. Universal Music France has joined forces with local mobile-phone carrier SFR to enable users to preview full music tracks on their phones at the touch of a button before purchasing. Parent Universal Music International has linked up with

Schibsted Telecom, a Nordic telecoms company, to test a pay-per-listen service via mobile phone. And Ericsson, the Swedish hand-set manufacturer, has formed a partnership with Sony's electronics arm to offer multimedia content via wireless devices.

Currently, Ericsson offers an MP3 player that may be attached to Ericsson mobile phones for listening to downloaded music. "This functionality will be integrated into Ericsson's 2.5G second-generation smart phones," declares U.S.-based Jeremiah Zinn, head of partnership and developer services at Ericsson Mobility World.

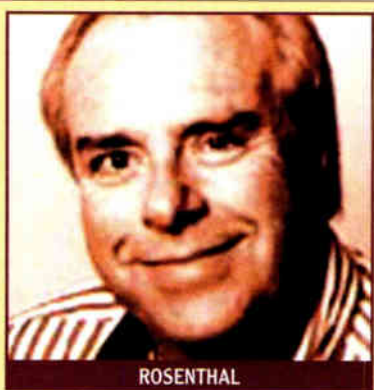
Paris-based Musiwap, which sets up music services for mobile-phone operators, has contracts with several major operators, including Spain's Telefonica Moviles Espana, the U.K.'s One-2-One, Orange in France, and Germany's D1. CEO Gilles Babinet says Musiwap has local deals with BMG in the U.K. and Germany and a European agreement with Zomba Music Group. It is also in talks with other labels, including Sony Music International, with a view to offering streamed full tracks and samples to its clients' mobile-phone customers.

Partly owned by Credit Lyonnais and French retail giant Pinault Printemps Redoute, Musiwap believes revenue—to be shared with the label, publisher, and phone company—will be based on a combination of monthly subscriptions and transmission time.

"We don't expect people to listen to music regularly on their mobile phones until 2003 or 2004," Babinet says. "But it's important to start now to see how it can work and then talk to the [hand-set] manufacturers when we're ready."



BABINET



ROSENTHAL



ZINN

mobile phones, which NTT DoCoMo was the first to launch Oct. 1, will be able to download and play full, multi-instrumental music by 2005, when they become a mass-market device.

But it will take even longer for 3G operators to offer full tracks on a mass scale, as the huge bandwidth required to handle that amount of content will be prohibitively expensive to run. Until then, Classic FM, the U.K. national classical-music radio station, is one enterprise offering ring tones from Beethoven to Brahms for its younger listeners. Youth TV company MTV Networks has launched a branded ring-tone service Europe-wide. Vitaminic, the international online-music service provider, is offering music-related content to Omnitel and Wind, the Italian mobile network carriers.

Record labels and music publishers are becoming increasingly aggressive about making their content available for ring-tone licensing. EMI Music Publishing U.K. made significant strides nearly two years ago by signing a deal directly with Finland's Nokia, the world's largest mobile-phone maker with a 35% global market share. Meanwhile, Premium Wireless Services (PWS), the U.S.-based international wireless entertainment service provider that sells ring tones via the YourMobile.com site, is licensing music from Sony Music catalogs.

But there are loopholes that threaten the business. Some ring-tone companies offer the service for free, some charge about \$3 per tone, and some demand an exorbitant price via premium-rate phone services, including every second the caller waits to complete the order. Rosenthal is highly critical of some Australian

firms, especially those operating offshore or from other countries, who use the premium-rate phone services to exploit growing demand. By paying up to \$5.75 per minute, a customer can end up with a \$28.75 phone bill for downloading a few seconds of sound. This compares with the \$3 a month that NTT DoCoMo charges for up to 10 different ring tones.

The Australian Mechanical Copyright Society has joined forces with local phone operator Telstra to clamp down on unscrupulous practices. "These are operations set up

by people not in the music business who are opportunistic and in for a quick kill," Rosenthal declares. "It threatens to discourage sales because of the ludicrous costs [to consumers]."

In addition, the role of wireless distribution within new-media rights needs clarification. In Germany, independent publisher Wintrup Musik has even clashed with collection society GEMA. Wintrup's Detmold-based owner, Walter Holzbaur, says, "We're one of the few

'Initially, the major publishers were worried there'd be another Napster problem, but the speed of adoption by consumers has outstripped the definitions of the industry.'

—RALPH SIMON,
YOURMOBILE NETWORKS

Glinert Looks Back From Casablanca

Canadian Lawyer Founds Company To Acquire Music, TV, And Video Back Catalogs

BY LARRY LeBLANC

TORONTO—To capitalize on the increasing demand for entertainment content from cable and digital broadcasters globally, Canadian entertainment lawyer Ed Glinert has set up Casablanca Media Acquisitions.

Glinert intends to acquire back catalogs of music, TV, and video properties with the potential to generate new revenue. Casablanca, he says, will significantly increase royalty streams from these properties by offering a new generation of specialty broadcasters a product package that will cost-effectively meet their needs.

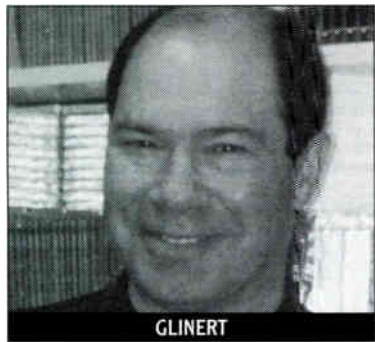
Glinert formed the company two years ago to hold properties he had acquired, but it was largely inactive until last month. "Our long-term objective is not just to administer but to buy catalogs," he says. "We're looking to buy evergreen product that, with proper management and proper exploitation, has staying power."

Based in Toronto, the privately owned Casablanca Media Acquisitions has four subsidiaries: Casablanca Media Records, Casablanca Media Kids, Casablanca Media Publishing, and Casablanca Media Television. The company has a staff of five.

"Most of the financing was put up by myself with three other investors," says Glinert—the company president—who recently left his law practice in Toronto. "When we do deals, we will bring in different parties."

Casablanca Media Acquisitions owns 50% of Solid Gold Records, also distributed by Koch in Canada via Casablanca Media Records. Its catalog comprises 15 albums from the '80s by such Canadian acts as Chilliwack, Toronto, the Headpins, and the Good Brothers.

In February, Casablanca Media Acquisitions purchased the assets of 13-year-old Oak Street Music, a Winnipeg, Manitoba-based label specializing in children's/family-oriented music, from leading Canadian chil-



GLINERT

dren's singer/songwriter Fred Penner and his manager Gilles Paquin.

Among the 40 Oak Street masters are 12 albums by Penner, as well as recordings by children's performers Al Simmons and Norman Foote and classical artist Liona Boyd. The label, now operating as part of Casablanca Media Kids, is distributed by Koch in Canada.

Glinert has also just finalized a distribution pact for the Elephant Records catalog of Canadian children's act Sharon, Lois & Bram through Casablanca Media Kids.

Glinert says he will reset the pricing of children's audio product in Canada with Casablanca Media Kids. "No parent is going to spend \$20 Canadian [\$12.50] on a children's record today," he says. "We're going to sell titles in the \$12-\$13 Canadian [\$7.50-\$8.10] range at retail." The wholesale price to retailers is \$8 Canadian (\$5).

President of Koch International (Canada) Dominique Zgarka says, "The Sharon, Lois & Bram and Fred Penner catalogs are wonderful. Eddie has product that has either done well in the past or hasn't done as well as it should. He's been in the business for a long time and knows how it works."

Casablanca Media Publishing administers, among others, Glinert's publishing company Slix Music, Branch Music, and Forest Group Publishing (acquired from Oak Street), and certain Solid Gold Publishing titles.

With more than 25 years' experi-

ence as an entertainment lawyer in Canada, Glinert has substantial expertise in assisting clients in the acquisition, financing, and distribution of catalogs and intellectual property assets. Prior to becoming an entertainment lawyer, he operated Toronto-based booking agency Frederick Lewis Artist Placement Bureau from 1967 to 1971 and was later co-owner of the concert promoter National Variety Promotions. In 1990, Glinert was one co-founder of the Children's Group imprint, best-known for Susan Hammond's Classical Kids album series.

One of Glinert's first projects with Casablanca Media Acquisitions is reestablishing Solid Gold Records. Co-founded in 1979 by Neill Dixon and Steve Propas, the label has been dormant since 1985. Propas, now senior VP of international for Koch Entertainment New York, bought out Dixon in 1986.

Glinert notes, "They closed their doors owing the Royal Bank and Sony money. Steve and I bought back [the label] from the Royal Bank. We are now starting to license Solid Gold tracks on compilations in the U.S. and overseas. We are also going to put other Canadian catalogs into the Solid Gold mix, including two Lee Aaron albums."

Glinert also intends to relaunch Penner's popular daily CBC-TV children's series *Fred Penner's Place*, which ran on CBC-TV in Canada from 1984 to 1995. Penner's career faltered when the show was dropped by CBC-TV. Glinert hopes that new syndication of the TV show will spark a demand for Penner's catalog.

"CBC-TV owns about 400 Penner shows but can't afford to put them out again [on their own], because the music rights are too expensive," Glinert says. "However, I now own the music and will get it distributed with Media Group International [in Toronto]. We are prepared to give broadcasters decent prices to get the show back on the air."

NEWSLINE...

China's Nov. 10 entry into the World Trade Organization (WTO—see Asia Pacific Quarterly, this issue) should make it easier for international companies, including the major record labels, to do business there. Specifically, foreign labels will be able to distribute their own product in China, which to date they have been unable to do. "I wouldn't really be surprised if China made some additional concessions behind closed doors just to make sure that they got in this year," one Asian industry source says. "It was at the top of their agenda." Taiwan, which Beijing considers a renegade province, was admitted to the WTO Nov. 11. In contrast to China, where the WTO admission is expected to have a profound effect on the local music business, Taiwan music industry figures do not expect too much to change. Compared to China, BMG Taiwan finance director Kate Su says, Taiwan is "already a very open market." She suggests, however, that "[intellectual property] enforcement will increase as a result."

STEVE McCLURE and TIM CULPAN

Sony Music staged what it says was its largest-ever international press and promotion event Nov. 6-9 in New York City, as 15 key artists gathered for interviews and performances for media from more than a dozen countries. Among the acts was Destiny's Child, which canceled a European tour in the wake of the Sept. 11 terrorist attacks. Other artists participating were Ozzy Osbourne, Jill Scott, Wyclef Jean, Mandy Moore, Ghostface, Ruff Endz, Shakira, Wu-Tang Clan, Darren Hayes, Cypress Hill, Maxwell, Jennifer Lopez, Incubus, and Marc Anthony. Media representatives were present from the U.K., Holland, Germany, Portugal, Sweden, Turkey, Japan, Norway, Belgium, and Australia, as well as crews from MTV Brazil, MTV Latino, and MTV Asia.

THOM DUFFY

HMV Europe product director David Roche is leaving to take a newly created position at HMV Media Group's other major business, bookseller Waterstone's, effective January 2002. Roche will be based in Brentford, west London, and will report to Waterstone's managing director Steve Knott. A 12-year HMV veteran, Roche was appointed product director in April 1995. Although he says he has "mixed emotions" about leaving the music merchant, Roche adds that he is "very much looking forward to the different challenges that lie ahead at Waterstone's." HMV says an announcement regarding Roche's replacement will be made in due course.



ROCHE

TOM FERGUSON

Spanish pop group La Oreja de Van Gogh (Van Gogh's Ear) is a double winner in this year's Premios Ondas awards, organized by radio group Cadena SER. The winners were announced ahead of the awards ceremony, set for Nov. 29 in Barcelona. La Oreja de Van Gogh won two of the 12 music awards—best group and best album—for the Epic set *El Viaje de Copperpot* (Copperpot's Journey). The 38 categories in the Premios Ondas cover radio, cinema, TV, and music. Other music winners include Tamara (best song), M-Clan (live artist), Carlos Baute (Latino artist), Alejandro Sanz (video), and Estrella Morente (flamenco). The Premios Ondas will be transmitted nationally on the Tele 5 network. Among the acts slated to perform live are Jennifer Lopez, Cher, Estopa, and La Oreja de Van Gogh.

HOWELL LLEWELLYN



A Memorable Lament. Captains of the U.K. record business turned out in force Nov. 1 for the London memorial service in honor of the late Maurice Oberstein, former PolyGram and CBS chairman there. "It was the British music industry which transformed Maurice Oberstein into 'Obie,'" said Sony/ATV Music chairman Paul Russell, acknowledging Oberstein's "passionate, impudent, and irreverent" business style. Pictured at the occasion in the left photo, from left, are managing director of Pinnacle Entertainment Tony Powell and former chief executive of Warner Music U.K. John Fruin. Pictured in the right photo, from left, are former PolyGram Holding president Eric Kronfeld and retired British Phonographic Industry (BPI) director general John Deacon. Kronfeld, Deacon, current BPI chairman Rob Dickins, and Zomba Group co-founder Ralph Simon also eulogized Oberstein, who died Aug. 13 after more than 30 years in the U.K. business. Recording artist Barbara Dickson sang "MacCrimmon's Lament" in tribute. (Photo: John Marshall)

Executive Turntable

RECORD COMPANIES: Meir Malinsky is named VP of worldwide strategic marketing for BMG Entertainment, based in London. He was VP of strategic marketing for Universal Music International.

Bogdan Roscic is named GM of Universal Music Austria, effective Jan. 1, 2002. He was GM/program director of the Austrian Broadcasting (ORF) national pop radio station Hitradio 3.

Ivo M. Sacchi is promoted to GM of Universal Music Switzerland. He was marketing director.

Dirk de Clippeleir is appointed director of technology implementation for Universal Music Bel-



ROSCIC



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gium, based in Brussels. He remains managing director.

DISTRIBUTION: Graham Lambdon is named head of new channel development for distributor EUK, based in Hayes, west London. He was managing director of Lighting Export.

Asia Pacific

Q U A R T E R L Y 4

China Packed With Potential

Battling Pirates And Finding Raw Talent, Major Labels Are Optimistic About The Future Role Of The Emerging Chinese Market **BY STEVE McCLURE**

TOKYO—The regional chiefs of the world's Big Five record companies are cautiously optimistic about their prospects in the huge but daunting mainland Chinese market.

Cautious, because anyone wanting to sell music in China has to deal with the country's huge piracy problem. According to the International Federation of the Phonographic Industry (IFPI), music sales in China fell for the third straight year in 2000, largely because of piracy. The IFPI estimates China's overall music piracy rate to be over 50%, climbing to 90% for international repertoire.

Another reason for the regional chiefs' cautious attitude is that, pending the aftermath of China's entry Nov. 10 into the World Trade Organization (WTO), international labels cannot distribute their own product—a sine qua non for any label wanting to do serious business on a long-term basis in China.

But there's also room for optimism. Following China's long-awaited accession into the WTO, however it will take several months for the necessary regulatory framework to be put into place.

In addition, as their independent label counterparts note (see related story), the regional label chiefs say the Chinese government is increasingly supportive of efforts to fight piracy. And, crucially, the majors are signing top domestic artists as they

steadily solidify their presence in the mainland Chinese market.

ON THEIR OWN

Among the five majors, Warner and Sony have led the way in setting up their own labels in China. In September 2000, Warner Music International became the first major label to set up a full-scale record company in mainland China, by establishing Beijing-based Warner Music China (WMC) as a joint venture with state-owned China National Culture and Arts.

Warner Music Asia-Pacific president Lachie Rutherford says that he cannot disclose the two partners' respective shares in WMC, which has some 20 staffers, but says that WMI has "management control" of the company. WMC's managing director is Zorro Xu, who, prior to the establishment of WMC, looked after Warner's business in mainland China through Warner Music Hong Kong.

"We started off as if we were Morris Levy in New York City," remarks Rutherford, recalling the legendary independent-label entrepreneur. "We're very active—we basically do anything to stay alive. The record-company environment here is very, very tough."

"But I have to say our relationship with the Ministry of Culture has been great," Rutherford adds. "We have taken the time to talk to them, and they have taken the time to listen."

Warner has also introduced the Warner store concept into mainland China, in which the label leases space in state-owned retail outlets and sells Warner merchandise.

In June 2001, Sony Music International (SMI)

Continued on page APQ-2



Major Labels

APQ-1



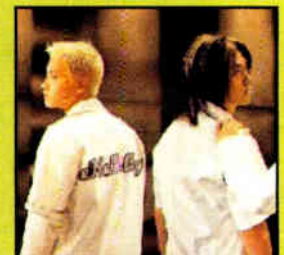
Indies

APQ-1



Taiwan

APQ-2



Korea

APQ-2

Hong Kong Indies Take The Long Road To China

Struggling Against Piracy And Limited Opportunities, Smaller Companies Maintain A Stake In The Market **BY WINNIE CHUNG**

HONG KONG—The music business in China could be worth as much as \$1 billion in sales to international record companies when it fully opens up, analysts have said. Yet in the past three years or so, legitimate music sales have rarely topped \$100 million in the world's most populous market.

The reason, of course, is piracy—with a capital P—from the perspective of both the multinational major labels and independent label chiefs contacted for

this report.

This has been a good year for China, which has much cause to celebrate with its accession into the World Trade Organization Nov. 10, a historic place in the World Cup soccer tournament in June, and its selection as host of the 2008 Olympic Games. Independent record-company executives, however, are still crying foul over piracy.

"The situation doesn't seem to be changing," says Avex Asia gen-

eral manager Holly Tan. "In fact, it seems to be getting worse. From our discussion with our licensee, China Records, things seem to be going from bad to worse."

Klaus Heymann, founder and chairman of independent classical-music company HNH, who made his foray into the Chinese market in August, is also finding it "difficult to do business"—especially with his Naxos label already offering bargain CDs priced at about 10 renminbi yuan (\$1.20). "Anything

that we release gets pirated right away. The pirates are the ones who benefit from our success," he says.

The Music Piracy Report 2001 from the International Federation of the Phonographic Industry (IFPI) states: "The Chinese Government is well aware of the problem, and this has been reflected in recent statements by officials. Anti-piracy action has yet to impact market conditions, other than in Shanghai, where piracy at the retail end has been reduced

to a manageable level."

At the moment, the IFPI is helping record labels in the battle by hiring a private consulting firm, Tenwell Consulting, to aid in the raids on pirates and subsequent civil action. In the past year, the company has filed 200 suits on behalf of infringed labels and claims a 90% success rate.

However, civil action can be costly, and, with returns low, independent labels are hesitant about spending money in promotional activities or nurturing new talent in the country.

"There is a lot of talent in the country, but it is a low-price, low-margin market. The number of

Continued on page APQ-4

Taiwan Strait Is Two-Way Street

The Key Market For Chinese-Language Market Exports A Star Of Its Own

BY TIM CULPAN

TAIWAN—Already the key market in Asia for Chinese-language music, Taiwan is now using its knowledge and acumen to do business on the Chinese mainland.

Virgin Music Chinese (VMC) has exported its top-selling artist, Elva Hsiao, across the Taiwan Strait, and legitimate sales of her latest album have reached some 750,000 copies through late September, according to the label.

Ming-tien (Tomorrow), released in April, is the 22-year-old artist's third album and has notched up sales of 400,000 in China, some 290,000 in Taiwan and about 55,000 in each of three other markets, Hong Kong, Malaysia and Singapore.

The Taiwanese singer first made her mark in late 1999 with an eponymously titled debut album, a mix of pop and slow-mid-tempo R&B. Her second album, *Hong Qianwei (Red Rose)*, a year later confirmed her place as one of Asia's top stars.

With *Ming-tien*, Elva has increased the tempo and gone for a bit more of a hip-hop feel—one reviewer has described it as Britney Spears in Mandarin—while also throwing in some love ballads.

Despite China's high market potential, the promotional effort by Elva's label has been surprisingly limited. According to VMC/EMI Taiwan president Yao Chien, Elva's past success has allowed the company to achieve good sales in China with frugal promotional efforts.

Yao, himself a household name in Taiwan for his lyric-writing, has been managing Elva since she started.

For *Ming-tien*, promotion in China has consisted of just two concerts in September—in Nanjing and Shanghai—and accompanying press conferences, supplemented by two concerts in nearby Hong Kong in August. Given the limited effort, China still accounts for more than half the

album's sales. *Ming-tien's* success in China has come from the hype in the more sophisticated Hong Kong and Taiwan markets, which have a key influence on China's youth.

"For success in China, you have to get onto the Taiwan charts and the Hong Kong charts, and then it will sell," Yao says. "Young people in China are very keen to follow the media in Taiwan and Hong Kong."

The formula is simple: Make an artist big in Taiwan and Hong Kong, and they will automatically be big in China.

But Yao admits that the low-key approach in China is also born out of necessity. China's highly regulated media does not lend itself well to radio and TV appearances, while advertising opportunities are also limited.

The highly fragmented market also makes that approach hit or miss. "There are so many TV stations in China that [if you do the TV tour] you have to be very sure you hit your target right on," he says.

Instead, VMC has been able to rely on Elva's already-built position as a household name to sell her latest album in what Yao considers a less-developed market where choice is limited.

Another curb on moving albums in China is the country's distribution system. All published works in China must go through a centralized, state-run distributor. For music works, VMC has been dealing with the Shen-shiang distribution company.

Yao says that he leaves most of that work to his EMI colleagues in China and the people at Shen-shiang. "Even if I could worry about it, there'd be no point; there's not much I can do about distribution there," he says.

It's an attitude Yao's learned from his three years heading up the Chinese-only label. "My advice to anyone trying to get into this market is to look for a wise and experienced person in China who's done it before," he says. "Don't try and do it all yourself." ■



China: Fact File

Population: 1.275 billion
 Population Under Age 35: 41.9%
 Per Capita GDP: \$855
 Currency: 1 renminbi yuan = 100 fen = \$0.12
 Internet Penetration: 1.3%

Per capita music-sales value (2000): \$0.1
 Per capita music-sales units (2000): 0.05
 World sales ranking: 36th
 Piracy level in units (2000): More than 50%
 Sales tax: 17%

Source: IFPI

CHINA'S POTENTIAL

Continued from page APQ-1

launched Shanghai Epic Music Entertainment (SEME) as a joint venture with Shanghai Synergy Multimedia Group and Shanghai Jingwen Investment, which are both controlled by the Shanghai municipal government. Besides developing Chinese-language repertoire for local and worldwide markets, the joint venture will sign local artists and manufacture, distribute and market its own recordings and licensed repertoire, as well as build a CD and cassette manufacturing plant in Shanghai.

Andrew Wu, previously VP of business development at the Sony Music Asia regional office in Hong Kong, for Asia, is SEME's managing director. Prior to joining Sony just over two years ago, Wu worked for French luxury-goods company LVMH in Asia.

"It's really going to be a full-service record company," says Sony Music Asia president Richard Denekamp, noting that, to do business in China, separate licenses are required for each aspect of a record company's business. The joint venture, he says, is "not only a production company [i.e., producing masters], we are also a distribution company. And through our partners, we are also in publishing."

Denekamp explains that, in the Chinese context, "publishing" does not refer to music publishing in the conventional sense, but simply to the right to legally release a recording—basically a governmental imprimatur.

CONTROLLING DISTRIBUTION

"Even after WTO, when they allow record companies

Continued on page APQ-4

Korea Provides NRG To Chinese Audiences

BY LOUIS HAU

SEOUL—The teen dance-pop band NRG is one of a handful of South Korean music acts that is braving the waters of China's treacherous music market.

China represents a tantalizing opportunity for South Korean record labels, given the booming popularity of Korean music acts among Chinese teens. But popularity and name recognition don't necessarily translate into strong sales. Rampant CD piracy means that some Korean pop groups that have established a name for themselves in China don't even bother trying to sell their albums on the mainland.

NRG, which is recorded and managed by Seoul-based label Music Factory, has been selling CDs in China since the release of its second album, *Messenger*, in late 1998.

Music Factory concluded a distribution pact that year with Chinese label Shanghai Shengxiang. Although NRG's CDs in China are composed of the same Korean-language recordings as those released in South Korea, Shanghai Shengxiang packages them with Chinese-language cover art and booklets, which include translated lyrics.

Music Factory began NRG's China strategy in modest fashion, keeping its initial marketing efforts for *Messenger* focused on the Beijing market, according to Music Factory president Kim Tae Hyung. The label set up inter-

views with local newspapers and music magazines, sent video clips to local dance clubs and arranged for an appearance on a music program broadcast by a Chinese satellite TV service, he says.



To promote the release of NRG's third CD, *Face*, Music Factory broadened the scope of its marketing campaign to include other major Chinese cities, such as Shanghai, Nanjing, Guilin, Chongqing and Shenyang. NRG also participated in Korean pop-music concerts in Guilin and Chongqing that were arranged by South Korea's Asiana Airlines to mark the start of flight service to those cities from Seoul.

NRG returned to China in June 2000 to perform concerts in Beijing and Shanghai with South Korean girl group TTMa, a Music Factory labelmate. Since then, NRG has performed three other concerts for Chinese audiences, either as the headlining act or as part of a package tour with other Korean music groups. To support its just-released CD, *Sorrow*, the group is scheduled to perform in Beijing and Shanghai this month as part of a package that will include Fly to the Sky, SES and other acts signed to South Korean label SM Entertainment. SM is NRG's domestic distributor.

Although NRG has enjoyed robust CD sales in China,

Kim cautions, "You can't go into China with the intention of making a lot of money off of CD sales."

NRG has sold about 300,000 units each of *Messenger* and *Face* in China, Kim says. However, he adds that those numbers reflect only a fraction of the pirated discs that are believed to be circulating. In addition, he notes that Music Factory had to settle for a royalty rate that is about a tenth of what it normally commands back home.

As a result, NRG has netted only around \$50,000 each on Chinese sales of *Messenger* and *Face*, which is roughly what the group earns for a single headlining concert in China. While that might point to concert tours as a potentially lucrative sideline, the small number of Chinese who can afford the luxury of a concert ticket restricts that option. Given those economics, Kim says NRG performs no more than twice a year per Chinese city.

Kim also stresses the importance of showing respect for local partners, noting that NRG uses local lighting and sound crews for all of its China concerts. "They have to make a profit too," he says.

Despite the challenges, Kim remains enthusiastic about China. He says Music Factory is in talks with a Chinese company to produce NRG T-shirts and other souvenir items that are already being produced without the group's authorization. Music Factory is also using its trips to China to scout out local talent with an eye to possibly producing recordings by Chinese artists in the future, something Kim concedes isn't yet permitted under current Chinese law.

Kim predicts that the country's entry into the World Trade Organization should eventually improve market conditions and copyright protection. "The Chinese market will get better," he says. ■

Zomax, Inc
Q Media Services Fife, Inc.
Denon Corporation (USA) • Plextor Corporation • Europadisk, Ltd. • Disc Makers
P+O Compact Disc (Germany) • BMG Sonopress
Sanyo Laser Productions, Inc. • Fuji Photo Film Co., Ltd.
American Media International, Limited • Japan Optical Disc Corporation • Toyo Recording Company Ltd. • Sony Corporation
Sonopress • KDG • Nikon Corporation • Mitsubishi Electric Corp.
Kyocera Corporation • Shinano Kenshi Company, Ltd • Inter Service Press • Saturn Solutions Limited • Mitsubishi Corp.
Pioneer Corporation
Sanyo Electric Co., Ltd
Nimbus CD Intl, Inc.
MPO • Fujitsu Limited
Logic General • Opti
Hitachi Maxell, Ltd.
JVC Victor Company
SNA Compact Disc
Rainbo Records • Q Media
Kuraray Company Limited
Cinram Limited • Technidisc
Eva-Tone Incorporated • DOC Data New England • Sanyo Company
Mavic Media Company Limited • NEC Corp. • Tosoh Corp. • Matsushita Electric Industrial Co., Ltd. • Techno CD • Distribution No. America
Advanced Duplication Services • Future Media Productions • Pacific Mirror Image • Technicolor Optical Media Services
Mitsubishi Plastics Industries Ltd. • Digital Audio Technologies Australia • Americ Disc US
TDK Corp. • Cinram Ltd. • Sony DADC
Kyocera Corp.

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www.discovision.com



CHINA'S POTENTIAL

Continued from page APQ-2

to be [directly] involved in distribution, the publishing side of it will still be [exclusively] controlled by Chinese companies," Denekamp points out. That means the government will still be able to exercise a veto over content that, for ideological or other reasons, does not meet with its approval. "We don't have the publishing license as a joint venture, but our partners in the joint venture have the publishing," he adds.

"The challenge for the market is obvious," says EMI Asia president Matthew Allison. "First, it's to develop an effective distribution network. That's contingent on distribution licenses being granted, and it's likely that the WTO will pave the way for that. At this point, nobody has a distribution network."

EMI has representative offices in Shanghai and Beijing, with a total staff of 15 reporting to Hung Tik, EMI Asia VP in charge of greater China. EMI's activities in China include co-production and bringing in overseas artists for promotion, as well as sponsorship. EMI currently has "four or five" major licensees in China.

Tim Prescott, BMG Asia-Pacific VP of marketing and regional GM, also stresses the importance of gaining control of distribution. "For the market to become genuinely attractive to us for investment, we need a stable distribution system through which money moves effectively," he says. "We need to be able to form companies on the mainland where we have sufficient amounts of financial security and freedom of operation and the ability to pay our artists an equitable royalty."

PIRATES STILL THREATEN

It's hardly news that the international majors are complaining about piracy in China. As Rutherford succinctly puts it, "Piracy here is terrible. There's no other word for it."

Sony's Denekamp summarizes the situation: "Declining legitimate sales, thriving piracy, lengthy procedures to get an album released and many more obstacles to doing business."

But the label chiefs agree that the Chinese government

is taking a hard look at the piracy problem and is moving to do something about it.

"We believe the Chinese government is sincere [about fighting piracy]," says Rutherford. "I think piracy rates are going to be down to 20% within two years time."

The main problem, according to Denekamp, is the sheer number of existing optical-disc production facilities in China. "The production capacity is so huge that only a fraction of it can be used for legitimate product," he says. "I'm just taking a wait-and-see approach."

Universal Music Asia Pacific chairman Norman Cheng says that the piracy situation has improved considerably in major cities such as Shanghai, Beijing and Wu Han. "There is a light at the end of this particular tunnel, and we have noticed recently a harsher crackdown to eradicate this problem," Cheng says. "But in a country as large as China, this problem will not disappear tomorrow."



Universal's Norman Cheng

LOCAL TALENT

In a more positive vein, the majors are actively sourcing talent in China, and in the last year have signed some high-profile acts.

Universal, for example, has signed classical pianist Yungdi Li to the prestigious Deutsche Grammophon label. "This signing has not only been a coup for Universal—as nearly every other major was trying to sign him—it's also been a great PR coup for China, positioning and establishing the country as being the biggest source for young classical talent," says Cheng.

Cheng says discovering, nurturing and cultivating young classical talent is a major part of Universal's A&R strategy in China, but adds that the company is looking at the nation's fledgling rock scene, as well as genres such as ambient and jazz. "We have our A&R people looking at who and what is out there. Sponsors have come to us about being involved with them in talent searches, etc., and that gives us more of an opportunity to discover new talent," he says. In the meantime, male vocalist Jacky Cheung is Universal's best-selling artist in China, where, according to the label, he averages sales of around 300,000 units per release.

EMI recently signed Beijing-based singer-songwriter

Zheng Jun, who was previously with Universal. "He's the local act that we're most excited about," says Allison. And mainland artist Faye Wong continues to be a priority for EMI in China.

Prescott describes BMG's approach to regional repertoire in all Chinese markets as "measured."

"It's aimed toward working with creative partners and profitable artists, rather than market share per se," he explains. "With the smaller artist roster that flows from this, we have had success both with Chinese-language repertoire sold in China and, to a lesser degree, mainland artists sold elsewhere in Asia. Jordan Chan and Jay Chou are good examples of artists who have sold substantial records in China, and Ding Wei is a very creative Chinese talent that we believe has potential outside China."

For Rutherford, WMC's raison d'être is to create a local-repertoire presence. "We have a decent-sized roster in mainland China now," he says, noting that WMC has focused on signing acts from the rock/campus scene. "We've broken a new act called Da Da. Another is Pu Shu, an incredibly talented singer-songwriter, and then there's Wan Fung—one of the classic rock artists in China, a very talented guy."

Sony had already started signing mainland artists before setting up its Shanghai joint venture in June, and SEME's roster now comprises eight acts. Sony's best-selling mainland act is Beijing-based male vocalist Liu Huan, whose albums sell in the 250,000-unit range, the label reports.

"The next 12 months will be a fascinating—and perhaps defining—period for the music business in China," says BMG's Prescott. "Either China's accession to the WTO and its recent aggressive efforts to counteract piracy will cause some sharp improvement in the obstacles we face in China, or the pace of change will remain the same as it is now. In either case, really dramatic changes are unlikely in the short term, in my view. However, BMG and our parent company, Bertelsmann, remain positive about the market's prospects for the long term, and we are shaping our strategy accordingly."

Universal's Cheng shares that optimistic long-term outlook. "We believe that with all the goodwill and good press that has come out of Beijing winning the rights to host the Olympic Games in 2008, plus China's entry into the WTO, the government will be even more aware of the importance of protecting intellectual property and, furthermore, protect it from a long-term point of view," he says. "This is not going to happen overnight, but it will eventually. We also believe that a better-protected music market will gradually open up to include the entire entertainment industry and underline China's potential to be the biggest market in the world for us." ■

INDIES

Continued from page APQ-1

legitimate retailers is so small that record labels cannot afford to invest in new talent. The distribution system is still rather backward," says Tan at Avex, which has seen some success with artists such as Shino and Thai group China Dolls, who have sold more than 100,000 copies.

Even Rock Records, one of the first Chinese labels to enter the mainland Chinese market almost a decade ago, has found itself cutting back. "We signed on many rock bands in the early '90s, like Tang Dynasty and Dou Wei, but we don't sign as many now," says Rock president Sam Duann. "Our policy in recent years has been to keep a stable but low profile."

It is a bit of a vicious cycle: Without the investment, it is hard to reap eventual benefits, but, without immediate benefits, it is also difficult to justify the investment.

Heymann has signed more than 10 mainland Chinese classical musicians, including pianist Kong Xiangdong and violinist Vera Tsu, but has recorded most success with his other Asian artists, such as the Hong Kong Philharmonic, percussionist Yim Hok-Man and violinist Takako Nishizaki.

At EEG, which also owns the Music Plus label, managing director Gordon Cheng says that the company has had to pull back from some of the promotional activities for their own artists because of piracy, despite the popularity of artists such as Nicholas Tse, who sells between 200,000 to 300,000 legitimate copies. How many illegitimate copies have been hawked remains anybody's guess.

As such, EEG and Avex rely on the low-cost radio, music channels or print media to carry spillover news from Taiwan, Hong Kong and Southeast Asia to fuel interest for their repertoire. Interest in China is still predominantly in Mandarin language or Putonghua fare, although Japanese and Korean music have been increasingly popular.

"Hong Kong is a very small market but it is very influential as far as Chinese repertoire is concerned, and, although the Taiwanese market may be quite bad at the moment, Mandarin songs still form the bridge into China," says EEG's Cheng.

Its earlier policy in Hong Kong and Taiwan was to set aside big promotional budgets to break new acts, but Duann says the lessons Rock has learned in China have been different. "In China, the big budgets won't do the trick," he says. "You need to spend the time and effort on it. You have to set aside staff to follow your artist as they tour the country. It's very difficult, and you have to be very patient."

The patience has paid off for Rock Records, though,

in the form of Chinese singer-songwriter duo, Yu Quan, whose first two albums sold a whopping total of 1.7 million copies, according to Rock. The new album, released in September, has already sold more than 300,000 copies, the label reports. Rock has also seen some success with Taiwanese singer Richie Jen, whose new album has also sold 300,000 copies. Duann says he is expecting final figures for both albums to top 500,000.

China was expected to amend its copyright laws to strengthen the powers of enforcement officers and deal with Internet piracy in the run-up to WTO, but the effects of that will likely not be seen for a while.

"We have high hopes about the anti-piracy amendments that are expected to be introduced at the end of the year. I think we will see the piracy situation clearing up in the big cities like Beijing and Shanghai," says Duann.

One way of speeding up the process may be to allow the record labels to take things into their own hands, suggests Tan. "We need to have access to the market by going in and protecting our own copyright. We are working through licensees at the moment, and they don't have as much vested interest," he adds. Avex products are currently licensed through China Records Shanghai.

Duann, whose label distributes through "about 10" different licensees throughout China, is of the same school of thought. "You have to negotiate terms for every single album. They have their own way of doing things, and we have to persuade them to do more each time. It's very exhausting. Certainly, if the regulations are changed, it would be good for the fight against piracy too," he says. ■



Yu Quan



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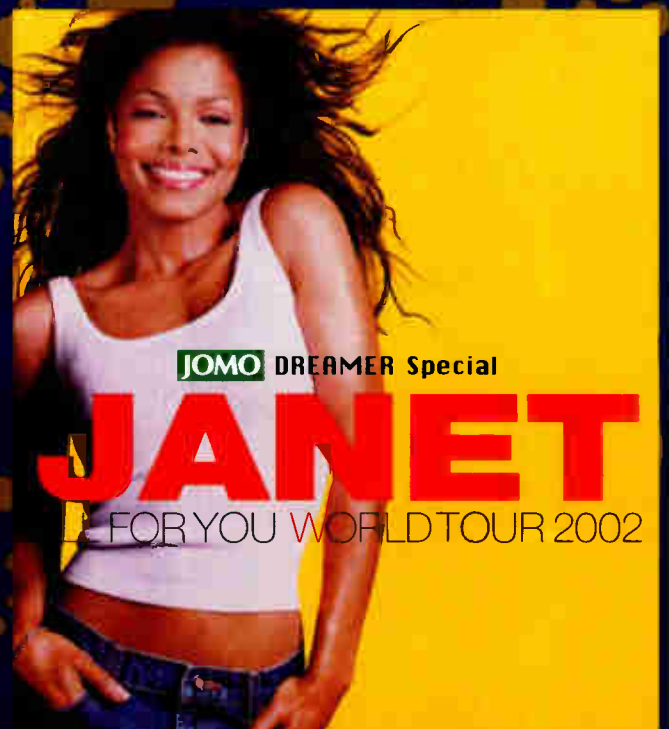
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K Y O D O T O K Y O I N C .

Universal Triumphs At MTV Europe Awards

BY GORDON MASSON

FRANKFURT—Universal Music Group (UMG) acts stole the show at this year's MTV Europe Music Awards, winning in no fewer than six of the 15 key categories during the Nov. 8 ceremony.

No-shows by such booked acts as Janet Jackson and Destiny's Child—and their entourages—perhaps accounted for the swaths of empty seats in Frankfurt's Festhalle, but despite that and some technical hitches

with sound during performances, the event passed without incident. Hosted by British cult comedian Ali G, the show was not entirely lacking in American presence, as Fred Durst, R.E.M., Mary J. Blige, Jay-Z, and Blink 182 were all on hand to perform. Durst's Limp Bizkit gained top honors with awards for best group, best album, and the Web award. Other UMG winners were Blink 182 (best rock act), Eminem (best hip-hop act), and Safri Duo (best Nordic act).

Parlophone act Gorillaz carried

the flag for EMI, winning best dance act and best song, while Robbie Williams (EMI/Chrysalis) also added to the U.K. company's tally with his win in the best male artist category.

Sony picked up two awards—for Anastacia (best pop act) and Jennifer Lopez (best female artist)—while BMG collected one award through Arista-signed Dido (best new act).

Europe's independent labels were also represented on the winners' podium. Craig David notched the best R&B accolade, delighting his British label Wildstar, and Australian act the Avalanches (XL/Modular) collected the best video award.

This year's Free Your Mind award was presented to South African anti-drug organization Treatment Action Campaign. The majority of the award categories are decided by public voting; the recipients of the best video and Free Your Mind awards are picked by a jury of MTV Europe staffers.



Boyz And Corrs Win IFPI Certifications

Tortoise And Hare Paces Both Lead To Platinum Finish Line

BY PAUL SEXTON

LONDON—October's Platinum Europe certifications included one album that qualified for the title after seven years—and another that did it in seven days.

Seven acts—four European and three American—are on the latest International Federation of the Phonographic Industry (IFPI) list of albums newly certified for sales of 1 million units or more in Europe. Their impact ranges from the slow-burning success of U.S. R&B stars Boyz II Men's 1994 sophomore album *II* (Motown/Universal) to the lightning-fast graduation of Irish quartet the Corrs, whose Atlantic/WMI set *The Best of the Corrs* hit the million mark within a week of its release—in some European territories—Oct. 15.

The continuing pre-eminence of the Corr family in the IFPI roll of honor—the Corrs have been the organization's artist spokespeople since summer 2000—now extends to five straight European million-sellers. The new award landed on their desk even before the 18-track retrospective's Nov. 5 release in the U.K. Atlantic estimates the band's total European sales to be 15 million, with a global total of 25 million.

Boyz II Men's success comes as the Philadelphia quartet prepares to celebrate a decade of success with its new Universal album, *Legacy—The Greatest Hits Collection*. One of the biggest international singles from that disc, "I'll Make Love to You," originated on *II*, which also included the hits "On Bended Knee," "Thank You," and "Water Runs Dry."

The individual bestseller in the October rankings was another compilation, Dire Straits' 1998 Vertigo/Mercury release *Sultans of Swing—The Very Best Of*, which advances to 3 million after reaching double-platinum during 1999.

The erstwhile rock heroes' frontman, Mark Knopfler, continues to be in high demand on a series of projects, including the soundtrack for the soccer-themed movie *Shot at Glory* and British musician/TV host Jools Holland's new album *Small World Big Band* (Warner Strategic Marketing), on which he sings and plays on the track "Made-moiselle Will Decide."

But Knopfler recognizes the value that the Straits' material still holds for many fans. "When I'm on the road, I see all these people that want to hear you play some of these songs, and I think that's just fine," Knopfler says. "I get into them when I'm doing them. There's always a [big part] of you that wants to move forward, but I don't think that should stop you from playing a song. Some of these songs are milestones in people's lives."



KNOPFLER

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

As well as Boyz II Men, the two other American artists on the list are also Universal signings, both qualifying with 1997 releases on Mercury. Hanson's *Middle of Nowhere*, the debut breakout by the teenage sensations of that year, reached 1 million European sales, as did Jon Bon Jovi's solo album, *Destination Anywhere*.

The rock frontman has latterly been back in band mode, with Bon Jovi now planning a 2002 studio album and a boxed set to mark its 20th anniversary in 2003. Meanwhile, the band's performance of "Livin' on a Prayer" at the all-star *America: A Tribute*

to *Heroes* show Sept. 21, will be featured on the Dec. 4 CD and DVD release of the fund-raiser, a joint venture by the five major music companies.

WMI's German perennial Marius-Müller Westernhagen, known on disc simply by his surname, reached the seven-figure plateau with last November's *So Weit* (So Far) compilation. The album enjoyed a 17-week run on the *Music & Media* European Top 100 Albums chart, chiefly fueled by sales in Germany and Austria. This is Westernhagen's third IFPI certification, the last being for *Radio Maria* in January 2000.

Veteran Greek instrumentalist Vangelis, by contrast, is a newcomer to the Platinum Europe winners' circle, winning his first award in October for the 1996 Universal retrospective, *Portraits (So Long Ago, So Clear)*.

A star in his homeland for almost 40 years and still best-known globally for his 20-year-old *Chariots of Fire* theme (included in this set), Vangelis is enjoying current international chart success with his Sony debut, *Mythodea—2001 Mars Odyssey*. Recently a top five album in Portugal, it is the NASA-designated official theme music for TV coverage of its current unmanned mission to Mars and was premiered by Vangelis at a June 28 concert at the ancient Temple of Zeus in Athens (*Billboard*, Aug. 25).

Soundbuzz, Nokia Pact

Deal Will Grow Market In Mobile Music And Infotainment

BY STEVE McCLURE

TOKYO—Finnish telecommunications company Nokia has forged a strategic partnership for the Asia-Pacific region with Singapore-based digital-music service provider Soundbuzz.

Under the deal, Soundbuzz will develop Web- and WAP-based digital music services for local versions of the Club Nokia online community. Club Nokia, which has been available in Europe for the past three years, was recently launched in Hong Kong and Australia and will be rolled out in eight other Asia-Pacific territories during the next few months.

The deal "will enable us to grow the market in mobile music and infotainment services," says Mauro Montanaro, VP of digital services for Nokia Mobile Phones Asia Pacific.

Soundbuzz CEO Sudhanshu Sarronwala adds, "We hope this will be a very long-term partnership. We are working with labels and publishers across the Asia-Pacific. We're sourcing both international and local content. The idea is to basically provide ringing tone and graphic material, which is relevant for any given market."

Club Nokia's content includes various mobile digital services, including ringing tones; artist-related graphics, screensavers, and text messaging; animated artist screensavers; and subscription services.

Nokia and Soundbuzz say future services will include MIDI/polyphonic ringing tones and multimedia messaging services incorporating artist/music-related text and audio and visual clips into a single message. A key aspect of the partnership, Montanaro says, will be identifying cross-marketing opportunities between the music industry and Nokia products and services.

The deal with Soundbuzz follows an agreement made by Nokia in September with Universal Music Publishing Group for the licensing of musical compositions for ringing tones on mobile phones in the Asia-Pacific region.

Nokia announced Nov. 6 that it had struck a deal with EMI Music Asia to offer artist-related graphics and services to Nokia mobile-phone users in the region. The deal includes marketing collaboration between the two companies involving various EMI artists and related mobile-music services.



SARRONWALA



Swedish Sales Bounce Back In Strong Third Quarter

BY JEFFREY DE HART

STOCKHOLM—A strong third-quarter performance has put Sweden's music market back on track for equaling its best-ever annual performance.

Earlier this year, labels body GLF—an affiliate of the local International Federation of the Phonographic Industry—reported poor sales of recorded music from January to June: Shipments were down 14% in units and 13% in value, compared with the first six months of 2000. But GLF says third-quarter shipments rose 19.7% in value to 378.9 million Swedish kronor (\$36.1 million), compared with the same period in 2000. Units were up 9% to 6.6 million units.

Although singles sales showed a decrease in both units and value in the quarter, CD albums were up 17.4% to 5.6 million units, with value up 22.5% to 358.3 million kronor (\$34.2 million).

The unexpected gain brings

hope that this is the end of a slump that began in fourth-quarter 2000. Then, the poor showing was attributed mainly to online piracy (*Billboard*, March 10). Year-to-date totals for 2001 stand at 18.1 million units, with a value of 1.02 billion Swedish kronor (\$97.4 million)—a fall of 2.8%, compared with figures for the same period in 2000.

According to a GLF spokesperson, the growth can be attributed to a variety of factors, including a strong release schedule during the third quarter and a healthier climate of media exposure for artists—including less positive exposure for Napster.

With at least two high-profile Swedish acts releasing new albums in the fourth quarter—Bonnie Music's novelty rapper Markoolio and Universal Music's home-grown diva Carola—there are real hopes that the year could top 1999, which was the best year in the history of Sweden's music business.

No Doubt

Continued from page 1

we were on the road last year for *Return of Saturn*, we were having dance parties every night after the shows, inviting a bunch of people back and listening to a lot of Jamaican dancehall—just having the most fun. In fact, the dance parties became just as fun as the shows themselves. So, when we started making this record, we decided to put everything else aside and just have a great time.” The thinking was, “While we’re writing music, let’s keep the fun going.”

The result is an album made like no other No Doubt set—one that, as *Rock Steady* mixer/co-producer Spike Stent notes, marks “a great, great return to form” for the band, and one that was borne out of collaborations with, among others, Prince, Nellee Hooper, noted dancehall producers Sly and Robbie, and the Cars’ Ric Ocasek.

Stefani, Kanal, and guitarist Tom Dumont—the band’s songwriters—set out to keep the party alive in early January, when the trio convened at Dumont’s home studio in Los Angeles. Accustomed to writing songs on acoustic guitar and then cutting and recutting them in the studio, they decided that this time—after their particularly laborious work on the *Return of Saturn*—things were to be much more spontaneous and free.

Working at first with prerecorded drum beats, the shared goal was to both write and record a new song each day—quite a new experience for Stefani, the band’s chief lyricist. “For me, that’s like a huge challenge to just kind of write on the spot,” she says. “I’ve always been a real, like, journal/book-reading type. It takes me forever. But on this record, it was just, like, ‘OK, write it right now, record it, and it’s done.’”

Like the *Return of Saturn* shows, each session had a festive after-party. Kanal says, “We were having so much fun that once we were through each day, Tom, Gwen, and I would go, ‘OK, let’s go out and join all our friends at a dance club now.’ And we would do this daily—go out and have a few drinks and dance the night away and at the end of the night go, ‘OK, I’ll see ya tomorrow at two o’clock, let’s do it again.’ We were just keeping that life energy and that vibe flowing.”

Having come up with a batch of songs heavily influenced by the dancehall that the band, especially Kanal, had been listening to over the past year—records by the likes of Mr. Vegas, Bounty Killer, and Cutty Ranks—No Doubt (now with drummer Adrian Young) then carried those tracks and that vibe to Kingston, Jamaica. “We thought, ‘Let’s go make it real,’” Kanal says.

Through some friends, the bassist had arranged for the band to continue work on *Rock Steady* with the legendary reggae rhythm section of drummer Sly Dunbar and bassist Robbie Shakespeare (Jimmy Cliff, Desmond Dekker)—who invited Bounty Killer and fellow Kingston dancehall fave Lady Saw to spice up the tracks—and fellow helmsmen Steely & Cleve (Maxi Priest, Gregory Isaacs).

The band’s enthusiasm was immediately noticeable, says Lady Saw, who was familiar with Stefani through her guest appearance on Eve’s Dr. Dre-produced “Let Me Blow Ya Mind.” (“When I heard that song, ‘I was like, ‘It’s beautiful, and it’s a white girl kickin’ it!’”)

“Sometimes you’ll get a call to do a song,” Lady Saw notes, “and once you get to the studio, you’re not feeling the vibe. Or the song isn’t good. And it seems like you’re wasting your talent. But it wasn’t that way with No Doubt. I was *feeling* it!”

Working in Kingston proved to be a “phenomenal” experience, Kanal says. “We spent every morning at this place called the Blue Lagoon, this pristine lagoon. And we would be drinking rum and Red Stripes and eating jerk food and then, we would go into the studio at

about four o’clock and work through the night. It’s a wonder we actually got stuff done.”

Recording the album on hard disk using Pro Tools made it easy for the band to move the project to Jamaica and to London, where it co-wrote “Underneath It All” with the Eurythmics’ Dave Stewart and worked with Stent (Massive Attack, Madonna) and fellow producers William Orbit (Blur, Madonna) and Nellee Hooper (Björk, Soul II Soul).

With some songs boasting hip-hop grooves and others carrying an almost electro, Erasure-like feel, the different tracks seemed to yearn for

ing and recording. “I think we had to get through that phase to get to where our heads could be free and clear,” he says.

And despite the fact that *Return* was considered by many to be both an artistic and a commercial disappointment—though reaching platinum status relatively quickly, the album did a fraction of the business of *Kingdom* and was, lyrically, a much more serious and mature album that reflected Stefani “turning 30, becoming a woman, and reassessing my life”—the band was feeling little pressure this time around.

In fact, “all that mattered was that the process



different producers, the band’s A&R man Mark Williams says: “The songs had different personalities, so we tried to match the right producer with the right personality.”

By the time they got to London, the members of No Doubt were still having a blast. Stent says they were even giddy at times. “The first

time I got [first single] ‘Hey Baby’ up and got it rockin’, they were just like, ‘Oh, my God, this is fantastic’—really excited and jumping around.”

Ocasek, who helmed the keyboard-laden tracks “Don’t Let Me Down” and “Platinum Blonde Life” back home in L.A., agrees. “Their spirit was great. Everybody was in such a good mood and always a bit happy about things—it was unusual. And I think that probably transcended, making the tracks sound very nice and ‘up.’”

“They’re one of the most together bands I’ve worked with,” Ocasek continues, adding that the band’s spontaneous approach to songwriting “kind of reminded me of how the Cars went in to do a record, in a sense. We weren’t too self-conscious about that stuff. We used to run in, rehearse it a bit, and just go do it.”

After 1995’s *Tragic Kingdom* made stars of the members of No Doubt—selling more than 12 million copies worldwide—Kanal says the 15-year-old, Orange County, Calif.-born act felt “the need to prove ourselves as a band and as musicians and songwriters” when working on that album’s follow-up, the Glen Ballard-produced *Return*, which they spent two years writ-

ing and recording. “I think this record naturally, perfectly continues down the path that was started with those tracks. I think that what people liked about those songs they’ll find here, plus another whole side that is her and No Doubt—one that they might not be familiar with, but I think [they] will enjoy.”

And that’s already proving to be the case. Interscope bumped up the album’s release a week after immediate positive reaction to “Hey Baby” from top 40 radio and MTV. The latter recently debuted a *Making the Video* episode on the single.

Judging from “Hey Baby” (which features Bounty Killer), “it sounds like *Rock Steady* is going to be a little more pop, which doesn’t necessarily make it better,” says Ken Hopkins, PD at top 40 KZZU in Spokane, Wash., which is spinning the single. “I think the jury’s still out on whether that’s going to be better for their fans.”

In any event, the new, “less introspective and more fun”-sounding material (published through ASCAP), seems poised to mesh well with the current mood of the country, Hopkins says. Indeed, Williams says, “*Rock Steady* is a record that’s all about celebration and life.” And that, says Jay Smith, manager of Tower Records’ Sunset Boulevard store in L.A., is what people want right now—fun music. “The only thing that’s going to be tricky,” Smith says, “is the timing”—the record arrives at the height of the Christmas-shopping season.

A source of pride for Stefani, Kanal, and Dumont is that much of *Rock Steady* is taken from the demos recorded in Dumont’s apartment, embellished with a touch of organ here, some keyboards there. “That was really cool,” Stefani says, “because it’s like the producers that we were working with liked what we were doing so much that they just kind of added to it, instead of starting all over.” By writing and recording songs on the spur of the moment and having at least a portion of almost every track’s demo surface, the band captured “that initial spark” that is sometimes lost, Stefani says.

“I feel so sure about [this album],” Stefani says. “I’m so confident that people are gonna love it, just because it’s so simple, and it’s so easy. It’s just fun and upbeat. And it doesn’t have anything to it. Like, it’s not too much work. And I think people need that sometimes in music.”

“We were trying to bring No Doubt in the clubs.” And Kanal says that’s exactly what No Doubt was looking for: “When we started writing this record, we wanted a record we could fuckin’ groove to and dance to. We wanted to go to dance clubs and hear *our* stuff played.”

The band’s sessions with Hugo and Pharrell Williams also yielded another Neptunes/No Doubt co-write, “Perfect Day,” a track given to

‘Everybody was in such a good mood and always a bit happy about things—it was unusual. And I think that probably transcended.’

—RIC OCASEK,
‘ROCK STEADY’ CO-PRODUCER

MERCHANTS & MARKETING

Virgin's Shortlist Puts Up-And-Comers In Spotlight

BY BRIAN GARRITY

NEW YORK—Organizers of the Virgin Megastores Shortlist Prize for Artistic Achievement in Music are hoping that buzz from the award will create greater traction for the nominees' albums at retail.

The prize—which will be awarded at a special concert event Monday (19)—is modeled after the U.K.'s Technics Mercury Music Prize and honors an album that has not been certified for sales of more than 500,000 units (*Billboard*, Aug. 25). The finalists were picked by a 15-person panel that included Beck, Mos Def, Macy Gray, Aimee Mann, and Lucinda Williams.

"These are records that we think are great but that all have had a problem of getting through to the mainstream outlets of radio and MTV," says MCA VP of A&R Tom Sarig. (Sarig co-founded the prize with Greg Spotts, who runs a personal management and marketing firm.) "So we thought we'd forge a direct connection between music lovers and the creative community with the goal of exposing this new talent that has not really crossed over to the mainstream."

The finalists are Air, *10,000 Hz Legend* (Astralwerks); Bilal, *1st Born Second* (Interscope); Dandy Warhols, *Thirteen Tales From*

Urban Bohemia (Capitol); Gorillaz, *Gorillaz* (Virgin); Jay Dee, *Welcome to Detroit* (K7 Studio/BBE); Nikka Costa, *Everybody Got Their Something* (Virgin); PJ Harvey, *Stories From the City, Stories From the Sea* (Island); Ryan Adams, *Heartbreaker* (Bloodshot); Sigur Rós, *Agaetis Byrjun* (PIAS U.S.); and Talib Kweli & Hi Tek, *Reflection Eternal* (Rawkus). The winner receives \$10,000, and a donation of the same amount will be made to a relief charity of the winner's choosing.

Virgin Entertainment Group is sponsoring the prize and has been actively promoting the nominated bands and the event in its U.S. Virgin Megastores.

"One of the cornerstones of the Virgin Megastores strategy is to help introduce new and developing artists to the consumer," says Dave Alder, senior VP of product and marketing for Virgin Entertainment Group. "In the last two years, we've really worked hard with our Virgin Recommends program, which I think is very similar to

the Shortlist's objectives."

Special Shortlist promotions include designated listening posts featuring the nominated artists in every Virgin Megastore, larger stores displaying Shortlist banners and hosting special in-store events with nominated acts, in-store DJs featuring nominated artists, information cards about the acts placed in the stores' racks, and Radio Free Virgin creating a special Shortlist channel for its service.

"That's always the thing with new and developing artists," Alder says. "I don't think you can expect a new album to sell unless you explain a little bit about the merits of that particular piece of work."

Meanwhile, MTV2 is promoting the prize and the event with a special package showcasing videos from the 10 nominated acts. But whether the prize and coverage of the event translates into greater crossover appeal for any of the nominees remains to be seen.

MTV2 GM David Cohn says, "Whether a Sigur Rós or a Talib Kweli or anybody is suddenly going to skyrocket up the charts, only time will tell, but I don't think it's necessarily [the Shortlist's] intent to move another half-million or million units. I think it really is to just identify the artistry and creativity behind these records."

That's not to say it can't. On Oct. 28, Virgin hosted in-store events with Costa in Los Angeles and Kweli in Chicago. The Los Angeles event was particularly well-attended, with sales of Costa's album exceeding Virgin's expectations. "We didn't expect large sales; we just expected a good turnout and good association from the event," Alder says. "It really proves that activities like the Shortlist not only give exposure but also drive additional sales."

Alder and Sarig both say they expect the greatest sales momentum to come after the Nov. 19 event—much in the way it does with the Mercury prize. Five of the 10 finalists are scheduled to perform live at the awards ceremony, to be held at the Knitting Factory in Los Angeles. Sigur Rós, Dandy Warhols, Costa, Bilal, and Kweli are playing sets of between four and six songs.



SARIG

Best Buy Coup On U2 DVD Leaves Indies Angry And Fearful

BY ED CHRISTMAN

NEW YORK—A Best Buy marketing coup that gives the consumer electronics chain a two-week exclusive on a new U2 DVD-Video has other merchants hopping mad, as well as fearful that it could be the beginning of a trend whereby the major labels openly cater to larger music accounts at the expense of smaller retailers.

The release, *Elevation 2001: Live From Boston*, is a double-disc DVD with a \$32.98 list price (\$19.98 for VHS). Best Buy has it for Nov. 20, while it hits the rest of retail Dec. 4.

Interscope executives were unavailable for comment, but sources say the deal was proposed directly to U2 and its management by a consortium of marketing partners comprising Direct TV, VH1, Clear Channel, and Best Buy that is committing to a \$10 million campaign in a big marketing push to expose the DVD for Christmas. The show will be broadcast Nov. 24 by VH1 and Dec. 2 on Direct TV.

According to sources familiar with the deal, the initial version of the proposal saw Best Buy having the DVD exclusively. But when Interscope was brought into the dialogue, concern from the label and management about how other retailers would react to the deal per-

sued the marketing consortium to scale back the exclusivity to a two-week period, leaving in place the full amount of marketing funds so that all merchants could benefit during the Christmas selling season.

From Best Buy's perspective, Mike Linton, senior VP of strategic marketing at the Eden Prairie, Minn.-based chain, says that the U2 promotion is a continuation of an event marketing strategy employed by the chain during the past 18 months, beginning with the Sting concert Sept. 12, 2000, in New York City's Central Park to herald the chain's invasion of the New York metropolitan market.

Best Buy likes to be a part of "creating events that involve multiple parties," Linton says. "It's not just about retail—it's about entertainment and looking to make news by doing something different that creates events [to] help our brand and benefit all parties involved." Linton says that the U2 event grew out of Best Buy management's "desire to have a good event for the holiday." Best Buy will feature the U2 DVD in a number of different advertising pieces, including its weekly circular. It will also use the store and its online site to showcase the title.

Merchants large and small ap-

pear to be annoyed by the deal. The head of one large chain says that although he will respond to the situation, he is considering exactly what that response will be. An executive with a small chain says, "I have to carry the DVD. The cus-



LINTON

tomers doesn't want to hear my politics on this, which is an internal business issue." But he adds that retailers should somehow make a statement about it heard by U2, Interscope, and its distributor, Universal Music & Video Distribution.

Glen Ward, president of Virgin Entertainment Group's North Amer-

ican operations, says his chain won't stock the DVD and won't feature U2's most recent album in any price-and-position programs, relegating it to the bin. As that album was on a front-end rack last week, Virgin apparently has opted to forego the cooperative advertising funds that were paying for that placement.

Ward declines to comment on that subject but says that Interscope is acting in an "irresponsible" manner, labeling the move a "questionable" business practice. "We have invested a lot of money in exploiting catalog and working to develop new artists," Ward states. "They should be helping us to stimulate the consumer, instead of restricting our business and kowtowing to creamers [who loss-leader hits]."

In addition, sources say that smaller merchants are considering banding together to make some kind of statement regarding the U2 title. Those merchants are said to fear that Interscope is opening a Pandora's box that will leave all the other large music retailers, consumer electronics chains, and mass merchants demanding similar exclusive windows, which would severely affect independent stores.

Exclusives started with TV cam-

paigns, where the labels advertise new superstar releases available through an 800-number for as much as six weeks before the retail debut. That practice also appears to be migrating to the brick-and-mortar channel, one retailer complains. If it becomes a trend, it will give the larger accounts credibility with the consumer, who will perceive them as a cooler place to buy music than the smaller retailers, one independent merchant argues.

That merchant has further complaints about U2: "I always thought they were about helping the little guy and promoting world peace and things like that, but it turns out they are just another corporate sell-out [that] doesn't care who they hurt in making money." U2's New York management office did not return a call for comment.

In their anger, merchants also remember that last year Interscope was involved in a similar situation of appearing to favor Best Buy over the rest of retail, when it gave that merchant two bonus tracks on the Limp Bizkit *Chocolate Starfish and the Hot Dog Flavored Water* album, while other merchants were only offered a premium with one bonus track (*Billboard*, Oct. 28, 2000).

FullAudio, Clear Channel Ink Web Deal

Radio Giant Now Has 'On-Demand Music Subscription Provider' In Five U.S. Cities

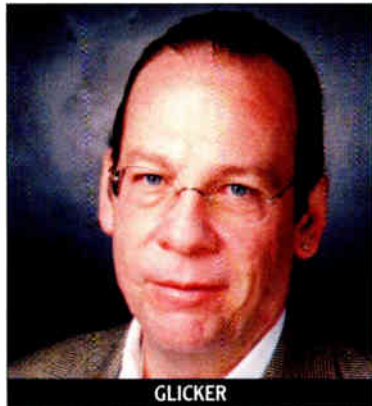
BY BRIAN GARRITY

NEW YORK—In a move that sets the table for radio to become a rival to traditional music retail, Chicago-based digital music subscription service developer FullAudio has entered into a distribution deal with Clear Channel Communications.

Under the agreement, FullAudio will be the exclusive on-demand music subscription provider for Clear Channel Radio station Web sites in five U.S. markets: Chicago, Houston, Los Angeles, Phoenix, and Salt Lake City. FullAudio will provide co-branded services to approximately 30 stations in those markets. A small number of pilot stations are expected to begin trials of the service in January. Participating stations for the test program have not yet been determined.

Determination of which stations will participate in the trial will hinge upon which tracks and genres the company is able to obtain publishing rights for, says FullAudio president of music services James Glicker. Monthly fees are expected to range from \$5 to \$15 with a base of 50 downloads.

Each of the Clear Channel radio stations in the participating markets will offer its listeners a format-specific service powered by FullAudio. Users



GLICKER

of the service will also have the ability to access music from other genres based on indicated preferences.

Glicker says Clear Channel will publicize the service through their stations and on-air personalities. They also plan to offer special themed packages, such as the picks of a certain DJ. "We'll get on-air announcements with their talent as well as some measure of commercials," he says. "Whether it's really commercial is yet to be determined, but we'll get a lot of mentions on the air and on their Web sites."

Chris Copeland Gladwin, chairman/CEO of FullAudio, said in a statement that the deal marks "an

industry first and a major stride in [FullAudio's] distribution strategy."

Gladwin contends that after their favorite artists, radio stations are the "brands" music fans commit to most. Indeed, Jerry Kersting, CFO of Clear Channel's radio division, said the appeal of the deal was its ability to extend the brands of its radio stations "far beyond" the reach of their signals. What's more, he noted that the service is intended to deliver more impressions to the advertisers on the sites of its radio stations.

Meanwhile, Universal Music Group (UMG) has agreed to license selected content to FullAudio. The two-year, nonexclusive agreement with UMG allows FullAudio to rent access to downloads from "a broad selection" of the Universal Music catalog.

FullAudio has content licenses from Universal Music Group and EMI Recorded Music and publishing licenses with EMI Music Publishing, Universal Music Publishing, and BMG Music Publishing.

Executive Turntable



LOPEZ

DISTRIBUTION:

Gerardo Lopez is promoted to senior VP/president of Handleman Entertainment Resources in Troy, Mich. He

was senior VP/GM.

Cyril Kaye is named senior VP of sales and VP of international business development for St. Clair Entertainment Group in Toronto. He was senior VP of Canadian sales for Koch International.

Bari Carrelli is named VP of movies and miniseries for Hearst Entertainment in Los Angeles. She was a producer/creative executive for Porchlight Entertainment.

Andrew Tang is named field sales representative for Provident Music Distribution in Glendale, Calif. He was the music buyer for Lighthouse Christian Stores.

NEW MEDIA: **Kamal Arafah** is named GM of enterprise products for Roxio in Milpitas, Calif. He was a senior VP of sales for Netcentives.

Shelly Dawn Keel is named manager of market development for Sony Digital Authoring Services in Grand Rapids, Mich. She was an account executive/project manager for Trillion Digital.

MUSIC VIDEO: **Ben Zurier** is named senior VP of programming strategy for VH1 in New York City. He was senior VP of programming services for Sterling Digital.



by Chris Morris

Declarations Of Independents™

BUSY, BUSY, BUSY: **David Katznelson**, former VP of A&R at Reprise, has formed the Birdman Recording Group Inc. (BRGI) as an umbrella company for his two extant labels, Birdman (distributed by Revolver in San Francisco) and Tornado (handled by Megaforce through Ryko Distribution) and three newly formed label partnerships.

Howling Records, a partnership with former Warner Bros. A&R exec **Sue Drew** that is distributed by Megaforce/Ryko, will be a jam-band outlet; it has signed Ohio act **Homunculus**. **Sepia Tone**, a reissue label formed with In the Red Records head **Larry Hardy** (who is also BRGI's GM), is licensing albums by **Alice Coltrane**, **Ornette Coleman**, **Darrell Banks**, **Tony Joe White**, and others from Rhino Entertainment; Revolver is distributing. **Tariff Records**, in which Katznelson is joined by **Rudy Carrera** of Salcata-Galia Records, will focus on 20th-century classical music and "electro-acoustic" music; **Forced Exposure** is distributing non-exclusively.

Due from Birdman Records in the first quarter of 2002 will be an album of music from **Herschell Gordon Lewis'** schlock/cult horror films and sets by **Don Howland**, **Akashic Jukebox** (with **Jon Wahl** of **Clawhammer** and ex-members of **Royal Trux**), **the Electric Prunes**, **Brother J.T.**, and **the Warlocks**. The label just released *It Came From Memphis Volume 2*, a splendid and essential anthology of wild Bluff City music inspired by compiler **Robert Gordon's** wonderful 1995 book.

Scheduled for Tornado are collections from **Los Pacaminos** (a Tejanostyled band with **Paul Young**, of all people) and a reissue of **Joe "King" Carrasco's** first album.

KILLER PACT: The Olympia, Wash.-based punk label **Kill Rock Stars (KRS)** has signed a pressing and distribution deal with Chicago-based **Touch & Go**. The agreement takes effect Jan. 1, 2002.

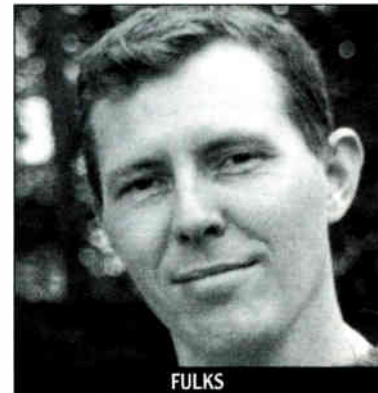
KRS is an eclectic, high-quality imprint whose impressive catalog includes releases by **Bikini Kill**, **Bratmobile**, **Dead Moon**, **Elliott Smith**, **Sleater Kinney**, **Unwound**, **Quasi**, **Ronnie Spector**, **John Doe**, and our current Motor City favorite, **Slumber Party**, among many others.

According to label president **Slim Moon**, KRS has been distributed by Sacramento, Calif.-based **Mordam Records** since 1992. For a year-and-a-half before that, the firm's releases went through **K Records**, musician **Calvin Johnson's** company.

Moon says of the shift to **Touch &**

Go, "It was a difficult decision . . . The older I get, the more I want to concentrate on what we do best. We're good at finding cool bands. I've always felt I was weak as a businessman."

FLAG WAVING: **Robbie Fulks'** new collection of country covers from the '50s and '60s about drinkin', cheatin', and leavin', *13 Hillbilly Giants* (Bloodshot), should come as no surprise to the Chicago alt-country singer/songwriter's longtime fans. After all, this is the man whose song about the contemporary Nashville country-music establishment was titled "Fuck This Town."



FULKS

Yet, asked if the collection—first released online last year on Fulks' own Boondoggie Records—was a rebuke of the state of modern country, Fulks says, "I'd like to think I could change the world with a record I made, but I don't think I can."

Fulks' album is an entertaining, eccentric sampling of country obscurities, penned by such well-known writers as **Porter Wagoner & Dolly Parton**, **Bill Anderson**, **Wynn Stewart**, and **Jean Shepard**, as well as such lesser-known lights as **Dave Rich**, **Jimmy Arnold**, and **Jimmy Murphy**.

Fulks' comments about the latter musician illuminate his own art: "He put out weird records, but they were not willfully weird . . . The pieces didn't fit together in a neat, schematic way. I totally aspire to that. It seems like it takes a lot of strength of character to do that for 30 years—or not knowing any better."

Fulks, who has made no secret of his distaste for the manufactured quality of modern country, is only cautiously optimistic about prospects for the genre as alt-country and hillbilly roots music begin to get their due from consumers.

"Maybe there is hope," he says. "I take hope from [the *O Brother, Where Art Thou?* soundtrack] doing well . . . [but] there are too many bottom feeders and people of dubious talents clinging to that [country roots] movement."

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by Ed Christman

MERGER MISERY: The imminent bankruptcy filing by Valley Media is expected to wreak havoc throughout the independent label and distribution community, as well as sting retailers, who will be left owning product that they cannot return to labels that might go under because of the situation. The collapse of the planned merger between Valley and Alliance Entertainment has left all sides pointing fingers at what went wrong and leaves most label and distribution executives gnashing their teeth, worrying about the extent of the hit they will take.

The deal, which had been in the making for five months, fell apart Wednesday night, Nov. 7, when Alliance's management and Yucaipa—its principal owner—decided that Valley's rapidly deteriorating business had left the company's value far below the numbers used in structuring the deal. That deal would have seen the Coral Springs, Fla.-based company assuming some \$120 million in bank debt and another \$70 million in vendor debt. In the previous two weeks leading up to Nov. 7, Valley's sales volume is said to have decreased by about 35%.

"With that change, the deal didn't make sense any longer," says one insider familiar with the negotiations.

Before it pulled out, Yucaipa was slated to own 80% of the merged company, while Valley Media shareholders would have received 20%. In the days leading up to the pull-out, Yucaipa made a last-minute grab for an even larger portion of equity, which Valley's board of directors was said to be willing to concede.

Some suggest that another factor in Alliance's withdrawal was that its bank, GE Capital, had had cold feet all along about financing the merger. Indeed, those observers suggest that the bank was trying to get Yucaipa to ante up some equity for the deal. But others say that while GE viewed the deal as a difficult one, it never said it did not think it could pull off syndicating a new Alliance revolving credit facility to the lending community.

In the wake of the collapsed merger, some participants griped that Alliance was "nickel and diming" the deal every step of the way and that it look too long in dotting the i's and crossing the t's on its way to the closing, which cost Valley dearly. The company had been buying c.o.d., and when cash ran out while it was waiting for Alliance to sign on the dotted line, it

could no longer purchase the necessary product to fulfill customer orders, which meant sales suffered a precipitous drop. But others put the blame on Valley for spending too much time on the front-end of the deal arguing about the equity split. One observer says, "There was a tremendous level of brinkmanship going on in a game of high-stakes poker. Valley's management should have known they were going to run up against a liquidity wall and should have folded their cards sooner. The deal could have been done in early July instead of late August."

But other, more cynical, observers wonder if Yucaipa strung out the deal for as long as it could so that it could get as much of Valley's business as possible and then pulled out at the last minute so that it had the chance to buy Valley at a much cheaper price through a Chapter 11 fire sale. Those observers argue that Valley was not worth the debt Alliance was assuming, since it had already won over most of Valley's customers.

However, that argument does not take into consideration one of the main reasons that Yucaipa was allegedly interested in the deal—the fact that Valley is a publicly traded company. With the deal structured as a reverse merger so that Valley's share would remain publicly traded, it would leave Yucaipa with a back-door exit strategy from its ownership.

Yucaipa initially acquired Alliance as its backbone for putting together deals for Internet plays, back when Wall Street was throwing money at anybody with an idea for how to make a profit online from music and video content. But when the dotcom fad faded, it left Yucaipa owning a low-margin wholesaler without a way to cash out, because Wall Street—now and for the foreseeable future—is not likely to have an appetite for an initial public offering for a low-margin wholesaler, particularly not one that already went Chapter 11, wiping out shareholders and bondholders, back in 1996.

Anyway, now that Valley appears headed to a Chapter 11 filing next week, the Alliance/Valley deal likely will be revived, and financial executives are hoping that it is used as a "stalking horse" to see if any other large wholesalers are interested in bidding on Valley. Already, some "bottom fishers" are said to be talking to Valley, now that the bottom has dropped out of the merger.



'Corner Store' Vibe Suits Back Alley

BY PATRICIA BATES

CHARLOTTETOWN, Prince Edward Island—Despite increasing competition from mass merchants and larger music retailers, Canadian indie retailer Back Alley Discs marks its 10th anniversary this month.

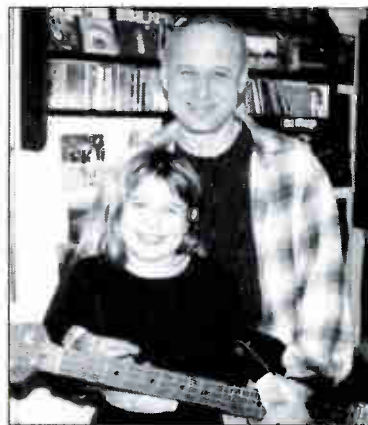
Owner Chaz Guay attributes the longevity of his out-of-the-way Charlottetown, Prince Edward Island (PEI)-based store—a second-floor, 750-square-foot site—to the role it plays among the estimated 2,500 college students in the area.

"We're almost like a corner store," Guay remarks. "We often have University of PEI students hanging out here. It's all word-of-mouth."

Back Alley has about 4,000 titles in CD and vinyl formats, with a 50-50 ratio of new to used product. Two-thirds of its inventory is mainstream and alternative rock, with blues, Celtic, folk, jazz, and international music constituting the other third.

This year, Back Alley's most popular North American CDs are Tom Waits' *Mule Variations* (Epitaph), Ani DiFranco's *Living in Clip* (Righteous Babe), Greg Brown's *Covenant* (Red House Records), Stan Rogers' *Home in Halifax* (Fogarty's Cove Music), and Bill Frisell's *Good Dog Happy Man* (Nonesuch).

The store does a steady business



Back Alley Discs marks its 10th anniversary this month. It is owned by Chaz Guay, pictured here with his daughter Lilli. (Photo: Patricia Bates)

with CDs by local artists in this city of 32,531 people—sales that are aided by a live "Songwriter's Night" held in-store every Tuesday in the winter.

Back Alley's top-selling hometown artists include the Rude Mechanicals, Flush, the Jive Kings, Lennie Gallant, and Eyes for Telescopes.

Back Alley's product comes through five primary distributors, including F.A.B. in Montreal, Festival Distributors in Vancouver, and Outside Distributors in Toronto. Guay retails the CDs for \$15-\$21.99

Canadian (\$9.36-\$13.72).

"I don't have the capital to buy as much of a selection as I'd like from them," Guay admits. "I just pick what I feel I can sell, and I always keep [the constants] the Beatles and the Band CDs around. I have some hip-hop and punk, but those artists are here today and gone tomorrow."

Selection is somewhat limited among Canadian acts as well. "I don't stock more than five CDs by the Tragically Hip any more, whereas I would have had 50 a few years ago," Guay explains. Part of the reason is competition from mass merchant chains, but Guay says he is holding his own against the discounters, such as Wal-Mart, Future Shop, Zellers, and Radioland. "They're more into the price wars, not the music," he says.

Back Alley expands its offerings through used product. Second-hand CDs are acquired for \$5 and then marked up to \$10.

Guay declines to disclose his store's revenue but reports solid sales between May and early September. "Financially, there's not too much reward for the independents like me now," says Guay, who does not maintain any in-store staff. "I've learned not to think beyond the scale of PEI. I have a cash flow, and I feel the only way to survive is with low overhead."

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DVDs Attest To Hard Rock's Return

BY CHRISTA TITUS

NEW YORK—After suffering through the grunge and teen-pop phenomena, hard rock has come roaring back with top-selling albums from System of a Down, Staind, Tool, Linkin Park, Creed, and Limp Bizkit. Its profile is also heightened on the DVD-Video charts, as more releases hit store shelves.

Among the DVD-Video titles being made available for holiday gift-giving are Rush's *Chronicles* (Sept. 25, Universal), Linkin Park's *Frat Party at the Pankake Festival* (Nov. 20, Warner Bros.), AC/DC's *Stiff Upper Lip Live* (Dec. 4, Elektra), and Def Leppard's *Visualize/Video Archive and Historical/In the Round in Your Face* (Dec. 11, Universal).

Some metal catalog has been tapped for the ongoing DVD series "Classic Albums." Created by New York City-based Eagle Eye Media, the series explores the creation of milestone albums in a variety of musical categories. A typical disc lists for \$19.98. The first metal installments are Metallica's *Metallica* and Judas Priest's

British Steel, released Nov. 6; Iron Maiden's *The Number of the Beast* is due Dec. 4. Def Leppard's *Hysteria* and Deep Purple's *Machine Head* are expected in the second quarter of 2002.

"We started looking around the whole spectrum of music, and we said, 'You know, there's some amazing heavy metal albums,'" recalls Eagle Vision president Steve Sterling. "Some people said, 'Well, heavy metal's its own thing, you should spin that off as

its own idea,' and we were like, 'No, because if you're doing classic albums, it can be all genres of contemporary music,'" he continues. "Artists who have created an album that has sold so many units and impacted music as much as the 'Classic Albums' ones [generally have] a story that's interesting to everybody."

The hook of peeking behind the scenes has been proved successful by VH1's *Behind the Music*. Sanctuary Records act Megadeth packaged an extended version of the documentary VH1 produced about the



band for its Oct. 9 *Behind the Music* DVD. The Sanctuary/VH1 disc includes the uncensored video for "Moto Psycho" from Megadeth's latest studio album, *The World Needs a Hero*. It bowed at No. 23 on the Top Music Video Sales chart.

Megadeth vocalist/guitarist Dave Mustaine says, "A lot of people are really surprised to see that all the alleged folklore from over the years—the reason I was fired [from Metall-

ca], the famous fight that never was, [former band mate] Chris Poland stealing guitars, just stuff that we've told the public that's happened all these years that they, in my mind, perceived as 'Dave's story,'—gets substantiated by the other people involved." (Mustaine also contributed commentary to Iron Maiden's installment of the "Classic Albums" series.)

Several of Megadeth's labelmates recently introduced DVDs, too: Alice Cooper, *Corrosion of Conformity*, Widespread Panic, and Queensrÿche. The latter band's *Live Evolution* (Sanctuary) is a career retrospective that streeted Oct. 9 as both a two-disc CD (\$23.98) and a single-disc DVD (\$24.98). It is the act's first live, full-length DVD, which was recorded in 5.1 Surround Sound. It debuted at No. 15 on Top Music Video Sales.

Queensrÿche incorporated fan participation in creating additional footage for its upcoming *Operation: LIVEcrime* DVD (EMI, Nov. 20, \$24.98). The project (originally released as a 1991 VHS boxed set on EMI) was reissued Sept. 25 as a stand-alone CD (\$16.98, EMI) of the audio material: The DVD will contain the earlier VHS footage. The band's Web site (queensryche.com) hosted a contest that gave fans a chance to contribute to the DVD's photo scrapbook by submitting personal snapshots of Queensrÿche.

Queensrÿche bassist Eddie Jackson remarks that response to *Live Evolution's* DVD has been very positive. The band has also considered using DVD technology to accompany its next studio album. "I think that's where everything's pretty much going [in terms of the market], because not only do you get your audio but you get a visual look as well," Jackson says. "I'm surprised [DVD] didn't take off a lot sooner."

Retailers are reporting that rock and metal titles have been taking off recently. Warehouse Entertainment junior rock music buyer Craig Swedin says, "Rush has done incredibly well. [*Chronicles*] came out about six weeks ago, and we're doing roughly about 45 a week. The other one that does incredibly well is Mötley Crüe [*Lewd Crued & Tattooed*]." DVDs by the Cult, Black Sabbath, Ozzy Osbourne, and Poison are also moving steadily.

According to Sterling, DVD is helping strengthen hard rock and metal's commercial might. "DVD is a nearly interactive medium, which by its nature appeals to a younger demographic. What's really happening now is that DVD, because it is a 'new technology,' has a natural appeal to a younger demographic, and therefore, even those [bands] we would consider to be legends are actually getting access to a younger demographic because of the medium. Then they're learning about the artists and the music and becoming fans."

Picture This™



by Jill Pesselnick

RATNER ON DVDS: Watching *Rush Hour 2* on DVD-Video brings back many fond memories for director **Brett Ratner**, but there is one scene in particular—when co-stars **Jackie Chan** and **Chris Tucker** run naked down a Hong Kong street—that always makes him smile.



"Just watching Jackie and Chris, I remember what we had to do to get the scene," he says with a laugh. "We didn't have permission. Some guy ruined it the first time because he asked Jackie for his autograph, and we had to do it again."

But it isn't just the film itself that directs Ratner's thoughts back to the set. The DVD—which hits stores alongside a VHS version Dec. 11 via New Line Home Entertainment—includes deleted scenes and outtakes, documentaries about Ratner's directing style and shooting in Hong Kong and Los Angeles, and an in-depth analysis of three of the film's scenes. (The DVD lists for \$26.98, while the VHS will be available for \$22.94.)

The DVD's deleted-scene library, while a fun feature for viewers, is also a much-needed resource for film directors, according to Ratner, who is currently in pre-production for *Red Dragon*, the next film in the *Silence of the Lambs* series. "I'm more comfortable with letting scenes go because I know people will eventually see them [on DVD]," he explains. "The DVD helps filmmakers make tighter, shorter movies."

Ratner also understands firsthand how helpful the DVD's behind-the-scenes footage can be to aspiring young filmmakers. "When you're a kid watching a movie, you can't comprehend how it's done sometimes," he says. "Seeing how I'm standing around with Jackie and Chris, it doesn't seem like brain surgery."

This led Ratner to include one of his early student films, *Lady Luck*, on the DVD as well. "It's not a well-made film," he admits. "Some kid out there can see how bad it is, and think that they could be a director too."

GUMBY LIBRARY: Rhino Home Video has acquired the home-video rights to the Gummy animated series. The full library of 214 episodes from both *The Gummy Show* and *The All-New Gummy*, which were created between 1956 and 1988, will now be available on both DVD and VHS for the first time. (Gummy episodes through the 1960s were previously available on VHS through Family Home Entertainment.)

Series creator **Art Clokey**, who is readying a script for a Gummy feature film, says that Rhino seemed the best fit for the family series. "They want to guard the integrity of the creation," he says, "and they seem to really care about the characters. I run into people of all ages who love Gummy. It will be great for them to have this for their kids."

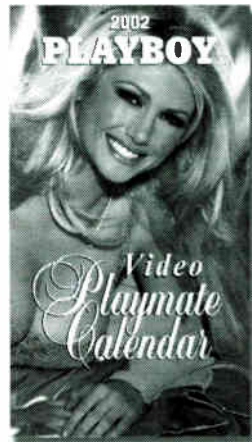
The first release, on March 26, will be a seven-disc DVD boxed set (\$99.95) of the series' 1950s' and 1960s' seasons that will also include footage of the animators working on the series, as well as a pilot film that never aired. The set's discs will be available individually on DVD for \$19.95 and as two separate VHS tapes for \$9.95, each beginning March 26. Rhino will be releasing the material chronologically, though specific dates have not been set.

WORLD SERIES FIRST: Q Video and Major League Baseball Productions are making history with the Nov. 27 release of the 2001 Official World Series Home Video. It is the first time that a new major championship sports product will be released on VHS (priced \$14.95) and DVD (\$19.95) simultaneously. The DVD features 25 minutes of bonus footage, including additional interviews and play angles.

VSDA PROMOS: The Video Software Dealers Assn. (VSDA) is trying to fuel catalog rentals year-round through its new merchandising program, My Promos. Video retailers can now download artwork for free each quarter at vsda.org or videoretailer.com, or they have the option of buying a kit of promotional materials for each major holiday. In November, retailers can access posters, counter cards, window clings, and section header signs for Black History Month, Presidents' Day, Valentine's Day, and Easter 2002.

MY NAME IS: Jill Pesselnick, and I am the new *Billboard* home video editor. I look forward to covering the latest in video industry trends, technological advances, and new releases. I can be reached by phone (323-525-2293), fax (323-525-2394), or e-mail (jpesselnick@billboard.com).

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PROGRAMMING

The Eye™



by Carla Hay

BRAVO TO 'MUSICIANS': The Bravo network's *Inside the Actors Studio* series has long taken an intimate look at famous actors and their craft. The hourlong show features an interview with an entertainer in front of a studio audience, and afterward questions from the audience are fielded by the interviewee. Now, Bravo is taking the same concept to the music world with the new series, *Musicians*, set to debut Feb. 4, 2002. The show will air Mondays at 10 p.m. ET.

Musicians will be hosted by *Rolling Stone* contributing editor **David Wild**, and the show will be taped at Sony Music Studios in New York City. **Alanis Morissette**, **Sheryl Crow**, and **Tony Bennett** are confirmed guests on the program. Volkswagen and Tower Records have signed on to be sponsors.

"*Musicians* is a natural extension of what Bravo does best: explore the creative process and provide a personal look at an artist's body of work," Bravo senior VP of programming **Frances Berwick** says. "What makes our program distinctive is the comfort zone provided by an informed and specialized host."

The executive producers of *Musicians* will be **Debbie DeMontreux** and **Lauren Levine**. Co-producers will be **Frank Garritano** and **Michele Bessey** for Line by Line Productions and **Jon Bendis** for Another Diversion. Garritano and Bessey were recently part of the producing team behind the Sept. 21 telethon *America: A Tribute to Heroes*, which received an unprecedented simultaneous airing on several networks around the world.

Bendis will also write and edit. His TV credits include *A Tribute to* *Travis* and *Special*.

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benefit concert, held at New York City's Madison Square Garden, was televised live in its entirety on VH1. CBS later aired an edited version. Columbia will release *The Concert for New York City* album Nov. 27. Performers include concert organizer **Paul McCartney**, **the Who**, **Mick Jagger**, **Billy Joel**, **Elton John**, and **David Bowie**.

VH1 has named **Ben Zurier** senior VP of programming strategy. He was senior VP of programming services at Sterling Digital. Zurier is based in New York City and reports to **Fred Graver**, VH1 executive VP of programming and production.

Los Angeles-based production company Persaud@Palomar has named **Paula Fine** and **Jason Valen** director representatives. They previously held similar positions at Geronimo Film Productions and You Media, respectively.

John "Uska" Yuiska and **Daniel Garcia** have partnered with production company .voortekk to create a new production company, Super-Fi, with offices in New York City and Vienna. Executive producer Yuiska and creative director Garcia are based in New York City, while Super-Fi creative director **Niko Alm** and head of technology **Ivo Trompler** are based in Vienna.

PRODUCTION NOTES: **Mick Jagger** filmed his video for "God Gave Me Everything" with director **Mark Romanek** in Los Angeles . . . **Nickel Creek's** video for "A Lighthouse's Tale" was directed by **Brent Hedgecock** in New Hampshire and Maine . . . **Terry Heller** and **Danny Passman** co-directed **Master P's** "Oohwee" video in Los Angeles . . . **Emerson Drive** teamed with director **Thom Oliphant** on the video for "I Should Be Sleeping," filmed in Nashville . . . **Fred Durst** directed **Puddle of Mudd's** "Blurry" clip in Los Angeles . . . **Wayne Warner's** video for "I Wanna Do That Love Thing," directed by **Nunzio Gioiosa**, was filmed in Montreal.

As Record Labels Tighten Belts, Radio Stations Get Creative

BY MARC SCHIFFMAN

Airplay Monitor

NEW YORK—The economy is in the doldrums, exacerbated by the events of Sept. 11. Label budgets are running dry, and releases are being pushed back to January 2002. And PDs surveyed about whether the label cutbacks are translating into less promotional support say they're sensing a slowdown, too, as labels shut down earlier and try to force less product through the pipeline.

But PDs are mixed on how—or if—the scaled-down efforts are going to affect the bottom line in the upcoming year.

CREATIVE AND SMART

WNCI Columbus, Ohio, PD **Jimmy Steele** sees a reduction "as far as dollars put forth by the labels. They've had to get creative and real smart with their marketing dollars, as we have in radio."

WFLY Albany, N.Y., OM **Mike Morgan** says, "Although I have no factual evidence, I'm sure the promo budgets are being affected by the lack of record sales. Things are a little sluggish out there."

KRBE Houston PD **Dom Theodore** has seen cutbacks on label spending and the number of releases. "It's a fact of life in an economy like this," he says, adding that it's made worse by radio also suffering from belt-tightening. "Radio is turning to labels to compensate for our losses, and the record companies can't do it. I sympathize with the labels on this one. The reality is, you've got to set more realistic goals. It's hyper-greed. Radio stations need to set more credible and legitimate goals, as do record companies. Now we're paying the price."

THE PROMO SLOWDOWN

Radio's reaction to how much label support it was getting in the fourth quarter varies. WAOA Melbourne, Fla., PD **Mike Lowe** says, "I don't know about fewer dollars," because as a Cumulus station, any promotion funds go to the corporate bottom line through its annual deal with **Jeff McClusky & Associates**. Lowe adds, "We get our share, regardless."

Steele, like **Lowe**, feels comfortable padding the distance between his needs and what the labels can now offer. "With the company putting its resources together, we have many ways to help our own station," he says. "We've been fortunate. Cor-

porately, we have what we need," but he is quick to add that "the labels have been very supportive as well."

While he acknowledges a financial squeeze, **Domino** says it does not affect his station as profoundly because "I don't over-rely on record company promotions. I never have."

WKIE Chicago PD **Chris Shebel** sees the industry packing up for the year earlier than usual. After telling a major-label person that he had gotten an add, **Shebel** was told, "Well, that's it for us. We're done for the year." Another friend said they had one more project they were going to move through, and I'm like, 'It's still



STEELE

early November.' Normally, this is the crunch time."

Lowe adds, "Last year, the push started right about now. At least three labels have told me, 'This is the last thing we're working this year.'"

And radio is paralleling the record slowdown, at least according to **KKMG Colorado Springs, Colo.**, OM **Bobby Irwin**, who says, "We're churning music slower and power songs longer, because radio usage is not as strong as it was a year ago."

But **WSNX Grand Rapids, Mich.**, PD **Jeff Andrews** says that the product flow now "seems heavier." He figures that when things in New York City shut down after Sept. 11, it created a backlog of product that labels are still trying to get out before the end of the year.

THE VIEW FOR 2002

So are the fourth-quarter doldrums a sign of a bigger economic downturn that will continue into 2002? **WNOU Indianapolis** PD **David Edgar** says, "We're all going to have to be a lot more careful where we're spending our promotion dollars and getting the most bang for our buck. Now there's going to be fewer resources."

Shebel agrees with what one

financial pundit recently said on a local TV show. "We've probably already hit the bottom, but it takes awhile for all of that to cycle through," he says. "The economy is probably already beginning to swing up. I hope that's true."

Andrews thinks it is. "Things are going to turn around quicker than everyone's projecting," he says. "People are telling me it's not going to be until the third quarter, but I think it's going to be sooner than that."

CHANGING HABITS

KLSY Seattle PD **Barry McKay** thinks that Sept. 11 may have changed habits, which bodes well for the new year. "People using radio has been reintroduced, especially to the younger end," he says, and while "radio is looking for places to cut back—and although I think it's going to be a real challenging year for radio—I'm optimistic."

KRBE's Theodore is not. "We're in maybe the sixth or seventh inning at best," he says. "You're going to see a lot of problems, especially in radio, with ad dollars shrinking and debt so high. The need to make money and keep low overhead is greater than ever. We haven't seen the end of layoffs and the end of efficiencies. But that's part of business."

WNCI's Steele agrees. "Times are going to get tougher before they get better. This is going to be a long process," he says. "In order for things to get good, you have to get through the cycles of the downturns. I think the year 2002 is going to be very tough."

Shebel thinks that entertainment spending will be down—consumers might still buy that must-have CD but will not shell out for unproven artists. But **Lowe** says, "There are less and less people going out, so you would think CD and DVD sales would benefit as people stay home."

WFLY's Morgan suggests that one way for the labels to jump-start things for 2002 is by taking advantage of the downtime between mid-December and mid-January. "By the middle of the Christmas week, stations are yearning for a hot new song for the new year," he says. "It's a great time for labels to launch something: They shut down and the charts freeze, but you get past Christmas and stations can't wait to throw a new song on for the new year."

Marc Schiffman is managing editor of Top 40 Airplay Monitor.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

SHE DID IT AGAIN: Success can be a burden, as exemplified this week by **Britney Spears**. Her third album, *Britney*, easily tops The Billboard 200 with the second-largest sales week of any album released this year. Yet because her second album started at 1.3 million last year—a SoundScan record among all female solo acts—some chart watchers will be tempted to shrug their shoulders at the 746,000-unit opener rung by her new title. Shame on those naysayers.

The only album to outsell Spears this year belonged to fellow Jive act 'N Sync, whose *Celebrity* blew through almost 1.9 million copies when it hit stores in late July (*Billboard*, Aug. 11). Spears' "I'm a Slave 4 U" has not been the radio monster that the title track of *Oops!... I Did It Again* was when that album dropped last year. "Oops" was No. 10 on Hot 100 Airplay when last year's album arrived; "Slave" is now No. 46.

Of course, Spears' influence spills beyond radio. She got wall-to-wall coverage on MTV in the weekends preceding and following the Nov. 6 street date of *Britney*. And, with Spears'



Pepsi-sponsored tour on the road, the soft-drink brand has upped TV and radio rotations on the ads that feature her.

At record chains and indies, Spears leads the next competitor by a margin of almost two to one (293,000), but her domination at department stores is even greater, as mass merchants account for 60% of her first-week take (453,000). In that sector, *Britney* leads the new **Pink Floyd** hits set by more than four to one.

IN THE PINK: Veteran band **Pink Floyd** starts at No. 2 on The Billboard 200 with its *Echoes* anthology, bolstered in good measure by a record-setting count from direct-to-consumer sales. Direct sales of the title are just shy of 50,000, accounting for 23% of the 215,000 units it moves in the first week.

Pink Floyd's TV-driven take is the largest direct-sales week in SoundScan history,

exceeding the 34,000 that another Capitol war-horse, **the Beatles' 1**, scored last year.

Last week's chart topper, **Michael Jackson**, slides to No. 3 with a 45% decline (202,000), a typical second-week drop for an album that begins with a fat number. His sales will be bolstered next week by his Nov. 13 CBS telecast, which—based on overnight numbers—had the highest rating of any non-awards music special in six years.

Each of the top 14 titles exceed the 100,000-unit mark, including **George Strait** (No. 9, 121,000), newcomer **Petey Pablo** (No. 13, 103,000), and **Faith Evans** (No. 14, 101,000). For Evans, this is the strongest week for any of her three albums.

HE'S BACK: **Garth Brooks** will revisit familiar terrain next week, when his *Scarecrow* debuts at No. 1 on both The Billboard 200 and Top Country Albums. Based on first-day numbers, he will bow with at least a half-million units in the first frame, but his Nov. 14 CBS special could crank up that volume even higher by week's end.

The next-highest debut will mark an impressive showing for the first English-language album by Latin star **Shakira**, who will likely open north of 200,000. **Rob Zombie**, a **Madonna** hits set, and **Jewel** are each on course to surpass 100,000, while rap act **UGK** might also join that club.

MOVING DAY: With this issue marking the end of the 2001 chart year, a couple of stalwarts are moving to new chart homes. Effective next week, **Andrea Bocelli's** pop albums, sung in Italian (and sometimes Spanish) will relocate from Top World Music Albums to Top Classical Crossover, as the latter list appears a more appropriate home for the tenor's nonclassical fare.

In our previous year in music charts, **Sade** was classified among duo/group categories, as the band shares the name of its lead singer. Most fans, though, associate that moniker with the group's leading lady, so Sade will compete with female solo acts in 2001's year-end issue.

Finally, **Three 6 Mafia's Choices** has been added to the Top Soundtracks chart (No. 4). It would have been No. 1 there last week had it originally been assigned to that chart.

COUNTRY CORNER: The Nov. 7 Country Music Awards, which gave CBS the night's highest average viewers (17.8 million), deliver Greatest Gainer honors to the *O Brother, Where Art Thou?* soundtrack on both The Billboard 200 (30-16, up 105%) and Top Country Albums (No. 2). On the big chart, the telecast also spins bullets at Nos. 30, 68, 82, 96, 97, 103, 114, 124, 134, and 172, as well as five other titles on the country list.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

HEART STRINGS: **Alan Jackson** chose the 35th annual presentation of the Country Music Assn. Awards to debut a stirring new ballad he penned about the Sept. 11 terrorist attacks, titled "Where Were You (When the World Stopped Turning)." It storms Hot Country Singles & Tracks and The Billboard Hot 100 with double Hot Shot Debut honors at No. 25



and No. 62, respectively. Jackson left the dumbfounded audience at the Grand Ole Opry House standing with tear-dimmed eyes amid near distortion-level applause. The emotional impact reverberated immediately at country radio as many programmers reported unprecedented phone response while they scurried to lift the audio from the telecast and rush it to their studios.

The result is Jackson's highest debut on Hot Country Singles & Tracks to date, besting a No. 35 start with "I'll Go On Loving You," a controversial love ballad which bowed at No. 35 in the Aug. 1, 1998, issue. With 1,601 detections, "Where Were You" is one of only three titles to bow inside the chart's top 25 since we adopted technology-based radio charts from Broadcast Data Systems nearly 12 years ago. Jackson's song joins a pair of **Garth Brooks** titles in the highest debut fraternity—"The Thunder Rolls," which entered at No. 19 in May 1991, and "Wrapped Up in You," a No. 22 opener five weeks ago.

Arista Nashville has since serviced the single to country stations, but no retail single is currently planned. "Where" will introduce a new Jackson set that is expected to drop early in the first quarter of 2002.

Elsewhere on the country chart, surprise CMA single of the year winner "I Am a Man of Constant Sorrow," by the **Soggy Bottom Boys**, re-enters at No. 50, with spins at 102 monitored stations. Previously largely resisted at radio, the single rose to No. 48 in the April 14

issue with spins at 42 signals—less than a third of the country radio panel.

DOIN' IT RIGHT: After coming perilously close to falling off The Billboard Hot 100 last month, **Toya's "I Do"** has rebounded to new heights on the chart, climbing 23-18. "Do" debuted at No. 82 in the June 2 issue and made it as high as No. 32 four weeks later. The song's initial chart climb was fueled largely by sales, as the single scanned a high of 28,000 units and ranked at No. 2 on Hot 100 Singles Sales in the June 30 issue. That week, 70% of the song's overall Hot 100 points were a result of sales, with the rest coming from airplay at rhythmic top 40 and R&B stations.

As shipments of the retail single began to wane, "Do" started to trickle down the Hot 100, bottoming out at No. 45 in its 21st week on the chart—barely above the No. 50 cutoff for recurrent status. It was at this time that mainstream top 40 airplay began to click in, propelling "Do" up the chart once again.

Last issue, the track gained 7.5 million listeners, a one-week high thus far, and this week Toya tacks on another 4.5 million for a total audience of 50 million listeners. Sales of the long-since-cut-out single have dwindled to 1,000 units this week (No. 47 on the sales chart). As a result, 90% of its overall Hot 100 points now derives from airplay.

RULER OF THE CHARTS: **Ja Rule** enters a second single into the top of the Hot R&B/Hip-Hop Singles & Tracks chart with "Always on Time," featuring **Ashanti**. Moving 27-15, the title earns the Greatest Gainer/Airplay designation one week after earning the Greatest Gainer/Sales award and advances 27-17 on the Hot R&B/Hip-Hop Airplay chart with an audience reach of 27 million.

Sales of "Time," the second single from Ja Rule's third album, *Pain is Love* (No. 6 on Hot R&B/Hip-Hop Albums chart), propel it to top 10 on the Hot R&B/Hip-Hop Singles Sales chart (No. 9) and into the top 5 on the Hot Rap Singles chart (No. 4).

On the Hot 100, Ja Rule has two bulleted songs, "Livin' It Up" featuring **Case**—which holds at No. 8—and "Time," which is the biggest mover on the chart, climbing 84-56. "Livin'," which peaked at No. 4 on Hot R&B/Hip-Hop Singles & Tracks, is No. 7 this week on that chart.

IN FOCUS: Put away those magnifying glasses. The previously mentioned redesigned charts takes effect (Billboard, Oct. 27). We are confident the new charts are now easier on the eyes and more colorful than our old black-and-white

Main Billboard 200 chart table with columns for This Week, Last Week, 2 Weeks Ago, Artist, Title, Peak Position, and Week On Chart. Includes special callouts like 'NUMBER 1/HOT SHOT DEBUT', 'GREATEST GAINER', and 'PACESETTER'.

Passes! of our this issue ent that the yet more col- nite models.

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Billboard HEATSEEKERS

#	LAST WEEK	2 WKS. AGO	ARTIST		Title	#	LAST WEEK	2 WKS. AGO	ARTIST		Title
			IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL							
1			TOBYMAC		Momentum	25	21	7	BALDHEAD SLICK & DA CLICK		Baldhead Slick & Da Click
2			FLICKERSTICK		Welcoming Home The Astronauts	26	17	24	MARK SCHULTZ		Song Cinema
3	10	15	NICKEL CREEK		Nickel Creek	27	27	29	RASCAL FLATTS		Rascal Flatts
4	2	9	THE CALLING		Camino Palmero	28	29	—	SHIRLEY CAESAR		Hymns
5	1	6	PETE YORN		Music For The Morning After	29	18	16	ST. JOHN'S CHILDRENS CHOIR		God Bless The U.S.A.: Kids Sing Songs For America
6			DOPE		Life	30			STACIE ORRICO		Christmas Wish (EP)
7	5	10	DEFAULT		The Fallout	31	25	25	ALEJANDRO FERNANDEZ		Origenes
8	3	4	NICOLE C. MULLEN		Talk About It	32	38	—	CHRIS RICE		The Living Room Sessions
9	24	—	NEWSONG		The Christmas Shoes	33	36	40	LOS TEMERARIOS		Baladas Rancheras
10	4	3	SKIP		Live From Hollygrove	34	35	—	JUMP 5		Jump 5
11			PAUL VAN DYK		The Politics Of Dancing	35			DAVE KOZ & FRIENDS		A Smooth Jazz Christmas
12	16	26	SOIL		Scars	36	20	8	FUGAZI		The Argument
13	8	11	JOHN MAYER		Room For Squares	37	15	2	APHEX TWIN		Drukqs
14	11	36	MERCYME		Almost There	38			PAUL OAKENFOLD		Swordfish: The Album (Soundtrack)
15	23	30	JAMIE O'NEAL		Shiver	39	44	—	JAMIE-LYNN SIGLER		Here To Heaven
16	7	12	TOYA		Toya	40	30	21	LOS ANGELES AZULES		Historia Musical
17	13	18	TAMMY COCHRAN		Tammy Cochran	41	32	22	GRUPO BRYNDIS		Historia Musical Romantica
18	9	17	SONIC FLOOD		Resonate	42			DEEP DISH		Moscow
19			LOS ANGELES DE CHARLY		Te Voy A Enamorar	43	33	32	JEFF CARSON		Real Life
20			CARLOS VIVES		Dejame Entrar	44			PHIL VASSAR		Phil Vassar
21	14	19	CHRIS CAGLE		Play It Loud	45	40	31	JESSIE MORALES		El Original De La Sierra-16 Super Exitos
22	28	33	STEVE HOLY		Blue Moon	46			GWAR		Violence Has Arrived
23	6	5	JOAN SEBASTIAN		En Vivo: Desde La Plaza El Progreso De Guadalajara	47	22	1	GOV'T MULE		The Deep End Volume 1
24			PRESSURE 4.5		Burning The Process	48			THE BROOKLYN TABERNACLE CHOIR		Light Of The World
						49	19	—	BELA FLECK		Perpetual Motion
						50			DJ ENUFF		Heavy Hits

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Billboard TOP INDEPENDENT ALBUMS

Each chart compiled from a national sample of retail stores, mass merchandisers and internet sales reports collected, compiled, and provided by SoundScan

#	LAST WEEK	2 WKS. AGO	ARTIST		Title	#	LAST WEEK	2 WKS. AGO	ARTIST		Title
			IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL							
1	1	25	MANNHEIM STEAMROLLER		Christmas Extraordinaire	25	14	12	VARIOUS ARTISTS		God Bless America: United We Stand!
2	2	1	DREAM STREET		Dream Street	26	25	33	LOS TEMERARIOS		Baladas Rancheras
3			OUTLAWZ		Novakane	27	17	13	FUGAZI		The Argument
4	6	5	THE HIT CREW		Proud To Be American	28	29	—	JAMIE-LYNN SIGLER		Here To Heaven
5	5	4	LIL TROY		Back To Ballin	29	21	24	ISRAEL KAMAKAWIWO'OLE		Alone In Iz World
6	4	3	LA' CHAT		Murder She Spoke	30			MERLE HAGGARD		Roots: Volume 1
7	13	19	NICKEL CREEK		Nickel Creek	31	35	—	DEEP DISH		Moscow
8	3	2	LOUIE DEVITO		N.Y.C. Underground Party Volume 4	32	24	22	JOHN HIATT		The Tiki Bar Is Open
9			VARIOUS ARTISTS		Jock James: The All Star Jock James	33			GWAR		Violence Has Arrived
10	8	17	DEFAULT		The Fallout	34	38	49	BAHA MEN		Who Let The Dogs Out
11			PAUL VAN DYK		The Politics Of Dancing	35	33	34	DARUDE		Before The Storm
12			GRAND PUBA		Understand This	36	22	10	JAYO FELONY		Crip Hop
13	9	14	LIL JON & THE EAST SIDE BOYZ		Put Yo Hood Up	37	39	—	THE RIDDLER		Dance Mix NYC
14	11	8	SNOOP DOGG PRESENTS THA EASTSIDAZ		Duces 'N Trayz—The Old Fashioned Way	38	28	21	VARIOUS ARTISTS		The High & Mighty Presents: Eastern Conference All Stars II
15	7	6	COO COO CAL		Disturbed	39	49	47	THE HERITAGE CHOIR & ORCHESTRA		American Pride: 16 Stirring Patriotic Themes
16	41	—	THE FACULTY		Group Therapy	40	43	40	JACK JOHNSON		Brushfire Fairytales
17			LOS ANGELES DE CHARLY		Te Voy A Enamorar	41			GILLIAN WELCH		Time (The Revelator)
18	10	7	CAROLE KING		Love Makes The World	42	30	27	DJ ESCAPE		Party Time 2002
19	16	16	RZA AS BOBBY DIGITAL		Digital Bullet	43	34	38	VARIOUS ARTISTS		Get The Blues!
20	12	9	JOAN SEBASTIAN		En Vivo: Desde La Plaza El Progreso De Guadalajara	44	47	48	LOUCHIE LOU & MICHIE ONE		7 Years Of Plenty
21	18	11	BALDHEAD SLICK & DA CLICK		Baldhead Slick & Da Click	45	40	31	LOS TIGRES DEL NORTE		Uniendo Fronteras
22	19	15	VARIOUS ARTISTS		The 41st Side	46	26	—	THE CHARLIE DANIELS BAND		The Live Record
23	15	20	ST. JOHN'S CHILDRENS CHOIR		God Bless The U.S.A.: Kids Sing Songs For America	47			REGINA BELLE		This Is Regina
24	23	29	VEGGIE TUNES		Veggie Tales: Silly Songs With Larry	48			VARIOUS ARTISTS		Lyricist Lounge: Underground Airplay Version 1.0
						49	37	35	VARIOUS ARTISTS		Thrill Da Playa Presents — Dunks N D's
						50	20	—	TOMAHAWK		Tomahawk

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Dro). ▲ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ▲ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

NOVEMBER 24 2001 **Billboard** TOP INTERNET ALBUM SALES™

Table with 5 columns: THIS WEEK, LAST WEEK, ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL, Title, BILLBOARD 200 RANK. Top entry: BRITNEY SPEARS, JIVE 41778/ZOMBA, Britney, 1.

NOVEMBER 24 2001 **Billboard** TOP SOUNDTRACKS™

Table with 5 columns: THIS WEEK, LAST WEEK, TITLE, IMPRINT & NUMBER/DISTRIBUTING LABEL, BILLBOARD 200 RANK. Top entry: O BROTHER, WHERE ART THOU? #3, MERCURY 170069.

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts.

NOVEMBER 24 2001 **Billboard** TOP POP CATALOG™

Large catalog table with 5 columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Includes entries like LEE GREENWOOD (American Patriot), ENYA (Paint The Sky With Stars), PINK FLOYD (Dark Side Of The Moon), etc.

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

NOVEMBER 24 2001 Billboard MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	HOW YOU REMIND ME	ROADRUNNER	Nickelback
2	2	ALIVE	ATLANTIC	P.O.D.
3	3	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
4	4	IN THE END	WARNER BROS	Linkin Park
5	5	MY SACRIFICE	WIND UP	Creed
6	6	FADE	FLIP/ELEKTRA/VEG	Staind
7	8	STAY TOGETHER FOR THE KIDS	MCA	Blink-182
8	7	CONTROL	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
9	10	CHOP SUEY	AMERICAN/COLUMBIA	System Of A Down
10	9	DOWN WITH THE SICKNESS	GIANT/REPRISE	Disturbed
11	12	IN TOO DEEP	ISLAND/IDJMG	Sum 41
12	18	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
13	11	SMOOTH CRIMINAL	NEW NOIZE/DREAMWORKS	Alien Ant Farm
14	17	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
15	15	WASTING MY TIME	TVT	Default
16	19	I'LL BE HERE AWHILE	VOLCANO	311
17	16	SCHISM	TOOL DISSECTION/NAJ/VOLCANO	Tool
18	14	DIG IN	VIRGIN	Lenny Kravitz
19	13	THE PEOPLE THAT WE LOVE	ATLANTIC	Bush
20	23	FEEL SO NUMB	GEFFEN/INTERSCOPE	Rob Zombie
21	24	LAST NITE	RCA	The Strokes
22	21	FOREVER	LAVA/ATLANTIC	Kid Rock
23	32	PHOTOGRAPH	GEFFEN/INTERSCOPE	Weezer
24	27	PRAISE	TVT	Sevendust
25	34	LATERALUS	TOOL DISSECTION/NAJ/VOLCANO	Tool
26	28	CLICK CLICK BOOM	ISLAND/IDJMG	Saliva
27	26	CLINT EASTWOOD	VIRGIN	Gorillaz
28	29	FOR NANCY ('COS IT ALREADY IS)	COLUMBIA	Pete Dinklage
29	30	BEAUTIFUL	220EPIK	Flickerstick
30	31	SAVE ME	ELEKTRA/VEG	Remy Zero
31	33	TROUBLE	CAPITOL	Coldplay
32	35	IN THE MIDDLE	DREAMWORKS	Jimmy Eat World
33	25	GIVING IN	ARISTA	Adema
34	22	LIPSTICK AND BRUISES	DIRTY MARTIN/RCA	Lit
35	37	19-2000	VIRGIN	Gorillaz
36	36	LAST TIME	EPIC	Fuel
37	36	ISLAND IN THE SUN	GEFFEN/INTERSCOPE	Weezer
38	39	EVERYDAY	RCA	Dave Matthews Band
39	38	BODIES	WIND UP	Drowning Pool
40		MOVIES	NEW NOIZE/DREAMWORKS	Alien Ant Farm

NOVEMBER 24 2001 Billboard MAINSTREAM ROCK TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	HOW YOU REMIND ME	ROADRUNNER	Nickelback
2	2	MY SACRIFICE	WIND UP	Creed
3	4	FADE	FLIP/ELEKTRA/VEG	Staind
4	3	GETS ME THROUGH	EPIC	Ozzy Osbourne
5	5	CONTROL	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
6	6	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
7	7	ALIVE	ATLANTIC	P.O.D.
8	8	DOWN WITH THE SICKNESS	GIANT/REPRISE	Disturbed
9	10	IN THE END	WARNER BROS	Linkin Park
10	9	SCHISM	TOOL DISSECTION/NAJ/VOLCANO	Tool
11	13	FEEL SO NUMB	GEFFEN/INTERSCOPE	Rob Zombie
12	14	WASTING MY TIME	TVT	Default
13	11	DIG IN	VIRGIN	Lenny Kravitz
14	17	CHOP SUEY	AMERICAN/COLUMBIA	System Of A Down
15	12	IT'S BEEN AWHILE	FLIP/ELEKTRA/VEG	Staind
16	18	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
17	16	CRAWLING	WARNER BROS	Linkin Park
18	19	PRAISE	TVT	Sevendust
19	15	THE PEOPLE THAT WE LOVE	ATLANTIC	Bush
20	21	MOURNING	MAVERICK	Tantric
21	20	FOREVER	LAVA/ATLANTIC	Kid Rock
22	32	LATERALUS	TOOL DISSECTION/NAJ/VOLCANO	Tool
23	23	SUNSHINE	COLUMBIA	Aerosmith
24	26	GOD GAVE ME EVERYTHING	VIRGIN	Mick Jagger
25	34	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
26	28	CLICK CLICK BOOM	ISLAND/IDJMG	Saliva
27	40	LAST TIME	EPIC	Fuel
28	30	MAYBE TOMORROW	THE LABEL/JIVE	Mesh
29	24	SMOOTH CRIMINAL	NEW NOIZE/DREAMWORKS	Alien Ant Farm
30	22	BAD MAGICK	REPUBLIC/UNIVERSAL	Godsmack
31	29	HALO	J	Soil
32	36	REVOLUTION	ATLANTIC	Stone Temple Pilots
33	35	NOW OR NEVER	FLIP/EPIC	Dope
34	31	STEPPIN' AWAY	LOUBI/COLUMBIA	Stereomud
35	33	BE LIKE THAT	REPUBLIC/UNIVERSAL	3 Doors Down
36	27	GIVING IN	ARISTA	Adema
37	37	PAYBACK	REPUBLIC/UNIVERSAL	Flaw
38	38	ASTOUNDED	MAVERICK	Tantric
39	39	BEAT THE WORLD	DREAMWORKS	Pressure 4-5
40		NEXT HOMECOMING	ATLANTIC	Collective Soul

NOVEMBER 24 2001 Billboard TOP 40 TRACKS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	HOW YOU REMIND ME	Nickelback	ROADRUNNER
2	5	HERO	ENRIQUE IGLESIAS	INTERSCOPE
3	3	TURN OFF THE LIGHT	NELLY FURTADO	DREAMWORKS
4	2	I'M REAL	JENNIFER LOPEZ FEATURING JAY-Z	EPIC
5	4	FALLIN'	ALICIA KEYS	J
6	18	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER/IDJMG
7	11	GET THE PARTY STARTED	PINK	ARISTA
8	9	GONE 'N SYNC	JIVE	JIVE
9	7	ONLY TIME	ENYA	REPRISE
10	12	I DO!	TOYA	ARISTA
11	17	U GOT IT BAD	USHER	ARISTA
12	6	EVERYWHERE	MICHELLE BRANCH	MAVERICK
13	8	IT'S BEEN AWHILE	STAIND	FLIP/ELEKTRA/VEG
14	10	EMOTION	OESTIN'S CHILD	COLUMBIA
15	14	SUPERMAN (IT'S NOT EASY)	FIVE FOR FIGHTING	AWARE/COLUMBIA
16	19	LIVIN' IT UP	JAY-Z FEATURING CASE	MURDER INC./DEF JAM/IDJMG
17	13	HANGING BY A MOMENT	LIFEHOUSE	DREAMWORKS
18	15	FILL ME IN	CRAIG DAVID	WILDSTAR/ATLANTIC
19	21	BE LIKE THAT	3 DOORS DOWN	REPUBLIC/UNIVERSAL
20	16	HIT 'EM UP STYLE (OOPS!)	BLU CANTRELL	REDZONE/ARISTA
21	22	DIFFERENCES	GINUWINE	EPIC
22	24	I'M A SLAVE 4 U	BRITNEY SPEARS	JIVE
23	23	DROWNING	BACKSTREET BOYS	JIVE
24	31	WHEREVER YOU WILL GO	THE CALLING	RCA
25	25	SMOOTH CRIMINAL	ALIEN ANT FARM	NEW NOIZE/DREAMWORKS
26	29	ONE MINUTE MAN	MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MINNIE/ELEKTRA/VEG
27	27	WHERE THE PARTY AT	JAGGED EDGE WITH NELLY	SO SO DEF/COLUMBIA
28	30	STUCK IN A MOMENT YOU CAN'T GET OUT OF	U2	INTERSCOPE
29	39	WHENEVER, WHEREVER	SHAKIRA	EPIC
30	33	DIG IN	LENNY KRAVITZ	VIRGIN
31	28	IZZO (H.O.V.A.)	JAY-Z	ROC-A-FELLA/DEF JAM/IDJMG
32	26	U REMIND ME	USHER	ARISTA
33	35	STANDING STILL	JEWEL	ATLANTIC
34	32	WHEN IT'S OVER	SUGAR RAY	LAVA/ATLANTIC
35	11	#1 NELLY	PRIORITY/CAPITOL	
36	37	DANCE WITH ME	112	BAD BU/ARISTA
37	34	THE SPACE BETWEEN	DAVE MATTHEWS BAND	RCA
38	36	SOMEONE TO CALL MY LOVER	JANET	VIRGIN
39	38	CAN'T DENY IT	FABOLOUS FEATURING NATE DOGG	DESERI STORM/ELEKTRA/VEG
40		CARAMEL	CITY HIGH FEATURING EVE	BOOGA BASEMENT/INTERSCOPE

NOVEMBER 24 2001 Billboard ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	ONLY TIME	REPRISE	Enya
2	2	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty
3	3	THANK YOU	ARISTA	Dido
4	6	ALL OR NOTHING	J	O-Town
5	5	I HOPE YOU DANCE	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
6	4	THERE YOU'LL BE	HOLLYWOOD/WARNER BROS	Faith Hill
7	7	I WANT LOVE	ROCKET/UNIVERSAL	Elton John
8	8	I'M ALREADY THERE	BNA	Lonestar
9	11	ONE MORE DAY	ARISTA NASHVILLE	Diamond Rio
10	9	NEVER HAD A DREAM COME TRUE	A&M/INTERSCOPE	S Club 7
11	13	HERO	INTERSCOPE	Enrique Iglesias
12	10	FOLLOW ME	TOP DOG/LAVA/ATLANTIC	Uncle Kracker
13	12	SIMPLE THINGS	WINDHAM HILL	Jim Brickman Featuring Rebecca Lynn Howard
14	18	I KNEW I LOVED YOU	COLUMBIA	Savage Garden
15	21	DROWNING	JIVE	Backstreet Boys
16	17	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
17	15	THIS I PROMISE YOU	JIVE	'N Sync
18	20	SOON	CURB	LeAnn Rimes
19	19	I NEED YOU	SPARROW/CAPITOL/CURB	LeAnn Rimes
20	16	GOD BLESS AMERICA	COLUMBIA/EPIC	Celine Dion
21	23	SORCERER	REPRISE	Stevie Nicks
22	27	WALL IN YOUR HEART	ISLAND/IDJMG	Shelby Lynne
23		FREEDOM	MPL/CAPITOL	Paul McCartney
24	24	EMOTION	COLUMBIA	Destiny's Child
25	22	NEVER TOO FAR	VIRGIN	Mariah Carey
26		SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
27	26	STANDING STILL	ATLANTIC	Jewel
28		GOD BLESS THE USA	MCA NASHVILLE/CAPITOL (NASHVILLE/CURB)	Lee Greenwood
29	29	FALLIN' J		Alicia Keys
30	28	WHEN IT'S OVER	LAVA/ATLANTIC	Sugar Ray

NOVEMBER 24 2001 Billboard ADULT TOP 40 TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	ONLY TIME	REPRISE	Enya
2	3	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
3	2	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
4	4	HANGING BY A MOMENT	DREAMWORKS	Lifehouse
5	5	BE LIKE THAT	REPUBLIC/UNIVERSAL	3 Doors Down
6	6	IT'S BEEN AWHILE	FLIP/ELEKTRA/VEG	Staind
7	8	WHEREVER YOU WILL GO	RCA	The Calling
8	12	STANDING STILL	ATLANTIC	Jewel
9	7	WHEN IT'S OVER	LAVA/ATLANTIC	Sugar Ray
10	9	THE SPACE BETWEEN	RCA	Dave Matthews Band
11	10	DRIVE	IMMORTAL/EPIC	Incubus
12	13	STUCK IN A MOMENT YOU CAN'T GET OUT OF	INTERSCOPE	U2
13	11	EVERYWHERE	MAVERICK	Michelle Branch
14	14	TURN OFF THE LIGHT	DREAMWORKS	Nelly Furtado
15	18	HOW YOU REMIND ME	ROADRUNNER/IDJMG	Nickelback
16	17	FALLIN' J		Alicia Keys
17	15	FOLLOW ME	TOP DOG/LAVA/ATLANTIC	Uncle Kracker
18	21	PEACEFUL WORLD	COLUMBIA	John Mellencamp Featuring India.Arie
19	16	I'M A BELIEVER	DREAMWORKS/INTERSCOPE	Smash Mouth
20	22	DIG IN	VIRGIN	Lenny Kravitz
21	23	SOMETHING MORE	COLUMBIA	Train
22	28	HERO	INTERSCOPE	Enrique Iglesias
23	24	LAST BEAUTIFUL GIRL	LAVA/ATLANTIC	matchbox twenty
24	30	MY SACRIFICE	WIND UP	Creed
25	27	PACIFIC COAST PARTY	INTERSCOPE	Smash Mouth
26	26	EXTRA ORDINARY	EZNA DRY GOODS/BEYOND	Better Than Ezra
27	25	BAD DAY	EPIC	Fuel
28	29	I WANT LOVE	ROCKET/UNIVERSAL	Elton John
29	36	EVERYDAY	RCA	Dave Matthews Band
30	34	JUST CAN'T LAST	ELEKTRA/VEG	Natalie Merchant
31	32	TROUBLE	CAPITOL	Coldplay
32	31	FEELS SO RIGHT	MCA	Eagle-Eye Cherry
33	37	ANSWER THE PHONE	LAVA/ATLANTIC	Sugar Ray
34	40	HAVE A NICE DAY	V2	Stereophonics
35		SIDE	INDEPENDENT/EPIC	Travis
36	35	START THE COMMOTION	IDEAL/NAAM/MOTN/HOLLYWOOD	The Wiseguys
37	39	BREATHING	DREAMWORKS	Lifehouse
38	33	ANALYSE	MCA	The Cranberries
39	38	NEVER LET YOU DOWN	RCA	The Verve Pipe
40		I'M ALREADY THERE	BNA	Lonestar

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 98 mainstream rock stations, 77 modern rock stations, 80 adult contemporary stations and 80 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 252 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bulletins based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulletted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video availability. © 2001, Billboard/BPI Communications.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 98 mainstream rock stations, 77 modern rock stations, 80 adult contemporary stations and 80 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 252 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bulletins based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulletted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video availability. © 2001, Billboard/BPI Communications.

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NOVEMBER 24 2001 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	NUMBER 1 Family Affair MARY J. BLIGE (MCA)	26	21	12	Lifetime MAXWELL (COLUMBIA)	51	35	24	U Remind Me USHER (ARISTA)
2	3	8	U Got It Bad USHER (ARISTA)	27	25	21	Fill Me In CRAIG DAVID (WILDSTAR/ATLANTIC)	52	52	5	Riding With Private Malone DAVID BALL (DUALTONE)
3	4	9	Hero ENRIQUE IGLESIAS (INTERSCOPE)	28	32	17	Be Like That 3 ODORS DOWN (REPUBLIC/UNIVERSAL)	53	57	5	Where The Stars And Stripes And The Eagle Fly AARON TIPPIN (LYRIC STREET)
4	2	21	I'm Real JENNIFER LOPEZ FEAT. JA RULE (EPIC)	29	39	7	I Wanna Talk About Me TOBY KEITH (DREAMWORKS (NASHVILLE))	54	49	11	I'm A Survivor REBA (MCA NASHVILLE)
5	9	12	How You Remind Me NICKELBACK (ROADRUNNER/JMGM)	30	19	11	Ugly BUBBA SPARDOX (BEAT CLUB/INTERSCOPE)	55	47	9	On A Night Like This TRICK PONY (WARNER BROS./WGRN)
6	7	13	Turn Off The Light NELLY FURTADO (DREAMWORKS)	31	28	26	Where The Party At JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	56	43	14	Angry All The Time TIM MCGRAW (CUBB)
7	6	18	Differences GINUWINE (EPIC)	32	23	14	Smooth Criminal ALIEZ ANT FARM (NEW NOIZE/DREAMWORKS)	57	54	9	Stuck In A Moment You Can't Get Out Of U2 (INTERSCOPE)
8	8	13	Livin' It Up JA RULE FEAT. CASE (MURDER INC./DEF JAM/IDJMG)	33	33	6	Drowning BACKSTREET BOYS (JIVE)	58	—	1	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)
9	5	21	Fallin' ALICIA KEYS (J)	34	29	29	Hit 'Em Up Style (Oops!) BLU CANTRELL (RED ZONE/ARISTA)	59	62	5	Wrapped Up In You GARTH BROOKS (CAPITOL/NASHVILLE)
10	10	20	Only Time ENTA (REPRISE)	35	48	5	Whenever, Wherever SHAKIRA (EPIC)	60	—	1	Where Were You (When The World Stopped Turning) ALAN JACKSON (ARISTA NASHVILLE)
11	11	9	Emotion DESTINY S CHILD (COLUMBIA)	36	30	31	Let Me Blow Ya Mind EVE FEAT. GWEN STEFANI (RUFF RYDERS/INTERSCOPE)	61	59	3	Who We Be DMX (RUFF RYDERS/DEF JAM/IDJMG)
12	14	10	Gone N SYNC (JIVE)	37	38	11	Love Of A Woman TRAVIS TRITT (COLUMBIA (NASHVILLE))	62	51	11	Love Of My Life BRIAN MCKNIGHT (MOTOWN/UNIVERSAL)
13	12	23	It's Been Awhile STAINO (RUP/ELEKTRA/EEG)	38	31	16	Izzo (H.O.V.A.) JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	63	44	14	Where I Come From ALAN JACKSON (ARISTA NASHVILLE)
14	13	12	Rock The Boat AALIYAH (BLACKGROUND)	39	41	8	You Get No Love FAITH EVANS (BAD BOY/ARISTA)	64	70	3	Lights, Camera, Action! MR. CHEEKY (UNIVERSAL)
15	20	13	Superman (It's Not Easy) FIVE FINGER FIGHTING (AWARE/COLUMBIA)	40	36	20	One Minute Man MISSY MISDEAMANDR ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	65	66	10	Wish You Were Here INCUBUS (IMMORTAL/EPIC)
16	24	9	Get The Party Started PINK (ARISTA)	41	45	7	Dig In LENNY KRAVITZ (VIRGIN)	66	68	3	In The End LINKIN PARK (WARNER BROS.)
17	18	7	Girls, Girls, Girls JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	42	58	3	A Woman's Worth ALICIA KEYS (J)	67	64	4	Alive P.O.D. (ATLANTIC)
18	15	13	Everywhere MICHELLE BRANCH (MAVERICK)	43	46	11	Dance With Me 112 (BAD BOY/ARISTA)	68	63	5	I'm Tryin' TRACE ADKINS (CAPITOL (NASHVILLE))
19	22	7	Caramel CITY HIGH FEAT. EVE (BOOGA BASEMENT/INTERSCOPE)	44	56	2	Butterflies MICHAEL JACKSON (EPIC)	69	—	1	Son Of A Gun JANET (VIRGIN)
20	27	15	I Do!! TOYA (ARISTA)	45	42	19	Only In America BROOKS & DUNN (ARISTA NASHVILLE)	70	65	4	Diddy P. DIDDY FEAT. THE NEPTUNES (BAD BOY/ARISTA)
21	17	42	Hanging By A Moment LIFEHOUSE (DREAMWORKS)	46	53	6	I'm A Slave 4 U BRITNEY SPEARS (JIVE)	71	69	2	Fade STAINO (RUP/ELEKTRA/EEG)
22	16	37	Drops Of Jupiter (Tell Me) TRAIN (COLUMBIA)	47	50	3	Run GEORGE STRAIT (MCA NASHVILLE)	72	72	2	Standing Still JEWEL (ATLANTIC)
23	40	6	#1 NELLY (PRIORITY/CAPITOL)	48	55	4	We Thuggin' FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	73	71	3	With Me LONESTAR (BNA)
24	34	7	Raise Up PETEY PABLO (JIVE)	49	60	3	Wherever You Will Go THE CALLING (RCA)	74	73	2	Goodbye JAGGED EDGE (SO SO DEF/COLUMBIA)
25	37	9	My Sacrifice BREED (WIND-UP)	50	26	15	Can't Deny It FABOLOUS FEAT. NATE DOGG (DESERT STORM/ELEKTRA/EEG)	75	61	12	You Rock My World MICHAEL JACKSON (EPIC)

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 876 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

NOVEMBER 24 2001 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	NUMBER 1 The Star Spangled Banner WHITNEY HOUSTON (ARISTA)	26	36	9	Buster DENNIS DA MENACE (1ST AVENUE)	51	60	9	Call Me Claus GARTH BROOKS (CAPITOL (NASHVILLE))
2	2	8	God Bless The USA LEE GREENWOOD (CURBI)	27	43	22	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	52	—	1	Fatty Girl LUBACUS, LL COOL J & KEITH MURRAY (BNA/UNIVERSAL)
3	3	9	AM To PM CHRISTINA MILIAN (DEF SOUL/IDJMG)	28	29	7	I'm Your Girl DENZA (ESS2/TREYDAN)	53	70	19	Who We Be DMX (RUFF RYDERS/DEF JAM/IDJMG)
4	5	6	Where The Stars And Stripes And The Eagle Fly AARON TIPPIN (LYRIC STREET)	29	37	4	We Are Family VARIOUS ARTISTS (TOMMY BOY)	54	38	13	Take You Out LUTHER VANDROSS (J)
5	4	15	Family Affair MARY J. BLIGE (MCA)	30	27	33	Fiesta R. KELLY FEAT. JAY-Z (JIVE)	55	57	4	Little Sister BIG JIM (PLATINUM SOUL)
6	7	4	America The Beautiful ELVIS PRESLEY (RCA)	31	22	4	Champion CLEANER (REPUBLIC/UNIVERSAL)	56	—	1	Rolla Man SLAV DOPP (STRONG ARM)
7	9	64	Can't Fight The Moonlight LEANN RIMES (CURBI)	32	26	6	Nothing's Wrong WON-G FEAT. DJ QUIK (TRÖ/DNA)	57	65	2	Burn MOBB DEEP (LOUD/COLUMBIA)
8	8	14	Where The Party At JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	33	30	21	Purple Hills D12 (SHADY/INTERSCOPE)	58	49	2	La Bomba AZUL ATL (SONY DISCOS)
9	11	11	Everything U R LINDSAY PAGANO (WARNER BROS.)	34	28	2	Ground Zero (In Our Hearts You Will Remain) CASH & COMPUTA (SELECT)	59	52	21	There She Goes BABYFACE (ARISTA)
10	10	2	America Will Always Stand RANDY TRAVIS (RELENTLESS NASHVILLE)	35	35	19	All Or Nothing O TOMMY (J)	60	—	3	Roll Out (My Business) LUDACRIS (DISTURBIN THE PEACE/DEF JAM SOUTHW/IDJMG)
11	6	16	Raise Up PETEY PABLO (JIVE)	36	31	11	Chillin' In Your Benz EXHALE (REAL OCA/ORPHEUS)	61	51	9	Don't Need You To (Tell Me I'm Pretty) SAMANTHA MUMBA (WILD CARD/A&M/INTERSCOPE)
12	15	3	Do U Wanna Roll (Dolittle Theme) R.L. SNODD DOGG & LIL KIM (J)	37	24	10	Bootylicious DESTINY S CHILD (COLUMBIA)	62	55	34	Stranger In My House TANIA (ELEKTRA/EEG)
13	12	4	Lifetime MAXWELL (COLUMBIA)	38	34	5	Yes AMBER (TOMMY BOY)	63	58	9	How We Do BIG LEW BKA POPEYE REDS (COL-BEAST)
14	13	13	Someone To Call My Lover JANET (VIRGIN)	39	32	17	Used To Love KEKE WYATT (MCA)	64	56	2	From A Lover To A Friend PAUL MCCARTNEY (IMP/CAPITOL)
15	41	—	Dansin Wit Wolvez (Where My Tribe At?) STRIP SHINE (FADE/ECMD)	40	53	6	Break Ya Neck BUSTA RHYMES (J)	65	48	16	Let's Be Friends TATA & BRANDO (HEARTLESS)
16	14	4	God Bless America LEANN RIMES (CURBI)	41	—	1	Young'n (Holla Back) FABOLOUS (DESERT STORM/ELEKTRA/EEG)	66	—	1	And I Am Telling You I'm Not Going ROSABEL (TOMMY BOY/SILVER LABEL/TOMMY BOY)
17	—	3	Get Mo SHERM FEAT. BIGGA FIGGAS (DEAN S LIST)	42	54	6	My Life KODI G RAP FEAT. G WISE (RAWKUS)	67	61	11	Playa Playa (Playing The Game Right) MINOTTI FEAT. KURUPTED SEED (WORLD BEAT)
18	16	19	This Is Me DREAM (BAD BOY/ARISTA)	43	42	9	Us Against The World PLAY (COLUMBIA)	68	66	6	Girls, Girls, Girls JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
19	17	8	Put Your Arms Around Me NATURAL (TRANS CONTINENTAL/MADACY)	44	40	25	Fill Me In CRAIG DAVID (WILDSTAR/ATLANTIC)	69	68	21	What It Feels Like For A Girl MADONNA (MAVERICK/WARNER BROS.)
20	18	2	Maybe IMPRESS (BIG 3/ARTEMIS)	45	33	7	Because I Got High COVERVERSIONS.COM (COVERVERSIONS.COM)	70	71	29	Never Had A Dream Come True S CLUB 7 (A&M/INTERSCOPE)
21	19	19	Don't Mess With The Radio NIVEA (JIVE)	46	44	3	We Thuggin' FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	71	—	4	Formal Invite RAY J (ATLANTIC)
22	—	1	God Bless The U.S.A. JUMPS (SPARROW)	47	46	24	I Do!! TOYA (ARISTA)	72	59	21	My Projects CHICO COO CAL (INFINITE/TOMMY BOY)
23	23	18	Loverboy MARIAN CAREY FEAT. CAMEL (VIRGIN)	48	39	9	Jump Up In The Air ORIGINAL P (WESTBOUND)	73	—	3	To The Music A*TEENS (STOCKHOLM/MCA)
24	21	15	Enjoy Yourself ALLURE (MCA)	49	45	10	Ugly BUBBA SPARDOX (BEAT CLUB/INTERSCOPE)	74	75	27	On A Night Like This TRICK PONY (WARNER BROS./NASHVILLE/WGRN)
25	20	11	Bye-Bye Baby BRANDY MOSS-SCOTT (HEAVENLY TUNES/DNA)	50	—	1	Round & Round JONELL & METHOD MAN (DEF JAM/IDJMG)	75	—	24	I Wanna Be Bad W/LA FORO (LAVA/ATLANTIC)

Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, Artist, PEAK POSITION, THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, Artist, PEAK POSITION. Includes special callouts like 'NUMBER 1', 'GREATEST GAINER / AIRPLAY', and 'HOT SHOT DEBUT'.

Songs with the greatest airplay and/or sales gains recorded this week... Billboard/BPI Communications and SoundScan, Inc.

BMG Catalog

Continued from page 1

At BMG Heritage, Miller will report to BMG Distribution and Associated Labels president Pete Jones.

Jones says, "Alex is a very gifted and well-rounded record guy. He has a lot of experience in a whole bunch of areas, from A&R and promotion [to] just about every [other] phase of the business. He's able to speak from experience on both sides of almost every issue, having been at labels as well as in distribution or quasi-distribution kind of areas. That's a tremendous asset. And he's well-respected for what he's accomplished, his music knowledge, and his taste."

Miller's efforts complement those of executive VP/GM David Weyner of the RCA Label Group (where Miller most recently served as senior VP of international marketing). Since joining BMG a year ago, Weyner has reinstated the Bluebird logo as an umbrella for both jazz catalog and such contemporary artists as saxophonist Dave Douglas and trumpeter Tom Harrell; he has also mined RCA Red Seal's extensive classical repertoire.

BMG Heritage will also work closely with BMG Special Products, headed by executive VP Gary Newman.

The initiation of BMG Heritage should help disarm lingering crit-



MILLER

icism of the company's catalog efforts in the recent past. Though former RCA senior VP of strategic marketing Michael Omsky, who exited the company in September, plumbd the vaults—most notably for a deluge of titles by the label's bread-and-butter artist, Elvis Presley—the rap about BMG overall was that its catalog strategy was scattershot and failed to adequately mine the company's comparatively slim but still substantial holdings in pop, jazz, and classical. A restructuring at the firm earlier this year sparked fresh consideration of BMG's catalog initiatives—or lack thereof.

BMG North America president/CEO Bob Jamieson candidly says, "When I got here, we had a very

active catalog department at RCA on the pop side, with Mike Omsky and the guys there. But other parts of the company were not as good. They weren't as active, they weren't as interested, and it was an afterthought.

"Our catalog is still considered by many, including ourselves, to be the weakest of the lot, of the majors," Jamieson continues. "However, I felt that if we combined our resources and really had people dedicated and committed and creatively looking at ways to exploit our catalog, we would do a better job than having people do it on a part-time basis."

Retailers are optimistic that the BMG imperative will bear commercial fruit, especially at a time when catalog sales are increasingly critical.

Dave Alder, senior VP of product and marketing at 21-unit Virgin Entertainment in Los Ange-



les, says, "BMG was perhaps a little late to realize what they had, and obviously they have proportionately a lot less true catalog product than most of their competitors. But especially of late, they have really focused attention on trying to drive catalog sales . . . In times like these, especially when we've gone through a difficult year in terms of new-release performance, catalog becomes the mainstay of the industry, and I think it's right and proper for them to do that."

Storm Gloor, director of music for 143-store Hastings Books, Music & Video in Amarillo, Texas, agrees. "It's a time to be peddling catalog," he says. "[BMG] still, relatively, doesn't have the huge catalog that the other majors do, so it probably needs that caressing . . . Right now, given our circumstances with new releases, it's certainly worth focusing on, on both sides, when you look at sales on the [Billboard] Top 200 not measuring up to last year's sales on the [Billboard] Top 200."

MILLER'S CROSSING

Miller says of his mission at BMG Heritage, "We have not, in the past, put a unified focus on our catalog, and that has then lent itself to not giving us the leverage in the marketplace that we could really exert. Additionally, from the area of price points to the area of musical genres to the area of the artists themselves, we can do better and will do better, I believe."

"I truly hope that if there is any form of Heritage that I am able to bestow upon the work that will be going on in the next three and five and seven years, it's to look at the catalog from a music-lover's perspective and stop complaining about how poor the cat-



WEYNER

alog might be and focus in on the riches that might be found."

Miller—who helmed some 200 individual titles at Buddha, including the recent boxed set of Harry Belafonte's black music



anthology *The Long Road to Freedom* (Billboard, April 14)—brings several key members of the Buddha staff with him to the new catalog division, which will likely be initially staffed by no more than nine people.

Rob Santos has been named director of A&R at BMG Heritage, Mandana Eidgah serves as senior director of marketing and media, John Hudson becomes director of product management, and longtime Buddha consultant Jeremy Holiday has been hired as manager of A&R administration.

Former BMG Distribution VP of branch operations Tom O'Flynn has been brought in as VP of sales, assisted by senior director of sales

"I felt that if we combined our resources and really had people dedicated and committed and creatively looking at ways to exploit our catalog, we would do a better job."

—BOB JAMIESON, BMG NORTH AMERICA

Vicky Sarro. Miller says, "You can't be in a better position than to have somebody who used to be a branch manager's boss coming over and helping us run the whole sales end of the business."

Miller views BMG Heritage as a free-standing venture within BMG that will interface closely with the labels supplying repertoire. He cites Rhino Entertain-

ment, now part of the Warner Catalog Group, as a model.

Miller remarks, "[Rhino] had set themselves up to be the authorities, and I had always thought, if I ever got into that position, damn it, I was going to want to do it with the same kind of panache. I think we accomplished it [at Buddha]. Now we have to be able to apply that entrepreneurial spirit to a much larger business model that is 10, 12, and 15 times bigger than what we did before."

Miller says the first sets bearing the BMG Heritage logo (along with the logo of the parent label) will arrive next March. Neither Jones nor Miller will estimate the number of titles that BMG Heritage will release in its first year or divulge any offerings on tap.

However, Miller says that Buddha's "Country Legends" series will continue, and he hopes to



maintain a relationship with *Entertainment Weekly* magazine, for which Buddha created a series of anthologies. He adds, "We have to look at doing something respectful with artists like Sam Cooke and Patti Smith."

Part of BMG Heritage's mandate will be the production of packages (along the lines of the highly successful *Pure Jazz* set created by Verve/UTV) that will first be marketed on TV by BMG Special Products and then moved to retail.

Miller says, "Direct-response TV is one of those things that has shown a great deal of life throughout Europe. And, in the last five years, it's become a real marketing force. It's no longer considered to be taboo or in competition [with] retail—rather, it really helps retail out."

WEYNER'S WORLD

Miller says the assignment of BMG's jazz and classical repertoire to RCA Label Group is a matter of "looking at a level of expertise in one staff versus another. David Weyner has staff . . . that are experts in the field of classical music. I don't profess to be one."

Weyner, who reports to Jamieson, anticipates a total of between 75 and 100 catalog titles out in the next year, drawn from RCA's jazz, classical, Broadway, and blues archives.

The Bluebird line has already kicked its jazz reissue campaign into gear: In September and October, it released boxed sets from Artie Shaw, Glenn Miller, and Louis Armstrong (with accompanying single-disc highlights packages), plus "First Edition" series releases of individual titles by Charles Mingus, Coleman Haw-

kins, Carmen McRae, Gil Scott-Heron, and Bing Crosby & Rosemary Clooney. Weyner says next year's "First Editions" installments will mine such pop-skewed vocalists as Joe Williams, Della Reese, and Lena Horne.

He adds, "We're doing kind of a 'Bluebird's greatest hits [series],' which we haven't released yet." Artists will include such well-known jazz commodities as Benny Goodman, Jelly Roll Morton, Lionel Hampton, Dizzy Gillespie, and Fats Waller. He also foresees a lifestyle "sub-series" aimed at younger consumers that will mine Bluebird's archive of West Coast cool jazz, as well as a blues series, drawn from Bluebird's formidable lode of '30s and '40s masters, that will be launched in the spring.

Weyner says of plans for RCA's catalog of original cast recordings, "We're going to go back in the archives and take stock, basically, of an incredible trove of masters and try to figure out what will appeal to your Broadway junkie."

On the classical side, Weyner says, "One thing I'm not eager to do is add to the glut, which is to say that when we do make a statement, I mean for it to be distinctive."

The group's first "small salvo," in Weyner's words, was the release of two-CD sets bearing the RCA Red Seal Century rubric, devoted to vocalists and to soloists and conductors. A "Rediscovered" series of rare and



JONES

unissued performances, inaugurated with a collection by pianist Sviatoslav Richter, will continue in 2002, with albums surveying violinist Jascha Heifetz and soprano Leontyne Price.

International in its reach, the RCA Label Group will also issue a 90th-birthday salute to German conductor Günter Wand ("Speaking globally, that's a priority for us," Weyner says) and will excavate the archives of early-music line Deutsche Harmonia Mundi.

Weyner says of the separate yet inextricably linked new efforts of his operation and Miller's, "Now that guys like me and Alex are inside here, this is like a playground—a playground for music lovers and reissue guys."

Music Services

Continued from page 1

labels and their parent companies themselves.

As Jupiter Media Metrix senior analyst Aram Sinnreich notes, "Digital music subscriptions are, as yet, little more than a pipe dream with a press release."

With at least \$500 million already spent by the majors in research, development, and consolidation of the digital music space, and with the overall music industry in desperate need of a shot in the arm, slow consumer adoption of subscription businesses and ever-mounting costs associated with their establishment is the last thing they need.

Profitability for MusicNet and Pressplay isn't expected for at least two years. And Nick Henny, CFO of Universal Music Group (UMG), notes that if digital music services do not take off quickly, heat from Wall



SCHUON

Street analysts and shareholders is almost guaranteed.

To be sure, the industry is banking on the fact that sales of digital music—assumed to be an add-on business to the sale of physical formats—can pull overall sales out of a deepening stretch of stagnation.

However, in a Nov. 9 report on the state of the music market from investment bank Merrill Lynch, analysts are calling for a "longer than expected" takeoff for the legitimate digital music market due to a host of rights clearance and technological issues.

A recent report by Sinnreich argues that, in the near term, new digital music services are likely only to expand the wallet share among a small group of early adopters, in large part because the services won't be particularly compelling. They will be asking consumers to pay a fee that, on an annual basis, will rival and possibly even surpass the roughly \$100 per year the average music buyer already spends on music. And they will lack the virtually limitless content currently offered for free on such popular rogue services as Aimster, Music City, Bear Share, and Kazaa. Besides EMI, which has deals in place with both MusicNet and Pressplay, the rival services are not cross-licensing content with each other. They have not all settled on a third-party service provider to license their content, either.

Further confounding the customer experience is the fact that the first-generation versions of MusicNet and Pressplay, as well as a number of other nonaffiliated subscription services now in development, will not allow

consumers to make unlimited copies of tracks, nor will consumers be able to transfer the tracks to portable devices. A recent Jupiter survey found that portability and copyability were the two top consumer concerns of potential subscribers. As a result, the Internet research firm is predicting that many consumers who try the services will drop their membership following an introductory period if selection and content management issues are not resolved.

PUBLISHING OBSTACLES PERSIST

Meanwhile, the determination of publishing rates continues to be one of the biggest issues hanging over the digital music market, despite a recently announced truce between record companies and songwriters/publishers. The peace treaty that major record labels brokered with songwriters and publishers—while allowing for the launching of digital subscription services before the end of the year—is not a definitive deal. Instead, it represents a stopgap measure that prevents the immediate filing of lawsuits, rather than a long-term solution when it comes to rights and rates relating to publishing licenses for online music.

Songwriters and publishers agreed to grant publishing licenses to record labels in principle, eliminating the last major hurdle preventing online music subscription services from launching. But among the issues still to be hammered out are the rates the labels will pay publishers for use of their works in their digital services and whether operators of subscription businesses are on the hook for both performance and reproduction royalties.

While the publishers would like to get a larger percentage piece of the action in the digital world than they currently receive in the sale of CDs—collecting upwards of one-third of all licensing fees and separate fees from streaming/performance licenses and download/mechanical licenses—Sinnreich argues that such a scenario is "simply not feasible."

Executives and analysts also point out that the lack of a publishing rate creates an impossible situation whereby the companies developing the subscription services cannot determine either their operating costs or the timing and size of their return on investment.

But Digital Media Assn. (DiMA) president Jonathan Potter says that a lack of knowledge about the exact licensing rates has long been an occupational hazard for companies operating in the digital music space.

Still, subscription service providers are not likely to have a clue as to what the rate will be any time soon, based on the current state of negotiations. In fact, it could be years in the making.

The two sides are expected to begin that debate following the launch of MusicNet and Pressplay later this year. If labels and publishers can't reach an agreement on their own, they are expected to have the U.S. Copyright Office decide the matter in arbitration.

Recording Industry Assn. of America (RIAA) general counsel/senior executive VP Cary Sherman says the RIAA is not looking to have existing

deals between the National Music Publishers' Assn. and services like Napster and Streamwaves.com used as precedents.

As Sherman noted following the announcement of the truce with the publishers, "Obviously, [the publishers] are going to go for the highest rates they possibly can, and we're going to tell them that those deals can't survive in the marketplace."

Meanwhile, even if the industry can settle its fight with the publishers, cross-licensing between the MusicNet and Pressplay camps will likely be an ongoing saga because they have conflicting philosophical stances on business models.

In the Pressplay model, the labels behind the service will set their offering's pricing—not the distribution affiliate. On the other hand, MusicNet will let the retailers to whom it licenses its service set their own prices.

At the Plug.In conference in July, Real Networks CEO and MusicNet chairman Rob Glaser and Vivendi Universal vice chairman Edgar



McGLADE

Bronfman Jr. publicly acknowledged that cross-licensing is a problem. Bronfman said, "Until we can sort out those two fundamentally different approaches to distributing music, I think it's going to be difficult."

Glaser has admitted that a model that allows third parties to control pricing is a "huge leap of faith" for the industry. However, he has contended that it allows the digital music industry "to develop in an independent fashion vs. something 100%-controlled by the rights-holders."

On the other hand, Bronfman has argued that the Pressplay model "protects the music industry from a company with a very different business model using the MusicNet model at the expense of the industry."

AOL Music senior VP Kevin Conroy is on record as saying that, early on, the packaging and marketing of subscription offerings will be as important as the range of content available. He points to record clubs, which have built brands and businesses from limited content.

However, other digital executives argue that for any subscription service—major-label-backed or otherwise—to be successful, it must avoid the pitfalls of the majors' failed trials in selling digital downloads. Those efforts have suffered from both a lack of content and available content not being supported with marketing and sales plans to make the tracks visible to consumers.

Dick Wingate, senior VP of content development and label relations for Liquid Audio, says that the majors' download initiatives have suffered

because "merchandising was virtually nonexistent, even at the stores that had them." Some of that was due to the fact that there was not much margin made available to the retailer, he says. Therefore there was less incentive to merchandise.

But Barry Sosnick, an analyst with Fahnestock & Co., says that the success of any online distributor ultimately will hinge on strong merchandising skills and finding out what the customer wants, what will sell to them on impulse, and what will appeal to them fastest—a current shortcoming of all music e-commerce.

Sosnick says, "For e-commerce to be able to grow and extend beyond niche genres and catalog and into the impulse-hit-driven new-release section of the business, [companies] are going to have to figure out better ways to merchandise that [computer] screen."

However, the situation also speaks to the reality that no one is really sure which type of company will end up being the best type of subscriptions vendor.

UNFAIR CONTROL?

Subscription developers have concentrated the bulk of their distribution efforts thus far on Web portals, to the dismay of traditional retailers.

In response, music retailers have thrown their support behind a proposed congressional bill designed to promote competition among online music companies, and they have accused the major labels of trying to unfairly control the digital distribution market.

In an Aug. 8 letter to RIAA president/CEO Hilary Rosen, National Assn. of Recording Merchandisers (NARM) president Pam Horovitz blasted the majors' activities in the digital music market, noting that they ignore "both the contribution that thousands of retailing companies have made to the value of intellectual properties year after year and the fact that without competition there will be no incentive for copyright owners to provide low prices or innovative Web sites."

Tower Records senior VP Mike Ferrace says, "If we can't exploit [subscriptions] because we don't have the users or the network, that's tough [on us]. That's competition. But to handicap us by doing all the development and all the interaction with the media company and not the retailer—I just think it's a mistake."

But MusicNet officials contend that adding distribution partners of all types is a major priority.

"I think we're going to have to reach out to a diverse constituency of retailers and others to successfully make the service pervasive," MusicNet president/CEO Allan McGlade says.

Pressplay chief executive Andy Schuon says his service has had discussions with "most of the traditional retailers out there" and that talks remain ongoing.

But no matter who is selling subscription services, there is still much debate over responsibility for supporting product in the marketplace.

One of the core functions of a traditional distribution company is

product support. But with next-generation distributors mired in technology development costs, labels and offline distribution companies may have to pick up part of the slack.

Wingate notes that the major's distribution arms have transferable skill sets like merchandising and advertising support that can be put to work in the digital realm.

Executives at the majors' distribution arms are at least publicly taking a hands-off view of MusicNet and Pressplay. At a National Assn. of Record Industry Professionals event held earlier this year, the heads of EMI Music Distribution, WEA, and Universal Music and Video Distribution all acknowledged that the majors' online subscription services are proceeding autonomously, outside the sphere of conventional physical distribution.

The labels are also keeping their distance. Warner Music Group executive VP of strategic planning and business development Paul Vidich



BRONFMAN

notes that the services themselves, including MusicNet, will be on the hook for supporting their retail partners. He says the labels may be more inclined to support the sale of full downloads rather than for-rent subscription services.

"In the sale of a download, where there is permanent ownership," Vidich says, "we would have an interest in driving awareness and merchandising, because it's the electronic cousin of a CD and there's a lot more money per unit sold."

As for subscriptions, he notes, "The big question is: How do you acquire customers? Each subscription retailer is going to have different assets to bring to bear."

UMG's Henny says that the situation is complicated by the fact that neither service has content from all five majors. "The big uncertainty now is who is going to sign up for both MusicNet and Pressplay," he says. In the short term, a better question may be: Who is going to sign up for either service?

AOL Time Warner co-COO Richard D. Parsons says that he expects it will be two to three years before MusicNet becomes profitable. Meanwhile, Henny says for Pressplay, "it's probably going to be a year, two years, maybe longer. But, realistically, if it doesn't happen in that short-to-medium-term time frame, the business model will change."

That may almost be assured. As MusicNet's McGlade noted upon his hiring in October, "We're just at the starting line here. I think the business will morph many times."

Australian Dance

Continued from page 1

the act which, for many at home and abroad, now typifies this fresh wave of dance-rooted Australian talent: the Avalanches, whose *Since I Left You* was issued in early November in the U.S. through Sire/London. That release was delayed by six months to clear the album's 900 samples, the result of which is a compelling montage of techno, summer pop, Latin kitsch, and disco, intricately woven through hundreds of hours of painstaking studio sessions.

"The Avalanches have begun that movement to cross over lots of different genres and pull it all together," says Glover, who helped establish Ministry of Sound in his native Australia two years ago. "I think picking up the guitar and putting it with a [Roland] 303 [synthesizer] is probably the best way to go."

That journey began modestly. "I've seen the [Australian dance] scene start from very small and build up to the massive size it is today," says Englishman Carl Cox, one of the world's best-known DJs of the underground techno genre. When it came to the millennium celebrations nearly two years ago, "my only thought was to play Australia," he says. Besides the Avalanches, those helping export Australian dance music include Pappa, DJ Stephen Alkins, DJ HMC, producer Josh Abrahams, and bands Madison Avenue and Cut Copy.

"The club scene is getting stronger and stronger and has been for ages," affirms Colin Daniels, one of three founders of Australia's oldest independent dance label, Vicious Vinyl. "It's not just four-to-the-floor house music but, in particular, electronic music right now that is hitting Australia, basically because of the country's climate and its chilled-out atmosphere. There are some really interesting people making some really interesting records."

Daniels is currently the London-based senior director of A&R for EMI Europe, but still has a stake in Vicious Vinyl. He and partners Andy Van and John Course, both DJs, formed the label some 10 years ago. Its most recent international success was with Madison Avenue, which scored a substantial hit last year with "Don't Call Me Baby," including a No. 1 triumph in the U.K.

"People ask if Madison Avenue was set up to be commercial," says Van, who is also one half of the Melbourne-based duo. "It's hard to say what is commercial at a point of time. If 'Don't Call Me Baby' came three years before, it would've been an underground hit only. But the mainstream caught up with us." The record's U.S. impact helped Van and singer Cheyenne Coates nudge Madonna aside for best dance act at the Winter Music Conference in Miami.

Dave Jurman, senior director of dance music for Columbia Records—the U.S. outlet for Madison Avenue—comments, "The fact that they had not one but two No. 1 charting dance records and arguably one of the most-played records at rhythmic top 40 radio in the United States in the year

2000 [is a testament] to the strength of the group. The strongest seller for us was the 'Don't Call Me Baby' single. It lasted about one full year on the *Billboard* Hot Dance Music Maxi-Singles Sales chart."

Five years ago, dance constituted some 5% of Australia's \$1 billion (\$815 million) annual music revenue; label and retail sources put the current figure at upwards of 20%. Some even suggest it will rise to 40% in two years as a result of activity by major labels, including Universal—which has launched its own dance imprint, Hyperion—and EMI.

In fact, deals with Vicious Vinyl and Ministry of Sound have earned EMI and its British managing director Tony Harlow sales and cachet—as have its ties with Modular Recordings, label home of the Avalanches. Modular was formed in 1998 by concert promoter Steven "Pav" Pavolic to reflect "my eclectic tastes," he tells *Billboard*. "I signed the Avalanches, Ben Lee, and the Living End, while negotiating a manufacturing and distribution deal for Australia and New Zealand with EMI."

Pavolic, who has toured with such acts as Nirvana, Beastie Boys, Beck, Fatboy Slim, and Pearl Jam in Australia and New Zealand, has signed Modular to Sire/London for the U.S. and is currently developing new acts Cut Copy, Sekiden, New Buffalo, and Eskimo Joe. "Cut Copy is working on new tracks at his home studio," Pav says, noting the resulting album will be the next Modular/Sire release in 2002.

The development of Australian dance music owes much to independents. One important player is specialist Central Station Records, which began in 1975 as a record store in Melbourne that predominately catered to the gay market. It has since expanded into a six-outlet chain nationwide that grossed \$9 million Australian (\$4.6 million) in fiscal year 2000/2001. Its label was formed in 1987, and it recently reached the top of the Australian Record Industry Assn. (ARIA) compilation chart with DJ Nick Skitz's 10-mix album.

"There is definitely a market for Australian dance music," Central Station managing director Morgan Williams says. "The majors didn't understand the impact the music had in the clubs. We'd import 12-inch versions of releases by their acts, and they took us to court—which set us back \$400,000 Australian (\$205,800). I approached a major about a distribution deal, and its managing director told me, 'No one would make money out of dance music.'" Central Station opened a U.S. office two years ago and is on the verge of announcing a new distribution deal there.

Another significant force was Mushroom Distribution Service (MDS), which at one time handled more than 200 dance imprints. Before MDS was folded into Festival Mushroom Records after Mushroom founder Michael Gudinski sold his remaining stake to News Corp. in 1998, MDS also operated a successful label, DanceNet, developing local artists and licensing international dance product.

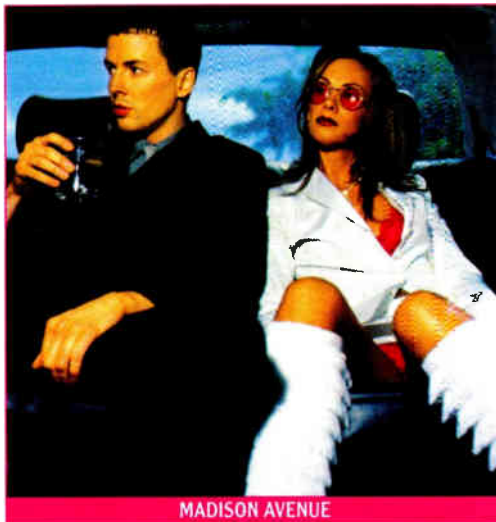
Today, Shock is a strong distribution player, and such companies as



COX

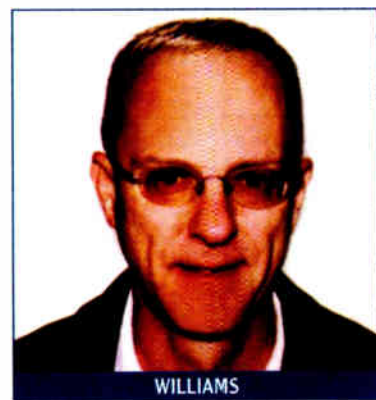
Stomp and Inertia have also developed. Among the labels fomenting the scene are Pro DJ, Volition, Vapour, Thunk, Colossal, Marski, Creative Vibes, and Zero Tolerance.

Williams also cites the two major Australian retail chains, market leader Sanity Music and HMV. "Sanity's Dance Arena stores helped tremendously in awareness at retail. They are well-set up, have live gigs and a good publicity machine behind them, and they've assisted the growth of that market." Dance makes up 20% of business in some HMV stores, according to commercial director Martin Carr.



MADISON AVENUE

Sydney-based DJ SugarRay offers a unique perspective on the dance scene Down Under, having emigrated from Britain at the age of 16. He has now spent the same amount of time in his adopted country, where he additionally runs specialist dance retailer Reach'n Records and a label by the same name. "Sydney has gone through a post-Olympic depression, and the [goods and services tax] doesn't help, which makes it fairly flat at the moment," SugarRay says. "I feel [that] you learn your apprenticeship in Oz, then you have to make your break." SugarRay cites the experiences of his ex-Sabotage club co-partner DJ Phil Smart, who has exited



WILLIAMS

Australian shores for San Francisco.

"We've got such a sophisticated dance scene here in Australia, and it's so similar to the English scene," explains Myles Cooper, executive producer and director of U.K.- and Australia-based video/TV production company Phat Planet Films, which filmed a documentary on Madison Avenue during its chart rise. While he suggests that Australians are "idolizing too many of these English DJs," he concedes that "if you want to do well in the U.K., you can't do that from Sydney—you have to go and spend some time there."

The highest-profile Australian DJ residing in the U.K. is Anthony Pappa, who emigrated from Melbourne six years ago. "The only reason I came here was to further my career as a DJ," he states. "There's no other reason why I'd want to leave such a great country [as Australia]." He holds a regular slot with U.K. club giant Renaissance and often tours abroad.

Dance culture Down Under was "a revolution that came from the streets," according to Sydney producer Paulmac, whose "Just the Thing" (Eleven/EMI) has been a local crossover hit. "It was made in bedrooms, put out through nonprofit indies and driven by [college] radio. In the days when rock and dance were delineated, festivals like Big Day Out would put DJs on its bill. Kids wearing Soundgarden T-shirts would check out what this weird music was and become hooked." Carl Cox says, "I was given the opportunity to truly represent myself at this year's Big Day Out festival within a rock-concert-oriented gig and venue to boot. A lot of the rock guys had never seen [this style of music]. A lot of the promoters said, 'My god' and 'Thank you very much' at the end of it."

That progress is now evident in the growing clubbing population, which this year has forced dance parties out of warehouses and clubs and into 10,000-capacity arenas. Simon Page, CEO of Sydney's Home superclub, estimates that some 100,000 people attend raves around the country each weekend. Tours by overseas DJs and acts, the proliferation of small dance radio stations, and the lowering by half of the street price of ecstasy—the so-called "love drug" at the heart of the contemporary global dance culture—have all had major impacts.

"We'd noted that the scene has exploded within the last two or three years," offers Stuart Dashwood, London-based head of A&R for Perfecto. The London-based label has released a compilation, *The Underground Sounds of Australia*, to pay homage to the scene Down Under. The set features productions by DJs who supported label head Paul Oakenfold during his summer tour of Australia last year. In addition, Carl Cox tailored one of his *Future Alliance of Communication and Technology* beat-mixed compilation albums for Australia, too. Released by the local branch of Zomba Records, "it was just a one-off for Australia," he says. "End of story. If people in England want to buy it, they can get it as an import."

The arrival of global brand names

has helped boost the dance genre's profile. The U.K.'s Creamfields event has toured this year, and Sheffield-based club empire Gatecrasher has presented a seven-date club tour of Australia and New Zealand through a partnership with Australian events coordinator Agent Mad (*Billboard*, June 26). "There are a lot more people [in the U.K.] going to dance festivals than rock festivals," says Simon Oates, co-founder of Gatecrasher. "In three to four years, it will be exactly the same in Australia."

Last year, angered by what it saw as a slight when the dance accolade was not included on the ARIA music awards' telecast to 1.8 million people, the dance community set up its own awards, produced by Erin Gascoine and screened by pay-TV Channel [V] Australia. "It's certainly increased a lot of mainstream media recognition," Gascoine says. "People recognize that dance is growing faster than rock. The important thing is that each state has a strong scene but there is little national interaction, and these awards provide a nationwide focus for the scene." Under new programming head Mary Dato, the regular output of Channel [V] is also recognized as reaching dance-music fans, and labels are directing advertising campaigns accordingly.

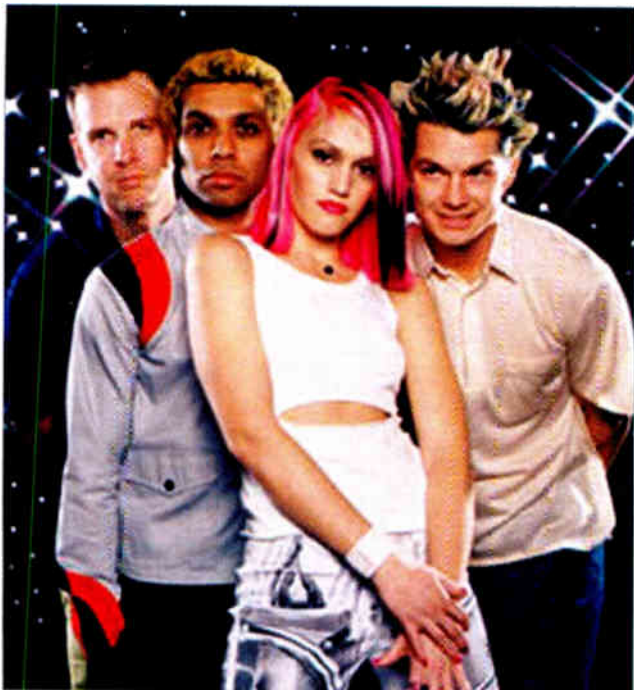
Sydney-based dance Web site In the Mix (inthemix.com.au) provides national coverage and claims 600,000 page impressions a week. Founder and managing director André Lackmann says, "What is really holding back the scene is the lack of high-powered dance radio stations, because the major media is still not covering dance music as much as it should." Some stations—including Sydney's Nova 100—are tapping into the genre, though, while Austereo-owned outlets are to carry a weekly national dance show fronted by Andy Van.

"Playing dance parties is still far more effective in breaking a dance act than radio and TV," contends Anthony Colombi, A&R manager of Global Recordings. "The majors have yet to realize that you only release a track as a single in Europe and the U.K. if you're trying for a pop hit. Otherwise, you go for club play or getting on a compilation."

Whatever the most effective path, the Avalanches are treading it. Apart from its domestic success, *Since I Left You* has sold more than 180,000 units in the U.K. through European licensee XL Recordings, whose A&R chief Leo Silverman says that total far exceeds the label's initial target. The band collected an accolade Nov. 8 at the MTV Europe Music Awards in Frankfurt, just as earlier they were dubbed the best live act at the U.K.'s *Muzik* magazine dance awards.

"None of us joined this band because we're brilliant musicians," group member Darren Seltmann says. "We all hung out and talked about records we collected as kids, and there's nothing greater than going onstage with your mates."

Speaking to *Billboard* before a sold-out performance at London's Electric Ballroom, co-frontman Robbie Chater adds, "The scene at home is healthy and organic and has a momentum of its own. It feels like it's on the verge of something really big."



No Doubt Signs On To Perform At Billboard Music Awards

No Doubt has been added to the list of performers at the 2001 Billboard Music Awards, to be held Dec. 4 at the MGM Grand Garden Arena in Las Vegas. The star-studded event will air live from 8 to 10 p.m. (ET) on the Fox television network.

No Doubt has risen to the top of the charts over the past few years with its unique rock-, pop-, and ska-infused hits. The band look to continue that trend with its new single, "Hey Baby," which features dancehall reggae star Bounty Killer. The group's forthcoming album, *Rock Steady*, hits stores in December.

No Doubt joins an already impressive list of confirmed awards-show performers that includes Alicia Keys, 'N Sync, Tim McGraw, and Shaggy. Artists set to appear include Sting, Janet Jackson, R. Kelly, Ludacris, Lil' Romeo, Jennifer Lopez, P. Diddy, Pink, Godsmack, Creed, Lifehouse, Blink-182, Aaron Carter, Jamie O'Neal, Joe, Petey Pablo, and this year's Century Award recipient, John Mellencamp. Additional performers, presenters, and other participants will be announced soon.

Now in its 12th year, the Billboard Music Awards will bring together today's hottest stars, top figures from the music industry, and dedicated fans to honor the year's top artists and songs. Winners are determined on the basis of *Billboard's* year-end charts of sales and radio airplay data.

For more information on the 2001 Billboard Music Awards, call 646-654-4600, or email billboardawards@vnuinc.com. Tickets are available for purchase by calling the MGM Grand at 800-929-1111.

u p c o m i n g e v e n t s

Billboard/Airplay Monitor Radio Seminar & Awards

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Billboard R&B Hip Hop Conference & Awards

Eden Roc Resort • Miami Beach • August 7-9, 2002

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@



COMING MONDAY: Eclectic pop superstar Prince takes another U-turn off the musical map with his new album, *The Rainbow Children*, which is being released exclusively to members of his NPG Music Club. Aside from a handful of guest spots from such artists as Sly & the Family Stone bassist Larry Graham Jr. and saxophonist Najee, all of the music on *The Rainbow Children* was performed by Prince himself. The review of the album will appear exclusively on Billboard.com.



Also reviewed online this week is the Victory World label's reggae compilation *Hey Punk...Get Riddim*, featuring tracks from Culture, Lee "Scratch" Perry, and more; and the new Pitch-A-Tent set from indie rock act Gem, *Sunglare Serenades*.

News contact: Jonathan Cohen • jacohen@billboard.com



Billboard.com Honored For Role In Sept. 11 Fundraising

Billboard.com, the online home of *Billboard* magazine, has been honored with the Salvation Army's Internet Crisis Volunteer Award for its participation in fundraising efforts for the survivors of the Sept. 11 terrorist attacks in New York and Washington, D.C.

Since the attacks, Billboard.com and its sister VNU eMedia sites have served almost 15 million ads from the Salvation Army, the American Red Cross, and the United Way. Billboard.com alone served more than 5 million Red Cross banners. Commissioner John Brady, national commander of the Salvation Army, informed Billboard.com of the honor, citing the Web site's "generous act of hosting our donation banners."

"All of us at Billboard.com were pleased to be able to play some small part in the heroic efforts that followed the horrible acts of Sept. 11," says Ken Schlager, editorial director of the site. "Our offices are barely a mile from the trade center. The attack and its aftermath truly hit us close to home."



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Hands Across America

Volunteers for America, a mammoth set of benefit concerts that took place in Atlanta and Dallas, aimed to aid a nation wounded by the tragic events of Sept. 11, with proceeds going to the Red Cross, New York Firefighters & Police, and victims' families. Among those participating were a score of legendary rockers, including members of Styx, REO Speedwagon, Bad Company, Journey, Lynyrd Skynyrd, Kansas, Eddie Money, Survivor, John Waite, and Edgar Winter. Above is a stage full of performers at the HiFi Buys Amphitheatre in Atlanta.



Claire Care

The Lili Claire Foundation recently hosted the fourth annual "Celebrating Our Difference by Making a Difference" benefit dinner at the Beverly Hills Hotel in Los Angeles. *Friends* star Matthew Perry hosted the event and greeted more than 700 guests, with \$250,000 being raised to provide medical and social services to people living with neurogenic disabilities, such as Williams Syndrome. A portion of the proceeds also goes toward scholarships to help affected children and adults attend a special music camp. Musical guests included Deana Carter, Dave Koz, Graham Nash, and Sixpence None the Richer. Shown at the event are, from left, honoree Bill Silva, who received the Music of the Heart Award, and longtime supporters Pat Benatar and husband Neil Giraldo.



Wilson Pick It

Beach Boy Brian Wilson, daughters Carnie and Wendy Wilson, Timothy B. Schmidt and Joe Walsh from the Eagles, and Robert Lamm of Chicago were among the performers at the Fourth Annual Carl Wilson Benefit concert at the El Rey Theater in Los Angeles. The Carl Wilson Foundation—launched in honor of the late Beach Boy, who succumbed to cancer in 1988—supports research and assists cancer victims. To date, the charity has raised more than \$150,000. At the mike for the event are, from left, Carnie Wilson, Brian Wilson, and Wendy Wilson.

The Billboard BackBeat

EDITED BY CHUCK TAYLOR

Time Out: Frankie Blue



As VP of operations and programming for Clear Channel's rhythmic top 40 WKTU New York—a consistent ratings winner and one of the most influential top 40 outlets in the nation—Frankie Blue is accustomed to being in the winner's circle.

So perhaps it was just good horse sense when his friend Sam Stathis, the owner of Celebrity Farms in Goshen, N.Y., an hour north of New York City, named a filly after the influential programmer.

Celebrity Blue, just now a yearling, is destined to be a "trotter," which is a horse bred specifically to harness race. For Blue—the human one—she's also a hobby, an investment, and, it seems, practically a member of the family.

"This is not a lifetime love of mine," Blue says. "I just started spending a lot of weekends in the country with my family and Sam kept growing his estate. I've spent enough dollars betting on horses that are now running around Central Park. I figured I might as well step it up and stick with quality."

"Now I look at it as an honor, as entertainment, and at Celebrity Blue as a child," adds Blue, who

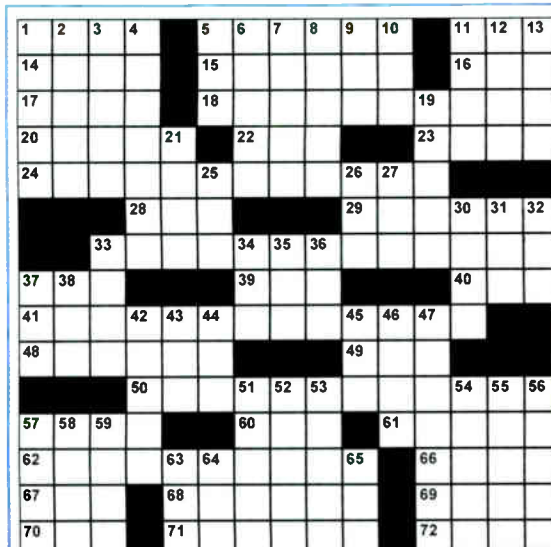
also serves as operations manager for WTJM (Jammin 105) New York. "We've been with the horse since conception, and it's a joy to go up there and see how she's doing, knowing that one day, she will be racing and we'll all be dressed up watching her crossing the finish line first."

The horse's father was a million-dollar prize-winner, so the lineage has history: "In other words, I didn't get a Burger King horse," Blue muses. "This horse is in the hands of greatness. I feel confident."

Celebrity Blue will begin training in the coming months and should be primed to race before the end of 2002. And even if she doesn't win her first wagers, Blue isn't concerned about his investment. He says that an embryo—implanted in another mare—could draw between \$50,000 and \$100,000, simply because of his animal's blue-ribbon blood.

That's certainly nothing to sneeze at—for the most part, anyway. "You know what?" Blue says. "I'm highly allergic to horses. Whenever I go up there, I have to heavily medicate myself."

CHUCK TAYLOR



'ROCK 'N ROLL BOND' by Matt Gaffney

- Across**
- 1 Picket line crosser
 - 5 Susanna Hoffs or Debbi Peterson
 - 11 Bill Berry left them
 - 14 Chicago's "What ___ Can I Say"
 - 15 Rapper sued by his mother
 - 16 ___ Peron (Madonna movie role)
 - 17 Wrestling needs
 - 18 "Goldeneye" singer
 - 20 "...dot or ___ speck?" (They Might Be Giants lyric)
 - 22 ___ Alcindor (Kareem Abdul-Jabbar's former name)
 - 23 Macy Gray's breakthrough single
 - 24 "For Your Eyes Only" singer
 - 28 B-F chain
 - 29 Jose Feliciano tune
 - 33 "Moonraker" singer
 - 37 Linda Ronstadt's "___ Baby Baby"
 - 39 Ida, neighbor
 - 40 One-name woman who released "Hello" and "Haunted"
 - 41 "Live And Let Die" singer
 - 48 Cools a la Peter Gabriel?
 - 49 Madonna book
 - 50 "Licence to Kill" singer
 - 57 Dream's "This ___"
 - 60 "___ the Walrus"
 - 61 "You know they are ___" (grammatical)
 - 62 "Tomorrow Never Dies" singer
 - 66 Duane or Nelson in music
 - 67 Part of Wayne Newton's town
 - 68 "And my love is an anchor ___ you" (CSNY line from "Southern Cross")
 - 69 "The same as mentioned," in footnotes
 - 70 "The Living Daylights" singers
 - 71 Is rude to, in rap
 - 72 NASDAQ cousin
 - cally incorrect Doors line)
 - favorite airline?)
 - 26 Bar bill
 - 27 "Put ___ Happy Face"
 - 30 Cable sports award
 - 31 Kate Bush's zodiac sign
 - 32 Popeye's yes
 - 33 Andrew of "Melrose Place"
 - 34 Tone-___
 - 35 Gloria Steinem cause
 - 36 Tom Petty's "___ So Bad"
 - 37 Photo-___
 - 38 Grain some cereals are made from
 - 42 Biergarten choice
 - 43 49 years from now
 - 44 USA battler, once
 - 45 "Naughty, naughty!"
 - 46 Band for whom Uwe Fahrenkrog-Peterson plays keyboards
 - 47 Start of a Liz Phair album
 - 51 Chops food up
 - 52 Football measurement
 - 53 Gave a smack
 - 54 Way too happy
 - 55 The lower world
 - 56 "Give it a shot!"
 - 57 Madonna's was bonita
 - 58 Former Teheran big shot
 - 59 Arizona city
 - 63 Pay stub abbr.
 - 64 Cards in a deck, one way
 - 65 Rock refrain utterances, often
- Down**
- 1 Highway rumblers
 - 2 Strummer and crew
 - 3 Santana's "___ Years Go By"
 - 4 Get down on bended knee
 - 5 ___ on Jazz (cable station)
 - 6 Miss by ___
 - 7 Common apartment number
 - 8 Chews on bones
 - 9 The Cars' "___ the Good Times Roll"
 - 10 Bird related to the cassowary
 - 11 "La Vie Boheme" musical
 - 12 The Buzzcocks' "___ Fallen In Love?"
 - 13 She was proud for CCR
 - 19 Plays the triangle
 - 21 Queen's "You ___"
 - 25 ___ Lingus (U2's

The solution to this week's puzzle can be found on page 52.

RIM SHOTS

by Mark Parisi



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 - JESSICA SIMPSON • A LITTLE BIT
 - MANDY MOORE • CRUSH
 - AALIYAH • ROCK THE BOAT
 - USHER • U GOT IT BAD
 - BACKSTREET BOYS • MORE THAN THAT
 - GORILLAZ • CLINT EASTWOOD
 - WISEGUYS • START THE COMMOTION
 - JIVE Jones • ME, MYSELF & I
 - SMASH MOUTH • I'M A BELIEVER
 - SUM 41 • FAT LIP
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