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.

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)

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 these 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’

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

(Continued on page 66)
★ HER STARTLING DEBUT ALBUM
songs in A minor
NOW 4x PLATINUM IN THE U.S.!

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EXPLODING IN EVERY FORMAT!

MUSIC'S #1 STORY
**TAKING THE WORLD BY STORM!**

**Vibe Magazine**

<table>
<thead>
<tr>
<th>Country</th>
<th>Chart Positions</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Netherlands</td>
<td>#1 album, #1 single</td>
</tr>
<tr>
<td>Canada</td>
<td>#2 album, Triple Platinum</td>
</tr>
<tr>
<td>Germany</td>
<td>#2 album, #2 single</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>#7 album, #3 single</td>
</tr>
<tr>
<td>Switzerland</td>
<td>#2 album, #3 single</td>
</tr>
<tr>
<td>Ireland</td>
<td>#5 album, #3 single</td>
</tr>
<tr>
<td>Austria</td>
<td>#4 album, #3 single</td>
</tr>
<tr>
<td>Belgium</td>
<td>#1 single</td>
</tr>
<tr>
<td>New Zealand</td>
<td>#1 single</td>
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</tbody>
</table>
Congratulations Lee Ann!
From your MCA Nashville family.
Leadership: The Fine Art Of Facing The Truth

In business, in war, and in the flow of daily life, the truth has no followers, because everyone with the bravery to seek it is a leader. Leadership has always been a unique fusion of judgment, courage, and humility; it often demands the ability to see past the unforeseen opportunities. It is not always easy, and it can be a costly proposition that went very wrong over how to best edify local Asian audiences. As it is, China's TV viewers need considerable encouragement, since most of the country's more than 200 cable stations are unprofitable as a result of unprofitable programming.

A Thanksgiving overshadowed by social calamity, a lip-service to harmony in whose fishes and communities, the ability of capitalism's flammiferous steeped Internet delusions, it can't hurt to remember that America itself was once a multinational business proposition that went wrong very before it began to honorably right itself.

Most high-schoolers at an end, the music industry is faced with music sales that analysts foresee as faltering by 10% in dollar terms from last year, followed by a 3.4% decline in 2002. Among the biggest current drains on the industry is corporate investment in and commitment to the andor financing of new digital downloads and digital music subscription services—potentially the most catastrophic devaluation of physical music product ever. At best, it's the clumsily conceived, atrociously marketable equivalent of making consumers pay the nose for inconvenient yet otherwise unavailable doses of what is really little more than digital candy. Of all the marketing ideas involved, a well-packaged CD (or DVD-Audio) is a far better value.

Which brings us back to China and an ancient tale: A wise old emperor was nearing death and feared that China lacked leadership to succeed him, so he conceived a symbolic garden contest among China's youth, in which he personally gave each of the foremost young cultivators a site plants—a stunning sight. But off in a corner stood a sobbing lad whom I now appoint to my imperial court— I see the start of great leaders. Leadership has always been a unique fusion of judgment, courage, and humility; it often demands the ability to see past the unforeseen opportunities.
### November 24, 2001 - Volume 113, No. 47

#### Artists & Music

**10 Executive Turntable:** Marc Bennech is named executive VP of promotion for ArtistDirect Records. **Mick Jagger** returns with his fourth solo set, *Godess in the Doorway*, for Virgin. **The Beat:** Tori Amos, Collective Soul, and Poe part ways from Atlantic Records.

**16** BossScore: U2's 'Elevation' jaunt reigns supreme over the top-grossing tours, earning $17.3 million in eight U.S. cities. **The Classical Score:** Counter-tenor Andreas Scholl takes on folk songs with his new Desca project.

### Top Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRITNEY SPEARS</td>
<td>LA CASON CANAL</td>
<td>74</td>
</tr>
<tr>
<td>BRITNEY SPEARS</td>
<td>Video</td>
<td>74</td>
</tr>
<tr>
<td>BRITNEY SPEARS</td>
<td>2</td>
<td>74</td>
</tr>
<tr>
<td>RICHARD JOO</td>
<td>Billy Jo: Fantasies &amp; Delusions</td>
<td>78</td>
</tr>
<tr>
<td>CHARLOTTE CHURCH</td>
<td>Enchantment</td>
<td>78</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>The Road Less Traveled</td>
<td>78</td>
</tr>
<tr>
<td>TOBY MAG</td>
<td>Momentum</td>
<td>78</td>
</tr>
<tr>
<td>DIANA KRALL</td>
<td>The Look Of Love</td>
<td>78</td>
</tr>
<tr>
<td>BONEY JAMES</td>
<td>Ride</td>
<td>78</td>
</tr>
<tr>
<td>KIDZ BOP KIDS</td>
<td>Kidz Bop Christmas</td>
<td>78</td>
</tr>
<tr>
<td>LOS ANGELES DE CHARLY</td>
<td>Te Ve A Enamorado</td>
<td>78</td>
</tr>
<tr>
<td>ENYA</td>
<td>Only Time</td>
<td>78</td>
</tr>
<tr>
<td>MANNHEIM STEAMROLLER</td>
<td>Christmas Extraordinaire</td>
<td>78</td>
</tr>
<tr>
<td>BRITNEY SPEARS</td>
<td>Britney</td>
<td>78</td>
</tr>
<tr>
<td>NICKELBACK</td>
<td>How You Remind Me</td>
<td>78</td>
</tr>
<tr>
<td>CARLOS VIVES</td>
<td>Dejame Entrar</td>
<td>78</td>
</tr>
<tr>
<td>USHER</td>
<td>U Got It Bad</td>
<td>78</td>
</tr>
<tr>
<td>ENYA</td>
<td>A Day Without Rain</td>
<td>78</td>
</tr>
<tr>
<td>JAZZ/CONTEMPORARY</td>
<td></td>
<td>78</td>
</tr>
<tr>
<td>R&amp;B/HIP-HOP</td>
<td></td>
<td>78</td>
</tr>
<tr>
<td>ROCK/MAINSTREAM</td>
<td></td>
<td>78</td>
</tr>
<tr>
<td>DANCE/Rock/Modern</td>
<td></td>
<td>78</td>
</tr>
<tr>
<td>SOUNDTRACKS</td>
<td></td>
<td>78</td>
</tr>
<tr>
<td>NO OTHER WHERE ART THoug</td>
<td></td>
<td>78</td>
</tr>
</tbody>
</table>

#### Chart Beat

**Chart Beat by Fred Bronson**

**International**

61 International: International touring concert series turn a profit licensing music for cellular ring tones.

**62** Hits of the World: Britney Spears' Britney (Jive) debuts atop four international album charts.

**63** Global Pulse: Yusuf Islam looks back at his musical past via A&M/Universal's Cat Stevens. **Merchant & Marketing**

67 Virgin Megastores features its Short-list nominees in special retail promotions.

**68** Declarations of Independence: Former Represe/VP David Katznelson launches his Birdman Recording Group. **Let's Freedom Ring:** After an absence of more than five years from the Adult Contemporary charts, Paul McCartney has his second new entry in five weeks. "Freedom" (MPL Capitol), the song introduced by the former Beatle Oct. 15 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 Xiang Fu? Either way. Irish boy band Westlife continues to prove the homely true, as it collects its ninth No. 1 in the U.K. with "Queen of My Heart" (RCA). The group's eighth studio album, *The Long Road to Freedom*, debuts at No. 2. But that group only managed to collect six No. 1 hits during its tenure.

Internationally, *Echos* 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 best-sellers CD by Steps.

### Features

**8** Market Watch

**52** Update/Good Works: Universal Music donates a number of celebrity items to eBay's Auction for America.

**72** Classifieds

**75** Between the Bullets: Alan Jackson scores this week's Hot Shot Debut on two charts with "Where Were You (When the World Stopped Turning)."

**91** Billboard.com: What's online this week.

**92** The Billboard BackBeat

#### Top Singles

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARY J. BLIGE</td>
<td>Family Affair</td>
<td>85</td>
</tr>
<tr>
<td>ENYA</td>
<td>Only Time</td>
<td>85</td>
</tr>
<tr>
<td>ENYA</td>
<td>Only Time</td>
<td>85</td>
</tr>
<tr>
<td>TOBY KEITH</td>
<td>I Wanna Talk About Me</td>
<td>85</td>
</tr>
<tr>
<td>MADDONNA</td>
<td>Impressive Instant</td>
<td>85</td>
</tr>
<tr>
<td>CARLOS VIVES</td>
<td>Dejame Entran</td>
<td>85</td>
</tr>
<tr>
<td>LEE GREENWOOD</td>
<td>American Patriot</td>
<td>85</td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>Invincible</td>
<td>85</td>
</tr>
<tr>
<td>KIDZ BOP KIDS</td>
<td>Kidz Bop</td>
<td>85</td>
</tr>
<tr>
<td>LATIN</td>
<td>Te Ve A Enamorado</td>
<td>85</td>
</tr>
<tr>
<td>NEW AGE</td>
<td>A Day Without Rain</td>
<td>85</td>
</tr>
<tr>
<td>POP CATALOGS</td>
<td>American Patriot</td>
<td>85</td>
</tr>
<tr>
<td>R&amp;B/HIP-HOP</td>
<td></td>
<td>85</td>
</tr>
<tr>
<td>ROCK/MAINSTREAM</td>
<td></td>
<td>85</td>
</tr>
<tr>
<td>DANCE/Rock/Modern</td>
<td></td>
<td>85</td>
</tr>
<tr>
<td>TOP 40 TRACKS</td>
<td></td>
<td>85</td>
</tr>
</tbody>
</table>

### Videos

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHREK</td>
<td>DVD Sales</td>
</tr>
<tr>
<td>SHREK Special Edition</td>
<td>DVD Sales</td>
</tr>
<tr>
<td>SWORDFISH</td>
<td>DVD Sales</td>
</tr>
</tbody>
</table>

### Top Unpublished

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM</th>
</tr>
</thead>
<tbody>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Best of Pink Floyd (Capitol)</td>
</tr>
<tr>
<td>DONNY McCLELLAN</td>
<td>Live in London And More</td>
</tr>
<tr>
<td>DONNY McCLELLAN</td>
<td>Live in New York City</td>
</tr>
<tr>
<td>ERIC SPRINGER &amp; THE 5 STREET BAND</td>
<td>Live in New York City</td>
</tr>
<tr>
<td>REGGAE</td>
<td></td>
</tr>
<tr>
<td>BOB MARLEY AND THE WAILERS</td>
<td>One Love</td>
</tr>
<tr>
<td>ANDREA BOCELLI</td>
<td>Ciel Di Toscana</td>
</tr>
</tbody>
</table>

**Programming**

74 Music Video: Bravo launches its interview-oriented Musicans series. Alanis Morissette, Tony Bennett, and Sheryl Crow have already been confirmed as guests.
MICK JAGGER
GODDESS IN THEDOORWAY

"AN INSUPERABLY STRONG RECORD... A CLASSIC. MICK JAGGER... ONE OF THE GREAT MALE ROCK VOICES OF THIS AGE." JAN WENNER, ROLLING STONE

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REPRESENTATION: TRUDY GREEN / HK MANAGEMENT

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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 it will be a highly tough act to follow. Taiwan-born Cheng was an influential musician on the Hong Kong scene of the '60s. Upon joining PolyGram in 1970, he rose to become regional head 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 has 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 see many 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.

In The News

• Pamplin Communications will close its distribution division, Pamplin Music, Dec. 31. Typos 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, and 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 $1.5 million from $3.4 million.

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 New York's New York Hilton, 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.

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."

Music 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 those [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're [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.
ELTON'S RETURN TO THE SOUND THAT DEFINED THE 70'S.
- Rolling Stone

...HIS MOST OPEN-HEARTED AND HEADLONG COLLECTION IN YEARS.
- ENTERTAINMENT WEEKLY

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

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

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

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

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

ELTON JOHN
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Management: Frank Presland, Derek Mackillop and Keith Bradley for Twenty First Artists, London • Beverly Hills
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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 research firm 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, buy records, build businesses through mergers and acquisitions, and fund new ventures.

Indeed, they said, the seriousness 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 wonderful, robust times,” said Jay Samit, EMI Recorded Music senior VP of new media, echoing the words of Billboard editor-in-chief Trudy White from the symposium’s opening. Samit added, “Right now, you will get the most receptive ears 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. 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 CAR/Universal Credit, who co-organized 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 Staloff reminded symposium attendees that investors commit money on the basis of people, not ideas—and that “pipes,” not great new technologies, fuel the business of music. “Hits,” he told attendees, “cure all ills.”

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 of Blues Foundation. The award, presented by BMI president and publisher Del Bryant, 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, Barbra Streisand, 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 performances from Sharp, Bass, McNeely and the Emotions.

An enthusiastic Paul Shaffer presented Sly & the Family Stone with their award. 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 Higher’ 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 Goody B. Gordy Pugua Fund (Billboard, Sept. 16, 2000).

The evening, hosted by Dione 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 industry. For more information, go to www.rbfoundation.com.
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**issue date: december 29**

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**MIDEM II/PERSON OF THE YEAR** - Issue Date: Jan 26 • Ad Close: Dec 28

**TOURING QTRLY. I** - Issue Date: Feb 2 • Ad Close: Jan 8

**ASIA PACIFIC QTRLY. I** - Issue Date: Feb 9 • Ad Close: Jan 15

**BOSTON** - Issue Date: Feb 16 • Ad Close: Jan 22

**LATIN MUSIC SIX-PACK I** - Issue Date: Feb 23 • Ad Close: Jan 29

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**THE YEAR IN TOURING**

Billboard’s debut Year in Touring spotlight recaps the year in music on the road, with year-end charts in Talent & Tours and Auditoriums & Arenas, a review of the major trends, and an in-depth look at the state of the auditorium/arena business. Appearing both Billboard in Amusement Business!

**issue date: december 29**

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Cynthia Mellow 615.321.9172 • cmellow@musiciansguide.com

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**BRIAN MCKNIGHT 10TH ANNIV.**

Billboard salutes Brian McKnight on his 10th career anniversary. We’ll look back at his rise to stardom and look ahead to his forthcoming album and touring plans. We also look at McKnight’s success as a songwriter and performer, with an outline of his hit songs and albums. Join us for this special tribute!

**issue date: january 12**

**ad close: december 17**

Andy Anderson 646.654.4692 • aanderson@billboard.com

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**THE YEAR IN VIDEO**

Our Year In Video Spotlight recaps the theatrical and music video hits of 2001, and previews the trends and upcoming 2002 releases! Also in this issue, Billboard reviews the most notable news in video, and looks at the key stories, people, and events impacting the video industry. Don't be left out!

**issue date: january 12**

**ad close: december 17**

Darren Strothers 323.525.2304 • dstrothers@billboard.com
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 R&QO 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 SistasGirl.” Driven by joyful lead single “The Life,” Mystic’s break-the-mold debut has earned the artist 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 all go through that cut us. 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 tours.”

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.

“The first 10 years of 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.”

Butterfly Jones Can Soar ‘Anywhere’

Two Ex-Dada Members Return With Vanguard’s ‘Napalm Springs’

BY JILL PESSELNICK

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 resurrected 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-tinted musical style and strikingly honest lyrical content, Gurley thinks the band’s 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’ve had 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 Systemic Drowning Down of Terry Constance Jones,” an astonishingly 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 song, 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 Speidel 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."
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 the record in June on Aware Records. Since then, Columbia, which markets and distributes the album, has been 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.”

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 pre-tone. 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 wearing cowboy hats 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 dozin’ 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 variety 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 is 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, 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 Sons of the Pioneers songs. We need new 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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WINNERS

TIM McGRAW
ENTERTAINER OF THE YEAR

LARRY SHELL AND LARRY CORDLE
SONG OF THE YEAR "MURDER ON MUSIC ROW"

TOBY KEITH
MALE VOCALIST OF THE YEAR

LONESTAR
VOCAL GROUP OF THE YEAR

THE SOGGY BOTTOM BOYS
DAN TYMINSKI, PAT ENRIGHT AND HARLEY ALLEN;
T BONE BURNETT, PRODUCER
SINGLE OF THE YEAR "I AM A MAN OF CONSTANT SORROW"

SARA EVANS
MUSIC VIDEO OF THE YEAR

BROOKS AND DUNN
VOCAL DUO OF THE YEAR

keith urban
HORIZON AWARD

O BROTHER WHERE ART THOU?
ALBUM OF THE YEAR

GEORGE JONES, BILL ANDERSON
AND BUCK OWENS
VOCAL EVENT OF THE YEAR

HALL OF FAME INDUCTION
THE EVERLY BROTHERS
HOMER & JENKINS
WEBB PIERCE
THE DELMORE BROTHERS
SAM PHILLIPS
SAM CROW
THE JOHNNY RIVERS BAND
THE HOMECOMINGS
KEN NELSON
NARVEL JENNINGS
BILL ANDERSON
The great thing about working with Bonobo 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 Music Group and 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 Lenton, 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.”

“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,” featured on the album.

A major marketing tool is a TV special, Being Mick Jagger, directed by the British film-maker Kevin MacDonald. The documentary includes Jagger’s first TV appearance since Bridges to Babylon.”

The core backing band on the album includes Matt Clifford on keyboards; Marti Frederiksen 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 great,” 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 Frederiksen, 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 Wykle Jean, Rob Thomas of matchbox twenty, and U2’s Bono.

“The fourth solo 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 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 never took much interest in producing other people’s work. It started as a songwriting thing because I hadn’t written anything since Bridges to Babylon.”

The Stones singer as a solo artist. “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.”

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**ARTISTS & MUSIC**

Joe See '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 Berroa, 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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**BOXSCORE TOP 10 CONCERT GROSSES**

<table>
<thead>
<tr>
<th>ARTISTS</th>
<th>VENUE/ DATE</th>
<th>GROSS/ TICKET PRICE</th>
<th>ATTENDANCE/ CAPACITY</th>
<th>PROMOTER</th>
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<tbody>
<tr>
<td>U2, GARBAGE, NO DOUBT, STEREOPHONICS</td>
<td>Madison Square Garden, New York Oct. 24-27</td>
<td>$4,106,370 $120/$40</td>
<td>50,155 three sellouts</td>
<td>Clear Channel Entertainment</td>
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<tr>
<td>U2, GARBAGE</td>
<td>United Center, Chicago Oct. 15-16</td>
<td>$3,206,000 $130/45</td>
<td>50,368 two sellouts</td>
<td>Clear Channel Entertainment</td>
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<td>U2, STEREOPHONICS</td>
<td>Dunkin' Donuts Center, Providence, R.I. Oct. 30-31</td>
<td>$2,809,318 $130/45</td>
<td>26,637 two sellouts</td>
<td>Clear Channel Entertainment</td>
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<td>U2, STEREOPHONICS</td>
<td>Continental Airlines Arena, East Rutherford, N.J. Oct. 28</td>
<td>$1,569,170 $130/45</td>
<td>19,549 sellout</td>
<td>Clear Channel Entertainment</td>
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<td>U2, STEREOPHONICS</td>
<td>First Union Center, Philadelphia Nov. 2</td>
<td>$1,441,360 $130/45</td>
<td>4,722 sellout</td>
<td>Clear Channel Entertainment, New Park Entertainment</td>
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<td>U2, NO DOUBT</td>
<td>Pepsi Center, Denver Nov. 7</td>
<td>$1,565,250 $130/45</td>
<td>18,432 sellout</td>
<td>Clear Channel Entertainment</td>
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<td>U2, NO DOUBT</td>
<td>Delta Center, Salt Lake City Nov. 9</td>
<td>$1,347,245 $130/45</td>
<td>17,240 sellout</td>
<td>Clear Channel Entertainment</td>
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<tr>
<td>JANET JACKSON, 112</td>
<td>National Car Rental Center, Sunrise, Fla. Oct. 28-29</td>
<td>$1,286,001 $77.75/42.75</td>
<td>23,973 26,303 two shows</td>
<td>Clear Channel Entertainment</td>
</tr>
<tr>
<td>U2, GRAHAM PARKER</td>
<td>Baltimore Arena, Baltimore Oct. 19</td>
<td>$1,131,610 $130/45</td>
<td>13,510 sellout</td>
<td>Clear Channel Entertainment</td>
</tr>
</tbody>
</table>

**VERDI REQUIEM**

First performed in 1874, Verdi's Requiem is a dramatic and deeply moving meditation on life and death. Today, it remains a profound universal expression of human civilization.

$3 from the sale of each album will go directly to the Police & Fire Widows & Children's Benefit fund.
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. Andreas 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 bolstered 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 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 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 Rodolinda in Paris in January 2001 and Giulio Cesare in Copenhagen this coming May.
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, colloquies 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-CEO Richard D. Parsons by CNN's Larry King. Coverage of the symposium may be found on page 10. (Photos: Chuck Pulin)
Billboard to Expand its Touring Coverage

BY RAY WADDELL
NASHVILLE—Global touring has always been

WITH TIGHTER PLAYLISTS, PIRACY AND SHORTER CAREER LIFESPANS, TOURING IS NOW MORE IMPORTANT THAN EVER TO THE SUCCESS OF THE MUSIC INDUSTRY.

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TWO PAGE WEEKLY SECTION DEVOTED ENTIRELY TO THE TOURING BUSINESS

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- Four quarterly spotlights with an in-depth look at venue regional meetings, global touring, security, as well as analysis of Box Scores & important issues and trends
- An annual YEAR IN TOURING mega-section
REVIEW & PREVIEWS

ALBUMS

Edited by Michael Paolletta

POP

- PINK FLOYD

Echoes: The Best of Pink Floyd
PRODUCERS: James Guthrie and Pink Floyd
Capitol 2743 5 3611

Meticulously remastered in state-of-the-art 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 task of encapsulating the essence of per- performing this musical hero. Ongoing is a multiple highlight for those who can appreciate the genius of Syd Barrett. The album also includes vocals and arena-rock guitars propels the same themes that "Astronomy Donime," and "De Quo Depende." —CH

SEVENDUST

PRODUCER: Ben Grosse
TVT 5870

Hard-rock act Seven Day Scream is like the slightly worn pickup truck that keeps going in the midst of the newer, sleeker models just churned out. Seven- dust'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 " Engel's Son" —are also the most radio-friendly cuts. A different version of the latter song appeared on last year's Strait Tribute album to Lynn Strait, the late singer of Snod.) Despite lead singer Lajon Witherspoon's above-average vocal talent, many of the other songs are forgettable. Anonymity probably will please the band's hardcore fans but that could be it.—CN

R&B/HIP-HOP

- JILL SCOTT

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

Few live albums actually capture the magic that occurs when a performer and audience are vibing on all cylinders. Danny Hathaway's classic 1972 set live at New York City's Bitter End is one of those few. Another is her mother's last night. 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 London's L'Olympia Hall on this two-CD set, which includes several new tracks. Backed by her tight, tasteful backband Tatco, Scott reads off such crowd-pleaders 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'-up anthem "Gotta Get Up (Another Day)," the cosmic "Sweet Justice," and "High Post Brotha" with Common. Then she returns to her roots on "This Year," a pork 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
Live 41774

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

VITAL RE ISSUES

- ANTHOLOGY, ECHOES WILL SERVE WELL. THE BAND'S OVERTUNES TO DARK SIDE OF THE MOON, WISH YOU WERE HERE, AND THE WALL. MORE CONVERSATIONALLY, 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. ONE OF THE RARITIES IS THE "SQUIDHEADS" INDUCING A VITALER FEELING.—CH

- STEVIE RAY VAUGHAN & DOUBLE TROUBLE

Live at Montreux 1982 & 1985
PRODUCER: Bob Irwin
Epic/Legacy EKZ 86151

This double album—recorded years apart on "Blues Night" at the Mont- reux Jazz Festival in Switzerland (and consisting mostly of previously unreleased material)—is testimony to the greatness of the late Stevie Ray Vaughan and his rhythm section, Double Trouble, did best: ripping it up live. —CH

- SHELBY LYNE

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 piano gently plays. Once the rhythm section kicks in, she utters the word "stay." If the artist's most recent album (the first with Shelby Lynne, which earned the singer/songwriter/guitarist a Grammy Award for best new artist—was steeped in pain (as Lynne has acknowledged), then the Glen Ballard-pro-duced Love, Shelby is suffused with joy. Of course, joy in the eyes of Lynne doesn't mean sugar-coated happiness; it means enjoying a sunshine after the rain. For proof, look to the set's lead single, the heartwarming "Wall in Your Heart," as well as the Bacharach- inspired "Immersion," 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 postcard-perfect but I Am Shelby Lynne, but it comes pretty close.—MP

- MARC ANTHONY

Libre
PRODUCERS: Marc Anthony and Juanito Gonzalez
Columbia/Sony Discos 84617
Marc Anthony's first studio salsa release in nearly a decade is incredibly rich in artistry and texture—and it's daring, too. Anthony prons the possi- bilities of a genre in need of a spark by inserting new musical elements into the salsa formula, such as the classi- cally inclined strings and piano in "Viviendo" and the less congruent Andean interpretation of "Ba una 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 Quo Depende"—some tracks rise to the occasion by virtue of the arrangements and performance. The only dip in energy comes in "Amor Aventurero," recently recorded by Jerry Rivera as a ballad ("Yo Escapé el Amor"). Wisely, Anthony closes the set with "Caminante," which begins as a bolero and dissolves into an irresistible soneo. Throughout, listeners may find access to a dancefloor a necessity.—LC

- SEVENDUST

Now and Forever
PRODUCER: Ben Grosse
Decca 314 589 393

With energy and charisma to spare, Sevendust's "thickness," a poem about youth and "厚度," as well as the "Glass" and "Deriva." But what really makes this album work as an apt reminder of how the Vaughan standards "Pride and Joy" and "Texas Flood" appear on both albums, seemingly going in the midst of the newer, sleeker models just churned out. Seven- dust's music is not sophisticated or

This disjointed feeling by varying the vocal arrangements (with notably dif- ferent arrangements) comes from a film adaptation two decades later. London re- vital leads 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 con- sistency is trumped here by variety, often

WEISS, who has been instrumental in many of the other songs—"Praise," "Xmas Day," and " Engel's Son" —are also the most radio-friendly cuts. A different version of the latter song appeared on last year's Strait Tribute album to Lynn Strait, the late singer of Snod.) Despite lead singer Lajon Witherspoon's above-average vocal talent, many of the other songs are forgettable. Anonymity probably will please the band's hardcore fans but that could be it.—CN

CONTRIBUTORS: Bradley Bambarger, Leila Colbo, Rashaan Hall, Carla Hay, Wayne Hoffman, Gall Mitchell, Michael Paolletta, Debrah Evans Price, Ray Waddell. **SPTLIGHT** 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 Paolletta (Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003) or to the writers in the appropriate business hours.

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• An analysis of the Top 100 Box Scores chart and the important trends within the year-end rankings
• An in-depth look at the auditorium/arena business, new venues opened, successful stands and more

ISSUE DATE: DECEMBER 29
AD CLOSE: DECEMBER 3

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CMELLOW@MUSICIANSGUIDE.COM
earned his stripes with guest appearances on Mystikal’s ‘Let’s Get Loud’ and Black Rob’s ‘Whoa!’ remix, has already attracted a strong fan base via his first single—the Timbaland-produced “Raise Up”—which serves as a fitting introduction to Pablo’s frantic world. To Up”—which serves as a fitting introduction to Pablo’s frantic world. To

**N.E.R.D**

Chad Hugo (MC International 86314)

**LATIN**

**HOLIDAY**

**CHRISTIAN**

**DVD**

**ON**

**REVIEWS & PREVIEWS**

(Continued from page 22)

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**REVIEWS & PREVIEWS**

(Continued from page 22)
POP

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 formible 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 beach 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’ll almost think it was summer again.—CT

R&B


Increasing Reseords (CD promo)

After the top 10 success of his crack “Feelin’ on Yo Booty”—a truly low point in an otherwise esteemed career—R. Kelly returns to familiar territory with this soaring anthem that anchors the upcoming album with soundtrack due Nov. 27. While this is obviously biograp-hical—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 WILLS WITH JAMEE O’NEAL

Coffe Rock Music, BMI

Mercury 02146 (CD promo)

Mark Wills teams up with successful newcomer Jamee O’Neal for this affecting ballad plucked from his current album, Loving Every Minute. Celeber 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 out understated and builds to a gentle emo-tional crescendo that is effective, not overwrought. Penned by Randy Van Warmer and Rich Alves, the song is a winner, and Wills’ and O’Neal’s vocals 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 well. It could easily be a multi-format hit.—DEP

ROCK

MICK JAGGER Godgaveeverything (3:35) PRODUCER: Lenny Kravitz WRITERS: M. Jagger and L. Kravitz PUBLISHERS: Jaggged Music/Miss Bessie Music, ASCAP

Virgin 16481 (CD promo)

Mick Jagger’s first outing in about a decade yields a rock track as 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, “Godgaveeverything” serves up a formidable 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 the track 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


Tone Music, BMI

Strictly Rhythm 12589 (CD single)

Sampling is effective when snippets of a familiar song accent a new song. But ‘N Sync Merry Christmas, Grown-Up Christmas List (3:30) Columbia 54903 (CD promo)

SALSO ORCHESTRA Merry Christ-mas All (no time listed)

The Right Stuff 10976 (CD cut)

JIMI HENDRIX Little Drummer Boy/Light Night/Auld Lang Syne (no time listed)

Experience Hendrix/MCA (CD promo)

the theme song to The Price Is Right as her foundation, Waters does little more than layer unmarkable beats and un-inspired lyrics over the game show’s signature tune. The melody quickly becomes annoying, since its riffs last longer than the showcase slowdown. The uptempo song has a chance- like tempo, especially the Tam- perer Radio Mix, whose brassy accents give it 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 characters. The problem is just the Nick Dub Mix wins points for using the hook sparingly, teasing us with it over a spacey groove. But only the Nick Dub Mix truly cooks, building a fantastic synth beat while escrowing the TV riff almost entirely. The other mixes settle for the consolation prize.—WF

CHRISTMAS

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

TONI BRAXTON FEATURING SNAGGY

Christmas in Jamaica (remix) (3:39)

Arista 5066 (CD promo)

DETECTY’S CHILD 8 Days of Christmas (3:29)

Columbia 54873 (CD promo)

BARRA STREISAND Christmas Memories (2:35)

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 Christ-mas Eve Sarajevo (3:24)

Lava/Atlantic 6928 (CD promo)

PATSY “Kid” Santa Claus/Happy Holly-Day (3:21)

RCA 2255 (casette single)

PERRY PAYNE Santa Claus Won’t Get Lit Up (At The Park Traller This Year) (no time listed)

Hometown Productions 214 (CD single)

CELSE DION Don’t Save It All For Christmas Day (4:38)

500 Music/Epic 66925 (album track)

LEA DeLARIA The Truth About Christmas (3:21)

Streetly (album track)

COLLIN RAYE I’ll Be Home For Christmas (4:24)

Epix 67775 (c/o Sony) (album track)

SALSALO ORCHESTRA Merry Christ-mas All (no time listed)

The Right Stuff 10976 (CD cut)

JIMI HENDRIX Little Drummer Boy/Silent Night/Auld Lang Syne (no time listed)

Experience Hendrix/MCA (CD promo)
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
on Tommy Boy Records— with the
N.Y.-based trio (Dave, Posdnous, and
threesome should have assumed it
intention of releasing three albums
about who complements the songs,”
second A01 installment, A01: Bion-
songs. But it’s not like they’re the
Maseo says. "The featured guests are
Thump), the trio is back with the

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 slat-
ed to be part of the larger dance-orien-
ted 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 Black-
smith 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 a huge success, but we’re
learning about what we’re fight-
ing for but we’re learning about what
we’re doing each and every day.”
Posdnous says of the tour
originating for worldwide home video
and broadcast. First up under the 12-
program deal: Thug Angel: The Life
and The Blues...”

R&B/HIP-HOP

BY GAIL MITCHELL

Meanwhile, the trio’s fourth album,
DE LA SOUL

Photographer/producer Joshua Thompson has just completed a couple of songs for Az
Yet, which is now signed to Dream-
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
Denice McCullers. With two songs
for Joe’s forthcoming Jive album (Dec.
11), including title track “Better
Days,” Thompson is gearing up
for 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 Def/Columbia’s Jagged
Edge has opened Atlanta-based JOL
Studios. The group’s other concerns
include Them Damn Twins Publishing,
the BWBK clothing line, and
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 pro-
gramming for worldwide home video
and broadcast.

INDUSTRY BRIEFS: Former Laurny
Hill manager Jayson Jackson has
been appointed GM of Columbia’s
Veg 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 ver-
ion of its infamous ’80s-era Motor-
town Revues. The Motown Lounge
Tour, designed to showcase “the ris-
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### Greatest Gainer / Airplay

<table>
<thead>
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<th>Title</th>
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<td>H.O.V. O</td>
<td>Jadakiss</td>
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<td>JUST IN CASE O</td>
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<td>LET'S STAY HOME TONIGHT O</td>
<td>Joe &amp; Troi</td>
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<tr>
<td>MADE TO LOVE YA O</td>
<td>Gerald Levert</td>
<td>28</td>
<td>72</td>
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<tr>
<td>NOTHING IN THIS WORLD O</td>
<td>KeKe Wyatt Featuring Avant</td>
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### Billboard Top R&B/Hip-Hop Albums

**Last Week's Top 15 **

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<tr>
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<th>Title</th>
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<tbody>
<tr>
<td>MICHAEL JACKSON</td>
<td>BAD</td>
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<tr>
<td>DILLAN RICKMAN</td>
<td>A New Day Has Come</td>
<td>2</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td>And I Run</td>
<td>3</td>
</tr>
<tr>
<td>GREG STREET</td>
<td>Koi</td>
<td>4</td>
</tr>
<tr>
<td>DONNY MCCLURKIN</td>
<td>The Christmas Album</td>
<td>5</td>
</tr>
<tr>
<td>BALDHEAD SLICK &amp; DA CLICK</td>
<td>Christmas</td>
<td>6</td>
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<tr>
<td>MISSY “MISDEMEANOR” ELLIOTT</td>
<td>The Misunderstood</td>
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<tr>
<td>J. ANTONIO</td>
<td>One In A Million</td>
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<tr>
<td>Aaliyah</td>
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<td>RIHANNA</td>
<td>One In A Million</td>
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<tr>
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**Next Week's Top 15**

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<td>DILLAN RICKMAN</td>
<td>A New Day Has Come</td>
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<tr>
<td>JENNIFER LOPEZ</td>
<td>And I Run</td>
<td>3</td>
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<tr>
<td>GREG STREET</td>
<td>Koi</td>
<td>4</td>
</tr>
<tr>
<td>DONNY MCCLURKIN</td>
<td>The Christmas Album</td>
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</tr>
<tr>
<td>BALDHEAD SLICK &amp; DA CLICK</td>
<td>Christmas</td>
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<td>MISSY “MISDEMEANOR” ELLIOTT</td>
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<td>J. ANTONIO</td>
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<td>Aaliyah</td>
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**Billboard Top R&B/Hip-Hop Catalog Albums**

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R&B/HIP-HOP

Words & Deeds...

by Kwaku

MUSICAL QUOTA: Bandit, a member of U.K. rap act MSI & Asylum, as well as head of the act’s Kranku label, says he saw the light last August after a gig in France. Legislation there stipulates that 40% of radio music airplay must be of French origin, with half from new artists. Convinced that much of France’s indigenous rap and urban music’s commercial success is due to that legislation, Bandit has been tirelessly campaigning for a similar quota system on behalf of British-origin music (BOM).

Bandit’s push culminates with the Dec. 3 release of A Wireless Nation Vol 1: “The Letter to Tony Blair” Campaign (Kranku via Pinacle). To further widen its scope, he’s created an Internet site: mediaaccreust.org.uk.

The album, comprising tracks by Asian Dub Foundation, Freestylers, the Prodigy’s Maxim, and Ed Rush & Optical, primarily represents rap, drum’n’bass, and dub. The acts “can relate to the campaign and therefore empathize with the cause, resulting in showing their support,” says Bandit, who had little trouble licensing songs from majoras and indie alike.

Apart from hoping to create a stronger economic base for BOM artists, Bandit believes a quota system will “change popular science into believing in homegrown talent.” General response “has been supportive,” and awareness keeps growing, according to Bandit, whose campaign comrades include politicians John Hemming, Stage two will be to actually start working on pushing the legislation through Parliament.

HIP-HOPPED NORWEGIAN: Norwegians’ acquaintance with mixing gospel and hip-hop barely extends to M.C. Hammer’s 1982 gem, “Don’t Pass Me By.” Yet, two Oslo-based hip-hop acts and a gospel choir are examining the connection between the two genres. Local indie MTG Productions (marketed and distributed by Virgin) is preparing the February 2002 release of Let’s Dance, a new album by Norwegian Gospel Group Rapping on and producing six of the tracks are Oslo Fluid and Kloven I Kampp (of the Battling Clowns). “Meanwhile, the 30 of us will just be pouring our energy into the whole thing,” says choir conductor Ragnhild His Anestad, a hip-hop enthusiast: “Most fans, horns, DJs, and a choir.”

KEY RELEASES: November/December U.K. releases include Gorillaz’s “Tomorrow Comes Today” (Parlophone/EMI), Adam F Featuring M.O.P.’s “Stand Clear” (Chrysalis/EMI), facet (Invisible Spies) mixes Acne’s very niche (Heroes & Villains/Beechwood Music), Ritson’s rerecorded version and Brovaz collaboration (Titan Sounds) of “Night and Day,” and Skinnyman’s “Round Comes Today” (Parlophone/EMI), Aspect’s clever (Titan Sounds) — the last indie product from the now-Talking Heads. The Star Spangled Banner 29 27

HOT R&B/HIP-HOP AIRPLAY

Recorded with the greatest proportions increases. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a random sample of sales by Broadcast Data Systems Radio Tracker. 142 stations 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.

R&B/HIP-HOP SINGLES SALES

Recorded with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from SoundScan from national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.
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/remix-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 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, Motivated.

Completing the release, 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 “Walking” (featuring Adeva and Ricky Dillard’s New Generation Chorale) and the current hit “Keep Me,” with Alicia Hill reprising the role of late-’80s vocalist Janet Jackson, the collection may resonate deeper on Knuckles’ two artist albums: Definity’s Knuckles Is ‘Motivated’ and Ricky Dillard’s New Generation Chorale’s “Moment of My Life” featuring Jamie Principe.

Throughout his pioneering career, Knuckles has prided himself on championing songs that “have a way of staying with people.” It’s a philosophy he says, “when full on orchestration and prolific songwriting were integral ingredients of dance music, like those now-classic Ashford & Simpson productions, and you’re 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 Motivated.”

YOKO CITY—The National Academy of Recording Arts and Sciences is pleased to announce that the Definity Records’ album “Definity’s Knuckles Is ‘Motivated’” has been nominated for the 44th Annual Grammy Award for Best Gospel Performance, Vocal Group, Vocal Duo or Musical Group. The track is an original composition and features the voices of singer-songwriter Denyse D’Ambrosio, who co-produced the album with Frankie Knuckles.

Definity’s Knuckles Is ‘Motivated’ is scheduled to be released on November 22, 2001, in the United States and on November 26, 2001, in Canada. The album features such classic gospel anthems as “I Will Lift Up My Hands,” “I Will Praise the Name of the Lord,” and “I Will Lift Up My Hands in Praise.” The album also includes a special remix of the hit single “Thank You Lord,” featuring the voices of Denyse D’Ambrosio and Frankie Knuckles.

On Tuesday, November 27, the band will perform live at the Nokia Theatre in Los Angeles, California, as part of the 2001 Grammy Awards Pre-Show. The performance will be broadcast live on Fox Network and will be available on DVD later this year.

Definity’s Knuckles Is ‘Motivated’ is distributed by Def Mix LPs and is available at all major music retailers nationwide. For more information, please visit www.definityrecords.com.

Beat Box

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 Tantoo Tempo remixes (Tigerlily/Six Degrees), Bebel Gilberto embarks on a West Coast tour Nov. 23 at Seattle’s Showbox 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 live beat to the East Coast.

In a rare U.S. appearance, two-fifths of Australia’s The Avalanches—DJ Dexter and Robbie Chater—will demonstrate their deft mixing live beats into the electronic-hued bossa nova rhythms. We hope she’ll bring this same live beat to the East Coast.

More recently, Moonshine Music has issued the label’s day-to-day operations. The label’s first single, “I Won’t Let You Down,” featuring DJ/producer A Guy Called Gerald, was released in January 2002.

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OM: Need a break from four-on-the-floor beats? The four-disc set Ambient Boxed—A Guide by Insinct (Instinct Records) features ambient sensations of the ambient kind cut 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 being released for the first time.

KEEP AN EAR OUT FOR: Blaze’s Pure Blaze 2 (Easy Street) … Rae & Christian’s Another Late Night (Kinetik) … the U.S. release of Laurent Garnier’s debut, Shot in the Dark (Mute) … Nor Elle’s Slap Stick (Mole Listening Parts/UCMC Germany). (For 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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A sexy mix of laid back beats

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Ultra Records www.ultrarecords.com
### Club Play

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<th>#</th>
<th>Title</th>
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<td>IMPRESSIVE INSTANT</td>
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<td>2</td>
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<td>3</td>
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<td>6</td>
<td>RAPTURE (TASTES SO SWEET)</td>
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<td>7</td>
<td>AND I AM TELLING YOU I’M NOT GOING</td>
<td>Rosalil With Jennifer Holliday</td>
</tr>
<tr>
<td>8</td>
<td>HERO</td>
<td>Enrique Iglesias</td>
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<tr>
<td>9</td>
<td>TURN OFF THE LIGHT</td>
<td>Nelly Furtado</td>
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<td>10</td>
<td>JONESING</td>
<td>Circuit Boy Feat. Alan T.</td>
</tr>
<tr>
<td>11</td>
<td>BREAK A LOVE</td>
<td>Peter Rauhofer + Pet Shop Boys/The Collaboration</td>
</tr>
<tr>
<td>12</td>
<td>HUNTER</td>
<td>Dido</td>
</tr>
<tr>
<td>13</td>
<td>IT BEGAN IN AFRIKA</td>
<td>The Brothers</td>
</tr>
<tr>
<td>14</td>
<td>COME ON DOWN</td>
<td>Crystal Waters</td>
</tr>
<tr>
<td>15</td>
<td>YOU KNOW IT’S HARD</td>
<td>The Crystal Method</td>
</tr>
<tr>
<td>16</td>
<td>IMAGINATION</td>
<td>Ceox</td>
</tr>
<tr>
<td>17</td>
<td>BE FREE</td>
<td>Live Element</td>
</tr>
<tr>
<td>18</td>
<td>CAN HEAVEN WAIT</td>
<td>Luther Vandross</td>
</tr>
<tr>
<td>19</td>
<td>THE PARTY 2001</td>
<td>Green Velvet</td>
</tr>
<tr>
<td>20</td>
<td>LA LA LAND</td>
<td>Sir Ivan</td>
</tr>
</tbody>
</table>

#### POWER PICK

- **MARK PICCIOCHI PRESENTS BASSTOY FEATURING DANA ZERROMY**: "IT IS ME" (BASSTOY REMIX) (MUSIKMANIA/BENYON RECORDS) |
- **MARK PICCIOCHI**: "FINDING YOU" (MUSIKMANIA/BENYON RECORDS) |
- **MARK PICCIOCHI**: "HEART" (MUSIKMANIA/BENYON RECORDS) |
- **MARK PICCIOCHI**: "WELCOME" (MUSIKMANIA/BENYON RECORDS) |
- **MARK PICCIOCHI**: "WHERE THE PARTY AT" (MUSIKMANIA/BENYON RECORDS) |

### Maxi-Singles Sales

<table>
<thead>
<tr>
<th>#</th>
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</tr>
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<tbody>
<tr>
<td>1</td>
<td>LIFETIME</td>
<td>Maxwell</td>
</tr>
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<td>2</td>
<td>WHERE THE PARTY AT</td>
<td>Juggled Edge With Nelly</td>
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<tr>
<td>3</td>
<td>ALL OR NOTHING</td>
<td>O-Town</td>
</tr>
<tr>
<td>4</td>
<td>YES</td>
<td>Amber</td>
</tr>
<tr>
<td>5</td>
<td>AND I AM TELLING YOU I’M NOT GOING</td>
<td>Rosalil With Jennifer Holliday</td>
</tr>
<tr>
<td>6</td>
<td>WHAT IT FEELS LIKE FOR A GIRL</td>
<td>Madonna</td>
</tr>
<tr>
<td>7</td>
<td>BOOYAH!</td>
<td>A*Teens</td>
</tr>
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<td>8</td>
<td>STRANGER IN MY HOUSE</td>
<td>Destiny’s Child</td>
</tr>
<tr>
<td>9</td>
<td>I WANNA BE BAD</td>
<td>Willa Ford</td>
</tr>
<tr>
<td>10</td>
<td>WHAT’S GOING ON</td>
<td>Tameka</td>
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#### TOP ELECTRONIC ALBUMS

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>GARBAGE</td>
<td>Beautifulgabage</td>
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<td>2</td>
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<td>Pulse</td>
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<td>3</td>
<td>LOUIE DEVITO</td>
<td>N.Y.C. Underground Party Volume 4</td>
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<td>4</td>
<td>NEW ORDER</td>
<td>Get Ready</td>
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<td>5</td>
<td>BJORK</td>
<td>Vespertine</td>
</tr>
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<td>6</td>
<td>PAUL VAN DYZK</td>
<td>The Politics Of Dancing</td>
</tr>
<tr>
<td>7</td>
<td>JAMIRIOQUAI</td>
<td>Of Course I Know</td>
</tr>
<tr>
<td>8</td>
<td>THE CRYSTAL METHOD</td>
<td>A Funk Odyssey</td>
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<tr>
<td>9</td>
<td>APHEX TWIN</td>
<td>Twinkend</td>
</tr>
<tr>
<td>10</td>
<td>PAUL OAKENFOLD</td>
<td>Swordfish: The Album (Soundtrack)</td>
</tr>
<tr>
<td>11</td>
<td>VARIOUS ARTISTS</td>
<td>Totally Dance</td>
</tr>
<tr>
<td>12</td>
<td>DEEP SHIP</td>
<td>Moscow</td>
</tr>
<tr>
<td>13</td>
<td>DAFT PUNK</td>
<td>Discovery</td>
</tr>
<tr>
<td>14</td>
<td>MAXMILLIAN</td>
<td>Before The Storm</td>
</tr>
</tbody>
</table>

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*Note: The table above lists the top 10 Club Play and Maxi-Singles Sales as of November 24, 2001. Club Play is determined by a national sample of reports from club DJs, while Maxi-Singles Sales are compiled from a national sample of reports from record stores, radio stations, and other sources.*
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 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.

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.

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 Lindle; and Wayland Holyfield, chairman of the board of the Nashville Songwriters Foundation.

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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.

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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.”

“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 Bubbas 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. “I’ve coming from comedy and nightclubs 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 any body to listen to me,” Bechtol quit and returned home to Pensacola (which he dubs “the Redneck Riviera”) five years ago. He had 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.”
### TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tammy Cochran</td>
<td>I Can Change</td>
<td>44</td>
</tr>
<tr>
<td>LeAnn Rimes</td>
<td>God Bless America</td>
<td>20</td>
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<tr>
<td>Various Artists</td>
<td>This Is Your Country</td>
<td>27</td>
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<tr>
<td>Chris Cagle</td>
<td>Play It Loud</td>
<td>20</td>
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<td>Steve Holy</td>
<td>Blue Moon</td>
<td>42</td>
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<td>Rascal Flatts</td>
<td>Rascal Flatts</td>
<td>14</td>
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<td>Garth Brooks</td>
<td>The Magic Of Christmas: Songs From Call Me Claus</td>
<td>44</td>
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<td>Tracy Lawrence</td>
<td>Tracy Lawrence</td>
<td>13</td>
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<tr>
<td>George Strait</td>
<td>Latest Greatest Straitest Hits</td>
<td>1</td>
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<tr>
<td>Merle Haggard</td>
<td>America the Beautiful (Platinum)</td>
<td>1</td>
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<tr>
<td>Jeff Carson</td>
<td>Real Life</td>
<td>38</td>
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<tr>
<td>LeAnn Rimes</td>
<td>I Need You</td>
<td>1</td>
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<tr>
<td>Phil Vassar</td>
<td>If I Know Me</td>
<td>35</td>
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<td>Billy Gilman</td>
<td>Dare To Dream</td>
<td>6</td>
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<tr>
<td>Various Artists</td>
<td>Hank Williams: Timeless</td>
<td>22</td>
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<td>Chely Wright</td>
<td>Never Love You Enough</td>
<td>4</td>
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<td>Tracy Byrd</td>
<td>Ten Rounds</td>
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<td>Billy Gilman</td>
<td>One Voice</td>
<td>2</td>
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<tr>
<td>The Charlie Daniels Band</td>
<td>The Live Record</td>
<td>48</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>Dancing With Thunder: The Official Music Of The PBR</td>
<td>32</td>
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<td>Patty Loveless</td>
<td>Mountain Soul</td>
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<td>Mark Wills</td>
<td>Loving Every Minute</td>
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<td>Robert Earl Keen</td>
<td>Gravitational Forces</td>
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<td>Rodney Carrington</td>
<td>Morning Wood</td>
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<td>Earl Scruggs and Friends</td>
<td>Earl Scruggs And Friends</td>
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<td>Shelly</td>
<td>The Whole Shebang: All Mixed Up</td>
<td>30</td>
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<td>Randy Travis</td>
<td>Inspirational Journey</td>
<td>34</td>
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<td>Joe Diffie</td>
<td>In Another World</td>
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<tr>
<td>Roy D. Mercer</td>
<td>Have Yourself A Merry Little Christmas</td>
<td>67</td>
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<tr>
<td>Kenny Rogers</td>
<td>Live By Request</td>
<td>68</td>
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<tr>
<td>Randy Travis</td>
<td>Live — It Was Just A Matter Of Time</td>
<td>61</td>
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<tr>
<td>Soundtrack</td>
<td>Songcatcher</td>
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<td>Soundtrack</td>
<td>Soundtrack</td>
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<td>A December To Remember</td>
<td>27</td>
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<td>Eileen Shaniam Twain</td>
<td>The Complete Limelight Sessions</td>
<td>43</td>
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<td>Aaron Tippin</td>
<td>People Like Us</td>
<td>5</td>
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<tr>
<td>Ricky Skaggs</td>
<td>History Of The Future</td>
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### TOP COUNTRY CATALOG ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johnny Cash</td>
<td>American III:solitary Man</td>
<td>10</td>
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<tr>
<td>Lonestar</td>
<td>A Piece Of Heaven</td>
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<tr>
<td>Hank Williams Jr.</td>
<td>Greatest Hits, Vol. 1</td>
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<td>Willie Nelson</td>
<td>/Country on the Run/</td>
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<tr>
<td>Merle Haggard</td>
<td>Mercury</td>
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<td>The Charlie Daniels Band</td>
<td>A Decade Of Hits</td>
<td>25</td>
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<td>Alison Krauss</td>
<td>Greatest Hits Volume One</td>
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<td>The Charlie Daniels Band</td>
<td>The Greatest Hits Collection</td>
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<tr>
<td>The Charlie Daniels Band</td>
<td>Greatest Hits</td>
<td>15</td>
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<tr>
<td>Toby Keith</td>
<td>Christmas</td>
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**Notes:**
- Billboard Country charts reflect the best selling albums in the music genre of country and western music. They are based on sales and airplay data compiled by Nielsen SoundScan and other sources. The charts are published weekly in Billboard magazine. **(C) 2001, Billboard/BPI Communications, Inc. Billboard, Inc.**
### HOT COUNTRY.. SINGLES & TRACKS

**Billboard**

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<th>NUMBER</th>
<th>TITLE</th>
<th>ARTIST</th>
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<th>PEAK POSITION</th>
<th>WEEKS ON CHART</th>
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<tbody>
<tr>
<td>125</td>
<td>1</td>
<td>IF YOU EVER FEEL LIKE LOVIN' ME AGAIN</td>
<td>Clay Walker</td>
<td>BILLY LEE ROARK/REMEMBER ME RECORDS</td>
<td>2</td>
<td>31</td>
<td>28</td>
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<tr>
<td></td>
<td>2</td>
<td>ALL OVER ME</td>
<td>Blake Shelton</td>
<td>WANNEERING/ W方便</td>
<td>3</td>
<td>32</td>
<td>33</td>
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<td></td>
<td>3</td>
<td>I BREATH IN, I BREATH OUT</td>
<td>Chris Cagle</td>
<td>CAPITOL ALBUM CUT</td>
<td>4</td>
<td>32</td>
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<td>I'M MOVIN' ON</td>
<td>Rescisc Flatts</td>
<td>ONE STREET RECORDS</td>
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<td>GOD BLESS THE USA</td>
<td>Martina McBride</td>
<td>RCA RECORDS</td>
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<td>6</td>
<td>THE TIN MAN</td>
<td>Kenny Chesney</td>
<td>0 MCA NASHVILLE/PRINCIPLE</td>
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<td>CARRY ON</td>
<td>Lee Greenwood</td>
<td>0 MCA NASHVILLE/CAPITOL</td>
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<td>SOMETHIN' IN THE WATER</td>
<td>Jefferey Steele</td>
<td>0 MONUMENT</td>
<td>9</td>
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<td>THIS AIN'T NO RAG, IT'S A FLAG</td>
<td>The Charlie Daniels Band</td>
<td>0 Curb Records</td>
<td>10</td>
<td>36</td>
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<td>I ALWAYS LIKED THAT BEST</td>
<td>Cyndi Thomson</td>
<td>CAPITOL ALBUM CUT</td>
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<td>11</td>
<td>BABY I LIED</td>
<td>Shannon Brown</td>
<td>0 BNA</td>
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<td>12</td>
<td>THAT'S WHEN I LOVE YOU</td>
<td>Phil Vassar</td>
<td>0 MCA NASHVILLE</td>
<td>13</td>
<td>43</td>
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<tr>
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<td>13</td>
<td>LIFE DON'T HAVE TO BE SO HARD</td>
<td>Tracy Lawrence</td>
<td>0 ATLANTIC</td>
<td>14</td>
<td>36</td>
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<td>DON'T HAVE TO BE (TIL MONDAY)</td>
<td>Steve Azar</td>
<td>0 mercury RECORDS</td>
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<td>DOES MY RING BURN YOUR FINGER</td>
<td>Diamond Rio</td>
<td>0 DREAMCATCHER</td>
<td>16</td>
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<td></td>
<td>16</td>
<td>I AM A MAN OF CONSTANT SORROW</td>
<td>The Soggy Bottom Boys</td>
<td>0 MERCURY</td>
<td>17</td>
<td>49</td>
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<tr>
<td></td>
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<td>WHAT THE STARS AND STRIPES AND THE EAGLE FLY</td>
<td>Confederate Railroad</td>
<td>0 CUMMINS</td>
<td>18</td>
<td>50</td>
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<td></td>
<td>18</td>
<td>AMERICA WILL SURVIVE</td>
<td>Hank Williams Jr</td>
<td>0 CURB PROMO SINGLE</td>
<td>19</td>
<td>59</td>
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<td>I WILL SURVIVE</td>
<td>Wild Horses</td>
<td>0 EAGLE ALBUM CUT</td>
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<td></td>
<td>20</td>
<td>IT'S ALRIGHT TO BE A REDNECK</td>
<td>Alex Johnson</td>
<td>0 METRONOME</td>
<td>21</td>
<td>54</td>
<td>54</td>
</tr>
<tr>
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<td>21</td>
<td>I SHOULD BE SLEEPING</td>
<td>Emerson Drive</td>
<td>0 DREAMCATCHER</td>
<td>22</td>
<td>57</td>
<td>57</td>
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<td></td>
<td>22</td>
<td>I CRY</td>
<td>Tammy Cochran</td>
<td>0 Curb Records</td>
<td>23</td>
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**Records showing an increase in positions over the previous week, regardless of chart movement. Airplay 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.**

***NO. 1 HOT SHOT DEBUT***

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### TOP COUNTRY SINGLES SALES

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**Recording Industry Association of America (RIAA) certification for net shipment of $500,000 albums (Gold). A RIAA certification for net shipment of 1 million units (Platinum), with multi-platina certifications indicated by a numeral following the symbol. © 2001, Billboard/BPI Communications, and SoundScan, Inc.**
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 Jaffee 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 Azaela 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 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/CM West Coast Jody Gerson, and EMI Music Publishing executive VP West Coast Steve Backer.

“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 upcoming Warner Bros/Sisterhood Productions film version of Rebecca Wells’ best-selling, Louisiana-set, women’s-oriented novel, Divine Secrets of the Y’Ya Sisterhood. The film, Warner Bros. Pictures’ Suzi Civilta 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.

“I-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 Savoys perform on the Y’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 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 Assoc. (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.

“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 the material central to the project 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 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.”
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 live performances, either in surround or as a regular stereo plate. There’s a program in there that I’ve come up with, using 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 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 big they were, and they had real 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.”
songs celebrate the election of Mexican president Vicente Fox but remind him to keep his promises. Although Los Huracanes remained 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 “dinosours” 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 Garcia brothers Heracio, Jesus, and Francisco, all natives of Tampico, Michoacan, Mexico. Originally called Los Cuatro del Norte, the group had to change its name when its lineup grew to cinco in 1972, when 5-year-old Guadalupe—the youngest Garcia 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. Garcia says, “He told us, ‘Use huracanes,’ because it’s a bleeping hurricane out there.’ And it stuck.” Today, the lineup comprises the four Garcia brothers, Alejandro Lopez on percussion, and Heracio’s 19-year-old son, Antonio, on drums and keyboards. But it’s the group’s story in the fertile norteño scene of the Bay Area in the 1970s. That scene also produced Los Tigres del Norte, Los Humildes, and Chavez 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 1980s and solidified with the 1995 corrido, “El Gato de Chihuahu.” 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.

Garcia 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 heater 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, at times, 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.
We proudly congratulate our Latin Grammy® Awards SGAE Winners

[Alejandro Sanz]
El alma al aire
Album of the Year
Best Male Pop Vocal Album
Record of the Year
Song of the Year

[Emilio Aragón "Miliki"]
¿Cómo están ustedes?
Best Latin Children's Album

[Plácido Domingo]
[Carlos Álvarez]
[José de Eusebio]
Merlin [Albéniz]
Best Classical Album

[Plácido Domingo] [Carlos Álvarez] [José de Eusebio]
Merlin [Albéniz]
Best Classical Album

[Emilio Aragón "Miliki"]
¿Cómo están ustedes?
Best Latin Children's Album

[Vicente Amigo]
Ciudad de las ideas
Best Flamenco Album

SGAE Latin Universe
SGAE Latin Heart
www.sgae.es
HOT LATIN TRACKS

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TROPICAL/SALSA AIRPLAY

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REGIONAL MEXICAN AIRPLAY

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Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Tracks service. A panel of the editors at Billboard, along with a strong consultant board of radio programmers, select and vote on the songs that they feel will have the best potential to become hits. This list is a combination of the votes received from each station. The vote is based on the number of stations that have aired the song. The number at the end of the list indicates the national market that the song is in. The market is defined as the largest market in the United States.
América Latina

In Mexico: The 60th 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 Sant, Yurí, 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 Teleton, 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.

In Brazil: Brazilian executive Claudio Conde, former chairman of Sony Music Spain, is the new chairman of WEA Brasil, 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.

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.

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 participated in the tour. "Achona" was performed by Silvina yang during their visit.

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 nationwide contest by compatriot Aroldo Garbelli. Oscar Patiño, Charlie Zaa, Cheo Feliciano, Alvaro Torres, and Ednita Nazario also performed. Vertical Jazz 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.

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Celebrating 20 Years of Fine Jazz

Blue Note
NEW YORK
Anniversary

ADVERTISEMENT

World Radio History
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 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, as well as drinks grouped into jazz-appropriate categories such as "A Night in Tunisia," "In a Sentimental Mood" and "Seven Steps to Heaven." The stage, home 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.

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 surrounding the anniversary of Gillespie's birth.

Drummer Max Roach, who first headlined the Blue Note 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 surrounding the anniversary of Gillespie's birth.

While the famous trumpetist'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 1962, 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 saxophonist 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).

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 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 at times be seen clutching their own instru-
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. "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.
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
Dear Musicians, Agents, Managers, Record Labels, Media, Vendors, Friends, Family & Valued Customers:

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
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 you know the club was going to become successful?

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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 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.

Dizzy Gillespie used to sit in the dressing room and play cards, whether he was performing or not. Sarah 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 at the club that night it has become the place for these legends to gather.

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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
“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.”

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.

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 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 anywhere else, it might as well be a Blue Note.

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

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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?

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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

INCLUSIVE CLUB

Continued from page 44

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

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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 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 anywhere else, it might as well be a Blue Note.
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 opened in Osaka and Fukuoka in 1990. A Las Vegas club, and history continues to be made there. While many other venues have opened and shut their doors, a setting that provides a link with the music's illustrious past while looking firmly toward its bright future.

**CONGRATULATIONS TO THE BLUE NOTE ON YOUR 20TH ANNIVERSARY**

To Danny, Steve, Sal, and everyone at the BLUE

Many, many CONGRATULATIONS!

From Mike and Darryl

Steve Remote & Aura Sonic Ltd., would like to congratulate all our friends at The Blue Note Jazz Club for 20 years of live music & memories

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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 showcases 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 anywhere else." —S.G.
Looking Forward to Recording
Live at the Blue Note for the Next 20 Years.
Congratulations!

2001 Best Latin Jazz Album
Grammy Award Winner

B.B. King
Blues Club New York
Salutes
The Blue Note
For 20 Years of Presenting
The Best in Jazz
DECEMBER

Dec. 4, Recording Academy New York Heroes Awards, Roosevelt Hotel, New York City. 212-258-7809.
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. 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, New York City. 212-957-9520.
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. 310-909-5900.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick at Billboard, 3055 Wilshire Blvd., Los Angeles, Calif. 90076 or to jpessel-nick@billboard.com.

Solution to this week's puzzle (page 92)

MOO = MOM MOO

MOOMOMMOM

BOOM MOUMMO MOM

MOO MOMODO MOOD

OMOMOMMOM MOOD

MOM MOO BOOM

OMO MOMMOMMOMMOM

OMMO MOMMOMMOM

OMMOOMMUMMO

DECEMBER

CELEBRITY AUCTION: Universal Music Enterprises has donated a number of celebrity items for eBay's Auction for America. Included is 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, 1-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 As Frisbie, Milkplow, I-Decline, songs from such Chicago-area bands as Frisbie, Milkplow, 1-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

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 818-767-8758.

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 Kidscharities.org, an organization aiding such groups as City of Hope, Special Olympics, and 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.

ARTS IN EDUCATION AID COUNCIL

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, Clevedon, 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.
I
n 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 to 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 Stockholm's clubs 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 inhabitants, 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 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 Lägga 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 Holmired, 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 Mussen [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 Stockholm has been a hotbed of pop songwriting and production. The studio continues to keep the same place and same atmosphere. Lundin and Schurle are currently negotiating new publisher affiliations. Invited by Denniz Pop to join Cheiron, Carlson, Lundin and Schurle 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 F-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' "Baby One More Time." Following Pop's death in 1998, Martin teamed up with Yauch, and their first collaboration was Britney Spears' "...Baby One More Time." Since the dissolution of the famed Cheiron Studios hit factory, which had been set up by Tom Talomaa and the late Dag Voile (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.

Anderson records
www.andersonrecords.com
Marie Ledin, managing director
Artists: Tomas Lindin, Eva Dahlgren, Frida, Jenny Olsson, Erik Lofmark, Cornelia, Michael B. Tretow

BMG sweden
www.bmg.se
Björn Lindborg, VP

Bonnier Amigo music group
www.bonniernmusic.net
Jonas Sjömark, CEO; Frederik Boquist, managing director, Amigo
Artists: (Bonnier) Markoohi, Antique, Latricha McNeal, Excellence, Sabang, Joakim Hilson, Matt Ronander, Tin Pan Alley, Carl Johan Vallgren, Anné, Genie, Ida, Locatellis, Remedecch, Tess, Poppis; (Amigo) Lena Willemark, Ale Moller, Gruppa, Mats Edén, Själ, Sofia, Tijå, Reni Kama, Jonas Knutsson, Bengt Berger, Mathias Lantlau, Mattias Windemo, Lars Holmberg, Sanna Wittenberg, Kari Nyberg, Old School, Nomads, Sven Zetterberg

Diesel music
www.dieselmusic.se
Torbjörn Sten, president & creative director
Artists: André de Lang, Black-nuts, Eagle-Eye Cherry, Ed-börn Svensson Trio, Kerima, Koos, Lisa Nilsson, Mauro Socono, Rebecca Facey, Solaroid, Stephen Simmonds, Tityo

edel records sweden
www.edel.se
Michael Manasse, managing director
Artists: Da Buzza, Black & Becker, Lia Andreen, April Tears, (Iaonia) Andy Phifer, Lisa Rydberg, Lovisa Wangren, (Fluid) Earthbound, Telescope

UMI svenska
www.emi.se
Stefan Gilberg, managing director

Eva records
www.absolutes.nu
Niklas Ehrging, managing director
Releases: compilation albums

Gazell records
www.gazellmusic.se
Dag Häggqvist, managing director
Artists: Dol Reel Group, Claes Janson, Sleding Hammers, Sofi Hellborg, Georg Wademmus & Doug Katsaros, Sanna Nielsen, Rune Öwerman Trio, Hanney, 4Hands—Mats Norberfall & Borje Sundquist, Okay Temiz, Peter Carlson & Bill Goodora, Ville Pusa, Slam Creepers

Mono music
www.monomusic.se
Göran Hansen, VP
Artists: Benny Andersson, Josef Nilsson, Thomas Körberg, Orsa Spelmän, Göran Crona, Kalle Moraëus

Music network records group (MMW)
www.mnw.se
Niklas Nyman, CEO
Artists: Bosson, Papa Dee, The Perishers, Silverbullit, Prinne sth, Stefan Sundström, Eld- kvam, Manayah, K-Pot, Roger Pontare, Dark Funeral, Wolf, Marysim

Playground music
www.playgroundmusic.se
Torgny Sjöö, managing director
Artists: Elinor, Le Fox, Promoe, 22-Pis, Mark Ryan

Reactive music
www.reactivemusic.com
Lars Ryen, managing director
Artists: Parade, Phasio, Mercy, Rubrubbsite, Mercy, West of Eden, Red Mode

Sony music Sweden
www.sonymusic.se
Per Sundin, managing director
Artists: Jennie Liljenberg, Isak, Rebecca Facco, Patrik Isaksson, Lisa Nilsson, Awa, Teddybears, Shilin, Magnus Ugga, Bo Kaspers Orkester, Peter Jolack

Stockholm records
www.stockholmsmusicrecords.se
Ola Håkansson, founder/CEO

Universal music sweden
www.universalmusic.se
Gert Holmfred, managing director
Artists: (Polarr) Akha, Infinite Maria, Chana, Anders Wiehmark, Dilba, Emilia, Emma Nilsdotter, Frederik Kempe, Josef Lind, Lambretta, Maajra, Prawn, Hellacopters; (Sonet) Carola, Komeda, Lars Wannerhacker, Martin, Nordman, Sverice, Sylvia, Vrethammar, Tommy Körnberg, (Sprinkler) Dimboll, Lilleman

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

Warner music sweden
www.warnermusic.se
Sanji Tandan, managing director

Zomba records sweden
www.zomba.se
Kenneth Ruiz Davila, managing director
Artists: (Jive) Robyn, Jessica Folk- er, Rednex, Iwla, (Music for Nations) Hardcore Superstar, Entombed, Witchery, Opeth, Candlemass, Dismissed, Haystack, Lost Horizon, Spiritual Beggars

Continued on page 56
SWEDEN RISING
Continued from page 57
have commercial radio," Johans-
on 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 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, Ahlén, remains to dominate the music retail market, despite the growth of music-focused retailers like Mega.

"Ahlén is by all means the most important retail chain," Holmfred says, "but chains like Mix are getting stronger, and Rocks and Skivladagen, 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. Artists like the 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

"Hip-hop" 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 artists gaining attention are Lisa Miskovsky, Eskobar, the Ark, Millencolin and Titíyo.

Titíyo lives in Stockholm and, although she is the sister of Eagle-Eye and Neneh Cherry, she's earned recognition on 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 32-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 much 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
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“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 span there, including Pop himself. Pop's insight proved that Stockholm is chock-full of talented songwriters and producers. Holmfred concedes. "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 Ols- son,” 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. “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."
MAKING HITS
Continued from page 56

Tim Norell led to a string of hits for acts including Lili & Susie, Ankie Ragger, Army of Lovers, Rednex and Abba's Agnetha Faltskog. 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 on 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" Rosnes 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.stockholmsinfo.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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DYLANO CHAPEL - the eagerly anticipated debut from what used to be Sweden's best unsigned band

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*Approximate exchange rate US$/€ on Nov 7, 2001 - subject to change*
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 Australia.

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, Djuice, the mobile-Internet portal owned by Norwegian telecommunications company Telenor, recently acquired MP3 service Freextrax.com to accelerate the construction of its own music effort, dTrax. Djuice customers can acquire ring tones and listen to tracks via dTrax, Web surfing through Freextrax.com are now taken directly to dextrax.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 has collected $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 subscribers 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

SonyATV 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.”

BABINET  ROSENTHAL  ZINN

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 Protection Society has joined forces with local phone operator Telstra to clamp down on unspeakable practices. “These are operations set up by a young business who are opportunist 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

When GEMA allegedly licensed a Wintrup song for ring tones, the company demanded 28.1% of revenue from each ring-tone transaction 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 SPR 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 Schmidt Telecom, a Nordic telecoms company, to test giant Napster’s 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.

Current operator 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 Telefónica Moviles España, 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 want to expect people to listen to music regularly on their mobile phones until 2003 or 2004,” Babinet says. “It’s important to start now to see how it can work and then talk to the [hand-set] manufacturers when we’re ready.”
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**SINGLES**

1. YOUTHFUL DAYS
2. QUEEN OF MY HEART
3. BECAUSE I GOT HIGH
4. WHAT WOULD YOU DO?
5. WHY?
6. STRAY CATS
7.ERWIN
8. I CAN'T GET YOU OUT OF MY HEAD
9. I'M A SLAVE 4 U
10. I'M REAL
11. NOSMOKING CRIMINAL
12. RIGHT ON!
13. I WANT LOVE
14. WHAT IT FEELS LIKE FOR A GIRL
15. GLOOMY TIMES
16. ALL THE BEST
17. I'M A BELIEVER
18. BEAUTIFUL MAKING
19. THERE GOES THE NEIGHBORHOOD
20. AMERICA
21. I'LL BE HOME FOR CHRISTMAS
22. THAT DAY
23. I'M NOT OKAY
24. AMERICA
25. I DON'T Wanna CRASH YOUR PARTY
26. TIP OF THE TONGUE
27. SHE'S GOT SOMETHING ON HER MIND
28. MY FRIENDS
29. I'M NOT OKAY
30. I DON'T Wanna CRASH YOUR PARTY
31. TIP OF THE TONGUE
32. SHE'S GOT SOMETHING ON HER MIND
33. MY FRIENDS
34. I'M NOT OKAY
35. I DON'T Wanna CRASH YOUR PARTY
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38. MY FRIENDS
39. I'M NOT OKAY
40. I DON'T Wanna CRASH YOUR PARTY
41. TIP OF THE TONGUE
42. SHE'S GOT SOMETHING ON HER MIND
43. MY FRIENDS
44. I'M NOT OKAY
45. I DON'T Wanna CRASH YOUR PARTY
46. TIP OF THE TONGUE
47. SHE'S GOT SOMETHING ON HER MIND
48. MY FRIENDS
49. I'M NOT OKAY
50. I DON'T Wanna CRASH YOUR PARTY

**ALBUMS**

1. MIKE AND THE MECHANICS: THE Best Of
2. THE CORRS: IN THE ORANGE SKY
3. JASON MRAZ: THE COMPLETE SESSIONS
4. ENRIQUE IGLESIAS: What a Man!
5. MICHAEL JACKSON: HIStory
6. GREEN DAY: AMERICAN IDIOT
7. U2: HOW TO DразE A MONSTER
8. BRITNEY SPEARS: THE Full Experience
9. BOB MARLEY: UPLIFT YOUR SOUL
10. JENNIFER LOPEZ: CHANCE

**HITS OF THE WORLD**

- **N°I of the Week**
  1. SHIROI KOIBITOTACHI
  2. MIKE AND THE MECHANICS: THE Best Of
  3. THE CORRS: IN THE ORANGE SKY
  4. JASON MRAZ: THE COMPLETE SESSIONS
  5. ENRIQUE IGLESIAS: What a Man!
  6. MICHAEL JACKSON: HIStory
  7. GREEN DAY: AMERICAN IDIOT
  8. U2: HOW TO DразE A MONSTER
  9. BRITNEY SPEARS: THE Full Experience
  10. BOB MARLEY: UPLIFT YOUR SOUL

**Billboard® NOVEMBER 24, 2001**

**NEW**

1. BRITNEY SPEARS
2. SONGS IN A MINOR
3. THE CORRS
4. ALEX LLOYD
5. LENNY KRAVITZ
6. ALICIA KEYS
7. MICHAEL JACKSON
8. BACKSTREET BOYS
9. MICHAEL JACKSON
10. ENRIQUE IGLESIAS

**RE**

1. MIKE AND THE MECHANICS: THE Best Of
2. THE CORRS: IN THE ORANGE SKY
3. JASON MRAZ: THE COMPLETE SESSIONS
4. ENRIQUE IGLESIAS: What a Man!
5. MICHAEL JACKSON: HIStory
6. GREEN DAY: AMERICAN IDIOT
7. U2: HOW TO DразE A MONSTER
8. BRITNEY SPEARS: THE Full Experience
9. BOB MARLEY: UPLIFT YOUR SOUL

**UP**

1. THE CORRS
2. JASON MRAZ
3. ENRIQUE IGLESIAS
4. MICHAEL JACKSON
5. BOB MARLEY

**DOWN**

1. MIKE AND THE MECHANICS: THE Best Of
2. THE CORRS: IN THE ORANGE SKY
3. JASON MRAZ: THE COMPLETE SESSIONS
4. ENRIQUE IGLESIAS: What a Man!
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**NEW ENTRY**

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5. LENNY KRAVITZ
6. ALICIA KEYS
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8. BACKSTREET BOYS
9. MICHAEL JACKSON
10. ENRIQUE IGLESIAS

**RE-ENTRY**

1. MIKE AND THE MECHANICS: THE Best Of
2. THE CORRS: IN THE ORANGE SKY
3. JASON MRAZ: THE COMPLETE SESSIONS
4. ENRIQUE IGLESIAS: What a Man!
5. MICHAEL JACKSON: HIStory
6. GREEN DAY: AMERICAN IDIOT
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*Hits of the World is compiled at Billboard/London by Menno Visser. Phone 44-207-420-1615, fax 44-207-836-7169, e-mail mvisser@musicandmedia.co.uk.*
FEBRUARY 13, 1998

THE CAT IS BACK: Yusuf Islam, the artist formerly known as Cat Stevens, has made a tentative comeback. His first album for 25 years, "The Return of the Great

AEGEAN GREEK

MUSICIAN

Avaton," was released last year, and he has since performed live in the U.K. and the U.S. His new album, "The Return of the Great Aegaean Greek," was

Greece's most important

artistic achievement in recent

history."—Alessandra Ferri

MUSIC CRITIC

Friend or Foe?

Enzo Janacelli has produced
deliver a label for solo artists,
who have struggled to find a
market. A new album, "The
Return of the Great Aegaean
Greek," was released last year,
and he has since performed live
in the U.K. and the U.S. His
next album, "The Return of
the Greek Musician," is set for
release in early 2002.

NIGEL WILLIAMSON

BAND OF BROTHERS: Dublin-based
dubstep band the Devlins have
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Wildfire

PHILIPPE BARRIE

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NIGEL WILLIAMSON
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 took up residence 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 children’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 reprice the value of the 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 Zgarlca 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’ experience 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.

We are all Glinert to put projects with Casablanca Media Acquisitions is re-establishing Solid Gold Records. Co-founded in 1979 by Neil 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.”

China’s Nov. 10 entry...
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’ve 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) 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.

ON THEIR OWN
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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’ve 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) 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.

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 general manager Holly Yen. “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 ($1.30). “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...
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-tempo R&B. Her second album, Hong Quanwei (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 force 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.

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 the music works, VMC has been dealing with the Shenshiang distribution company.

Yao says that he leaves most of that work to his EMI colleagues in China and the people at Shenshiang. "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 to do it for you," he says. "Don't try and do it all yourself."

Korea Provides NRG To Chinese Audiences

BY LOUIS HUA

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 Taiwan 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 CDs alone."

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 Taiwan. 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 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 souvenirs items that are already being produced without the group's authorization. Music Factory is also using its trips to China to scout 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. ■
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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 gov- ernment 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 license," he adds.

"The challenge for the market is obvious," says EMI Asia president and CEO 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 licenses 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 genuine- ly 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." The label chiefs agree that the Chinese government needs to be more aggressive about protecting intellectual property and, furthermore, that 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 underpin China's potential to be the biggest market in the world for us." ■

EMI's recent signing 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 recorded in Hong Kong. For instance, Chang Chou 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'etre is to create a local repertoire presence. "We have a decent-sized, new market in China, and we have merged with Jiahua, a joint venture with Chinese company, which began distribution in China in the early 1990s."

"It's aimed toward working with creative artists 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 recorded in Hong Kong. For instance, Chang Chou 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."

SONY'soud had already started signing mainland artists before setting up its Shanghai joint venture in June, and S&M'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 the subsequent 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 optimistic 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 is connected to EDGE winning 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 underpin 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 T'ai group China Dolls, which 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 cut- 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, 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 Tse, 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 and 300,000 legitimate copies. How many illegitimate copies have been hawked remains anybody's guess.

As such, EMI and Avex rely on the low-cost radio, music channels or print media to carry 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 different, we need to have access to that market. Mandarin songs still form the bridge into China," says EMI'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.

As such, EEG is 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, sug- gests Rock president Sam Duann. "We need to work 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. Each label is expected to open 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. ■
Domo Arigato!

This winter season, Kyodo Tokyo is proud to welcome two of the hottest international artists to Japan.

The Backstreet Boys
Black and Blue Japan Tour November 2001
For your long awaited first tour in Japan!

Janet Jackson
All For You Japan Tour January 2002
It is great to be working with you and your team again!
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, Limp Bizkit’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 watched by nearly 225 million American, and won 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 dance bandINXS (MCA) 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 staffs.

Soundbuzz, Nokia Pact

Deal Will Grow Market In Mobile Music And Infotainment

BY STEVE McCULRE
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 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 Club Nokia online community, and bring more music and infotainment services,” says Mauro Montanaro, VP of digital services for Nokia Mobile Phones Asia Pacific.

Soundbuzz CEO Sudhanshu Saran notes that Nokia is hoping this will be a 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.”

INTERNATIONAL

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 certified for sales of at least 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 (Atlantic/Warner) 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 Corrs family in the IFPI roll of honor—the Corrs have been among the Top 10 for the past 10 years—extends to five straight European million-sellers. The new album landed on their desk even before the 18-track release of the group’s most current international chart success with his Sony debut, Mythodexa—2001 Mars Odyssey. Recently a top five album in Portugal, it is the NASA comedy’s work on television’s hit series Destination Anywhere.

As well as Boyz II Men, the two other American artists on the list are also Universal sign-ups, 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 bitterly 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. CD and DVD release of the fund-raiser, a joint venture by the five major music companies.

With the German perennial Mar- ius-Müller Westernhagen, known on disc simply by his surname, reached the seven-figure plateau with last November’s So Weit (So Far) album, compatriot Vangelis has 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 certifi- cation, 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 Uni- versal retropective, Portraits (So Long Ago, So Clear).

The German artist has won the platinum equivalent for over 40 years and still best-known globally for his 20-year- old Chariots of Fire theme (included in this set), Vangelis is enjoying another international chart success with his Sony debut, Mythodexa—2001 Mars Odyssey. Recently a top five album in Portugal, it is the NASA comedy’s work on television’s hit series Destination Anywhere.

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 mil- lion units.

Although single 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 the 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 1.1 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 cli- mate 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’’s music’s webzinger Marko Miles 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 Swedish music business.
we were on the road last year for Return of Sat-urn, we were having dance parties every night after the shows, inviting a bunch of people back and listening to a lot of Jamaican dancehall—

"The thinking was, ‘While we’re writing music, let’s keep the fun going.’"

"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 making the record, let’s do it again.” We were just keeping up the fun.

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, Owen, 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 energy and party going.

Coming 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, Boujari Mutha, 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 star Lady Saw to spice up the tracks—and fellow helmsmen Steelie & Clevie (Maxi Priest, Gregory Isaacs).

The band’s enthusiasm was immediately noticeable, says Lady Saw, who was familiar with Steely & Clevie through their guest appearance on 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 says. “And when 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.”

A source of pride for Steffani, 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, dub there, and more danceable but hand-sounding vibes of “Another One Bites the Dust” or “Brick House.”

“We were trying to bring No Doubt in the clubs.”

“Pharrell Williams were trying to re-create the Rock Steady sound very nice and ‘up.’

I think that probably 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’ll 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 debuts 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 neces-sarily have to be a bad thing,” says Moby.

In any event, the new, “less introspective and more upbeat and sensual” sound (which, 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.”

So, 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 Steffani, 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 dance club there. “That was really cool,” says Steffani, “because it’s like the producers who were working with what we were doing so much that they just kind of added to it, instead of starting all over.”

By writing and recording some of the songs in the infancy of the project, at least a portion of almost every track’s demo sur-face, the band captured “that initial spark” that is sometimes lost, Steffani says.

“I feel so sure about this album,” says Steffani. “I feel really, really sure 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.”
Virgin’s Shortlist Puts Up-And-Comers In Spotlight

BY BRIAN GARRITY
NEW YORK—Organizers of the Virgin Mega-stores 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.

“Those 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 confounded the prize with Greg Spotts, who runs a personal management and marketing firm.) “So we thought we’d forge a dialogue, concern from the label 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 (Inter-scope); Dandy Warhols, Thirteen Tales From Urban Bohemia (Capitol); Gorillaz, Gorillaz (Virgin); Jay Dee, Welcome to Detroit (K7 Studio/BBE); Nikka Costa, Everybody Got Their Somethin’ (Virgin Live); Knight Stories From the City: Stories From the Sea (Island); Ryan Adams, Heartbreaker (Bloodshot); Sigur Rós, Apparit Björun (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 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 the 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 listing posts featuring the nominated artists in every Virgin Mega-store, 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 do think it’s necessary [the Shortlist’s] intent to move another half-million or million units. I think it really is just to identify the artist 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.

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 exclusiveness 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 Best Buy). Best Buy has it for Nov. 26, while it hits the rest of retail Dec. 4.

Interscope executives were unavailable for comment, but sources familiar with the deal say the promotion is an attempt by the major labels to focus marketing at the Eden Prairie, Minn.-based chain, says 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 launch of Virgin Megastores’ new service.

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 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.” But he adds that retailers should somehow make a statement about it heard by U2, Interscope, and its distributor, Universal Music & Video Distribution.

Ward, president of Virgin Entertainment Group’s North American operations, says his chain won’t stock the DVD and won’t feature U2’s most recent album in any price-promotion 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 dreamers who lose- 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 campaigns, where the labels advertise new superstar releases available through an 800-number for as little 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 the 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 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 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 its 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.


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 Salcatagalia 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’ chloic/cult horror films and sets by Don Howland, Aakash 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 Amphiac Volume 2, a hardid and esotal anthology of wild Bluff City music inspired by compiler Robert Gordon’s wonderful 1995 book.

Scheduled for Tornado are collections from Los Pecaminos (a Texan-styled 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, FZV, Fuzzbox, Jackass, Quasar, 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 San Francisco-based Mordam Records since 1992. For a year-and-a-half before that, the firm’s releases went through R 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.”

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 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, systematic 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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MERGER MISERY: The imminent bankruptcy filing by Valletta Media is expected to wreak havoc throughout the independent record 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 Valletta 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 reportedly decided that Yucaipa was not going to own 80% of the merged company. "With that change, the deal was dead," says one insider familiar with the negotiations.

Yucaipa initially acquired Alliance as a way to make a profit. The deal was structured as a reverse merger so that Yucaipa’s share would revert to its principal owner—decided that Yucaipa’s rapidly deteriorating business had left 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 for its ownership.

Yucaipa initially acquired Alliance as its backdoor 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 failed, 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 1998.

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.

BY PATRICIA BATES
CHARLOTTE, 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 Charlotte, 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 Northern American CDs are Tom Waits’ Mule Variations (Epic), 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 Mut (Nonesuch). The store does a steady business 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 Mechanics, Flush, the live kings, Lenne Gallant, and Eyes for Telescopes.


“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 Radio-land. “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 ‘PI, I have a cash flow, and I feel the only way to survive is with low overhead.”
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 Historiocr/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.

“[Rush] were really surprised to see that all the metal catalogs have created an album that has sold the way it has,” says Steve Sterling, president of Eagle Eye Media's Visualize/Video Archive. “We're bringing together everything DRAC (Toronto Rock 'n' Roll Archive) has been collecting for years, 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 proven successful through VH1 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 Metallica], 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 VH1's installment of the “Classic Albums” series.)

Several of Megadeth's labelmates recently introduced DVDs, too: Alice Cooper, Corrosion of Conformity, Widespread Panic, and Queensryche. 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. Queensryche incorporated fan participation in creating additional footage for its ongoing Operation: LIVEcrime DVD (EMI, Nov. 20, $29.48). The project (originally released as a 1991 VHS boxed set on EMI) was released Sept. 25 as a stand-alone CD ($19.98, 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 Queensryche.

Queensryche 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 eventually goes [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 [DVDs] don't take over.”

Retailers are reporting that rock and metal titles have been taking off recently. Whereshere 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 Motley Crue [Loud Crusades & Tatooose].” 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 lets it appeal 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.”

RATNER ON DVDS: Watching Rush Hour 2 on DVD 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 raked down a Hong Kong street—that always makes him smile.

GUMBLY LIBRARY: Rhino Home Video has acquired the home-video rights to the Gumby animated series. The full library of 214 episodes from both The Gumby Show and The All-New Gumby, which were created between 1956 and 1988, will now be available on both DVD and VHS for the first time. (Gumby episodes through the 1960s were previously available on VHS through Family Home Entertainment.)

Series creator Art Clokey, who is re-creating a script for a Gumby 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 base things around the characters. I run into people of all ages who love Gumby. It will be great for them to have this for their kids.”

The first release, on March 26, will be a seven-disc 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 and DVD simultaneously. The DVD features 25 minutes of bonus footage, including additional interviews and play angles.

VSNA PROMOS: The Video Software Dealers Assn. (VSNA) 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 vsna.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 (212-252-2293), fax (212-252-2294), or e-mail (jpesselnick@billboard.com).
Billboard Top VHS Sales

**November 24, 2001**

**TOP 10 VHS SALES**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Principal Performers</th>
<th>Studio/Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHRIEK</td>
<td>Mike Myers, Eddie Murphy</td>
<td>Paramount Home Entertainment/Paramount Home Video</td>
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<td>2 DR. DOLITTLE 2</td>
<td>Eddie Murphy</td>
<td>Sony Pictures Home Entertainment/SONY</td>
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<td>4 BARBIE IN THE NUTCRACKER</td>
<td>Barbie</td>
<td>Walt Disney Home Video</td>
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<td>Brendan Fraser, Rachel Weisz</td>
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<td>6 DUMB-LOO DIY 60TH ANNIVERSARY EDITION</td>
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<td>Scooby Doo</td>
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<td>New Line Cinema Home Video</td>
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**BILLBOARD NOVEMBER 24, 2001**

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**TOP 10 DVD SALES**

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<td>SWINGDANCE</td>
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<td>20th Century Fox Home Entertainment</td>
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**TOP 10 DVD RENTALS**

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<tr>
<td>2 SWINGDANCE</td>
<td>Michael Buble, Nelly</td>
<td>Sony Pictures Home Entertainment</td>
<td>$24.98</td>
</tr>
<tr>
<td>3 STAR WARS EPISODE I-THE PHANTOM MENACE</td>
<td>Liam Neeson, Ewan McGregor</td>
<td>20th Century Fox Home Entertainment</td>
<td>$29.98</td>
</tr>
<tr>
<td>4 THE ANIMAL</td>
<td>Rob Schneider</td>
<td>Columbia TriStar Home Entertainment</td>
<td>$27.96</td>
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<td>5 THE ANIMAL</td>
<td>Eddie Murphy</td>
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<tr>
<td>6 SNOW WHITE AND THE SEVEN DWARFS</td>
<td>Animated</td>
<td>Disney</td>
<td>$29.99</td>
</tr>
<tr>
<td>7 FINAL FANTASY THE SPIRITS WITHIN</td>
<td>King Kei, Takeshi Tsuruta</td>
<td>Fond Image/Konami</td>
<td>$21.99</td>
</tr>
<tr>
<td>9 DUMB-LOO 40TH ANNIVERSARY EDITION</td>
<td>Animated</td>
<td>New Line Cinema Home Video</td>
<td>$23.99</td>
</tr>
<tr>
<td>10 THE GODFATHER DVD COLLECTION</td>
<td>Marlon Brando, Al Pacino</td>
<td>Warner Home Video</td>
<td>$22.99</td>
</tr>
</tbody>
</table>
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The Eye.

ROLLING STONE: 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 interviewer. 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 DeMonteaux and Lauren Levine. Co-producers will be Frank Garrittano and Michele Bessey for Line by Line Productions and Jon Bendis for Another Dimension. Garrittano 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.

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 PIs 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 as much 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 world suppliers, and the music 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-greedy. Radio stations need to set more realistic goals 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. WOAI in San Antonio, Texas, and KSLX in Denver, Colo., report that they’ve noticed a drop in label promotion. But WCCO in Minneapolis, Minn., reports to Fred hyper-greedy. Radio stations need to keep low overhead is greater than ever. When there’s no money flowing, it’s going to be sooner than that.”

KRBE’s Theodore says, “We’re not 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 high. The need to make money and keep low overhead is greater than ever. When there’s no money flowing, it’s going to be sooner than that.”

At WXIX in Columbus, Ohio, OM Bob Tolbert reports that the company shut down earlier and try to force as much product through the pipeline. “The economy is much worse than it was a year ago.”

WNCI’s Steele agrees. “Times are getting to be tougher because they’ve gone back. This is a great time for labels to do it right about now. At least three label have told me. ‘This is the last thing we’re working on this year.’”

And radio is paralleling the record slowdown, at least according to KRCM in Colorado Springs, Colo., GM 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 WSXN in Grand Rapids, Mich., PD Jeff Andrews says that the product flow “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 promotional dollars and getting the most bang for our buck. Now there’s going to be fewer resources.”

Shebeil suggests that entertainment spending will be down—consumers might still buy that must-have CD but will not shell out for unproven artists. “We’re all going to have to be a lot more careful where we’re spending our promotional dollars and getting the most bang for our buck.”

Marc Schiffman is managing editor of Top 40 Airplay Monitor.
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’s “I’m a Slave 4 U” has not been the radio monster that the title track of ‘N Sync’s...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’s 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 next competitor by a margin of almost two to one (293,000), but her domination at department stores is even greater, as mass merchants

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 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 Brothers, Where Art Thou? soundtrack on both The Billboard 200 (50–16, 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.
<table>
<thead>
<tr>
<th>Week</th>
<th>Chart</th>
<th>Artist</th>
<th>Title</th>
<th>Imprint &amp; Number/Distributing Label</th>
<th>Previous Peak Position</th>
<th>Current Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>BRITNEY SPEARS</td>
<td>Britney</td>
<td>1</td>
<td>49</td>
<td>33</td>
</tr>
<tr>
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<td>PINK FLOYD</td>
<td>Echoes — The Best Of Pink Floyd</td>
<td>CAPITOL</td>
<td>2</td>
<td>51</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>MICHAEL JACKSON</td>
<td>Invincible</td>
<td>JAY-Z/REPUBLIC</td>
<td>1</td>
<td>52</td>
</tr>
<tr>
<td>4</td>
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<td>ENRIQUE IGLESIAS</td>
<td>Escape</td>
<td>JAY-Z/REPUBLIC</td>
<td>2</td>
<td>53</td>
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<tr>
<td>5</td>
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<td>ENYA</td>
<td>A Day Without Rain</td>
<td>MCA</td>
<td>2</td>
<td>54</td>
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<tr>
<td>6</td>
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<td>The Great Depression</td>
<td>JAY-Z/REPUBLIC</td>
<td>1</td>
<td>55</td>
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<tr>
<td>7</td>
<td></td>
<td>BACKSTREET BOYS</td>
<td>The Hits — Chapter One</td>
<td>JAY-Z/REPUBLIC</td>
<td>4</td>
<td>56</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>NICKELBACK</td>
<td>Silver Side Up</td>
<td>JAY-Z/REPUBLIC</td>
<td>2</td>
<td>57</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>JERMAINE DUPRI</td>
<td>Instructions</td>
<td>JAY-Z/REPUBLIC</td>
<td>9</td>
<td>58</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>BARBRA STREISAND</td>
<td>Christmas Memories</td>
<td>JAY-Z/REPUBLIC</td>
<td>13</td>
<td>59</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>A LINK TO THE PAST</td>
<td>Possum Kingdom</td>
<td>JAY-Z/REPUBLIC</td>
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<td>60</td>
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<td>12</td>
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<td>[Hybrid Theory]</td>
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<td>4</td>
<td>61</td>
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<td>13</td>
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<td>PETEY PABLO</td>
<td>Diary O A Sinner: 1st Entry</td>
<td>JAY-Z/REPUBLIC</td>
<td>13</td>
<td>62</td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>FAITH EVANS</td>
<td>Faithfully</td>
<td>JAY-Z/REPUBLIC</td>
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<td>63</td>
</tr>
<tr>
<td>15</td>
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<td>VARIOUS ARTISTS</td>
<td>God Bless America</td>
<td>JAY-Z/REPUBLIC</td>
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<td>64</td>
</tr>
<tr>
<td>16</td>
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<td>SOUNDS OF THE 70's</td>
<td>O Brother, Where Art Thou?</td>
<td>JAY-Z/REPUBLIC</td>
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<tr>
<td>17</td>
<td></td>
<td>INCUBUS</td>
<td>Morning View</td>
<td>JAY-Z/REPUBLIC</td>
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<td>67</td>
</tr>
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<td>18</td>
<td></td>
<td>ALICIA KEYS</td>
<td>Songs In A Minor</td>
<td>JAY-Z/REPUBLIC</td>
<td>1</td>
<td>68</td>
</tr>
<tr>
<td>19</td>
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<td>SOUNDS OF THE 70's</td>
<td>The Last Waltz</td>
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<td>69</td>
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<td>Totally Hits 2</td>
<td>JAY-Z/REPUBLIC</td>
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<td>70</td>
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<td>MANNHEIM STEAMROLLER</td>
<td>Christmas Extraordinary</td>
<td>JAY-Z/REPUBLIC</td>
<td>17</td>
<td>71</td>
</tr>
<tr>
<td>22</td>
<td></td>
<td>ANGIE STONE</td>
<td>Mahogany Soul</td>
<td>JAY-Z/REPUBLIC</td>
<td>22</td>
<td>72</td>
</tr>
<tr>
<td>23</td>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>Now That's What I Call Christmas!</td>
<td>JAY-Z/REPUBLIC</td>
<td>23</td>
<td>73</td>
</tr>
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<td>24</td>
<td></td>
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<td>The Blueprint</td>
<td>JAY-Z/REPUBLIC</td>
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<td>74</td>
</tr>
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<td>25</td>
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<td>Toxicity</td>
<td>JAY-Z/REPUBLIC</td>
<td>1</td>
<td>75</td>
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<td></td>
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<td>Satellite</td>
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<td>6</td>
<td>76</td>
</tr>
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<td>27</td>
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<td>Celebrity</td>
<td>JAY-Z/REPUBLIC</td>
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<td>77</td>
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<td>Fly</td>
<td>JAY-Z/REPUBLIC</td>
<td>12</td>
<td>78</td>
</tr>
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<td>29</td>
<td></td>
<td>STAIN</td>
<td>Break The Cycle</td>
<td>JAY-Z/REPUBLIC</td>
<td>1</td>
<td>79</td>
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<td>30</td>
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<td>TOBY KEITH</td>
<td>Pull My Chain</td>
<td>JAY-Z/REPUBLIC</td>
<td>9</td>
<td>80</td>
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<tr>
<td>31</td>
<td></td>
<td>THIRD DAY</td>
<td>Overcoming</td>
<td>JAY-Z/REPUBLIC</td>
<td>31</td>
<td>81</td>
</tr>
<tr>
<td>32</td>
<td></td>
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<td>No. 1</td>
<td>JAY-Z/REPUBLIC</td>
<td>21</td>
<td>82</td>
</tr>
<tr>
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<td></td>
<td>JERMAINE DUPRI</td>
<td>Instructions</td>
<td>JAY-Z/REPUBLIC</td>
<td>15</td>
<td>83</td>
</tr>
<tr>
<td>34</td>
<td></td>
<td>MARY J. BLIGE</td>
<td>No More Drama</td>
<td>JAY-Z/REPUBLIC</td>
<td>24</td>
<td>84</td>
</tr>
<tr>
<td>35</td>
<td></td>
<td>ANDREA BOCELLI</td>
<td>Cieli Di Toscana</td>
<td>JAY-Z/REPUBLIC</td>
<td>11</td>
<td>85</td>
</tr>
<tr>
<td>36</td>
<td></td>
<td>GLORIAS</td>
<td>Soca Summer</td>
<td>JAY-Z/REPUBLIC</td>
<td>1</td>
<td>86</td>
</tr>
<tr>
<td>37</td>
<td></td>
<td>SOUNDS OF THE 70's</td>
<td>Shrek</td>
<td>JAY-Z/REPUBLIC</td>
<td>28</td>
<td>87</td>
</tr>
<tr>
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<td>88</td>
</tr>
<tr>
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<td>89</td>
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<td>JAY-Z/REPUBLIC</td>
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<td>90</td>
</tr>
<tr>
<td>41</td>
<td></td>
<td>JENNIFER LOPEZ</td>
<td>J.Lo</td>
<td>JAY-Z/REPUBLIC</td>
<td>1</td>
<td>91</td>
</tr>
<tr>
<td>42</td>
<td></td>
<td>OZZY OSBOURNE</td>
<td>Down To Earth</td>
<td>JAY-Z/REPUBLIC</td>
<td>4</td>
<td>92</td>
</tr>
<tr>
<td>43</td>
<td></td>
<td>NELLY FURTADO</td>
<td>Whaa? Nelly!</td>
<td>JAY-Z/REPUBLIC</td>
<td>24</td>
<td>93</td>
</tr>
<tr>
<td>44</td>
<td></td>
<td>DAVE MATTHEWS BAND</td>
<td>Live In Chicago 12.19.98</td>
<td>JAY-Z/REPUBLIC</td>
<td>6</td>
<td>94</td>
</tr>
<tr>
<td>45</td>
<td></td>
<td>FIVE FOR FIGHTING</td>
<td>Song 1</td>
<td>JAY-Z/REPUBLIC</td>
<td>10</td>
<td>95</td>
</tr>
<tr>
<td>46</td>
<td></td>
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<td><strong>2</strong> TONY BENNETT ♫</td>
<td><strong>2</strong> RICHARD TAYLOR ♫</td>
</tr>
<tr>
<td><strong>Ultimate Tony Bennett</strong></td>
<td><strong>Soul Purpose</strong></td>
</tr>
<tr>
<td><strong>3</strong> BILLIE HOLIDAY ♫</td>
<td><strong>3</strong> RICHARD TAYLOR ♫</td>
</tr>
<tr>
<td><strong>Ken Burns Jazz - The Definitive</strong></td>
<td><strong>Soulful</strong></td>
</tr>
<tr>
<td><strong>4</strong> VARIOUS ARTISTS ♫</td>
<td><strong>4</strong> VARIOUS ARTISTS ♫</td>
</tr>
<tr>
<td><strong>Bet Da Jazz Presents: Jazz Now</strong></td>
<td><strong>Variety</strong></td>
</tr>
<tr>
<td><strong>5</strong> JOHN COLTRANE ♫</td>
<td><strong>5</strong> JOHN COLTRANE ♫</td>
</tr>
<tr>
<td><strong>Coltrane For Lovers</strong></td>
<td><strong>Coltrane For Lovers</strong></td>
</tr>
<tr>
<td><strong>6</strong> MILES DAVIS ♫</td>
<td><strong>6</strong> MILES DAVIS ♫</td>
</tr>
<tr>
<td><strong>The Essential Miles Davis</strong></td>
<td><strong>The Essential Miles Davis</strong></td>
</tr>
<tr>
<td><strong>7</strong> JOHN COLTRANE ♫</td>
<td><strong>7</strong> JOHN COLTRANE ♫</td>
</tr>
<tr>
<td><strong>Ken Burns Jazz - The Definitive</strong></td>
<td><strong>John Coltrane</strong></td>
</tr>
<tr>
<td><strong>8</strong> NANCY WILSON ♫</td>
<td><strong>Nancy Wilson</strong></td>
</tr>
<tr>
<td><strong>A Nancy Wilson Christmas</strong></td>
<td><strong>Nancy Wilson Christmas</strong></td>
</tr>
<tr>
<td><strong>9</strong> PONCHO SANCHEZ ♫</td>
<td><strong>Boney James</strong></td>
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<tr>
<td><strong>Soul Purpose</strong></td>
<td><strong>Soul Purpose</strong></td>
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</table>

<table>
<thead>
<tr>
<th>ARTIST &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TOP NEW AGE ALBUMS</th>
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</thead>
<tbody>
<tr>
<td><strong>This Week</strong></td>
<td><strong>Last Week</strong></td>
</tr>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>NUMBER 1</strong></td>
</tr>
<tr>
<td><strong>1</strong> ENYA ♫</td>
<td><strong>1</strong> JOHN CONNOR ♫</td>
</tr>
<tr>
<td><strong>A Day Without Rain</strong></td>
<td><strong>Rock On</strong></td>
</tr>
<tr>
<td><strong>2</strong> MANNHEIM STEAMROLLER ♫</td>
<td><strong>2</strong> VARIOUS ARTISTS ♫</td>
</tr>
<tr>
<td><strong>Christmas Extravaganza</strong></td>
<td><strong>Variety</strong></td>
</tr>
<tr>
<td><strong>3</strong> JIM BRICKMAN ♫</td>
<td><strong>3</strong> JOHN CONNOR ♫</td>
</tr>
<tr>
<td><strong>Christmas At The Red Barn</strong></td>
<td><strong>The Very Best Of</strong></td>
</tr>
<tr>
<td><strong>4</strong> VARIOUS ARTISTS ♫</td>
<td><strong>4</strong> VARIOUS ARTISTS ♫</td>
</tr>
<tr>
<td><strong>A Winter's Solstice-Silvery Anniversary Edition</strong></td>
<td><strong>Variety</strong></td>
</tr>
<tr>
<td><strong>5</strong> YANNI ♫</td>
<td><strong>5</strong> VARIOUS ARTISTS ♫</td>
</tr>
<tr>
<td><strong>Snowfall</strong></td>
<td><strong>Variety</strong></td>
</tr>
<tr>
<td><strong>6</strong> VARIOUS ARTISTS ♫</td>
<td><strong>6</strong> VARIOUS ARTISTS ♫</td>
</tr>
<tr>
<td><strong>Simple Things</strong></td>
<td><strong>Variety</strong></td>
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<tr>
<td><strong>7</strong> MANNHEIM STEAMROLLER ♫</td>
<td><strong>7</strong> VARIOUS ARTISTS ♫</td>
</tr>
<tr>
<td><strong>Christmas Collection</strong></td>
<td><strong>Variety</strong></td>
</tr>
<tr>
<td><strong>8</strong> YANNI ♫</td>
<td><strong>8</strong> RICHARD TAYLOR ♫</td>
</tr>
<tr>
<td><strong>If I Could Tell You</strong></td>
<td><strong>Soul Purpose</strong></td>
</tr>
<tr>
<td><strong>9</strong> YANNI ♫</td>
<td><strong>9</strong> JOHN COLTRANE ♫</td>
</tr>
<tr>
<td><strong>Very Best Of Yanni</strong></td>
<td><strong>Coltrane For Lovers</strong></td>
</tr>
<tr>
<td><strong>10</strong> GEORGE WINSTON ♫</td>
<td><strong>10</strong> JOHN COLTRANE ♫</td>
</tr>
<tr>
<td><strong>Remembrance</strong></td>
<td><strong>Coltrane For Lovers</strong></td>
</tr>
<tr>
<td><strong>11</strong> JIM BRICKMAN ♫</td>
<td><strong>11</strong> JOHN COLTRANE ♫</td>
</tr>
<tr>
<td><strong>Hymns For Christmas</strong></td>
<td><strong>Coltrane For Lovers</strong></td>
</tr>
<tr>
<td><strong>12</strong> VARIOUS ARTISTS ♫</td>
<td><strong>12</strong> JOHN COLTRANE ♫</td>
</tr>
<tr>
<td><strong>My Romance: An Evening With Jim Brickman</strong></td>
<td><strong>Coltrane For Lovers</strong></td>
</tr>
<tr>
<td><strong>13</strong> GEORGE WINSTON ♫</td>
<td><strong>13</strong> JOHN COLTRANE ♫</td>
</tr>
<tr>
<td><strong>Spiritual Spiritual</strong></td>
<td><strong>Coltrane For Lovers</strong></td>
</tr>
<tr>
<td><strong>14</strong> JOHN COLTRANE ♫</td>
<td><strong>14</strong> JOHN COLTRANE ♫</td>
</tr>
<tr>
<td><strong>Meditation</strong></td>
<td><strong>Coltrane For Lovers</strong></td>
</tr>
<tr>
<td><strong>15</strong> JOHN COLTRANE ♫</td>
<td><strong>15</strong> JOHN COLTRANE ♫</td>
</tr>
<tr>
<td><strong>The Very Best Of</strong></td>
<td><strong>Coltrane For Lovers</strong></td>
</tr>
<tr>
<td><strong>16</strong> RICHARD TAYLOR ♫</td>
<td><strong>16</strong> JOHN COLTRANE ♫</td>
</tr>
<tr>
<td><strong>Rifts of Time</strong></td>
<td><strong>Coltrane For Lovers</strong></td>
</tr>
<tr>
<td><strong>17</strong> VARIOUS ARTISTS ♫</td>
<td><strong>17</strong> JOHN COLTRANE ♫</td>
</tr>
<tr>
<td><strong>My Romance: An Evening With Jim Brickman</strong></td>
<td><strong>Coltrane For Lovers</strong></td>
</tr>
<tr>
<td><strong>18</strong> GEORGE WINSTON ♫</td>
<td><strong>18</strong> JOHN COLTRANE ♫</td>
</tr>
<tr>
<td><strong>Spiritual Spiritual</strong></td>
<td><strong>Coltrane For Lovers</strong></td>
</tr>
<tr>
<td><strong>19</strong> JOHN COLTRANE ♫</td>
<td><strong>19</strong> JOHN COLTRANE ♫</td>
</tr>
<tr>
<td><strong>My Romance: An Evening With Jim Brickman</strong></td>
<td><strong>Coltrane For Lovers</strong></td>
</tr>
<tr>
<td><strong>20</strong> JOHN COLTRANE ♫</td>
<td><strong>20</strong> JOHN COLTRANE ♫</td>
</tr>
<tr>
<td><strong>The Very Best Of</strong></td>
<td><strong>Coltrane For Lovers</strong></td>
</tr>
</tbody>
</table>
### Billboard Heatseekers

**November 24, 2001**

**NUMBER 1/HOT SHOT DEBUT**

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Week Added</th>
<th>Label/Imprint/Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOBYMAC</strong></td>
<td></td>
<td>Momentum</td>
</tr>
<tr>
<td><strong>FLICKERSTICK</strong></td>
<td></td>
<td>Welcoming Home the Astronauts</td>
</tr>
<tr>
<td><strong>NICKEL CREEK</strong></td>
<td></td>
<td>Nike</td>
</tr>
<tr>
<td><strong>THE CALLING</strong></td>
<td></td>
<td>Camino Palermo</td>
</tr>
<tr>
<td><strong>DOPE</strong></td>
<td></td>
<td>Life</td>
</tr>
<tr>
<td><strong>DEFAULT</strong></td>
<td></td>
<td>The Fallout</td>
</tr>
<tr>
<td><strong>NICOLE C. MULLEN</strong></td>
<td></td>
<td>Talk About It</td>
</tr>
<tr>
<td><strong>NEWSPRO</strong></td>
<td></td>
<td>The Christmas Shoes</td>
</tr>
<tr>
<td><strong>PICKUP</strong></td>
<td></td>
<td>Live From Hilygrove</td>
</tr>
<tr>
<td><strong>PAUL VAN DYSK</strong></td>
<td></td>
<td>The Politics Of Dancing</td>
</tr>
<tr>
<td><strong>SOIL</strong></td>
<td></td>
<td>Scars</td>
</tr>
<tr>
<td><strong>JOHN MAYER</strong></td>
<td></td>
<td>Room For Squares</td>
</tr>
<tr>
<td><strong>MERCYME</strong></td>
<td></td>
<td>Almost There</td>
</tr>
<tr>
<td><strong>JAMIE O'NEAL</strong></td>
<td></td>
<td>Shiver</td>
</tr>
<tr>
<td><strong>TOYA</strong></td>
<td></td>
<td>Resonate</td>
</tr>
<tr>
<td><strong>TAMMY COCHRAN</strong></td>
<td></td>
<td>Ye Vay A Enamor</td>
</tr>
<tr>
<td><strong>SONICFLOOD</strong></td>
<td></td>
<td>Te Vay A Enamor</td>
</tr>
<tr>
<td><strong>LOS ANGELES CHARLY</strong></td>
<td></td>
<td>Slowly</td>
</tr>
<tr>
<td><strong>CARLOS VIVES</strong></td>
<td></td>
<td>Almanac</td>
</tr>
<tr>
<td><strong>CHRIS CAGE</strong></td>
<td></td>
<td>Play It Loud</td>
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<tr>
<td><strong>STEVE HOLY</strong></td>
<td></td>
<td>Blue Moon</td>
</tr>
<tr>
<td><strong>JOAN SEBASTIAN</strong></td>
<td></td>
<td>En Vivo From Del Guadalupe</td>
</tr>
<tr>
<td><strong>PRESSURE 4.5</strong></td>
<td></td>
<td>Burning The Process</td>
</tr>
</tbody>
</table>

**GREATEST GAINER**

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Week Added</th>
<th>Label/Imprint/Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ST. JOHN'S CHILDRENS CHOIR</strong></td>
<td></td>
<td>God Bless the U.S.A. Kids Sing Songs For America</td>
</tr>
</tbody>
</table>

**Top Independent Albums**

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Week Added</th>
<th>Label/Imprint/Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td></td>
<td>God Bless America: United We Stand!</td>
</tr>
<tr>
<td><strong>LOS TEMERARIO</strong></td>
<td></td>
<td>Baladas Rancheras</td>
</tr>
<tr>
<td><strong>MERLE HAGGARD</strong></td>
<td></td>
<td>Roots Volume 1</td>
</tr>
<tr>
<td><strong>GOV'T MULE</strong></td>
<td></td>
<td>The Deep End Volume 1</td>
</tr>
<tr>
<td><strong>JANET HIATT</strong></td>
<td></td>
<td>The Tiki Bar Is Open</td>
</tr>
<tr>
<td><strong>LIL TIRED</strong></td>
<td></td>
<td>The Argument</td>
</tr>
<tr>
<td><strong>BABA MEL &amp; THE BOOGIE DOWN</strong></td>
<td></td>
<td>Violence Has Arrived</td>
</tr>
<tr>
<td><strong>THE RIDDLES</strong></td>
<td></td>
<td>Who Let The Dogs Out</td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td></td>
<td>The High &amp; Mighty Presents: Eastern Conference All Stars II</td>
</tr>
<tr>
<td><strong>THE HERITAGE CHOIR &amp; ORCHESTRA</strong></td>
<td></td>
<td>American Pride: 16 Stirring Patriotic Themes</td>
</tr>
</tbody>
</table>

---

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 10 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 data that are sold via independent distribution, including those which are sold via major branch distribution. The sale counts are compiled by The RIAA and are based on individual sales, which are verified by the RIAA and used to calculate the album's certification status.
### Albums with the Greatest Sales Gains This Week

<table>
<thead>
<tr>
<th>Artist/Movie/Catalog</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>LEE GREENWOOD</td>
<td>America's Patriot</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>ENYA</td>
<td>Paint The Sky With Stars - The Best Of Enya</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>PINK FLOYD</td>
<td>Greatest Hits</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>BOB SEGER &amp; THE SILVER BULLET BAND</td>
<td>Greatest Hits</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>Dream A Holiday Album</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>CHARLOTTE CHURCH</td>
<td>Faith: A Holiday Album</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>KENNY G</td>
<td>Metallica</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>INCUBUS</td>
<td>Make Yourself</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>JAMES TAYLOR</td>
<td>Greatest Hits</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>DIDO</td>
<td>No Angel</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>DIXIE CHICKS</td>
<td>Wide Open Spaces</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>BOB SEGER &amp; THE SILVER BULLET BAND</td>
<td>Wish You Were Here</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>AALAYAH</td>
<td>One In A Million</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>SHANIA TWAIN</td>
<td>Come On Over</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>PHILADELPHIA ORCHESTRA (GORMANDY)</td>
<td>The Glorious Sound Of Christmas</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>FAITH HILL</td>
<td>Breathe</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>PINK FLOYD</td>
<td>The Wall</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>LEE GREENWOOD</td>
<td>Best Of Lee Greenwood: God Bless The USA</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>ABBAS</td>
<td>Gold</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>U2</td>
<td>The Best Of 1980-1990</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
<tr>
<td>SYSTEM OF A DOWN</td>
<td>System Of A Down</td>
<td>BRITNEY SPEARS: AMERICAN IDOL</td>
</tr>
</tbody>
</table>

### Certification Levels
- **Gold**: Certification for net shipment of 500,000 album units (Gold) – Good Rockin' Tonight - The Legacy Of Sun Records
- **Platinum**: Certification for net shipment of 1 million units (Platinum) – All That You Can't Leave Behind

### Recording Industry Association of America (RIAA) Certification Levels
- **Gold**: Certification for net shipment of 500,000 album units (Gold)
- **Platinum**: Certification for net shipment of 1 million units (Platinum)
- **Multi-Platinum**: Certification for net shipment of 10 million units (Multi-Platinum)

### Album Sales
- **Billboard**
  - Ranking based on physical album sales and digital album sales
  - Data collected by SoundScan
  - Sales figures reflect albums sold through various distribution channels

### Billboard 200
- Weekly chart ranking albums based on physical sales and digital sales
- Includes albums from various genres and labels

### Top Pop Catalog Albums
- Weekly chart ranking catalog albums
- Focused on albums released more than 2 years ago
- Includes albums from various genres and labels

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**Note:**
- Certification levels are based on net shipment units (album sales)
- Asterisk (*) indicates vinyl available
- All prices listed are suggested retail prices
- Tapes marked with "Ea" are for rental purposes only

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**Source:** Billboard Magazine, November 24, 2001
Aphex Twin: EA 6; HS 37

Anointed: GA 17

Jessica Andrews: CA 35

BILLBOARD NOVEMBER 24, 2001 www.billboard.com 81

Alien Ant Farm: B 200 46; H 100 32; HA 32; MO 13,

Afro Celt Sound System: WM 6

8Ball: RA 62; RBH 64

NInER jazz (a)

Rankings from biweekly charts are listed in

Dance/Sales (DS)

Country (CS)

Hot top Airplay (HA)

R&B/Hip-Hop (RBA)

New Age (NA)

Latin: Regional Mexican (RMA)

Independent (IND)

Int/Pop (IP)

Mainstream Rock (RM)

Pop/Rock (RP)

Top 40 Tracks (TQ)

Rankings from biweekly charts are listed in a chart's unaugmented period.
### Billboard Mainstream Rock Tracks

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;How You Remind Me&quot;</td>
<td>Nickelback</td>
</tr>
<tr>
<td>&quot;Sweet Child O' Mine&quot;</td>
<td>Guns N' Roses</td>
</tr>
<tr>
<td>&quot;Living With You&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Lose Yourself&quot;</td>
<td>Eminem feat. Dr. Dre</td>
</tr>
<tr>
<td>&quot;In the End&quot;</td>
<td>Linkin Park</td>
</tr>
<tr>
<td>&quot;Breaking All the Rules&quot;</td>
<td>Van Halen</td>
</tr>
<tr>
<td>&quot;The Space Between&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;I'm Already There&quot;</td>
<td>Collective Soul</td>
</tr>
</tbody>
</table>

### Billboard Adult Contemporary

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;One Week&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Stay&quot;</td>
<td>Kendrick Lamar feat. SZA</td>
</tr>
<tr>
<td>&quot;Someone Like You&quot;</td>
<td>Adele</td>
</tr>
<tr>
<td>&quot;Lose You to Love&quot;</td>
<td>Selena Gomez</td>
</tr>
<tr>
<td>&quot;Good Thing&quot;</td>
<td>Khalid</td>
</tr>
</tbody>
</table>

### Billboard Adult Top 40 Tracks

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;痒痒痒&quot;</td>
<td>�</td>
</tr>
<tr>
<td>&quot;痒痒痒&quot;</td>
<td>�</td>
</tr>
<tr>
<td>&quot;痒痒痒&quot;</td>
<td>�</td>
</tr>
<tr>
<td>&quot;痒痒痒&quot;</td>
<td>�</td>
</tr>
</tbody>
</table>

**Notes:**
- The Billboard charts are compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track selection is by professional staffs at 40 adult contemporary stations and 20 adult Top 40 stations, 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 formats. The Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks measurements are based on audience impressions. On the remaining broadcast-based charts, tracks with increases in detections over the previous week are denoted by boldface type. Movement is recorded only when a track's chart position moves more than 10 slots. Records below the top 20 are removed from the chart after 7 weeks. Airplay awards are given to songs appearing in the top 20 of both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Ad - availability. © 2001, Billboard & BMG Communications.
### Billboard HOT 100 Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>This Week</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bulls Eye</td>
<td>Lenny Kravitz</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>What I Like</td>
<td>CeeLo Green</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>U Remind Me</td>
<td>Ludacris</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>Riding With Private Malone</td>
<td>upward</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>Where The Stars And The Eagle Fly</td>
<td>upward</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>I'm A Survivor</td>
<td>Timbaland</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>On A Night Like This</td>
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<td>John Mayer</td>
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### Billboard HOT 100 Singles Sales

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### Billboard Radio Power Book:

- Top 40, Pop, R&B/Hi-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week.
- Songs ranked by gross impressions.
- Data is updated daily.
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<tr>
<td>MARY J. BLIGE</td>
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<tr>
<td><strong>GREATEST GAINER / AIRPLAY</strong></td>
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<tr>
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<td>Nicki Minaj</td>
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<tr>
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<tr>
<td>LOVE OF MY LIFE</td>
<td>Brian McKnight</td>
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<tr>
<td>HOT SPOTS</td>
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<tr>
<td>WHERE WERE YOU</td>
<td>Alan Jackson</td>
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<td>(WHEN THE WORLD STOPPED TURNING)</td>
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## Billboard Singles and Tracks Index

### Chart Codes: Hot 100 Singles (Hood); Hot R&B/Hip-Hop Songs (RBH); Hot Country Songs (CS) and Hot Latin Tracks (LT).

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<td><strong>ALL OVER ME</strong> (Sony/ATV Tree, BMI/Gosnell, BMI/Harvey)</td>
<td>CS 35</td>
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<tr>
<td><strong>BE LIKE THAT</strong> (Mahogany Got Music, ASCAP)</td>
<td>RBH 87</td>
<td></td>
</tr>
<tr>
<td><strong>BREAK YA NECK</strong> (T'Zialfs, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP)</td>
<td>RBH 55</td>
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<tr>
<td><strong>CADAVERE TE EXTRANO MAS</strong> (LGA BMI)</td>
<td>LT 12</td>
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<tr>
<td><strong>CARTAS MARCADAS</strong> (Pham, BMI/Peer BMG)</td>
<td>IT</td>
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<tr>
<td><strong>CAN'T DENY IT</strong> (J Brasco, ASCAP/Desert Storm, BMI/Music)</td>
<td>RBH 13</td>
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<td>HB 46</td>
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<td>RBH 10</td>
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<td><strong>EMOTION</strong> (Gibb Brothers, BMG, BMI/Hamstein Cumberland)</td>
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<td><strong>I'M MOVIN' ON</strong> (Murrah, BMI/WB)</td>
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<td>RBH 32</td>
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<td><strong>INOCENTE POBRE AMIGO</strong> (BMG Songs, ASCAP)</td>
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<td><strong>ROLL OUT MY BUSINESS</strong> (EMI Blackwood, ASCAP/Songs Of Universal)</td>
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<td><strong>SOMETHING</strong> (ASCAP)</td>
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<td><strong>WHO WE BE</strong> (Boomer X, ASCAP/SKB)</td>
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<td><strong>YOU MUST HAVE BEEN</strong> (Montell Jordan, ASCAP)</td>
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### Billboard Hot 100 Weekend (2001-11-24)

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<tr>
<td><strong>WHO WE BE</strong> (Boomer X, ASCAP/SKB)</td>
<td>RBH 40</td>
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<td><strong>YOU MUST HAVE BEEN</strong> (Montell Jordan, ASCAP)</td>
<td>RBH 33</td>
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RAC, RIAA Clash Over Recordings’ Work For Hire Status

BY BILL HOLLAND
WASHINGTON, D.C.—Attorneys representing the Recording Industry Assn. of America (RIAA) and member record companies involved in Napster litigation have asked the court to dismiss a “friend of the court” brief filed Nov. 7 by the Recording Artists Coalition (RAC). That brief, filed in U.S. District Court, Northern District of California, asks Judge Marilyn Hall Patel to reject sound-recording copyright registrations presented by the labels that claim work-for-hire status as evidence of authorship and ownership of those recordings. The majority of registrations submitted to the court by the record company plaintiffs in the case claim authorship and ownership of the sound recordings as works for hire.

The RAC is not contesting their right to bring a copyright infringement action, but that it is not truly relevant to the recording artists.” Most contracts provide for such rights. Donnelly says. “Anyone, including the record companies own or control the copyrights at issue. The artists don’t contend this issue. It’s baffling because artists have as much at stake in protecting copyrights online as do record companies.”

RAC counsel Jay Rosenthal responds. “The RIAA knows full well that the RAC is not contesting their right to bring a copyright infringement action, but (that) it is not truly relevant to the claim to the sound recordings as works for hire. They also know full well that RAC supports strong copyright infringement enforcement, as well as pay services like Napster. What is truly baffling is that the RIAA cannot seem to understand, after dealing with this work-for-hire issue for almost four years, what is or is not truly relevant to recording artists.”

The RAC submitted a similar brief in last year’s UMG vs. MP3.com case, arguing to the New York court that a sound recording cannot be a work for hire because the Copyright Act does not identify sound recordings as eligible for work-for-hire status. The industry argues that sound recordings, while not a category, nevertheless fit the work-for-hire definitions of a "collective work" or a "compilation" in the current act. That court did not rule on the issue.

The eventual court decision on work-for-hire status of sound recordings could change the course of the industry and determine whether recording artists have the right granted to other authors to regain control of their sound recordings after a period of assigned exploitation, or whether record companies own the masters in perpetuity.
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 every [other] phase of the business — and obviously they have proportionately a lot less true catalog professionals on staff — has devoted itself to trying to create catalog sales. … In times like these, especially with the economy through a calendar year, we’re going to get a lot of new reissue performance, catalog becomes the mainstay of the industry, and I think it’s right and proper for both sides, when you look at sales both ways and 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 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 catalog might be and focus on the riches that might be found.”

MillerHelmedsome200individualtitlesatBuddha,includingtherecentboxedsetofHarryBelafonte’sblackmusicanthologyTheLongRoadtoFreedom(Billboard,April14)—bringsseveralkeymembersoftheBuddhastaffwithhimtothenewcatalogdivision,whichwilllikelybeinitiallystaffedbynomorethanninepeople.


FormerBMGDistributionVPofbranchoperationsTomO’Flynnhasbeenhiredinastaffofsales,assistedbyseveraldirectorsofsalesandobviouslytheyhavenoproportionatelyalotlesstruecatalogprofessionalsonstaff—hasdevoteditselftocreatingcatalogsales.

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.”

—BOBJAMIESON, 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 Entertainment, now part of the Warner Catalog Group, as a model.

Miller remarks, “[Rhino] had set themselves up to be the avant-garde, 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 have here.”

Miller says the first sets bearing the BMG Heritage logo (along with the logo of the parent label) will arrive next March. Neither Miller nor anyone at BMG estimates the number of titles that BMG Heritage will release in its first year or divulge any offers on top. However, Miller says that Bud- da’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 a better shot at doing this series respectfully 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/UTF) 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 been something that we have not really looked at. And it’s also been something that retailers are very open to as a way of making money.”

Weyner, who reports to Jameson, 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 reissue renaissance 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 Editions” series releases of individual titles by Charles Mingus, Coleman Haw-

We are running a campaign called ‘Bluebird’s greatest hits [series],’ which we haven’t released yet,” Miller says. “Artists will include such well-known jazz commodities as Benny Goodman, Jimmy Dorsey, and Fats Waller. We also foresee a lifestyle ‘sub-series’ aimed at younger customers that will mine Bluebird’s archive of West Coast cool jazz, as well as a blues series, drawn from Bluebird’s formidable pool of ’30s and ’40s masters, that will be launched in the spring.

Weyner plans of projects are in the works. Miller says, “We’re doing kind of a Bluebird’s greatest hits [series], which we haven’t released yet.”

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 and if we 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 Centennial logo, devoted to vocalists and to soloists and conductors. A “Re-discovered” series of rare and unissued performances, inaugurated with a collection by pianist Swiatoslaw 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 excava- te the archives of early-music label Deutsche Harmonia Mundi.

Weyner says of the separate yet inextricably linked 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 business 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 Street analysts and shareholders is almost guaranteed.

To be sure, the industry is banking on the fact that sales of digital music downloads will be an add-on business to the sale of physical formats—an outflow 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 clear-

ance 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 royalties that artists get from the average music buyer already spends on music. And they will lack the virtually limitless potential of content and copiable quality that the two top consumer concerns of potential subscribers. As a result, the Internet research firm is predicting that, if any major labels pull the plug on their services, they 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 industry. MusicNet and Pressplay, as well as a number of other major companies in the industry, have recently announced truce between record companies and songwriters/publishers. The peace treaty that major record labels brokered with songwriters/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 provides the immediate filling of lawsuits, rather than a long-term solution when it comes to rights and rates relating to publishing licenses for online music.

Songwriters/publishers have 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 pie, they are willing to accept what 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 says the latter scenario is “simply not feasible.”

Executives and analysts also point out that the lack of a publishing rate creates an impossible situation when the majors are concerned. For the subscription services cannot determine either their operating costs or the timing and size of their return on investments.

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 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, it’s evident that the music labels are being dealmakers who are pushing for a larger piece of the action. But MusicNet becomes profitable. Meanwhile, the determination of 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 V didich 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,” V didich 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 near term, a better question may be: Who is going to sign up for either service?”

AOL Time Warner co-CEO 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 or two, 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.”

Street analysts and shareholders are almost guaranteed.

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, though roughly $100 per year will be needed to do so. The issue of portability and copiability were the two top consumer concerns of potential subscribers. As a result, the Internet research firm is predicting that, if any major labels pull the plug on their services, they will drop their membership following an introductory period if selection and content management issues are not resolved.
Avalanches, whose Since I Left You was issued in early November in the age of techno, summer pop, Latin clear the album's 900 samples, the U.S. through Sire/London. That years ago, "my only thought was to painstaking studio sessions."

Williams also cites the two major Australian retail chains, market leader Sanity Music and HMV. "Sanity's Dance Arena stores grew immensely in awareness at retail. They are well-set up, live five gimmicks 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.

"The Avalanches have begun that process, from very small and build up to the massive size it is today," says English- 

Gudinski sold his remaining stake to Dave Jurman, senior director of International Sales for Columbia Records—most of the Australian Record Industry Assn. and the [ goods and services tax] does-half of the street price of ecstasy—have all had major impacts."

"We all hung out and talked about records we collected as kids, and some of them are commer-

The development of Australian dance music owes much to inde- pendents. One important player among them is Melbourne's Central Station, which was founded in 1975 as a record store in Melbourne that predominateley catered to the gay market. It has since expanded into a six-outlet chain nationwide that grossed $9 million Aus-

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That progress is now evident in the growing clubbing population, which this year has forced dance parties to out of dance music for Columbia Records—and into 10,000-capacity arenas. Simon Page, CEO of Sydney's Home superclub, estimates that some 100,000 peo-

"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. "I don't think that's been proven 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 get on a country act as much as possible."

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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 took 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 Sling, 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 846-654-4600, or email billboardawards@vnuinc.com. Tickets are available for purchase by calling the MGM Grand at 800-929-1111.
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 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 neuromuscular 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.

Time Out: Frankie Blue

A s VP of operations and programming for Clear Channel’s rhythmic top 40 WKUT 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 a yearling, is designed 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.

“Ts this 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.”

“You know, they’re rather heavy, 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, any- way, “You know what?” Blue says. “I’m highly allergic to horses. Whenever I go up there, I have to heavily medicate myself.”

CHUCK TAYLOR

KUT

The Billboard Back Beat
Edited by Chuck Taylor
Turn up the volume of streaming video and all of your rich content with Global Crossing. Our fast, secure, seamless global network transmits data at speeds that practically break the sound barrier. With world-class IP+Optical, SONET and DWDM technologies from Cisco Systems®

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