Garth Brooks’ Last Album? He Feels His Capitol ‘Scarecrow’ Set Is His Final Bow

BY MELINDA NEWMAN
HOLLYWOOD—On the cover of Garth Brooks’ new Capitol Nashville album, Scarecrow, the singer leans against a fence, gently wrapped in a duster he first wore in a photo shoot for his 1989 eponymous debut album. While the wardrobe choice wasn’t planned (“The jacket was right there in the barn and [photographer] Bev [Parker] saw it and asked me to put it on,” Brooks says), the fashion statement is appropriate. Brooks is going out the way he came in: on his own terms.

To hear Brooks tell it, Scarecrow will be the last studio album of his red-hot career. In the 12 years since Garth Brooks, the artist has done nothing short of revolutionizing the country music industry, selling more than 100 million albums in the process. The top-selling albums artist in U.S. history, according to the Recording Industry Assn. of America, Brooks, 39, declared he was retiring last October to spend more time with his three daughters.

Music Videos Confront Digital Revolution

BY CARLA HAY
NEW YORK—Is the music video industry ready for the new digital revolution in making videos? Many insiders say it is—but only if the technology is suited for their needs. This is a pivotal time for digital technology’s role in entertainment. For example, although VHS remains the dominant format in the home-video market, the DVD format is rapidly gaining ground and has revitalized the industry. Digital cameras are also catching on with more consumers, as is the concept of downloading music from the Internet and “burning” it onto CDs.

But when it comes to making music videos, those responsible for making the music industry’s

(Continued on page 92)

Lucasfilm’s ‘Phantom’ Makes DVD Sales History

BY JILL PESSELNICK
LOS ANGELES—The Force is clearly with Star Wars: Episode I: The Phantom Menace, as the title has become the fastest-selling DVD-video of all time during its first week of release, according to Lucasfilm Ltd. and Twentieth Century Fox Home Entertainment.

The two-disc package, which was released Oct. 16 and carries a suggested list price of $29.98, also set a first day sales record by generating $17 million in consumer spending at traditional retail outlets and selling 65% of its initial shipments, according to the two studios. As expected, the title comes in at No. 1 on the Billboard Top DVD Sales chart for this issue.

Sources say Star Wars sold 2.2

(Continued on page 92)
A Christmas gift from Sarah Brightman

SARAH BRIGHTMAN
CLASSICS

THE NEW ALBUM
U.S. RELEASE DATE: November 20

Multi-platinum artist Sarah Brightman weaves an irresistible spell with this gala collection that blends gorgeous new material with a selection of the singer's own favorites culled from her extraordinary archive. Sarah Brightman: Classics features the new songs "Ave Maria," "Winter Light," "Alhambra" and "Canta La Nuit." All four of these songs plus new recordings of "O Mio Babbino Caro," "Nessun Dorma" and "Pie Jesu" feature Sarah singing with the Royal Philharmonic Orchestra.

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Govi., Tech Critics Decry RIAA Tactics

BY BILL HOLLAND
WASHINGTON, D.C.—Another federal law-
maker has lambasted the lobbying tactics of the
Recording Industry Assn. of America (RIAA), and tech community leaders are questioning what happens when the RIAA and U.S. labels to pursue the use of technology
software in defeating infringers on peer-to-
peer networks. Rep. Rick Boucher, D-Va.,
Congress’ most knowledgeable Internet
expert, has told the House Judiciary
Committee and the Senate Judiciary
Committee the RIAA has failed to
insert language in the federal anti-terrorism
doesn’t deserve to the legislative process.

Boucher’s remarks are directed at the
RIAA’s effort last month to secure
alternate language in the Senate version of the anti-
terrorist Patriot Bill that would have granted
them full immunity to disable computers of
infringing suspects (Billboard, Oct. 27).

The language was rejected by Senate
Judiciary Committee staff, which had drafted
language of its own that enables the Justice
Department to pursue suspected terrorists
but also alleviates concerns by the RIAA.

The Motion Picture Assn. of America (MPAA), and others that the new
language would have created severe
privacy threats. That huge bill, passed by the Senate and House, now awaits final approval
before being sent to the White House.

Boucher, a member of the House Judici-
ary Committee staff, which oversees
Courts, the Internet and Intellectual
Property, tells Billboard: “I think it’s time
the RIAA respect the legislative process and
use it as it was designed to be. And rather
than have its proposed language get
passed in legislation at the last minute in a
committee, the RIAA should have its bills
introduced [and go through] the regular
hearing process and the committee markup
process, just like everybody else.

“Nobody goes behind the scenes as
much as the RIAA does,” Boucher continues, “and I think it’s a disservice to the legislative process
for them to continue to do this.”

Boucher is co-sponsoring the pending
Music Online Copyright Act (MOCA),
which would make back-up copies of
transmissions and require record companies to offer their products to all Internet-delivery
companies on a royalty-free basis.

It would also exempt Web services from paying royalties for ephemeral copies and
archival “backup” copies. The RIAA opposes the bill.

The RIAA says that it was not alone in
seeking changes to the bill and that its
motives for offering new language for the
computer protection provision of the bill
have been misrepresented. In a written statement, RIAA spokesperson Amy Weiss said,
“It’s unfortunate that Mr. Boucher has
been misinformed about the RIAA’s effort to avoid an unintended consequence in the anti-
terrorism legislation. Fortunately, the
RIAA’s efforts to call attention to the problem led
to unified action by multiple industry groups
and high-tech companies to eliminate the
unintended consequence of the original
provision—groups like E-Bay, the Chamber of
Commerce, the Net Coalition, MAPA.”

Cary Sherman, RIAA general counsel, says
the trade group “is considering the use
of such technologies, but we can provide little
detail about them [or the companies that are
supporting them] because of confidential
information. In very general terms, these
technologies can be used to identify sources
of infringing content, spoof file-sharing
services, and stop illegal uploads of copyright-
filed files—without in any way destroying
or damaging the files themselves or the user’s
computer or software.”

Media Defender’s president Randy Saaf says
“less than 100 but more than 30” small
and large copyright-holder companies have
signed up for his company’s products, but he
is reluctant to name clients because “of the sensitiv-
ity of the issue” of ongoing RIAA lawsuits
against file-sharing networks. But Saaf added,
“I can tell you this, we’ve been in contact
with the RIAA for a year and a half.”

Sherman says, “We are not presently
prepared to describe technical measures being
used or considered. But it is clear that any
such measures will be lawful and will
stop the most modest response to a very seri-
ous problem.”

Sherman also says that the RIAA “has
not yet used any technologies that would affect
file sharing on peer-to-peer networks.”

Asim Sinnreich, senior business analyst
at Internet-oriented Jupiter Research, says
he believes there are questions about “the ethi-
icality” of the RIAA’s “ultimate ambition to
ever limit the freedoms that consumers
have to access to the Internet.”

“Strategically, it makes a lot of sense,”
Sinnreich says of such technologies. “Ironical-
ly, though, like file sharing itself, the legality
of that kind of behavior has to be tested in
the courts. And what it does strategically also
undermines the RIAA’s moral high ground.”

In Sinnreich’s view, “if you are using this
technology to disrupt a service, that comes
under the dictionary meaning of hacking, so
you may as well call a spade a spade.”

Other tech-oriented observers are concerned
that the technology amounts to blocking—a
so-called denial of service—which is illegal.

Defender’s Saaf maintains that Intermedia’s
so-called software function does not amount
to stopping or blocking service. The RIAA’s Sherman says, “We do not endorse
denial of service attacks. There are obvi-
ously serious questions about their legality.”

RIAA, PRO & CON

It is hard to believe that Billboard would print stories as offensive
and irresponsible as Bill Holland’s recent articles (Billboard, Oct. 18, Billboard, Oct. 25) attacking
“anti-terrorist” bill. The baseless rumors that we took advantage of
this important piece of legislation to gain rights to hack into
personal computers were long ago debunked; yet Billboard per-
petuates the malicious myths without regard for even the most
basic of journalistic standards and had no interest in being
one of the Senate staffers involved in the legislation, or consul-
ted with even one lawyer who could explain the meaning
of the proposed amendments, he would have learned that he was
unfairly maligning the RIAA and its industry.

Bill Holland, Washington, D.C., bureau chief of Billboard, replies:
As Rosen is aware, the RIAA was interviewed for each
article on these topics and its responses were quoted at length
and in detail. Moreover, to the contrary, I did indeed speak to a

Senate staffer at the RIAA’s request, and he soon admitted he had
not even read the RIAA’s proposed draft language for the anti-
terrorism bill. Also quoted in the stories were such lawmakers
as R.v. Shapiro, D-Va., who stated, “I think it’s time the RIAA
respect the legislative process.” For more comment by Boucher and others, see the news story above.

In response to recent articles relating to the RIAA and its behavior
of late, the future of “unexamined” product is limited,
no matter what type of draconian methods the RIAA might employ.
And what of the morality of thwarting the peer-to-peer concept
with an ultimately more reprehensible practice—
stealing someone’s music because it’s already
featureless? I would think what’s already
an already dreadfully outdated medium? And what of sneaking
an addendum into an anti-terrorism bill at a time when attention
is rightly elsewhere? By so egregiously missing the mark
in understanding the difference between devastation and inno-
vation, the RIAA has done serious damage to its credibility.

Dick Egner, co-founder/VP
elevation.com
San Mateo, Calif.

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

14 Advance ticket sales show promise for holiday tours.

Artists & Music

14 Executive Turntable: Thomas Tyrell is promoted to executive VP of external affairs for Sony Music. MTV: "Our town, Our sound: An American Rag" celebrates the music of New York. The show premieres on Nov. 13. Angélique Kidjo is named artist of the year by the World Music Awards. The awards ceremony is held on Dec. 2.

47 Words & Deeds: Tha Llks bring the sights and sounds of their latest Loud set to DVD/Video with X.O.: The Movie Experience. Billboard.com: "I'm just a woman," says songstress Aaliyah. Tunes cover up after her death, but fans still want the songs. Elsewhere, the top 10 goes to the Queen's "I'm alive" tribute to Michael Jackson.

50 Heat Box: Broadway Project's Dan Birdsong brings his "feeling good" disc, Composition, statewide via Eighteenth Street Lounge Music. Billboard.com: "I'm just a woman," says songstress Aaliyah. Tunes cover up after her death, but fans still want the songs. Elsewhere, the top 10 goes to the Queen's "I'm alive" tribute to Michael Jackson.

53 In The Spirit: Kurt Carr tops the list of nominees for the 17th Annual Stellar Awards. Gospel & Contemporary Christian: "We're going on a journey," says the singer of "Give Me Your Song." Other nominees include "The Rain" by Kirk Franklin, "The Power of Hope" by Melinda Givens, and "You Are" by Byron Cage.

59 Studio Monitor: Nashville's Belmont University enters the recording biz with its purchase of Ocean Way Recording.

64 Latin Notas: Former La Gente Normal member Alex Sánchez makes his solo debut with De Noche en la Ciudad de MEX. Latin: "I'm just a woman," says songstress Aaliyah. Tunes cover up after her death, but fans still want the songs. Elsewhere, the top 10 goes to the Queen's "I'm alive" tribute to Michael Jackson.

69 Jazz Notes: Keyboardist Alex Bugnon turns to the acoustic piano for Soul Purpose, his sophomore project for Narada Jazz. Other nominees include "The Power of Hope" by Melinda Givens, and "You Are" by Byron Cage.

74 Songwriters & Publishers: Broadway acts find a home offstage with New York City-based Jerome Records. Other nominees include "The Power of Hope" by Melinda Givens, and "You Are" by Byron Cage.

81 Latin America: "I'm just a woman," says songstress Aaliyah. Tunes cover up after her death, but fans still want the songs. Elsewhere, the top 10 goes to the Queen's "I'm alive" tribute to Michael Jackson.

86 Classics: "I'm just a woman," says songstress Aaliyah. Tunes cover up after her death, but fans still want the songs. Elsewhere, the top 10 goes to the Queen's "I'm alive" tribute to Michael Jackson.

92 JFJ Nationwide: "I'm just a woman," says songstress Aaliyah. Tunes cover up after her death, but fans still want the songs. Elsewhere, the top 10 goes to the Queen's "I'm alive" tribute to Michael Jackson.
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ALBUM IN STORES OCTOBER 30TH

www.americanradiohistory.com
Disaster Benefits Raise Millions

BY RAY WADDELL
NASHVILLE—More than $17 million was raised for disaster relief from star-studded concerts in New York City; Washington, D.C.; and Nashville during the weekend of Oct. 20-21.

The Concert for New York City at Madison Square Garden on Oct. 20—with performances by Sir Paul McCartney, the Who, Billy Joel, Elton John, John Mellencamp, David Bowie, James Taylor, Mick Jagger and Keith Richards; Bon Jovi, Destiny’s Child, Backstreet Boys, and Janet Jackson—grossed more than $14 million from ticket sales. All proceeds from that concert, including concessions sales, benefit the Robin Hood Foundation. The sold-out concert, broadcast on VH1, was attended by about 14,000 people; 6,500 rescue workers and their families were guests of the show. Clear Channel Entertainment Productions produced the event in conjunction with CableTelevision, Miramax, VH1, and AOL.

On Oct. 21 in Washington, D.C., a sold-out RFK Stadium crowd of 40,000 watched performances by Backstreet Boys, Bette Midler, Rod Stewart, ‘N Sync, Mariah Carey, Ricky Martin, Aerosmith, Destiny’s Child, and Michael Jackson. United We Stand: What More Can I Give, which grossed about $3 million in ticket sales, was produced by CCE and benefited the Salvation Army, the American Red Cross, and the Pentagon Relief Fund.

CCE president of music, Mid-Atlantic region, Larry Magid, who coordinated the 1985 Philadelphia Live Aid concert with Bill Graham, was called in as executive producer of the D.C. concert. The event was built from the ground up in less than three weeks, but Magid says sometimes a quick turnaround can be an asset.

“The days are longer and closer together, but you don’t have to time to listen to a lot of different things,” Magid says. “You just think about what you’re doing and why you’re doing it. As for putting together the talent lineup, Magid explains it simply as matter of gaining superstar commitment and then filling in the blanks.” ‘N Sync and Backstreet Boys volunteered, and then we had early calls from Bette Midler, Rod Stewart, and Michael Jackson’s management company,” Magid says. “After that, one of the hard things is keeping it down to the right amount of people—people tend to try to do too much and overbook, and it’s hard to tell someone they can’t be on the show.”

In Nashville, CCE also produced the Country Freedom Concert at Gaylord Entertainment Center on Oct. 21, with George Strait, Alan Jackson, Tim McGraw, Martina McBride, Clint Black, Diamond Rio, Hank Williams Jr., Lee Ann Womack, Keith Urban, Sara Evans, Montgomery Gentry, Brooks & Dunn, Vince Gill, Trisha Yearwood, and Earl Scruggs. Sources say the show drew about 10,000 people and was broadcast on Country Music Television. Country Freedom benefited the Salvation Army’s disaster relief fund.

Besides its involvement in last weekend’s concerts, CCE previously produced the Stand-Up New York benefit at Carnegie Hall on Oct. 8, which featured comedians Jerry Seinfeld, Bill Cosby, Chris Rock, and others. Additionally, the ClearChannel.com Relief Fund has raised $11.5 million to date.

NBC Deal Promises Telemundo New Leverage

BY LEILA COBO
MIAMI—Although the final purchase of Telemundo Communications Group Inc. by NBC is still subject to final regulatory approval, announcement of NBC’s acquisition has already raised the stakes for the nation’s second-largest Spanish-language TV network.

Long a runner-up to Univision in ratings, Telemundo and its Spanish-language network, Mun2, is expected to be new leverage for advertisers to compete.

Telemundo president/CEO Jim McNamara says Unvi- sion has a programming advantage: “Univision has a relationship with major Mexican networks, Televisa. But the other thing you can’t get away from is Univision has better distribution. There are several places where our signal doesn’t go. NBC is a broadcaster, and they understand the business. And I think you’ll see a growth in our distribution, and I think there will be direct correlation between distribution and ratings.”

Telemundo has long allowed it to influence music artists’ appearances on Telemundo shows. Despite the advantages, Telemundo has seen ratings peak in the past year, thanks to specific programming, including specials from Cotonou and Brazil, as well as specials, such as the Billboard Latin Music Awards, which Telemundo has aired for three years. McNamara says that radical changes are not planned, nor is Telemundo expected to mirror NBC’s programming.

“We’re going to have a lot of discussions about ways in which we can leverage off each other’s resources, and I expect it will be very beneficial,” Telemundo COO Alan Sokol says. “I don’t think [NBC wants] to make radical changes in the programming. They’re not Spanish-language programmers.”

Both Telemundo and Univision’s coverage of music tends to be more extensive than that found in general market stations. Last September, Telemundo launched Mun2, a U.S. cable network that targets viewers aged 18-34 and whose programming is at least 50% music-oriented.

“[Mun2] will absolutely remain in place,” says Telemundo Cable president Manuel Abud, noting that Mun2, which airs 12 hours a day, is already profitable. “Mun2 is not a whim; it’s the result of exhaustive market research that determined what was needed.”

Mun2’s programming includes a rock en español show and frequent use of bilingual banter, a no-no at Univision. Abud says music will continue to be Mun2’s programming base. “You can’t think about being a youth channel and have no music.”

News of Telemundo’s purchase was announced the same week that Grupo Prisa, Spain’s largest audiovisual holding, acquired 50% of the radio operation of the world’s biggest Spanish-language media group, Televisa of Mexico. Analysts speculate that Viacom, which was also interested in buying Telemun- do, might make a bid for Univision.

In The News

• RealNetworks reported a net loss for the third quarter that ended Sept. 30 of $19.4 million, or 12 cents per share, vs. a net loss of $30.8 million, or 20 cents per share, for the same period last year. Revenue fell to $45.2 million from $67.1 million a year ago on lower advertising revenue and software-license fees.

• Dr. Dre (aka Andre Young) has settled two First Amendment federal court lawsuits filed against the cities of Detroit and Auburn Hills, Mich. Both suits were filed over Dr. Dre’s 2000 Up in Smoke tour, when Detroit officials censored certain sexually explicit videos during his performance and Auburn Hills officials filed criminal charges (that were later dismissed) after the videos were shown. In addition to issuing formal apologies, both cities have promised to be more sensitive in the future to similar situations, with the Auburn Hills police department receiving instruction in First Amendment compliance. The cities also reimbursed Dr. Dre’s legal fees, which total more than $53,000, according to his lawyer Herschel Fink.

Market Watch

A Weekly National Music Sales Report

<table>
<thead>
<tr>
<th>YEAR-TO-DATE OVERALL UNIT SALES</th>
<th>2000</th>
<th>2001</th>
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<tr>
<td>Total</td>
<td>607,246,000</td>
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<tr>
<td>Albums</td>
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<td>Singles</td>
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<td>Other</td>
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<td>OVERALL UNIT SALES</td>
<td></td>
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<tr>
<td>This Week</td>
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<td>Last Week</td>
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<td>Change</td>
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<td>Last Week</td>
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<td>Change</td>
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<td>NON-TRADE</td>
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<td>YEAR-TO-DATE ALBUM SALES BY STORE LOCAL</td>
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<td>130,260,000</td>
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<td>Change</td>
<td>1.5%</td>
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**Advance Ticket Sales Encouraging For Holiday Tours**

**BY RAY WADDELL**

NASHVILLE—Despite a bumpy economy, a bevy of holiday tours is set to begin this month, and early ticket counts are encouraging.

Whether this is due to the events of Sept. 11 adding significance to the holidays or whether people are simply seeking a return to familiarity—or a combination of both—is unknown. "I think the best word to describe it is 'unpredictable,' " says John Huie, an agent with Creative Artists Agency (CAA) in Nashville. "It's a warm and fuzzy show what people want, or do they want to go out at all? The key is, if you're giving consumers more than just a show, and people sense that, they're going to come out."

Jazz saxophonist Dave Koz—whose Dave Koz & Friends Smooth Jazz Christmas tour with Dave Benoit, Rick Braun, Brenda Russell, and Peter White is set for 26 dates—says Christmas time is a great time to tour, especially this year. "People are looking forward to going out and seeing people, and that's the best time of year," he says. "I think this will be a really good year for us."

Joe Pignotti, CEO of Ticketmaster, agrees. "This season is going to be strong. People want to be entertained, and they want to be with their families. They want to see shows. They want to do something special for the holidays."

**CMA Beefs Up Security For Awards, Shifts Funds To Promote Telecast**

BY PHILLIS STARK

NASHVILLE—This year's Country Music Assn. (CMA) Awards, set for Nov. 7 in Nashville, will have an unprecedented level of security as CMA exec Ed Benson says the extra security will add at least $150,000 to the show's regular operating budget.

The 35th Annual CMA Awards will be televised live from 8:51 p.m. (EST) on CBS from the Grand Ole Opry House in Nashville. Everyone with access to the backstage area—including artist managers, musicians, stylists, production staff, and press—has been asked to provide Social Security numbers to the CMA for a background check.

The approximately 3,800 show tickets will only be made available to CMA members. Audience members will pass through metal detectors and have their bags searched and identification checked. All bags larger than a standard 8½-inch-by-11-inch sheet of paper will be prohibited. Those entering the backstage area will also pass through metal detectors and bag check points.

The annual post-show party at the Opryland Hotel will now be a premiere party, hosted by the Opry House, held in a tented portico in front of the building. Both uniformed and plainclothes police officers will be present at the Opry House during the evening with what Benson calls "quick response and represen- tation capabilities."

The media, usually housed in the Acuff Theater near the Opry House, will be set up this year in part of a studio elsewhere in the Opry House building, the CMA says. The press list was pared down from 220 to 120, including camera crews.

The CMA developed its security plan in consultation with Nashville Metro Police's terrorism task force, the FBI, the Secret Service, and a private security firm that has been retained for the event. Benson notes that there will be more security at this year's CMAs than when former President George Bush attended the show in 1991.

Benson stresses that there haven't been any threats made against the show but that the precautions are being made to minimize risks. "The purpose is to make artists comfortable about doing the event," he says of the more than 40 performers who are expected to participate. "We don't want to leave ourselves vulnerable to any possible disruption of the show. It's imperative that the show gets on the air."

Meanwhile, the CMA board has decided to reallocate up to $50,000 of the budget for the association's now-postponed branding campaign (Billboard, Oct. 20) into additional advertising for the Nov. 7 telecast in an attempt to boost viewership.

In other news, the CMA has laid off representatives in London and Australia as part of what it calls "a strategic reallocation of resources" that was set in motion in May and was partly driven by the current global situation and partially because few acts are likely to tour overseas anytime soon. Exiting are London rep Bobbi Boyle and Australian rep Trevor Smith.

**RECORD COMPANIES:** Sony Music Entertainment promotes Thomas C. Tyrrell II to VP of external affairs and Lisa Weiss to senior VP, general counsel, and secretary in New York City. They were, respectively, senior VP, general counsel, and secretary and senior VP and deputy general counsel.

Capitol Records names Mark DiDia senior VP and Larry Jacobson senior VP in Los Angeles. They were, respectively, GM of Hollywood Records and GM of Giant Records.

Joseph de Raaij is named senior VP of finance and corporate controller for Warner Music Group in New York City. He was worldwide corporate controller for Universal Music Group.

Gold Circle Entertainment names Joel Habeshaw VP of rock formats promotion and marketing and Leslie Jaquez national director of pop and adult promotion in Los Angeles. They were, respectively, senior director of alternative promotion for Hollywood Records and founder of Lick Entertainment.

Deanna Cohen is named VP of special markets for 5.1 Entertainment in Los Angeles. She was senior director of A&R at MCA Soundtracks.
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**issue date: december 1**
**ad close: november 2**

Evan Braunstein 646.654.4693 • ebraunstein@billboard.com
Truckers’ Soul Dump Spawns ‘Southern Rock Opera’

BY RAY WADDELL
NASHVILLE—Drive-By Truckers’ ambitious new project, Southern Rock Opera, serves not only as a reverent tribute to Lynyrd Skynyrd but also functions as a pointing guitar-rock album, a political and social commentary, and an insightful take on Southern culture.

Beyond that, Southern Rock Opera is a textbook example of indie rock’s can-do attitude, with a homemade approach to the project that encompasses everything from its recording to artwork, manufacturing, marketing, and sales. It’s a completely grassroots effort relying on the band’s ferocious live shows and Web site traffic at drivebytruckers.com. The album is on the band’s own Soul Dump Records. No distribution deal is currently in place.

“We’ll be touring for the next 14 months and trying to build this thing up and get it out in as many ways as possible without giving the damn thing away to some company that looks at it as a tax write-off,” says singer/guitarist Patterson Hood, whose vision of Southern Rock Opera has steered the project for the past six years.

“By last spring, we were getting quite a bit of label interest. But the whole idea that we were uncompromising about releasing a two-CD, 20-song rock opera about Lynyrd Skynyrd—which was perceived as something kids were not relating to—cost us to the point where the offers we got were so horrible.” Hood continues, typically at no loss for words. “We sacrificed to record this record, so why give it away? I’d rather sell it out of the trunk of my car—at least I would know where they were going and where the money goes.”

Musically, Southern Rock Opera is all about guitars, guitars, and more guitars, much of it boasting plenty of trademark Skynyrd riffs and elsewhere owing more to post-punk sensibilities or Tonight’s the Night-era Neil Young. Lyrically, the album covers a lot of ground, working not only as a nod to Skynyrd but also as Hood’s and band member Mike Cooley’s often-autobiographical takes on teen angst and Hood’s own opinionated views on the South and Alabama icons ranging from late Governor George Wallace to legendary Alabama football Coach Paul “Bear” Bryant.

The rock opera also is the story of the fictional band Betamax Guillotine, an outfit that takes its name from the urban myth that late Skynyrd frontman Ronnie Van Zant was decapitated by a VCR in the plane crash that took his life on Oct. 20, 1977. Much of the Skynyrd story on the album is historically accurate.

“We looked into the historical aspects and into the mythology, too, and how it all relates to Southern culture,” Hood says. “At the risk of sounding too pretentious, to me the story and people’s misconceptions of Lynyrd Skynyrd and their music became a good symbolism for the South. The critics may have misunderstood Skynyrd, but more than that, some of their most devoted and loving fans misunderstood them, same as the South. They weren’t all gun rakes and rebel flags.”

Oddly enough, Hood himself wasn’t a Skynyrd fan growing up in Florence, Ala., with his tastes leaning more to punk. He came around in adulthood by revisiting their albums. “At first, I didn’t see the connection [between punk and Skynyrd], but what’s more punk than naming your band after the coach that kicks you out of school?”

Hood says, adding that the original title of Betamax Guillotine was dropped out of respect. “If someone gives [founderhood guitar virtuoso and crash survivor] Gary Rossington a copy of the record, I would really like him to listen to it and at the very least appreciate that it was done with the utmost reverence and respect and love for what they were trying to do and did. I wouldn’t want him to be turned off by the title.”

Pounding guitar and powerhouse vocals close the set on “ Shut Up and Get on the Plane,” the singer terms its close to death before, we were just too drunk to know it,” and later on the surging “Greenville to Birmingham,” Hood sings, “Once we hit Louisiana, baby, I don’t care/Got a brand new airplane waiting for us there/Give this piece of shit back to Aerosmith.”

The closing piece, the spooky, Young-influenced “Angels and Fuse-lage,” finds Hood moaning, “I’m scared shitless of what’s coming next . . . these angels I see in the trees are waiting for me,” with the singer “adding up the cost of these dreams.”

Despite its gritty feel, Hood stresses the album was recorded with reverence for Skynyrd and adds that he remains concerned about their opinions on the project. “I hope they don’t look at it as some punk-ass kid singing about their plane crash, but at the same time that’s a key part of the story.” Hood says, adding that the original title of Betamax Guillotine was dropped out of respect. “If someone gives [founderhood guitar virtuoso and crash survivor] Gary Rossington a copy of the record, I would really like him to listen to it and at the very least appreciate that it was done with the utmost reverence and respect and love for what they were trying to do and did. I wouldn’t want him to be turned off by the title.”

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Stone Warms Up On ‘Mahogany’

Neo-Soul Singer Switches From Arista To J Records for Sophomore Set

BY GAIL MITCHELL

LOS ANGELES—As she approaches the promotion of Mahogany Soul, her second studio effort and J Records debut (due Nov. 6), R&B diva Angie Stone is notably relaxed and content.

“Everything is flowing,” she enthuses. “I am grounded spiritually and happy in my love life. [I’m] more at ease.”

In the nearly three years since the release of her critically lauded 1999 Arista debut, Black Diamond, the artist has faced a fair amount of life experiences.

“I was dealing with a brand-new baby—a two-month-old sleeping in the studio as I played and recorded—along with Platinum Dyes, feeling sorry for myself. The album is the gits and the grasy.”

Tossing aside any notion of sophomore jitters, Stone cooks up a tasty sequel to Black Diamond, which to date has sold 274,000 units in the U.S., according to SoundScan, and earned her such sobriquets as “new soul queen.”

Much like the dictionary definitions for mahogany (“dark heartwood . . . varying in color from yellowish-brown to deep reddish-brown”), the 17-track set draws from a contemporary soul palate, where light- and dark-hued uncompromisingly embrace Stone’s gospel and old-school R&B roots. In many ways, it outshines her debut, especially lyrically.

“ ‘This package is warm with more heartfelt lyrics,’ declares Stone (whose songs are published by Alegna Music/Js) Songs, BMI). Similar to her trio’s, the set was released last September, after nearly 18 months of touring. “It’s a well-rounded, adult album with youthful, street sensibilities. I write songs that deal with issues everyone can identify with. I may not be on point every time, but I think this time we hit the nail on the head.”

The “we” Stone refers to includes contributing producers Warren Campbell, Eran Talib, Gerald Isaac, Raphael Saadiq, Eddie F., and Darren Lighty, as well as Ali Shaheed Muhammad, the former A Tribe Called Quest member who played a role on Stone’s freshman album (“He’s my homeboy—we’ve got good style together”). As before, Stone commissioned a number of the tracks.

That handiwork may be heard on the August-released lead single “Brotha,” which goes against the fad of hip-hop automatically trendy male-bashing grain with the “I’m here for you forever” theme. “I always tend to go left when others go right,” Stone says with a laugh. “A lot of brothers look at us as male bashers. I wanted to go where no one has gone in a while.”

The videoclip for “Brotha,” directed by Chris Robinson, celebrates past and present black male icons such as Malcolm X, Martin Luther King Jr., Muhammad Ali, Marvin Gaye, Michael Jordan, and others. It’s already receiving airplay on BET and VH1.

From there, Mahogany Soul covers a lot of territory. Stone throws down the emotional gauntlet, shifting from serious and frank to lovingly playful lyrical themes. The former is exemplified by such tracks as “What U Dyn For,” which takes young adults to task for becoming suicidal over silly matters; “Mad Issues,” about those who thrive on drama in their lives; and “If It Wasn’t,” about family members butting into others’ business.

The latter vibe takes shape through the infectious hooks of “More Than a Woman,” a duet with Calvin Richardson; the Swizz Beatz-flavored “Wish I Didn’t Miss You,” which integrates the O’Jays’ 1972 hit “Back Stabbers”; “Bottles & Cans,” which colorfully paints the extremes a person will go for love (“I’d rather be pickin’ up bottles and cans if you can’t be my man”); and a love duet with Musiq Soulchild on “The Ingredients of Love.” Sweetening the pot is an a cappella version of Curtis Mayfield’s 1970 classic “The Makings of You.”

“More Than a Woman” is a wish that every man would come out of the closet and give you what you deserve, no shuckin’ or nothin’,” Stone says. “As for ‘Makings,’ I did want to do it. When I sang background with [ex-partner] D’Angelo, he’d sing it. So I was really in a tug of war over the song. But I regrouped, saying, ‘I can’t worry about that.’

Despite her track record thus far, the former Vertical Hold member is still a houseful name. Ron Gilliard, J Records senior VP of urban music, says changing that scenario means getting back to basics. “In the next few weeks, we’ve gone to major market radio to talk about and play the album so people can hear how deep it is. Radio needs to feel [that] it’s investing in a career, not just a single.

While station stops are still being mapped out, the itinerary thus far includes Los Angeles, Atlanta, Chicago, Detroit, and Houston. On the first tour, she showed the “Brotha” video and performed several songs at New York City’s Schomburg Center for Research and Black Culture. Additional stations and tour dates are being planned.

Adding that the marketing campaign is “not about rewriting the book,” Gilliard says the Internet will be a key element, including album samples, being pressed into service. Stone will also make TV appearances (including The Oprah Winfrey Show), which will be featured in such magazines as Heart & Soul and Vibe. (The singer is managed and booked by Breyon Prescott for Chameleon Entertainment in Los Angeles.)

With so much good music out there,” says Sam Weaver, operations manager/PD for KPRS Kansas City, Mo., “it’s hard to stand out. As long as Stone continues to record strong songs like ‘Brotha,’ she’ll have longevity. It’s all about the song.”

Longevity is something Stone talks about in “Soul Insurance,” Mahogany Soul’s opening cut.

“The neo-soul boat will sink,” she predicts. “It’s getting heavy because too many people are jumping on it.” Stone says she and other artists. True soul music comes from within. It’s more gospel vs. hip-hop. It encompasses what Marvin Gaye/Regina Franklin/especially Curtis and Mariah have done. When you put it on. That’s why Curtis still sounds good. Today’s sound will have been played out for many years. But real soul never dies.”

ALL TOGETHER NOW: Capitol Records is releasing United We Stand, a collection of songs stressing patriotism and solidarity, Nov. 6. All of Capitol’s profits will be donated to the American Red Cross.

The compilation, which features such tracks as John Lennon’s “Imagine,” Lee Greenwood’s “God Bless the U.S.A.,” Chris DeLoux’s “I Believe in America,” and the Beach Boys’ “4th of July,” was put together by EMI Music Distribution VP of marketing Tom Cartwright, senior director of A&R Cheryl Pawielski, and director of catalog marketing Herb Agner.

“Once we got back in the office after Sept. 11, Tom, Cheryl, and I were talking about what we could do that would be of benefit,” Agner says. “And Cheryl came up with the idea of doing the record.”

Most of the songs came from the EMI vault, with a few, such as Woody Guthrie’s “This Land Is Your Land,” licensed from other sources. There were two things we were looking at, in terms of song selection: We wanted songs with the themes of togetherness and patriotism. We wanted the record to benefit,” Agner says. “We also wanted songs that were getting played a lot, such as ‘God Bless the U.S.A.’

The one new track on the CD, which carries a suggested list price of $11.98, is “Wouldn’t Wanna Be You,” by Robbin Thompson. The song, written in the aftermath of Sept. 11, will be worked to country and Americana stations by independent promoters.

While Agner knows the collection is competing with other charity offerings and a bounty of superstar releases, he says retailers have been very receptive to the project, with the exception of the box, a number of key accounts have offered free positioning over the course of the next couple of months.

In other Greenwood news, the artist will record a new version of “God Bless the U.S.A.” for inclusion on his new holiday album coming this fall on Free Falls Entertainment.

MORE CHANGES: As expected, Nancy Berry has exited as vice chairman of Virgin Music Group. The move was announced yesterday by Alain Levy, the new CEO of Virgin parent EMI Recorded Music. Last week, Levy replaced Ken Berry—who is in the process of divorcing Nancy—as EMI chief (Billboard, Oct. 27).

Nancy Berry, who orchestrated marketing plans for many of Virgin’s key artists, including Lenny Kravitz and Mariah Carey, had been at Virgin since 1979. EMI spokesperson declined to comment on who would assume her duties.

NAMMY NIGHT: Robert Mirabal took top honors at the fourth annual Native American Music Awards Oct. 29 at the Sandia Casino Amphitheater in Albuquerque. N.M. The Taos Pueblo-native won songwriter, artist, and record of the year for Music From a Painted Cave. Mirabal wasn’t on hand to accept the honors, but sent his mother to accept the artist of the year accolade, along with a taped acceptance speech featuring his entire band. Robert Mirabal’s career has been fueled this year by a spring TV special for PBS that spawned the Silverwave Records release Music From a Painted Cave (Billboard, April 28). The Neville Brothers were presented with the living legend award. R. Carlos Nakai received the lifetime achievement award and was also named flutist of the year. Crystal Gayle was inducted into the hall of fame.

With the show hosted by actor Rodney Grant, NAMMY Awards were presented in 33 categories. A partial list of winners included: Ignite Music, best blues/jazz recording for circle; Robert Tree Cody, best male artist; Annie Humphrey, best female artist and best following artist; Walela, best duo/group; Joanne Shenandoah, best new-age recording for Peacemaker’s Journey; Northern Cree, best powwow recording for Rockin’ the Rez; and Keith Bear, best traditional recording for Earth Lodge. The best compilation recording award went to Gathering of Nations Y2K Pow Wow.

BIG NIGHT: Alicia Keys, Bon Jovi, Craig David, LeAnn Rimes, Matchbox Twenty, Petey Yorn, Rufus Wainwright, and Sting are among the headliners for Elton John’s The Concert: 20 Years With AIDS benefit slated for Dec. 12 at the Universal Amphitheater in Los Angeles. Proceeds will go to the Elton John AIDS Foundation and AIDS Project L.A.

Assistance in preparing this column was provided by Deborah Evans Price in Nashville.
Aris's Lennon Building On Campuses

BY CHRISTA TITUS

NEW YORK — As a woman who works in the hard-rock/industrial genre—a realm long dominated by men—Arista newcomer Lennon is a rarity. In examining her role as a potential pioneer within the genre, the 19-year-old singer/songwriter says it doesn't feel any different than if she were a man: "I don't look at myself as a female artist. I look at myself as a person."

Lennon's 5:30 Saturday Morning (released Sept. 11) combines guitar attitude and raw passion into 12 cleverly written tunes (published through John Gates, ASCAP) that she either wrote or co-wrote: "It's a record that has been slowly, but steadily, building for us," says Marion Creative, manager of Record Kitchen, an indie retail outlet in San Francisco. "It's not an obvious record, which is what makes it—and her—so interesting. This is the kind of record that will still be selling a year from now, after the big records have crashed and burned."

Lead single "Break of Your Car" mixes organ, vocal effects, and driving guitars into an intense anthem. Shipped to radio in late October, the song is building a solid base for the artist among college radio programmers. To start introducing her to a national audience, Arista sent Lennon on tour with the Cult, which has put her in mid-sized venues along the West Coast. She'll tour through the end of the year, eventually embarking on a headlining stint.

(Continued on page 21.)

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For research information and pricing, call Bob Allen, Nashville. Phone: 615-321-9171.

Artists & Music

Boxscore Top 10 Concert Grosses

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<tr>
<td>NEIL DIAMOND</td>
<td>Madison Square Garden, New York</td>
<td>$2,993,325/78.75/56.90/55.50</td>
<td>34,905</td>
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<td>38,364</td>
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<td>$954,510/50.50/50.50</td>
<td>13,454</td>
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<td>VICENTE FERNANDEZ &amp; ALEJANDRO FERNANDEZ</td>
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<td>JANET JACKSON, 112</td>
<td>Compass Center at San Jose, San Jose, Calif.</td>
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<td>Pepsi Center, Denver</td>
<td>$677,510/38.75/38.75</td>
<td>13,454</td>
<td>Clear Channel Entertainment</td>
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<tr>
<td>VICENTE FERNANDEZ &amp; ALEJANDRO FERNANDEZ</td>
<td>Madison Square Garden, New York</td>
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<td>11,525</td>
<td>Cardenas/Fernandez &amp; Associates</td>
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<td>BJORK, FANTOMAS</td>
<td>Radio City Music Hall, New York</td>
<td>$812,990/50.50/50.50</td>
<td>11,722</td>
<td>Metropolitan Entertainment Group</td>
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In The Works

- Electronica club pioneer the Chemical Brothers have completed their still-untilted fourth studio album. Due on Astralwerks in January, the set features guest appearances by Richard Ashcroft and Beth Orton.
- Backporch/Virgin act Cracker will issue its fifth album, Forever, Jan. 29. It’s the venerable outfit’s first studio effort in four years. The band plans to hit the road for an extensive tour in support of the project in the spring.
- On Nov. 6, Capitol will release United We Stand, a multi-act compilation that features tracks by Al Green, the Beach Boys, Joe Cocker, and Woody Guthrie, among others. The set opens with John Lennon’s “Imagine” and Lee Greenwood’s “God Bless the USA.” Also to be included is a previously unreleased new track by Robin Thompson, “Wouldn’t Wanna Be You.” All proceeds from the set will be donated to the American Red Cross Disaster Relief Fund.

New Talent Spotlight

QUICKENING

Cleveland’s Quickening is a hard-driving, powerful combo of rhythm, melody and sweat. The members bring a wealth of experience to the band and to the stage — sharing the bill with national acts like Sonic Youth, Semisonic, Kid Rock, Our Lady Peace and Cyndi Lauper. Quickening has earned its stripes the old-fashioned way — by playing out live. The music is loud and raw, and the beats deep and hard. Quickly, check the Quickening vibe, and feel the groove for yourself.

For further artist details log on to broadbandtalent.com/quickening

Top 10 Favorite Artist Picks

The Most Popular New Talent On Broadband Talent Net

# Artist
1 Four Daze        Rock, Hard Rock
2 King Ring Nancy Rock, Heavy Metal
3 28              Alternative, Hard Rock
4 The True Ones   Hip Hop, R’n’B
5 Jolene Wells    Pop
6 Pheifer         Hip Hop, Urban
7 Pferie          Contemporary, Gospel
8 Lucky           Dance, Pop
9 Marge           Rock, Alternative
10 Mike Franzman   Rock, Acoustic

Weekly results are based on votes cast by Broadband’s registered online audience for any artist featured on the site. Votes are weighted by the number of votes per artist per day. Top 10 artists are determined by the average of all votes received.

Radio Play Favorite Songs Requested

The Most Listened-to New Tracks On Broadband Talent Net

# Composition, Artist
1 These Lies, Rubberman Hard Rock, Alternative
2 Misery, Witch Trade Hip Hop
3 Get Minds, Chris, Jones R’n’B, Urban
4 You, Jolene Wells Pop
5 Storm, Pilot Contemporary, Gospel
6 Teenage Drivethru, Wheatus Alternative
7 Rock Stop, Russell Thomas R’n’B, Reggae
8 Alive, Taz R’n’B
9 Outta Ya Mind, Autumn Pop, Dance
10 Break The Yoke, John B. Moore Pop

Weekly Radio Play rank is based on number of unique requests received by the site’s registered and unregistered online audience for any composition by any artist on the site.

For details about these and other up and coming artists visit our website at www.broadbandtalent.com

In The Works

- Ann and Nancy Wilson have begun writing and recording material for their first recording as Heart since 1993’s Desire Walks On. The sisters say they will play nearly every instrument themselves. Nancy Wilson says she expects the still-unsigned project to bear a closer resemblance to Heart’s 70s-era material than its 80s slick-pop sound.

- The Foo Fighters have contributed the track “Win or Lose” to the forthcoming RCA soundtrack to Out Cold, due Nov. 20. The song is a reworked version of “Make a Bet,” a B-side from the band’s previous release, The Colour and Shape.

- Production by Rudy Huesemann, radio-ready tunes like the percussive “I Make Complete” and disco-influenced “French Kiss” are intentionally simple and direct, and Gregori says these songs are the first he has ever recorded in which he feels completely confident. “I’ve done many things in the past that didn’t seem to be linked together at the same time. But the pieces of the puzzle are coming together now. My music is a oneness of all the experiences I’ve had; all the lessons I’ve learned; all the feelings and the fears—all of this is merging into sounds, into songs.”

- Born and raised in France, Gregori is now based in Los Angeles. He made the move to the States after a childhood of rigorous training. “It was an exciting time,” he says. “I knew from the start of life that I wanted to be a performer.” The artist is currently dividing his time between a series of West Coast showcases and prepping material for a full-length album that he’s recording with Huesemann. For more information, call 310-308-4158. Also, investigate Gregori’s Web site, gregorioline.com.

POP MADE EASY: For budding teen idol Gregori, making pop music comes naturally.

“It has always been a part of my life,” he says. “And it’s the easiest way to express myself.”

The singer expresses himself impressively on a four-cut EP that offers the kind of infectious pop music that should easily appeal to fans of early Backstreet Boys and Boyzone.

Produced by Rudy Huesemann, radio-ready tunes like the percussive “I Make Complete” and disco-influenced “French Kiss” are intentionally simple and direct, and Gregori says these songs are the first he has ever recorded in which he feels completely confident. “I’ve done many things in the past that didn’t seem to be linked together at the same time. But the pieces of the puzzle are coming together now. My music is a oneness of all the experiences I’ve had; all the lessons I’ve learned; all the feelings and the fears—all of this is merging into sounds, into songs.”

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HAVE A TASTE: Atlanta quintet Soup, which over the years has risen to prominence within the local music scene while frequently gigging throughout the U.S., could finally break into national consciousness with its well-crafted, entirely new EP.

The five-song set showcases the band’s evolution from purely acoustic pop rock toward a more aggressive, electric rock sound.

The first single, “Light the Candle,” was shipped to mainstream rock and college radio stations on the East Coast and in the South earlier this month. Besides getting play on a variety of unsigned acts programs, the track has been licensed by MTV for use on the reality TV show Road Rules.

Written by Soup’s singer-songwriter/guitarist Erik Rowe, “Light the Candle” is distinguished by its instantly catchy, sing-along chorus and crisp production.

“Much of this song was written about when Mike Macon, who was one of Soup’s founding members, was in the hospital this year battling cancer,” Rowe explains. “It’s a personal song. Actually, the other tracks on the EP are pretty personal to me, much more so than songs we’ve written in the past. But, at the same time, a song like ‘Light the Candle’ was written to apply broadly, to take my emotion of words without being specific about the actual subject matter.”

In addition to Rowe, Soup’s line-up features Drew Margolis (piano, harp, accordion), Kevin Crow (guitars), and Lee Adams (bass).

Produced by the band with Russ T and Scott Mikell, the EP offers five of the 15-plus new songs the band has written over the past year; a period during which the band, for the first time since forming in 1995, felt more on music writing than touring.

“Until this year,” Crow says, “we focused mostly on our live show. We get out there and start playing, building a fan base, and you get sucked into it. When you do it that way, you tailor your songs for the live experience, and the only time to write or work on a song is when you’re in the van or during sound check or in the middle of a show. The process we’ve gone through this year has been to solely think about the songs for what they are and not necessarily about how it will come across in the live setting.”

From the start, Soup has never been content being merely a local band, as they have played shows from New York City to Florida to Chicago as an acoustic-guitar-driven act. Along the way, they’ve earned such plaudits as the people’s choice award at the 2000 Atlanta Music Awards. They’ve also been voted the best modern-rock band by the readers of Atlanta’s Creative Loafing magazine. For more information, contact Brian Conley at the Wicked Bros. Management on 404-881-8891 or brian@wickedgroup.com.
LEADING BY EXAMPLE: For nearly three decades, the Orpheus Chorus Orchestra has numbered among classical music’s most popular and critically acclaimed ensembles. The orchestra’s innovative approach—which features rotating leadership and musical interpretation determined jointly by the musicians rather than dictated by a conductor—has resulted in fresh, dynamic performances of music ranging from Baroque standards to contemporary fare, and even intelligent crossover projects with jazz artists Herbie Hancock and Branford Marsalis (“Keeping Score,” Billboard, March 10).

That sense of innovation has prompted Orpheus to explore new situations for performance and interaction with audiences beyond the normal classical circuit. Perhaps the most unique example is the series of business seminars that the orchestra has presented to corporations around the world over the past several years, during which they demonstrated the Orpheus Process—the orchestra’s approach to teamwork and shared responsibility. The process and its applications are explored in a new book, Leadership Ensemble (Times Books), written by Orpheus executive director Harvey Seifter with noted business author Peter Economy.

“Artists have been hearing for many years that we need to learn from the business world and become more practical, and there’s some truth to that,” explains Seifter, who was appointed director of Orpheus in 1998. “But there’s another side as well. Artists are quintessential problem solvers, and successful artists—the Darwinian survivors of a very difficult and competitive process—have a great wealth of knowledge that we can share. It’s been clear to me when I first came to Orpheus that there are things about the way the orchestra works—not the detailed aspects of the musical process but the underlying principles—that have a very broad, almost universal applicability to a very wide range of activity.”

Orpheus’ activities in the business world grew largely from a 1999 residency at Baruch College in New York City, during which it presented programs not only in the music department but also in the business and liberal arts schools. The residency attracted the attention of local media, landing on the front page of The New York Times business section. “The next morning, three literary agents faxed me letters indicating that they thought there was a book project [in this],” Seifter says with a laugh.

Seifter selected an agent and put together a proposal. Realizing that he would need technical assistance, Seifter tapped Economy, a seasoned business author and associate editor for Leader to Leader magazine. Although aimed at the business community, Leadership Ensemble is a clear, concise, and eminently readable book even for the layman. Seifter and Economy introduce the eight principles of the Orpheus Process, then explore each in greater depth in its own chapter. Each is illustrated with practical suggestions for its application, as well as examples from actual corporations with which Orpheus has worked, ranging from investment colossus Morgan Stanley Dean Witter to the San Diego Zoo and the Stonyfield Farm organic produce company. Seifter believes that the key to the success of any modern corporation is pooled knowledge and shared responsibility, exemplified by Orpheus’ practice of shared leadership. In a conducted orchestra, you have 100 musicians who are essentially reduced to technicians, and you have one person, the conductor, to move the whole thing. In an “ensemble” organization, you have one conductor and as many as 200 people—a much broader, more efficient choice. “I think you’re going to see a lot more of the Orpheus Process,” Seifter says. “It’s the job and responsibility of everyone in the entire organization to add value. Suddenly, you have the leadership capabilities, the insights, and the knowledge base of 30, 40, or 50 people being brought to bear to come up with the best possible solution to problems faced by the organization. At the same time, it becomes an incredibly powerful motivating force.”

Beyond the Orpheus Process, Seifter says, the business world can learn a great deal from the arts. “Artists are extraordinarily disciplined people. They have to be—they are used to working with very minimal assets. If you can explain the challenges, and dealing with the chaos of creation, All of these are features of the current world, particularly in the post-Sept. 11 environment. The only thing you can be absolutely sure of in this world is that tomorrow will be utterly unpredictable, based on what happened yesterday and today. Artists, along with inventors and entrepreneurs, are the people that understand that best.”

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**ARTISTS & MUSIC**

**Epic Expects Sparks To Fly From Flickerstick Takeoff**

**BY JILL PESSELNICK**

LOS ANGELES—Dallas-based rock quintet Flickerstick may have earned a reputation as the loveable drunk on VH1’s reality series Bands on the Run, but frontman Brandin Lea says any negative publicity should be blunted when listeners hear its Epic set Welcoming Home the Astronauts (due Nov. 6).

“We don’t know why everybody is surprised to see a rock band drink beer,” he adds. “We’re unapologetic about it. Some people still want their rock to be dirty.”

Flickerstick’s musical strength, regardless of its late-night revelry, led to a win on Bands and the opportunity to reach a widening audience. Lea says, “Now our goal is to get people that did watch it to say that we’re not just a TV show band.”

Managed by Dallas-based Paul Bassman, the group also includes: Lea’s brother, bassist Fletcher Lea; guitarist/keyboardist/singer Cory Kreig; guitarist Rex Ewing; and drummer Dominic Weir.

Flickerstick is poised to reach its goals because its sound is unlike the rest of the rock radio dial, Lea says. “You’ve got Linkin Park and Limp Bizkit, and then you’ve got sensitive metal like Staind, and then rock like Lifehouse and Matchbox Twenty. We’re into more psychedelich, mellow music. I have the confidence to say that I can’t name a band that we’re trying to be like.”

After an even a casual spin of the band’s album, Lea’s point is well-taken. The project—consisting mostly of material written about two years ago—shades together varied musical styles to create the unique, exploratory piece like “Lift,” the nearly seven-minute opening track, to such rock r o mps as “Hey.” The disc also offers thoughtful lyrics within such cuts as “Coke” (the album’s best track) and “Beautiful,” a catchy little song that is the project’s first single. (Lea’s songs are published by Trajectory Music/ASCAP, and Kreig’s are published by Chloroform for the World Music/ASCAP)

Randy Irwin, VP of worldwide marketing for Epic Records, says that Flickerstick’s strong songwriting and passionate live performances should appeal to a sizeable national audience. “I developed a lot of interest when I heard the show,” he explains. “Though it’s very hard to release a young band into the flood of superstardom in November and December, our aim is to make a strong statement initially and be able to blossom in the long run.”

**ROCKIN’ THE SUBURBS**

Irwin expects that the early, positive reaction to “Beautiful,” which went to modern rock radio Oct. 2, will eventually lead to top 40 exposure and an “absolute hit.” As the band, which is booked by Ruth Gonzalez of the Live Nation Central Artist Agency, tours the U.S., Epic will be utilizing street marketing and college reps and continually upgrading the group’s official Web site, flickerstick.com. Retail plans include nationwide print and positioning programs, as well as advertising in major Sunday circulars.

Mike Fuller, rock buyer for the Amarillo, Texas-based Hastings chain, expects that the album with its particularly well near the group’s home base. “Our stores in Denton and McKinney, which are suburbs of Dallas, will have a high awareness,” he says. “But the [TV exposure] is going to have to draw in the national audience.”

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Boyz II Men

Tenth Anniversary
An R&B Legacy

It's been 10 years since Boyz II Men's highly successful debut and, with a new label on its side, the group is poised to re-establish itself as the genre's top act.

BY MARCI KENON

Boyz II Men catapulted to international stardom with the quartet's 1991 debut Cooleyhighharmony, released on Biv Entertainment/Motown Records. Nathan Morris, Michael McCary, Shawn Stockman and Wanya Morris (no relation) harmonized the famous breakdown of the first single, "Motownphilly," an uptempo groove produced by a newcomer named Dallas Austin. Austin produced the Billboard Hot 100 No. 2 classic "It's So Hard to Say Goodbye to Yesterday," also from the debut album, which remained on the Billboard 200 chart for more than two years and has sold 6.9 million units to date, according to SoundScan.

SUCCESS WITH BIVINS TO BABYFACE

"To this day, I thank Nathan so wholeheartedly for staying on me and pesterling me," jokes Michael Bivins, who brought the Philly natives to the attention of Jeryl Busby, then president/CEO of Motown, through which Bivins had a production deal. Bivins, a member of both R&B groups New Edition and Bell Biv Devoe (BBD), added Boyz II Men to his roster. "I executive produced the first Boyz II Men album with Vida Sparks (formerly with Motown)," Bivins says.

With the enormous success of "End of the Road," produced by the team of Antonio "L.A." Reid and Kenneth "Babyface" Edmonds for the Boomerang soundtrack, Motown executives decided to add that song, a remix and a couple more tunes to a revised Boyz II Men debut. The cover, too, had a facelift—the image of the four teenagers in long trench coats carrying canes was replaced by a playful, preppy foursome sporting white cardigans, bow ties and red baseball caps. The strategy worked, and Cooleyhighharmony continued to sell tremendously around the world. "End of the Road" stayed at No. 1 on the Hot 100 for 13 straight weeks.

"We made the soundtrack deal with L.A. and Babyface, who purposely leaked the record to radio, and the record took off," recalls Bivins, who fought the powers that be at Motown to accept the invitation for Boyz II Men to work with the duo. "That was the last record I actually made with them."

The song became a classic. "It was an old-school song that suddenly became new school," says Babyface, who is having creative discussions with Boyz II Men about songs for the group's first release on Arista Records in 2002. "We hadn't had a chance to work with them at that particular point. We finally got into the studio, and it went really smooth. It was too easy. That was the first time I got a chance to really appreciate their voices, to really know what they had. We knew at some point we certainly had to hook up again."

Hi, the 1994 sophomore release on Motown Records, made its debut at No. 1 on the Billboard 200 and went on to sell more than 8 million units, according to SoundScan. It spurred the Babyface-produced single "I'll Make Love to You," which remained at No. 1 on the Hot 100 for 14 straight weeks only to be knocked out of the box by "On Bended Knee," Boyz II Men's second single, that almost didn't make the album.

"They brought the album up and asked what we thought of it," recalls producer Jimmy Jam, who, along with partner Terry Lewis, is also preparing to work with the group on its Arista debut. "We said, 'We think the album is great, we absolutely love it.' They asked if we felt like anything was missing. We felt the only thing missing from that album was what we call a 'begging song.' A begging song to us was like an 'End of the Road,' because they sang with such emotion; that was the type of song that was needed. We talked a little about it and said we'd see what we could come up with. We came up with 'On Bended Knee,' which ended up filling out the album."

PAVING THE WAY

Boyz II Men's success extends past the fortune and fame of the students who sang in the choir of the Philadelphia High School for the Creative and Performing Arts. It re-established Motown, increasing the value of the trademark, thus allowing it to be sold to

Continued on page 32
UNIVERSAL RECORDS CONGRATULATES

Boyz II Men

ON A DECADE OF HITS

"MOTOWNPHILLY"
"IT'S SO HARD TO SAY GOODBYE TO YESTERDAY"
"END OF THE ROAD"
"I'LL MAKE LOVE TO YOU"
"ON BENDED KNEE"
"WATER RUNS DRY"
"DOIN' JUST FINE"
"4 SEASONS OF LONELINESS"
"A SONG FOR MAMA"
"PASS YOU BY"

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Boyz II Men

An Interview
With The Boyz

Nathan, Michael, Shawn and Wanya discuss their signature sound, the new album and the role they've played in shaping today's music. BY MARCI KENON

Boyz II Men has toured the globe several times since signing to Biv Entertainment/Motown Records over 10 years ago. Group founder Nathan Morris, Michael McCary, Shawn Stockman and Wanya Morris have garnered numerous accolades, including four Grammys and nine American Music Awards. The group is recognized as the biggest-selling act in Motown's history, with mega-selling albums like Cooleyhighharmony and II, the group's debut and sophomore sets having sold 6.9 million and 8.5 million units respectively, according to SoundScan.

Boyz II Men's members have also gained social recognition for maintaining stellar images, exuding humility and remaining "regular guys" even at the height of their success. In 1997, Boyz II Men performed at the Nobel Peace Prize Concert in Oslo, Norway. That same year, the City of Camden, N.J., named a major thoroughfare after the Philadelphia natives. The group was honored with the privilege of singing the national anthem at the closing of the 1996 Olympic Games held in Atlanta. And the NAACP has recognized the quartet with its Image Award.

Today, Boyz II Men is at a crossroads. Having recently left Universal Records, the group signed on with Antonio "L.A." Reid, president/CEO of Arista, where the wheels are in motion to restore the luster of a monumental career with a new studio album dropping in 2002. The album will be a reunion of Boyz II Men with Kenneth "Babyface" Edmonds, Jimmy Jam and Terry Lewis, players who have delivered Hot 100 No. 1 hits like "I'll Make Love to You" and "On Bended Knee," respectively. Universal released a final album on the group, Legacy (The Greatest Hits Collection), an enhanced CD set that bows Oct. 30.

So you have a brand-new start at Arista.
Shawn Stockman: Yes. The slate is clean, and it feels great. This is a label we have always wanted to be on, even when we were at Motown and things were good. We always admired Arista—the vibe, the sound. They always did things in a soulful, classy way—especially LaFace and Bad Boy. To be acquired by them, with L.A. [Reid], who we have a great history with, at the helm, makes it just that much sweeter. It's a good energy, a
From Harmony to Legacy.
The end of the road is nowhere in sight...

Arista Records celebrates the success of

Boyz II Men.

Congratulations and welcome to the Arista Family.
THE INTERVIEW
Continued from page 26

We've been meeting everybody and getting acquainted with the folks who are going to be dealing with us.

Arista and LaFace have also been the best at allowing their artists to be artists and their executives to be executives. Those 54-year-old executives are not the ones in the clubs. They are not the ones on the streets. You have to give a certain leeway to your artists to do what they feel is more comfortable for them.

I can't wait to get started on the new record. It's been a long time coming for us, and we feel like Arista is 100% behind us.

What are you looking forward to most?

Wanya Morris: Getting into the studio with my brothers and seeing what we can come up with creatively. That's the love of it—being satisfied with what you do and the people with whom you do it. If we all worked at McDonald's and we had fun doing that, then I would look forward to getting back to McDonald's. You know what I mean?

Michael McCary: Since day one of our careers, we have co-written and co-produced many of our songs. We will get even deeper into the creative side of things, with Babyface especially. We'll see what's going on in his mind, and he'll see what's going on in ours. The magic has happened in the past. That's been a blessing because we do have somewhat of an understanding of how each of us works. That's the best thing about the overall situation.

What do you attribute to the harmonic blend that signifies Boyz II Men?

Wanya: We've been working together since we attended the Philadelphia High School of the Creative and Performing Arts. We were classically trained. What was taught to us in high school became something that we brought to the music industry. We all hear the same type of harmonic tones and notes. We all have the same intense love for music.

How is the new album going to differ from your previous albums?

Michael: I think a lot of changes will take place. We will have more mature music, of course. We are older than we were, and now we've experienced a lot more in life. Now we wish to put those experiences into our music as well. There are going to be a lot of changes.

You have had tremendous success with ballads. Have love songs been the focus of your writing recently?

Wanya: No, not really. I hope that, as Boyz II Men, we get a chance to venture into other types of music. People don't know that we do at least 10 to 50 songs

Continued on page 30

Boyz II Men

Celebrating Martin Luther King Jr.'s birthday, from left: executives from Bell Atlantic and General Motors; Philadelphia Mayor Edward Rendell, C. Delores Tucker, chairperson of the event; Tipper Gore; and Shawn, Nathan and Michael

In the studio

Nate, Mike, Shawn, Wanya

When it comes to singing...
you stand head and shoulders above the rest.
You've brought joy to millions around the world
with your magic...your music
You've set standards that few will ever attain...
Congratulations on 10 years in the business and
I look forward to all of the magic that lies ahead.

Babyface
Thru the success of **BOYZ II MEN**, Southpaw Entertainment was built...

During our 10 years together our family has grown

~ Brownstone ~  
~ The Braxtons ~  
~ Deborah Cox ~  
~ Teddy Riley & Blackstreet ~  
~ Vanessa Williams ~  
~ Janet Jackson ~  
~ Lou Bega ~  
~ Tracie Spencer ~  
~ Marc Nelson ~  
~ Keke Wyatt ~

Some have moved on but we are still together after all these years

Southpaw Entertainment congratulates **BOYZ II MEN** for your contribution to the history of music during your 10 years and celebrates the beginning of a new decade.

Our management team, past & present, wishes **BOYZ II MEN** continued success!

Qadree El-Amin ~ John Dukakis ~ Andy Phillips ~ Sharonda Jones ~ Anita Sullivan ~ Angela Golightly ~ Nikea Carwell ~ Melanie Robinson ~ Shana Mangatal ~ Cynthia McCoggle ~ Micaela Zitske ~ Yvette Ramirez
The Hits So Far

When it comes to chart success, few acts can rival the feats accomplished by Boyz II Men. The quartet has the longest-running No. 1 single of the rock era, “One Sweet Day.” That collaboration with Mariah Carey ruled the Hot 100 for 16 weeks. Three Boyz II Men singles are in the top-10 titles of the rock era, according to a ranking determined by Chart Beat columnist Fred Bronson for the third edition of his book Billboard’s Hottest Hot 100 Hits, to be published in the fall of 2002. Using those same rankings, Bronson compiled Boyz II Men’s top-10 hits on the Hot 100.

2. “I’ll Make Love to You,” Boyz II Men (Motown), 1994
3. “End of the Road,” Boyz II Men (Biv 10), 1992
5. “It’s So Hard to Say Goodbye to Yesterday,” Boyz II Men (Motown), 1991
6. “4 Seasons of Loneliness,” Boyz II Men (Motown), 1997
8. “In the Still of the Nite,” Boyz II Men (Motown), 1993
10. “A Song for Mama,” Boyz II Men (Motown), 1998

The Albums

1993 Cooleyhighharmony
1993 Christmas Interpretations
1994 II
1997 Evolution
2000 Nathan Michael Shawn Wanya
2001 Legacy: The Greatest Hits Collection

THE INTERVIEW

Continued from page 28

per album. We’ve recorded rock, alternative and classical records that people have never gotten the chance to hear. It seems like we have to put out what people are expecting.

Congratulations, Shawn, on your recent nuptials. How has finding love changed you creatively?

Shawn: It has changed my outlook on things. Before I thought about getting married, I would write songs about finding that true love. Now that I have found her, it seems that other emotions are coming out. I want to write about other things—not just love songs. The last couple of months have also been very introspective. When we make the next record, it will definitely have a different outlook because I’m different. We’re different.

Nathan, as founder of the group, how does the reality of what Boyz II Men has become differ from your original vision?

Nathan Morris: It differs tremendously. The group was just something we wanted to do to occupy our time. We didn’t think, “Let’s get a group so that we can get a record deal and go on to bigger and better things.” That wasn’t our focus. It may have been as individuals, but not as a group. Even when we ran into Michael Bivins, we sang for him just to get his opinion of how we sounded.

When did it hit you that Boyz II Men had arrived?

Nathan: When we were on our first tour with MC Hammer, we were doing three to four songs. As we went along, we started to see more people who recognized us. Then the venue started to fill up a lot more in the early stages of the tour. That actually forced Hammer to give us more songs. “It’s So Hard to Say Goodbye to Yesterday” came out during that tour. Then the video hit MTV. It actually got to the point where Hammer had to re-adjust on the financial end. He realized how much of the audience we were actually bringing in.

So Hammer’s Too Legit to Quit tour introduced Boyz II Men to Middle America?

Nathan: Michael [Bivins] knew the importance of getting to Oklahoma and Montana. That tour lasted six months straight. That’s when Hammer was reigning. We didn’t even see tours today that go through six months straight [laughs]. It groomed us. We developed a work ethic. We discovered what it’s really like to be on the road. We’ve been able to tour those markets ever since [1992].

What happened with the group and Michael Bivins?

Shawn: Eventually, with the success of the group and the many obligations he had, we mutually agreed that it was time for us to spread our wings and fly away. Biv was managing a whole bunch of other groups when he was managing us. He was also in BBD [Bell Biv Devoe]. He had a lot of things on his plate with Biv Entertainment. We just went our separate ways.

On tour in Korea
CREATIVE ARTISTS AGENCY
salutes our client and friends

BOYZ II MEN

On ten...
Record-breakin'
Ground-breakin'
Heart-breakin'
Booty-shakin'
Award-takin’ years...
THE INTERVIEW

To have been a new executive, Bivins seems to have put a lot of the right wheels in motion.

Michael: Mike kept us busy. Once the album was recorded, we were doing interviews, going to the radio stations. In October 1990, we showed up with BBD on BET to premiere the ABC [Another Bad Creation] album. We sang as well, and they interviewed us for about 10 to 15 minutes. That was another form of promotions to say, "Hey, they are coming." He did everything he was supposed to do. We didn't understand what was going on at the time.

So there was a battle with Motown to actually release "It's So Hard to Say Goodbye to Yesterday"?

Michael: We were told at the time. "Oh, no one is going to play an a cappella record on the radio. No one is going to like this." Michael Bivins demanded that they release it, so the company did. They came back to us saying, "Told you it would work, we knew it would work." It's a typical record-company thing to tell you behind closed doors this isn't going to work and it's going to be your head on a platter [laughs]. Then [in public] they are like, "It's a great idea that I came up with. It was brilliant." We are laughing at them going, "Wow, how can you take credit for something that you had no belief in with a straight face?" That song really touched people's lives. That, to us, was a true blessing from Christ.

So you have reunited with L.A. Reid and Babyface, in a sense. When did you first work with them?

Michael: Michael Bivins told me L.A. and Babyface [then a production team and partners in LaFace Records] wanted to work with us. They were doing a soundtrack and had this song for us. We heard the song and instantly fell in love with it and recorded it the same day. After we listened to it, we just went in and started recording. After we recorded it, we went right back on tour.

The next thing we heard was, "Hey, your record is climbing the charts!" We didn't know the significance of the charts at that point in our careers. Then someone said, "You went to No. 1? We were like, "That's cool."

How did "End of the Road" wind up on your first album? It was initially for the Boomerang soundtrack, Continued on page 34

AN R&B LEGACY

PolyGram for an estimated $320 million, up from its pre-Boyz II Men value of approximately $60 million. The sale of Motown made Busby, who owned 10% of the company, very rich. It gave Bivins credibility as an executive and talent scout. Boyz II Men's success altered the fabric of popular music and paved the way for much of what has dominated the market recently.

"The 'N Syncs and Backstreet Boys were able to find huge market success because Boyz II Men went out and carved the way for it," Busby says. "They toured. They worked hard. They did small markets. What broke Boyz II Men wide open was the guys' opening for Hammer's Too Legit to Quit tour [in 1992], which did all the secondary pop markets. Boyz II Men came back and duplicated that tour by themselves. Touring kept putting them in front of Middle America. Their songs, harmonies, style and image pioneered the way and made it possible for the boy bands."

Dick Clark, chairman of the board of Dick Clark Productions, agrees. "They were the forerunners of the current era we are going through with groups singing intricate harmonies," he says. "The Beach Boys, the Hollies, Boyz II Men—they've all stamped their imprint on today's generation."

But what many feel stands out about Boyz II Men is Continued on page 36
Boyz II Men

Cooleyhighharmony

Thank you Boyz II Men for giving us the opportunity to share in your 10 year success!

We feel honored to have been a part of your music experience through touring. From the Cooleyhighharmony tour thru the II, Evolution and Nathan, Michael, Shawn, Wanya tour.... it has been a pleasure!

Congratulations & Much Success....

which dropped after Cooleyhighharmony.

Michael: Motown released an overseas album after the stateside release of our first one. They changed the cover, and that became our new album for here and overseas. The "new" album contained 14 songs instead of just the 10 that we originally recorded. They added "End of the Road," it worked.

You brought a tremendous value to Motown. I understand that the label's value skyrocketed from about $60 million to well over $300 million post-Boyz II Men.

Nathan: Yeah, it was interesting. We got in a position where we did the II album and it sold extremely well. They were in a corporate situation where the company was trying to sell. From what I understand, the company they were selling to did not want to buy the label until they verified that we renegotiated the deal. The label would not have been worth what it was if we hadn't re-signed. The day after we re-signed, Motown was sold [to PolyGram].

You've gone through some ups and downs over the years, nonetheless, the Boyz II Men lineup has remained the same. What do you attribute to your longevity and unity as a group?

Shawn: We're very observant. We see people's failures as well as their successes. I guess we vowed very early on that we didn't want to be that group that gets successful and then one member gets an ego and goes solo. We've had a goal. We've had a focus. Staying focused has helped us stay together as long as we have.

Nathan: We want to be a group, and that's key. There is a difference between a group and a singing group. There are a lot of singing groups out there—the guys that go into the studio, put an album together, go on tour, sing, then go home. Then, they get back together and sing again. Being a group is living each other's lives day-to-day, not just coming together when it's time to sing.

We also realize the history of so-called R&B groups. By the second album, they are arguing over who got the most money, who wrote this and who wrote that. Then they all go into their little corners and their little cliques start "souping" them up about "Yeah, your man got this and your man got that and you didn't, and let's go solo." And then those groups are done. We stayed together so much that we didn't allow anybody to infiltrate our situation.

What are some of the highlights of today's music?

Wanya: People are really singing these days, and the music is speaking for itself. You've got people like Alicia Keys, who has great music, great talent, and her writing is really good. You have a lot of other artists who are doing their thing, too.

What role do you feel Boyz II Men has played in shaping pop music today?

Nathan: Over the years, pop music didn't really consist of groups that just sang—not since the doo-wop era. When we first started, pop music consisted of groups like Duran Duran that were bands and singers as well. I think that we opened the door for people to be allowed just to be a singing group—four or five guys just getting up there.

What has gone through your mind watching the parade of boy bands?

Shawn: A lot of the stuff that I'm writing about now touches on that. We felt the pendulum shift from one side to another. There's a point right where we're singing bands.

Performing the national anthem

our place.

It was kind of weird to go from being on MTV all the time to none of the time. It threw me for a loop, personally. I didn't understand it. I didn't want to understand it. I felt we were being done an injustice, like we were being done wrong [chuckles]. It was no disrespect to any of the boy bands. I got over it—eventually. I had to realize that things are what they are. It's no reflection on our group, what we do or how we do it.

What's the next level for Boyz II Men?

Nathan: We are still trying to figure that out. We are students of life. We have had two incredibly successful albums and two albums that didn't do as well as people would've expected them to do for whatever reason. As far as the music standards and the way that the corporate world looks at you today, if you haven't had a hit, the past is the past. We are at a point right now where we know we can only go up.

We've been in some very difficult situations over the last couple of years—record companies not seeing our image, not understanding where we were trying to go musically. At the end of the day, our focus is just to come out with this album and do what we feel we are capable of doing.

Shawn: There are a lot of levels we haven't reached. Though we have been fortunate enough to have seen a great deal of success, there are a lot of things we haven't experienced or seen yet. We haven't done stadiums yet. We haven't performed in Russia yet. One of the biggest things is creating the type of magic we created when we first came out. That's something that we haven't done yet [laughs]. We are still very hungry.

So, Universal is releasing a collection of your hits. Were you involved in the album at all?

Wanya: Yvette Ramirez from South Paw Entertainment called me and said, "I'm sending you a Boyz II Men greatest-hits album from Universal." I said, "Huh?" I had no idea. She said, "They wanted to do that, and they are able to do that because they let you guys go." And I said, "Oh, OK" and that was that [laughs].

A lot of what you have done is classic and makes a greatest-hits album viable.

Wanya: Yes, and that's been a blessing.

You've had some concern about the marketing of your last couple of albums. What would you like to see happen with your next studio album?

Nathan: I'd like to see it marketed to people who are fans of Boyz II Men. No matter how big your name is, if you don't market it in the right direction, the people are never going to know about it. It's tough. So much has changed, even in the way that you make records. Now people can make records in their basements. It's not as special as it used to be. If it were judged on sheer talent, it would be a different story. But it's not. It's about how much money is put behind a record to make people believe in it; it's not always about how it sounds. If somebody packages something right and puts it on the radio and they spend enough money to get you to hear it 30,000 times a day, you are not going to have a choice.

Do you have any regrets?

Nathan: I don't regret anything that has happened for us. However, we succeeded so fast, no one wants to ever see you come down. No one can get into a career and think that it's going to be one way of your life. I don't know one person who has come into this industry and has been successful every single time—not even Michael Jackson. You've got to be ready for the rollercoaster.
Congratulations
for Ten Wonderful Years

NATHAN    MICHAEL    SHAWN    WANYA

It’s always great to work with the best!
Thank you

FROM ALL YOUR FRIENDS AT
Continued from page 32

their incredible vocals. "Nobody out there sings better than Boyz II Men," says producer Jimmy Jam. "It was apparent to me, when I went back and listened to some of their past albums. There are a lot of very talented groups out there, but I still don't think there is any act like Boyz II Men."

In recent years, Boyz II Men has had to compete with the emerging groups of young men "who just sing," as well as their own early success. They were expected to maintain the sales and chart momentum. Such high expectations made the sales of Evolution, released by Motown in 1997, disappointing despite the fact it has sold more than 2 million albums to date, according to SoundScan. Prior to that, Motown released Christmas Interpretations in 1995 and The Remix Collection in 1995, selling 1.7 million and 967,000 units, respectively, according to SoundScan. Nathan Michael Shawn Wanya was released last year on Universal and has sold 689,000 units to date, according to SoundScan.

TOWARDS A NEW DAY

"It's a new day, so you have to search and experiment," says Babyface, who is up for the task of creating the goods needed to bring back the glory days of record-breaking sales for the group. "The challenge is to make it sound new, it sounds current and it offers something different than what you had in the past. Something that is very honest and still sells what you sell. For the most part, that is romantic music for Boyz II Men. They also sell hopes and dreams."

Quadree El-Amin, president of South Paw Entertainment and manager of Boyz II Men, feels that all the right elements have converged, setting the stage for the success of the next album. "It's a matter of getting them in the studio and having people who are going to push them," says El-Amin. "Right now, they are really excited about the Arista situation. They're excited about working with producers like Babyface, Jimmy Jam and Terry Lewis. Everybody is on the same page. When you have those types of energies in the same room—it's magic."

Reid is very confident about the group's future. "I've worked with them as both a songwriter and a producer, and now we are together again at Arista," he says. "Boyz II Men has been shattering records and making pop-music history for a long time. I know they'll be on the top of the charts for many years to come."

As the quartet readies for a new day with some familiar counterparts, Universal Records has bundled the glory of the past in Legacy (The Greatest Hits Collection), which bows Oct. 30. The aptly titled 14-song, enhanced-CD set features "One Sweet Day" with Mariah Carey, "4 Seasons of Loneliness" (produced by Jam & Lewis and K.C. Porter) and "A Song for Mama" (produced by Babyface).
Stonecreek Recordings and Stonecreek Studios wish to congratulate

**Boyz II Men**

for 10 successful years in the music business.

May you have many more.

Best Wishes, Stone Creek
CONGRATULATIONS!
BOYZ II MEN

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Dear Nate, Shawn, Wanya & Mike:

It’s been an honor and a pleasure to represent you for the past ten years. And as talented as you are, it’s far from the “End Of The Road”.

Here’s to the next ten together!

Fred Goldring, Esq.

and everyone at Goldring, Hertz, Lichtenstein & Haft, L.L.P

www.americanradiohistory.com
Nate, Mike, Shawn, Wanya

Congratulations
On A Decade
Of Artistic Excellence

Your vision and artistry helped pave the way for the present & future pop music phenomenon. It has been an honor and a pleasure to work with you.

From Everyone at Haymon Entertainment L.L.C.
**SPOTLIGHTS**

**PHILIP CLASS**

**Philip on Film**

**DIRECTORS:** Kurt Munksås and Michael Eielsen

Nonesuch 79660

Among "serious" contemporary composers, Philip Glass has been one of the most ardently involved with cinema, not only having written scores to films by some of the most artful directors of recent times (Godfrey Reggio, Martin Scorsese) but having composed wonderful scores for early movie classics (Dracula, La Badia, Elephant). His five-CD, slimline boxed set collects some of his milestone work in the genre, including the complete scores to the influential, imagistic *Koyaanisqatsi* and *Powaqaqatsi* by Reggio in music-hall character sketch "Billercay Dickie" is another high point. Memetic mention, too, is Williams’ copy of Dury’s tribute to his rock-'n-roll hero in “Sweet Gene Vincent” and O’Connor’s seductive tone on "Wake Up and Make Love With Me." Proceeds from the album benefit the charity Cancer Baccup, which aided Dury at the end. —**MB

**ALANA DAVIS**

**Fortune Cookies**

**PRODUCERS:** Ed Turan, Alana Davis, Josh Deutsch, and the Neptunes

Elektra 62404

Like its predecessor, 1996’s better-than-fine *Blame It on Me*, *Fortune Cookies* finds Davis effortlessly playing the roles of singer, tune-smith, and guitarist. And while her sound compasses elements of Joni Mitchell and India.Arie, as well as Tracy Chapman and Dido, Davis remains individual. The set’s opener, “Save the Day,” has special poignancy these days, and a buoyant cover of Third Eye Blind’s “I Want You” is as sweet as they come. “I Don’t Care (Lonesome Road)” is tear-soaked, and “Under the Rainbow” is a cry for help, even such funk-fueled tracks as the Neptunes-produced “Bye Bye” and “How Much of Us Have Them (Friends)” — a clever reworking of Whodini’s mid-’80s jam “Friends” — show Davis proudly wearing her neo-soul colors. With Fortune Cookies, Davis proves she’s an artist who’s not afraid to take a risk or two. —**MP

**ENRIQUE IGLESIAS**

**Escape**

**PRODUCERS:** various

**SPECIAL SEASON:** 1975-1980

Leaving a reverential aura... and the Neptunes

Elektra 62404

With *Escape—and its first hit, the undeniably charming “Hero” — Iglesias permanently shook off the media-driven notion that he’s merely riding papa Julio’s platinum coat-tails to public prominence. While Enrique is not likely to be revered as one of this generation’s great vocalists, he has done a fine job of establishing himself as a distinctive, appealing stylist who knows how to sell a great tune—and *Escape* is filled with many great, radio-ready tunes. Iglesias also does a respectable job of proving his mettle as a songwriter and producer, forking a rock-solid collaboration with studio staples Shane Morales, David Siegel, and Kara DioGuardi. Together, the four have cooked up quite tasty, can’t-miss pop treats as the dance-inflected “Don’t Turn Off the Lights,” the warmly romantic ballad “Maybe,” and the thumping, Latin-tinged album’s lead cut, which seems to bounce away from saturating top 40 radio airwaves.—**MP

**BUSH**

**Golden State**

**PRODUCERS:** S. Darcy and Bush

Atlantic 83466

Gavin Rossdale and company make a jump to Atlantic for their first studio effort since 1995's *The Chemistry Between Us*, and it shows them returning to the no-frills rock sound that fueled their 1994 breakthrough, *Sixteen Stone*. But that's not intended to imply that the band has regressed; actually, Rossdale reveals that he has matured nicely as a tunesmith, offering songs that are lyrically direct and melodic in a way that could prove appealing to pop ears. Although the project is off to a strong start with "The People That We Love," the stand-out hits have yet to come — starting with the set-opening "Solutions," which builds from an introverted verse into a谁都-amazed, guitar-driven chorus, and "Float," a dreamy rocker charged up with عمرانة actions taking chances in the world. Rossdale performs with enough passion to render the song an anthem for these troubled times. —**LF

**HUMAN LEAGUE**

**Secrets**

**PRODUCER:** Toy

Arke 186 810 075 2

Time has stood still for the Human League—and that's both an asset and a liability. Remaining are the bubbling synthesizer lines and robotic vocals that made the British act a pop sensation 20 years ago with the no. 1 hit “Don’t You Want Me.” In fact, the trio has performed the formula—but today this simple electronic sound is more retro than cutting edge. Nine new vocal tracks here are solid if not compelling; Susanne Sulley and Joanne Catherall, as always, offer warmth to offset Philip Oakey’s cool delivery, and the production is characteristically upbeat and clean. Seven instrumental interludes offer some respite from the unsung classics. But there's little new ground broken here. —**WH

**R&B**

**DILATED PELICANS**

**Expansion Team**

**PRODUCERS:** various

Capitol 31487

West Coast underground favorites Dilated Pelicans build on their commercial status with the release of *Expansion Team*. The trio of science, evidence, and Babu made its debut last year with *The Final Chapter*, a critical success that got lost in the shuffle of bling-bling rap. *Expansion Team* should do just as its title implies. The 16-track set showcases Dilated’s combined intelligence of lyrical and mind-blowing production, resulting from the odder east-coast brethren Tha Liks for an all-star outing. Another aural gem is “War,” produced by the Roots’ Ahmir “questlove” Thompson. Other stand-out tracks include the horn-drenched “Proper Propaganda” and “Worst Comes to Worst,” the album’s lead single. —**RH

**THERE IS SILENCE**

**THE TEARS**

**PRODUCERS:** Lloyd Mains/Universal 444016

For some, particularly those in the college-age demo, Pat Green is the torchbearer for a Texas scene that indeed manifests itself mostly at the club level. His Republic debut shows what the good-time, guitar-fueled country rock that kicks off with the rowdy, likable survivor’s tribute “Carry On.” Stylistically and lyrically, Green recalls a harder-edged Jerry Jeff Walker, with

(Continued on next page)
such cuts as the easy-rollin’ “Threaded Through,” the “Grey Soul” with Willie Nelson, the fiddle-laced-be-bop of “Who’s to Say,” and the good-advice tune “Count Your Blessings.” The album is a kind of sweet, mid-tempo love song, and Green rocks mightily on the Texas-centric “Southbound Train.” A highlight is Green’s duet with the Trisha Murphy on her subtle “Wrong Side of Town,” and Green shows off his own songwriter chops on the soulful “Squirrel Nut Zippers’区别,” and the romantic “Take Me Out to a Dancehall.” While the album has a bit of a beer-soaked, Lone Star Jim Billy Buford and radio shock value on it, a lot of it is pleasant, and shows a wealth of promise.—RW

TRACY LAWRENCE
Tracy Lawrence
PRODUCERS: Tracy Lawrence and Flip Anderson
American/ Warner Bros. 248187
A key member of Nashville’s early ’90s cadre of traditional country artists, Tracy Lawrence has ebbed and flowed over the past decade. This new project, recorded in an earthy, no-nonsense style, showcases Lawrence’s primary skills as an emotive traditional tenor with a savvy interpreter’s instinct. A burr fried kickstarts the honky-tonk rebel-rouser “Crawlin’ Again,” and the downhome sentiment of debut single “Life Don’t Have To Be So Hard” may work for Lawrence the way his “Wheel of Fortune Porch” did previously. Lawrence’s understated delivery sells the wounded ballad “Getting Back Up,” and radio shock should hit on any airwave-friendly midtempo fare as “It’s Hard To Be An Outlaw” and “I Won All The Battles.” But the record’s emotional peak is the tear-soaked ballad “What A Memory,” which boasts a touching lyric from Kenny Beard and a career vocal from Lawrence. Having made the transition from rookie upstart to seasoned veteran, Lawrence appears prepared for another round of commercial success.—RW

BLUES

☆ JAMES MATHIS & HIS KNOCKDOWN SOCIETY
National Antiseptic

PRODUCERS: James Mathis and Jim Dickinson
Mammoth 11417
James “Jimmy” Mathis, founding member of the Chapel Hill, N.C.-based Squirrel Nut Zippers, has been working with the Knockdown Society as a side project for a few years, and as the Zippers’ schedule has become less hectic, he has devoted more energy to this hardcore blues group. Mathis is a Mississippi native, and what he’s got going with Knockdown Society is a rugged, jive-joint blues sound that cut a groove in the spirit of Mississippi hill country boogie and such practitioners of the form as the late Junior Kimbrough. The group has been cutting albums with Mathis excelling at this music. With the great Jim Dickinson producing and his sons, Cody and Luther Dickinson, sitting in, Mathis has been able to bring in some notable for their raw, tune-up-and-get-it-feel. Sample the slow-drag number “Spare Change,” the superlative grind of “Take A Ride” and “Chicken Town,” and the full-tit,
SINGLES
Edited by Chuck Taylor

POP

Willa Ford made good with her first single, “I Wanna Be Bad,” a formidably accomplished achievement in these days when youth-oriented pop is a tough sell at radio. Follow-up “Did Ya Understand That,” again co-written by the singer, doesn’t possess the high pitch factor of that first faultlessly single, but it does prove the 26-year-old to be more than a one-hit sex kitten. Along with contemporary pop/dance styling, the track has clever breakdowns, echoes, and a chorus that works well enough to give Ford the fuel for follow-up success. In any case, “I Wanna Be Bad” deserves a nod as one of the best eye-widening video clips of the year, giving Ms. Britney a run for her money. —CT

FFH Open Up the Sky (3:59)
PRODUCERS: Scott Williamson and David Hamilton
WRITERS: J. Deiber and B. Smith
PUBLISHER: New Spring Publishing, ASCAP
Essential 240507 (CD promo)
“Open Up the Sky” feels like a carefree rollercoaster ride with hands waving in the air; filled with an optimistic spirit and instrumentation that keeps it humming along at breakneck speed, the song is a clear triumph for modern contemporary Christian outfit FFH. The quartet’s current Have I Ever Told You celebrates life, and in these times when each day can feel as if it’s being filled with uncertainty, those who turn to religion may find encouragement and hope in this energetic pop number. Producers Scott William and David Hamilton help the genre take another step away from its reputation for dated production, giving the track a glossy, contemporary feel that could butt heads with the best of pop music’s more bubbly side. FFH is on tour with Point of Grace—surely, this must be a high point of their live shows. —CT

NEW & NOTEWORTHY

COUNTRY

LEE ANN WOMACK Does My Ring
Bleed Your Finger (3:17)
PRODUCERS: Frank Liddell
WRITERS: B. Miller and J. Miller
PUBLISHERS: Tinkle Tunes/Martha Raad, ASCAP
MAC 02218 (CD promo)
The latest single from Lee Ann Womack’s career-defining collection // Hope You Dance is a haunting hillbilly treatise on the pain of betrayal and loss. From the opening Appalachian twang of a mournful-sounding fiddle to Womack’s achingly beautiful delivery, this is one intriguing record. The production strikes a balance between country radio’s standard expectations and artistic inventiveness. Liddell and Womack color outside the lines here with a decidedly bluegrass feel, yet they keep it sonically in tune with current radio fare. For her part, Womack again displays an uncanny ability to inhabit a song—turning in a performance that reverberates with hurt and disillusionment. It adds up to a vibrant record that both fans and programmers should find impossible to ignore. —DEP

R&B

MAURICE J. Say You Will (3:58)
PRODUCERS: Michael J. Powell and Doug Watts
WRITERS: M. Powell and D. Watts
PUBLISHERS: Virgin Songs-Crystal Rose Music/Meeno Production, BMI
Phoenix/Orpheus 757766 (CD promo)
More than any R&B artist, Maurice J.’s intent on getting back to the basics. Newcomer Maurice J. aims for just that on his sultry debut single, “Say You Will.” The Detroit native comes off like a seasoned veteran on this R&B ballad from his forthcoming album, Maurice J. —Donned, making the best of the standard fare. There are no surprises or tricks on “Say You Will,” as J’s strong tenor does all the work. Lyrically, the song pushes all the traditional buttons: There’s a damaged relationship, regret, and an apologetic protagonist. The simplicity of “Say You Will” should work well at the adult R&B format. With production from Michael Powell—known for his collaborations with R&B greats like Lionel Richie and the Baker—J. proves that he can hold his own in today’s increasingly competitive R&B landscape. —RH

DUNGEON FAMILY Trans DF Express (4:49)
PRODUCERS: Organized Noise
WRITERS: R. Wade, P. Brown, T. Burton, A. Benjamin, A. Patton, C. Gipp, and J. Williams
PUBLISHERS: Organized Noise Music/Gold Given Music/Point East Music, BMI
Gnat Beauty/Crystal Music/Street Top Music, ASCAP
Arista 50466 (CD promo)
The Trans DF Express has been dusted with crews and cliques who have united over a common hometown, interest, or other kinship. Many a rapper manages to be a hit while the success of their crew’s career in the count. The Atlanta-based super-group Dungeon Family and their fans. They’ve off to a fantastic start with the lead single from their forthcoming debut, Even in Darkness. The group—which consists of chart-toppers OutKast, Goodie Mob, PA, Backbone, CoolBreeze and Slim Calhoun, among others—already has enough star power and lyrical force to be compared with such supergroups as the Wu-Tang Clan or the Ruff Ryders. OutKast’s Andre 3000 and Goodie Mob’s Cee-Lo and Big Gipp take the lead on this first outing, a track that feels funkadelic and serves as an ideal background for their varied voices. It will be interesting to see if radio embraces the song; although OutKast has become media darlings, the single’s left-of-center sound may startle some PDs. That said, “Trans DF Express” is just the beginning of what promises to be a wild ride from Atlanta’s first family of hip-hop. —RH

FOR THE RECORD
In the Oct. 13 review for Shakira’s first English-language single, “Whenever, Wherever,” Tim Mitchell was quoted as one of the songwriters, with Shakira and Gloria Estefan. Mitchell also co-produced the song with Shakira.

R&B

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Stars Twinkle On Holiday Discs

Trio Of R&B’s Leading Ladies Head Up A Spate Of Holiday Releases

BY GAIL MITCHELL

LOS ANGELES—Every holiday season arrives wrapped in a renewed spirit of love and peace. But in the aftermath of Sept. 11, those themes have taken on new meaning. This year’s crop of R&B, hip-hop, jazz, and gospel-influenced yuletide fare not only reflects this but also includes three R&B/gospel acts that are marking a joyous return on record for the first time: Toni Braxton, Destiny’s Child, and Kelly Price.

All three projects mix traditional holiday standards with original contemporary selections. Braxton’s Oct. 23 Arista release, Snowflakes, takes a smooth-jazz approach to its love-themed lineup, which includes such familiar tunes as “The Christmas Song,” and the Peanuts perennial, “Christmas Time Is Here.” Those are complemented by the midtempo, reggae-edged “Christmas in Jamaica” with guest Shaggy; the under-the-mistletoe “My Christmas Favorite,” co-penned by Braxton, husband Keri Lewis, and her sister Tamar; and “Snowflakes of Love,” which uses an instrumental that Isaac Hayes recorded for the soundtrack for the 1974 movie Truck Turner.

“My soul is due [to be born] at Christmas, which made this a very special project,” says Braxton, who co-produced the set with Lewis, Arista president/CEO Antonio “L.A.” Reid, and Daryl Simmons. “I wanted to create a modern-sounding project. I also wanted to create a holiday album for lovers as opposed to a record of Christmas songs.”

Coming a week earlier (Oct. 30) is the Music World Music/Columbia release of Days of Christmas by Destiny’s Child. The R&B-infused set’s first single is the title track, which the group actually recorded more than a year ago as a B-side that “no one heard,” says member Beyonce Knowles, who co-wrote and co-produced most of the album. “It started the idea of us doing a Christmas album.”

Recording of the album spanned a three-month period while the group was on tour. In addition to the Knowles- and Errol McCalla-penned single, the album includes new songs “Winter Paradise,” which integrates George Michael’s “Faith” as well as solo turns on such classics as “Silent Night” (Knowles), “Do You Hear What I Hear?” (Kelly Rowland), “O Holy Night” (Michelle Williams), and “The Drummer Boy” (Knowles’ sister Solange).

“We could be as creative as we wanted, so we had a lot of fun,” Knowles says. This has an R&B feel with gospel, classical, and reggae influences. It’s really just a feel-good album—something that’s needed right now.”

Kelly Price embraces that same sentiment on her Def Soul project, One Family, which arrives Nov. 20. In fact, the title track—which she wrote and produced—includes a host of family members. This song is about being together as a family, no matter what,” Price explains. “It’s at times that unity throughout the year and not just during the holidays.”

Collaborating with such producers and guests as BeBe Winans, George Duke, and Donnie McClurkin, Price has crafted a set that is traditional in theme and contemporary in its arrangements. The 11-track album includes “Silent Night,” the moving “In Love at Christmas,” and a Duke-inspired arrangement of “Ave Maria.”

“When Sept. 11 happened, I began looking at my old Christmas albums differently,” Price recalls. "They mean so much more to me now. I’m dedicating this album to all families over the world.”

Among other holiday offerings: A Nancy Wilson Christmas, a Telarc/MCG jazz release; GRF Records’ Mistletoe Bay; A Very Special Christmas 5 on A&M.

PUBLISHING BRIEFS: Producer James Poyser (Erykah Badu, D’Angelo) of Philadelphia-based A&M Music Group has signed an exclusive U.S. co-publishing deal with Universal Music Publishing Group. He is currently working on new material with Common, the Roots, Mos Def, and Sosial Club. Atlantic singer Anthony Hamilton, and Hidden Beach powerhouse Kindred As is also staging a series of private parties and sessions in association with Nkechi, featuring live band the Soulquarians and a featured artist. The Nov. 21 soirée will be host-
DJ Enuff believes the new album will have broad appeal well beyond his New York City stomping grounds. "This will appeal to people because it has hits," he says. "Hits appeal to people everywhere. These are songs that I either helped break or songs that I've been spinning at my shows. It's one big party, and we could use a good party right now."

HYDRAULIC FUNK: Hip-hop legend Afrika Bambaataa and producer Steven "Boogie" Brown have teamed up with third member Fred Fowler to form Hydraulic Funk, a full fledged production company that has composed tracks for Nike's "Freestyle" spot and a Reebok commercial featuring Allen Iverson, as well as a cut on the soundtrack to the upcoming film King of the Jungle that stars John Leguizamo and Rosie Perez.

The company is currently gearing up to produce remixes of "The Star-Spangled Banner" and the Parliament classic "Flash Light."

Bambaataa is recognized as the founder of the Universal Zulu Nation and is the creator of the 1982 hit "Planet Rock." He's also featured on the Nile Rodgers-produced, all-star benefit remix of "We Are Family." Brown is a 20-year music veteran who has worked with various record companies and was a member of the NYC Peaches Boys.

DJ Enuff

RECREALITY TIMES: Tha Liks serve up a dose of their own brand of reality TV with the release of X.O.: The Movie Experience, a DVD Video featuring uncensored footage of parties and live performances compiled from "countless all-nighters" with the self-proclaimed party group of hip-hop. Coming on the heels of the Sept. 11 release of X.O. Experience on Loud Records, the 75-minute package features scenes from Snoop Dogg's Puff Puff Pass tour, Xzibit's studio, and DJ Enuff's tour. Xzibit's "Different," he says, "is the Lupe Fiasco to me." While his "information," he says, "is the Lupe Fiasco to me."

When interviewed on WQHT New Yorkís AM 95.5, DJ Enuff expressed his desire to release a remix of "I Started A Jingle Business" (produced by the Star of the South recording the greatest impressions increase."

DJ Enuff told the press, "I started a jingle business."

"I started a jingle business..."
Webster Reinvents Under His ‘Born’ Name On Peaefrog

BY MICHAEL PAOLETTA

NEW YORK—For British songwriter/producer/ DJ Charles Webster, the importance of words cannot be overstated. “You can say more with one word than you can with a million notes,” he says. “I actually enjoy working with words more than music. I find it odd that people can listen to non-vocal tracks on the radio.”

In the dance/electronic landscape, Webster is, indeed, a rare bird—one who has recorded under numerous monikers, including Presence, Furry Thrreads, and Love From San Francisco. But Webster will step out from behind his many aliases Nov. 6, after recording under his own name for the first time. Born on the 24th of July (Peaefrog/Statra Recordings) is the stunning result.

“I never saw it as hiding behind anything,” Webster offers, referring to his past pseudonyms. “When Peaefrog [the London-based label to which he is signed] suggested I record under my name, I thought the timing was right. Although I can’t fully explain how or why. I ended up approaching the music on the new album in a different way.”

Completed five months ago, Webster says the album was “loosely recorded” over 18 months, which could explain its relaxed, blissed-out atmosphere. It was done in “bits and pieces,” Webster says. “But I was deeply focused for the duration.”

Unlike his last full-length disc, 1999’s All Systems Gone (Pagan U), which featured the exception of a couple of tracks like “I Understand You” and “I’m Falling”—Born is more concerned with the dancefloor than with the post-club experience. Throughout, Webster’s fondness for all things lush, soulful, and atmospheric is evident. “All Systems Gone was gorgeous,” acknowledges Dave Tomaselli, co-owner of Brooklyn, N.Y.-based Statra, which is handled by Alternative Distribution Alliance. “And this is a great follow-up, if less clubby. It really lets listeners trace his progression as a creative force.”

Shawn Schwartz, co-owner of record store Café Halycon in Brooklyn, agrees. “The new album is a giant step forward for Charles,” he says. “It shows much artistic and creative growth. Our store tends to focus on the more mature end of electronica. So for us, this album is a winner.”

Webster—who counts Rickie Lee Jones as his main influence—says he finds it interesting that he’s perceived as “this dance-music guy” because “it’s all music to me.”

Born features the vocal stylings of singer/songwriters Sara Jay (“Forget the Past”), Steve Edwards (“Put Your Hurt Aside”), Mark Sheridan (“Your Life”), and Del St. Joseph (“Sweet Butterfly”), among others. Both Jay and Edwards were featured on All Systems Gone.

“This album is one big collaboration,” confirms Webster, who is between publishers. “We’re all friends, which makes for a fun, comfortable studio environment. There was absolutely no stress.”

For Tomaselli, such collaborations are what set this album apart from the pack. “The songwriting recalls the indie nature of the mid-to-late-’80s,” he says. “It’s like R&B-meets-alternative.”

Promotional vinyl of the set’s first single, “Read/In My Head” (Tommy Maso and Ron Trent), will be sent to radio mixshow and club DJs in late November. A commercial release is scheduled for early next year, says Tomaselli, who adds that specially and college radio were sent Born the week of Oct. 15.

On the Internet, Webster is a featured artist on the label’s Web site (Statra.com), which is streaming the album in its entirety. TomTom says a live radio session with Webster is planned on the site for mid-November. Additionally, Webster is planning some surprises on his own recently relaunched Web site (Lovefromsanfrancisco.com).

In early October, Webster launched Miso Records with the release of LoRise’s “21st Century Blues” (The Beat Box Hot Plate, Billboard, Oct. 20). The label follows in the footsteps of such Webster-founded imprints as Love From San Francisco and Remote.

Currently, Stara is discussing the possibility of having Webster—who is managed by Alex Koch of Backroom Entertainment in Frankfurt—playback on a U.S. tour in March. It would coincide with the confirmed release of The Story So Far, a compilation of rare and hard-to-find Webster productions. (Stara has this collection for the world.)

• Yoko Ono, “Open Your Box 2001” (Mindtrain Records single). Originally released 30 years ago, Ono’s “Open Your Box” (featuring John Lennon on electric guitar) has been restyled into a peak-hour, big-room jam by producer/remix outfit Orange Factory (aka Ellis Miah, Jeremy Skaller, Robert Larow, and Allen Towbin). What’s next—a 2002 remix of “Kiss Kiss, Baby Baby”?
• Louie DeVito, N.Y.C. Underground Party Vol. 4 (Dee Vee Music album). DeVito’s latest beat-mixed compilation may prove to be his most polished yet. Once again, he wisely saddles the underground/mainstream fence with potent jams like Thunderpuss’ “Papa’s Got a Brand New Pigbag.”

By Michael Paolletta

The Beat Box Hot Plate

Jessica Falkier’s “To Be Able to Love,” Patboy Slim’s “Star 69 (What the . . . ),” and Suzanne Palmer’s “Hide U.” Club devotees will surely know that the latter track has never seen the commercial light of day, making this set even more special.

• Bent, Programmed to Love (Ministry of Sound album). This fine debut from the U.K.’s Bent—Simon Mills and Neil “Nail” Tolliday—is equal parts chilled-out house, left-field hip-hop, and off-kilter soul. Tracks like the Zoe Johnstone-fronted “Swollen” and the Nana Mouskouri-referencing “I Love My Man” are sublime. Ministry of Sound North America opens its doors with this release.

• Ospina Featuring Andrika Hall, “Me Without You” (Definitive single). Producer Davidson Os- pina delivers the underground goods on this progressive scorcher. M.A.S. Collective’s Stormy Flight 837 Vocal mix is even deeper and darker.

• Cercone Featuring She Belle, “Supernature” (Sound of Barclay France single). Updated for today’s nu-disco set, Cercone’s disco-era chestnut, “Supernature,” is recon- structed by Ugo & Sia for a taste-ful uptempo and downtempo mixes. Cercone even weighs in with an edit of the original version.

Michael Paolletta

Beat Box

HEALING POWER OF MUSIC: Five years ago, the U.K.’s Dan Ber- ridge—who records as Broadway Project—learned he was suffering from myalgic encephalomyelitis, the mentally and physically debilitating illness more commonly known as chronic fatigue syndrome.

“My music’s becoming [more] hard-hitting and tougher as I go along,” Ber- ridge notes. “I’m relying more on live music basses and singers as less on samples. Like my health, I guess my confidence as a producer is getting better every day.”

LOVE ONE ANOTHER: As Melinda Newman reported in the Beat column Oct. 13, Nile Rodgers—in response to the Sept. 11 tragedies—has spearheaded a star-studded re-echancement of Sister Sledge’s 1979 hit, “We Are Family” (for Tommy Boy/SumThing Else Music Works) to benefit the American Red Cross and other organizations. Now, we’re happy to report that the label has commissioned Thunderpuss, Hex Hector, Peter Rauhofer, Munk, Robbie Rivera, Ernie Lake, Bob Sinclair, Wookie, and Etienne de Crecy to remix the buoyant track. Club DJs will receive promotional vinyl by the end of the month, fol- lowed by a commercial release in mid-November.

AURAL TREATS: Tuesday (30) sees the release of Plastic City Am- erica—on the label of the same name, distributed by inter- GROOVE in New York City—be- matrizd by George’s (aka George Pallikaris). Spanning the label’s catalog from its 20th release through its 35th, the set includes such underground gems as George’s “Man-Song,” the Kelley Project’s “Finally Be,” and the Wamdue remix of Feral’s “Psy- chic Driving.” FYI: Pall- likaris is also responsible for Zip, a gorgeous album of original chill- out tracks released by Germany’s Elektrolounge label.

Also, be on the lookout for New York City-based Ibadan Recordings’ The Best of Ten City. This essential collection, which reflects the Chicago trio’s three Atlantic albums (1989’s Foundation, 1990’s State of Mind, and 1992’s No House Big Enough), includes rare demo and extended versions of tracks that previously appeared only on vinyl.

Steeded in Philly-era stylings, such songs as “Devotion,” “Right Back To You,” and “That’s The Way Love Is” remain as vital today as they did back then. Ultimately— and unfortunately—they are firm reminders that they just don’t make ’em like they used to. It also is home to Joe Clausell’s remix of “Nothing’s Changed” and Kerri Chandler’s restructing of “Whatever Makes You Happy.”
### Maxi-Singles Sales

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### Hot Dance Breakouts

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### Club Play

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### Top Electronic Albums

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**Billboard** November 3, 2001

**Hot Dance Breakouts**

- **CAN HEAVEN WAIT** by Luther Vandross (1)
- **IMAGINATION** by Joe Jackson Presents Dale Devere (2 to 10)

**Maxi-Singles Sales**

- **I'M GONE** by Pearls (1)
- **ALL OR NOTHING** by Dropkick (2 to 9)
- **SUPERSTYLIN'** by Tommy Boy (10)

**Club Play**

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**Club Play**

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SHE’S A SURVIVOR: At a time when country artists rarely enjoy long careers, it’s unusual to find acts with enough hits to compile even one greatest-hits package. But for RCA Nashville’s Reba McEntire, a third such set, Greatest Hits Volume III—I’m a Survivor, is unlikely to be her last. Not only does her career show no signs of slowing down, but it has also recently taken her into unexpected new areas, including a triumphant run on Broadway starring in Annie Get Your Gun and another starring role in her new sitcom, Reba, on the WB network.

McEntire says it’s “mind-boggling” to think she has been in the music business for 25 years and that she feels “blessed to have been able to sing many great songs.” The songwriters have given me a big fan of women singers. When I first started in the business, an all-female tour package wouldn’t have even been a thought, much less come to pass. So I’m really glad we got to do it.”

Despite her recent acting success, McEntire says there will never be a diminished emphasis on her music career. “There is always time to record—music is not put on the back burner at all.”

ON THE ROW: MCA Nashville president Tony Brown and former Arista Nashville chief Tim DuBois are close to finalizing plans for the launch of a new, Universal-distributed label in Nashville, according to a highly placed source. Look for additional details in the next few weeks.

Ellen Powers has been promoted to VP of recording/marketing administration for Universal’s MCA Nash- ville, Mercury, and Lost Highway labels. She was previously senior director of A&R administration for the company. Royce Risser, RCA Nashville’s veteran Northeast regional promoter, has been named director of national promotion at the label. Denise Roberts adds project specialist stripes to her senior director of regional promotion/West Coast duties.

ARTIST NEWS: The Grand Ole Opry and Gaylord Entertainment will host a special Opry show Nov. 11 at Nashville’s Ryman Auditorium to benefit families affected by the Sept. 11 terrorist attacks. Among those appearing are Bill Anderson, Little Jimmy Dickens, Vince Gill, Marty Stuart, Porter Wagoner, and Steve Wariner. . . . Former Atlantic Records artist Craig Morgan has signed with Broken Bow Records . . . Blackhawk, which signed with Sony Music Nashville earlier this year (Billboard, June 23), has been assigned to the Columbia roster and is working on an album set for release in early 2002 . . . Willie Nelson will duet with Sheryl Crow at the 25th annual Country Music Assn. Awards Nov. 7 on CBS-TV.

BY CHUCK TAYLOR
Ask Clint Black what factor has made him a consistent country hitmaker for the past 12 years, and he points upward.

“It’s the hat,” he says, grinning. “It’s always been there.”

On Nov. 20, it’s hats off to the much-hailed singer/songwriter as his longtime label, RCA, issues Greatest Hits II, a collection of 16 tracks that scales the platinum-laden peaks of Black’s career, from the 1989 No. 1 “Nothing’s News” to his 1999 chart-topper, “When I Said I Do” with wife Lisa Hartman Black. The set also includes four new tracks: his current hit duet with Lisa, “Easy for Me to Say” (No. 33 on Hot Country Singles & Tracks); a duet to the couple’s 6-month-old daughter, Lily Pearl, “Little Pearl and Lily’s Lullaby”; a new, blues-inspired version of 1990’s “Put Yourself in My Shoes”; and the surefire future single “Money or Love.”

“These songs really capture a moment then and there,” Black says. “I hadn’t listened to some of the older tracks in a long time. When I hear something in terms of my sound at the time, it’s strange, but it’s hard to listen to the older recordings and not be critical.”

Others might take issue. Akim Rodriguez, multimedia director of a Borders Books & Music in Houston, says, “Those who already have his first Greatest Hits are going to be glad to have the newer material on a part II. Clint’s albums tend to come in an opening day and then continue to sell consistently. People follow his career and always ask about his latest records.” Black’s catalog of 10 albums has reached a sales total of 16 million.

HIGH-CLASS TO LOWDOWN
The other tracks gracing the album showcase a performer whose range of musical expression runs from high-class, string-laden tunes to lowdown, foot-stomping pure country romps. They include ‘93’s “When My Ship Comes In,” ’96’s “One Emotion,” and ’98’s “The Shoes You’re Wearing” and “I’ll Never Love Again.”

“We weren’t that far off,” says the singer. “It’s all about going forward. It’s all about the message. For me, it’s the story of my life.”

The family influence was furthered with Black’s second collaboration with Lisa, with whom he celebrates his 10th anniversary this year. The couple recently won the 2000 Acad- emy of Country Music’s vocal event award last year for “When I Said I Do.” The story of how Black persuaded a reluctant Lisa—who at one time had her own recording contract —to sing with him is well-traveled. So you’d think that this time around, it would have been easier.

A LABOR OF LOVE
Instead, it was a real labor for her—literally—because she went in to sing after delivering Lily by cesarean section. Black says: “Her stomach muscles were stitched up, so she wasn’t able to sing like she wanted to. And then we had to get a wardrobes together and shoot a video. She looked great, but boy, she wasn’t too happy about that.”

Black’s other staple partner is songwriter hydraulic Nicholas. Since Black’s first album, 1989’s Killin’ Time, which earned him the Country Music Assn.’s Horizon Award, he has teamed almost exclusively with his friend of 15 years—Black and Nicholas are closing in on some 100 shared compositions.

“We’re not exactly [Bernie] Taupin and Elton John because we both write music and lyrics,” Black says. “He has something that I don’t have, or vice-versa. He learned music theory before he played, and I learned ‘A, C, G, C, D’ to play ‘Redneck Mother,’ so I can sing and play and figured out choruses later. We have a good friendship and partnership.”

Through the years that the two have been kicking out hits, Black—who is managed by Money Management, booked by William Morris, and published by Blackened Music (BMI)—has noted his evolu- tion as a musician. “As a singer, I think I’ve become much stronger. As you move from album to album, you hear things that you change along the way.” Black says that one of his strengths as a writer is the ability to channel various styles, keeping the material diverse. “Say, if I want a song to feel like something for Emmylou Harris, I start to write it for her, then I sing it.”

Black is proud, though, of his ever-maturing abilities as an instrumen- talist. “I didn’t use to expect as much from myself,” Black says. “I’d play some rhythm guitar, but I’d always defer to Hayden or session players. Now, I’ve challenged myself to do some electric guitar, and I see a lot of growth. I’m playing stuff now that Hayden showed me years ago and I’d just laugh.”

RCA Label Group chairman Joe Galante also acknowledges Black’s progression over the years. “I think that Clint understands what his audience wants to hear from him, but he’s also taken some chances musically over the last couple years and added a new twist to what he’s doing. He really maintains integrity and substance with his craft.”

ENDURING SUCCESS
And the hits just keep on coming. Black attributes his enduring success to the fact that he’s not a one-trick pony. “I think things stay fresh because I have so many other things to occupy my time,” he says. “I’ll go out on the road and do 124 cities, then TV and maybe a movie, then sit down to write an album. By that time, I’ve about forgotten how to do it.”

While a tour is not planned to sup- port Greatest Hits II, Black partici- pated in the Citizen Patriot Tour the week of Oct. 22, flying from Nash- ville to Germany, where he performed for U.S. troops stationed in four undisclosed locations.

RCA will light the way with a tiein Black week at CMT, as well as appearances on a host of late-night and morning talk shows. He sat in on CNN’s Larry King Live Oct. 29, where he performed a new song that does not appear on the disc, “Amer- ica, I Love You.”

In addition, RCA will issue an en- hanced version of Greatest Hits II, including a rare stage footage from his D’lectrified tour, as well as computer wallpaper, a screensaver, and a link to clin- black.com, which is undergoing a major overhaul and is due to re- launch in the coming weeks.

For Black, the mission is far from over. “I’ve got big dreams,” he says. “I’d like to write a song for a movie or do some scoring. I like to take things for other people’s projects, like writing a song or directing a video. Things like that challenge me. If you’re not going to jump out of airplanes with a parachute, you need those things.”
Top Country Albums

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<th>ARTIST</th>
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Hot Shot Debut

- PAT GREEN | Three Days | 7 |
- KENNY CHESEY | Greatest Hits | 1 |
- TRACE ADKINS | Chrome | 4 |
- GARY ALLAN | Alright Guy | 4 |
- LONESTAR | I'm Already There | 3 |
- TIM MCGRAW | Greatest Hits | 1 |
- ALISON KRAUSS | Union Station | 1 |
- LEE ANN WOMACK | I Hope You Dance | 1 |
- ALAN JACKSON | When Somebody Loves You | 1 |
- DIXIE CHICKS | Fly | 1 |
- DAVID BALL | Amigos | 1 |
- BROOKS & DUNN | My City | 1 |
- JOHN BERRY | God Bless America | 1 |
- JO DEE MESSINA | How Do You Like Me Now?? | 1 |
- TOBY KEITH | Down The Road | 1 |
- TRAVIS TRITT | Blonde | 1 |
- SARAH EVANS | Bora To Fly | 1 |
- DEAN BROOKS | Breathe | 1 |
- NICKEL CREEK | Burn | 1 |
- ROY THOMPSON | Give Me One | 1 |
- VARIOUS ARTISTS | Tim Williams: Time To Love Again | 1 |
- CAGE | Play It Loud | 1 |
- CAGE | This Is Your Country | 1 |
- BRAD PAISLEY | Part 3 | 1 |

Greatest Gainer

- ANNE MURRAY | Trick Pony | 12 |
- RICKY SKAGGS | Down The Road | 6 |
- ROY D. MERCER | Room With A View | 6 |
- BLAKE SHELTON | GREATEST | 6 |
- AARON TIPPIN | Breathe | 6 |
- RANDY TRAVIS | One | 6 |
- JOHN BERRY | Three Days | 6 |
- JO DEE MESSINA | How Do You | 6 |
- CAGE | Play It | 6 |
- CAGE | This Is Your | 6 |
- BRAD PAISLEY | Part 3 | 6 |

Pace Setter

- EARL SCRUGGS | What A Wonderful Christmas | 59 |
- TRAVIS TRITT | History Of The Future | 35 |
- LEE ANN WOMACK | GREATEST | 26 |
- TRAVIS TRITT | GREATEST | 26 |
- ROY D. MERCER | People Like Us | 5 |
- TRAVIS TRITT | Inspirational | 34 |
- JOHN BERRY | South Of Heaven West Of | 65 |
- BOB SAGET | Cover Me | 67 |
- ROY D. MERCER | Buddy & Julie Miller | 45 |
- JOHN BERRY | Time"S Sea" | 6 |
- JOHN BERRY | Nothing Personal | 20 |
- JOHN BERRY | Say No More | 14 |
- JOHN BERRY | Forever Gold | 70 |
- JOHN BERRY | Here Comes The | 50 |

Top Country Catalog Albums

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*Note: Numbers in parentheses indicate the order of albums within the chart. Thousands of units in parentheses indicate the order of albums within the chart. Top Country Albums charts compiled from a variety of national radio chart sources, including the Billboard, Mediabase, and RACER. Data is collected from all national radio chart sources, including the Billboard, Mediabase, and RACER.
Among Harris’ favorite tracks on Walk On is “Let the Healing Begin.” “We see so many people that are hurting, so many people that just need to hear a song that gives them hope,” Harris says. “That song says: ‘You know what? Things are going to work out. Life is going to get better.’ They just need to be encouraged to move on. It’s a pretty simple lyric, but I think that would be my favorite, because I know that that’s a message that needs to be heard by a lot of people.”

Produced by Mark Neiman and Brent Bourgeois, Walk On finds the group delivering one of the strongest records of its career. Harris credits both producers with bringing a unique production style to the project. “Brent is a very underrated producer,” Harris observes. “He has so much to offer, and he is kind of right at the front of a career that I think will be long and wonderful, and Mark is just incredible. He has such a heart for ministry and for really doing something that makes a difference.”

Manages Mike Atkins Management and booked by Charles Dorris at the William Morris Agency, the Dove Award-winning foursome has Accessibility, Nominated for 100 awards per year to allow members time for other pursuits. Harris with family and writing songs. Sullivan owns his own recording studio in the group’s home base of Mobile, AL, and produces projects for other artists. Mageegee divides his time between family and producing. Harris and a pastor friend recently launched a new church in Orlando, FL. They each have individual pursuits, after 11 years the guys remain committed to 4HIM. “It’s an amazing thing to think that we’ve hung in there for 11 years,” Harris says. “We’ve been in a real fun time for 4HIM because we know what we are called to do, and there’s really not a doubt in our mind that God has given us a desire to keep on and to continue for Him. We are excited to see what God has next. Bring it on!”

HIS BACK: After a two-year sabbatical, Charlie Peacock is back in action. The astonishing writer/producer has formed a new, family-owned publishing company, Printshop Music Group. In addition to his own music, Printshop Music Group will also publish Peacock’s son, Sam Ashworth. During his sabbatical, Peacock attended Governmental Theology Seminary in St. Louis and completed three jazz/improvisational recordings: a solo piano recording, a duet with saxophonist Jeff Coffin, Arc of the Circle; and an as-yet-untitled project, recorded in New York City with jazz artists Ravi Coltrane and Kurt Rosenwinkel. Peacock is the only three-time recipient of the Gospel Music Assn’s Dove Award for producer of the year. He has produced numerous artists, among them Twila Paris, Out of the Grey, Switchfoot, and Amy Grant.

NEWS NOTES: The American Music Awards has added the contemporary inspirational category to its list of awards to be presented at the 29th annual show. Produced by Dick Clark Productions, the show will be live Jan. 9 from the Shrine Auditorium in Los Angeles. An American Idol No. 1 will appear at a Nov. 13 press conference ... Filsong Music Australia has renewed its long-term distribution agreement with Integrity. The Mobile, Ala.-based integrity has issued 15 Filsong titles to the U.S. market since the distribution deal was first signed in 1995. The Filsong label, which is part of the music outreach of Filsong Church in Sydney is home to gifted worship leader Darlene Zschech.

SLEEPER HIT: He has been dubbed one of the best-kept secrets in gospel, but Kurt Carr’s “sleepy” status may have just been awakened, as the artist surpassed gospel’s biggest names to top the list of nominees for the 17th Annual Stellar Awards with his current album, Awesome Wonder. Carr, whose bookings have skyrocketed since the CD’s release, says, “I’m floored once again by the favor of our God—the awesome wonder. And I am so grateful for the support of our peers in the industry and for those who have helped to make this project a commercial success as well.” (To date, GoOnCentric reports Awesome Wonder has sold more than 300,000 units.)
Latin Disc Is Maverick Compilation

BY MATTHEW BENZ
NEW YORK—A compilation album can describe a musical era or a genre, but Bruno del Granado, president of Maverick Records Latin imprint Maverick Musica, believes it can also say something about the record label behind it. That’s the case, del Granado says, with *LaTINnum Rhythm*, a compilation due out Oct. 30 that contains “the sounds and rhythms of Latin music, whether they permeated into American mainstream or into other cultures and countries around the world.”

How does the CD do this? By mixing tracks (some of them remixes) by Enrique Iglesias, Ricky Martin, Alejandro Sanz, Luis Miguel, and Marc Anthony with ‘N Sync singing in Spanish and Backstreet Boys doing what del Granado calls “a very Latin-sounding remix” of “The One.” There’s even a previously unreleased version of Maverick Records founder Madonna’s “Music,” remixed by a DJ from Ibiza, Spain.

The compilation is one of the first albums to be released by Maverick Musica, a label created last year under the Maverick umbrella that has only recently started to release its own material. Its philosophy is grounded in the belief that Latin music goes way beyond what major labels have traditionally exploited.

“It’s becoming part of the fabric of global music, of the global scene, but at the same time other genres are borrowing from it,” del Granado says. Few dispute that Latin music in 2003 is an established genre—and a growing one—thanks to a rising Hispanic demographic in the U.S. and the widespread popularity of Anthony, Iglesias, Martin, and others.

“I don’t want to use the ‘C’ [crossover] word, but at the end of the day, you once you look at the demographics in the United States—36 million Hispanics—a lot of them are like me. We’re [at] ease and at home with the mainstream culture and market as we are with the Latin market. I will listen to Latin radio, I will listen to [English] radio. I watch NBC, ABC, and CBS like I’ll watch Univision and Telemundo.”

Maverick Musica, del Granado says, is targeting “that segment of the Hispanic community that can navigate both worlds really well.”

Del Granado and Maverick are eager to tap the musical diversification that has accompanied the genre’s growth while at the same time perhaps broadening the definition of “Latin.”

Along these lines, on Oct. 30 Maverick Musica will also release an album by another Ibiza DJ, Jose Padilla. Del Granado is also interested in young singer-songwriters, such as Jorge Moreno, who has done a remake of the Desi Arnaz classic, “Bahala.” That will be featured in a Nov. 1 CBS TV special celebrating the 50th anniversary of *I Love Lucy*. (The special is being produced by Desi Arnaz Jr.) His album, *Morcaro*, streets Nov. 20.

BRAND IS EVERYTHING
Del Granado—a native of Majorca, Spain, who helped to launch MTV Latin America—says he never thought a Miami-based Latin label would be possible, given the dominance of Sony Discos, EMI, and BMG. But, del Granado says, “Maverick—a tremendous brand name. And Madonna’s a tremendous brand name. If there’s anything I learned at MTV, it’s that brand is everything. You look at MTV, and it’s all about the brand. It’s not about the video, it’s not about the VJs. The big ‘M’—that’s the star of MTV. So, it’s the same here. If you have a good brand, it’s a lot easier to cut doors.”

At the same time, del Granado and his four-person staff at Maverick Musica’s Miami offices want to maintain the feel of a boutique label, keeping the artist signings to four or five per year.

“We are not a separate division of Maverick,” Del Granado continues. “This is the Latin-music department, where we get to tap into the resources of Maverick and run with the ball.”

Latin Notas

GOOD NIGHT: For his first solo outing, pop-rocker Ales Synek (a former member of *La Gente Normal* and producer of such acts as *Calo*) took all his musical influences and blended them together. The result? An album that’s sophisticated, appealing, and fun.

*De Noche en la Ciudad* (EMI Latin) hits stores Nov. 6. “It’s an amusing album because I’m an amusing person,” Synek says. “With *La Gente Normal* there was always a certain [aspiration] to be a cult act or a more serious act, and I’m not like that. With this album, I found a place I belong to more. I wanted to entertain people and transplant my sense of humor.

The first single from *De Noche*—which incorporates electronica, alternative ‘80s rock, and classic rock elements—is “Por Volverte a Ver,” a *Dyango* hit from the 80s. Synek says it is one of the few Spanish-language tracks he listened to him in his teens and one he played with in the studio before he had any intention of including it on the album. When record executives found the tape, they proposed making it the single.

“I said yes, because I wanted to shock audiences,” he says. “Some people ask me about this, and they’re genuinely upset. But there were composers from that time who had an elegance that you can no longer find in the harmony or melody. And that’s also why I wanted to retake the song. I wanted new generations to see everything came from.”

Synek sees *De Noche* as his ticket to enter new markets and take his music to a wider audience. For the first time, promotion will be heavy in other markets and in Spain—new territory for Synek. “This is an important stage in my career, and I’m 100% dedicated to it.”

FOR A GOOD CAUSE: Spain’s Sello Autor (SGAE’s label) is dedicating two new releases to philanthropic ends. The first, *Son Nitros*, features such established artists as Pablo Milanés, Íñigo, and Javier Bergia performing classic children’s songs like “Que Llueva Que Llueva” and “Romo Perez.” Sello Autor GM Luis Francisco García says, “We wanted to recuperate tradition, and we wanted to make a first-rate production by recording these songs with great artists and quality.”

*Son Nitros* has already been released in Spain, and licensing negotiations are underway for releases in other regions. Part of the proceeds from sales (all acts involved donated their efforts) will go toward rebuilding the Pedro Borras children’s hospital in Havana, in hopes of its reopening by 2003.

Author is also releasing *Hay Que Volver a Empezar* (*We Must Begin Anew*) in the first week of November. Proceeds from the album, which addresses the issue of battered women, will be channeled through Spain’s Instituto de la Mujer toward organizations for abused women.

Far from being depressed, however, Volver features an all-star roster, including Lucrecia (who sings a Spanish version of “No Woman No Cry”), Greta y los Garbo (singing “How Come, How Long”), the album’s only Spanish-language track, all-female pop band Papa Levante, and Marílisa (from Ella Bala Solo). Every singer featured on the album performs on the title track, an uplifting hymn penned by Guillermo Arévalo and album producer Joaquín Torres. The set will be released in conjunction with a TV special on abused women. According to García, the project was prompted by the increasing incidence of violence against women in Spain.

RUSSIAN TREK: Miami-based NYS Productions will co-produce Italian superstar Eros Ramazzotti’s upcoming tour of Russia. Scheduled to kick off Nov. 2 in Moscow, Ramazzotti will play six concerts with a projected attendance of 50,000 for all shows.

NYK recently took Enrique Iglesias and Argentine pop singer/songwriter Natalia Oreiro to perform in Russia.

IN BRIEF: Following hits written for Olga Tañón and Melina Leon, writer Gustavo Ayala has a publishing deal with Peer Music Publishing. … On Nov. 13, Cuba’s Orquesta Aragón will release *En Ibiza*, its third album with French label Lwafrica, released in the U.S. by Harmonia Mundi on its World Village imprint. Aragón will kick off a 15-city tour Nov. 8. … Raul Ortega has left Ban-Da Macho due to health reasons. Ortega’s replacement has been Miguel Angel Zárate and Heriberto Pérez Moreno.
## Hot Latin Tracks

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### GREATEST GAINER

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<td>SUERTE ME TENIDO</td>
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<td>BESAME</td>
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<td>PENA DE AMOR</td>
<td>Pepe Aguilar</td>
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<td>DIME CORAZON</td>
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<td>ME LIBERE</td>
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<tr>
<td>SALADO</td>
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## Tropical/Salsa Airplay

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<tr>
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<tr>
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<tr>
<td>SI TE QUIERES</td>
<td>Frankie Negron</td>
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<td>PENA DE AMOR</td>
<td>Los Tigres Del Norte</td>
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<td>MI LIBRE</td>
<td>Manolo</td>
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<tr>
<td>TANTEADA</td>
<td>Edgar Lopez</td>
<td>Sony Music</td>
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<td>COMO OLVIDAR</td>
<td>Elvis Crespo</td>
<td>Sony Music</td>
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<tr>
<td>VAS A DISTANCIA Y ANIJO</td>
<td>Los Tigres Del Norte</td>
<td>Sony Music</td>
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<tr>
<td>EN UNA VUELTA DE MANO</td>
<td>Alejandro Fernandez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>IN NUESTRO CORAZON</td>
<td>Kumbia Kings</td>
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<td>CON LA MUSICA</td>
<td>Alejandro Fernandez</td>
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<td>CHICACALLA</td>
<td>EL CHOLIN</td>
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<tr>
<td>TURN OF THE LIGHT</td>
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<td>SI TE QUIERES</td>
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<td>Sony Music</td>
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<tr>
<td>COMO SE EXHIBE AL CORAZON</td>
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<td>Sony Music</td>
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<tr>
<td>ESPACIOS ROMANTICA</td>
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## Regional Mexican Airplay

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<td>CADAS VEZ TE EXTRANAS</td>
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</tr>
<tr>
<td>SE QUE ME VAS A DEJAR</td>
<td>Marco Antonio Solis</td>
<td>Sony Music</td>
</tr>
<tr>
<td>CADA VEZ TE EXTRANAS</td>
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**Note:** The Latin Pop Airplay, Tropical/Salsa Airplay, and Regional Mexican Airplay sections contain the most popular songs and artists in their respective genres.
### Top Latin Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEK</th>
<th>PEAK POSITION</th>
<th>WEEKS ON CHART</th>
</tr>
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<tbody>
<tr>
<td>1. A.B. Quintanilla Y Los Kumbia Kings</td>
<td>En Vivo: Desde La Plaza El Progreso de Guadalajara</td>
<td>2001</td>
<td>1</td>
<td>26</td>
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<tr>
<td>2. Marco Antonio Solís</td>
<td>La Ley</td>
<td>2001</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td>3. Grupo Brynés</td>
<td>En El Palacio Del Corazón</td>
<td>2001</td>
<td>1</td>
<td>20</td>
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<tr>
<td>4. Grupo Los Tucanes de Tijuana</td>
<td>Desde El Principio — From The Beginning</td>
<td>2001</td>
<td>1</td>
<td>18</td>
</tr>
<tr>
<td>5. Los Tpitcher</td>
<td>En El Aluvión De El Llano</td>
<td>2001</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>6. Los Rieleros del Norte</td>
<td>Los Rieleros del Norte</td>
<td>2001</td>
<td>1</td>
<td>15</td>
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<tr>
<td>7. Luis Fonsi</td>
<td>El Recado</td>
<td>2001</td>
<td>1</td>
<td>14</td>
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<tr>
<td>8. A.B. Quintanilla Y Los Kumbia Kings</td>
<td>El Recado</td>
<td>2001</td>
<td>1</td>
<td>13</td>
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<tr>
<td>9. Grupo Los Tucanes de Tijuana</td>
<td>Desde El Principio — From The Beginning</td>
<td>2001</td>
<td>1</td>
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<tr>
<td>10. Los Tigres del Norte</td>
<td>Los Tigres del Norte</td>
<td>2001</td>
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- **Greatest Gainer**: Tenampa
- **Weeks on Chart**: 20
- **Peak Position**: 1

### Latin Pop Albums

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<thead>
<tr>
<th>ARTIST</th>
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<tbody>
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<td>2001</td>
<td>1</td>
<td>26</td>
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<tr>
<td>2. Pepe Aguilar</td>
<td>El Viento</td>
<td>2001</td>
<td>1</td>
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<tr>
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<td>2001</td>
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<table>
<thead>
<tr>
<th>ARTIST</th>
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<th>WEEK</th>
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- **Weeks on Chart**: 20
- **Peak Position**: 1

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<tr>
<th>ARTIST</th>
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**Note**: Chart information is for the week ending November 3, 2001. All sales are through the beginning of the week.
Salgado Feels Like A ‘King’ With Sony

BY RAMIRO BURR
SAN ANTONIO—After toiling away with a minor-league team for which he became a star player, Michael Salgado is ready to work with a major-league contender. Ambitious and upbeat, Salgado says that as a result of signing a new record deal with Sony Discos, he enjoyed more artistic freedom on his new CD, Sangre de Rey (King’s Blood).

“It has a lot of importance to me, because I was the producer. I had more input than the ones with [record label] Joey [International],” Salgado says. “This time, I did songs I really felt.”

Sangre de Rey, set for an Oct. 30 release, is Salgado’s first in a five-album Sony deal worth a reported $1 million. He says, “The opportunity [enables] me to get the promotion, the image out there that’s needed. Sony is going to try very hard, and I’m really excited about it.”

The first single is the ranchera title track with a message that Salgado believes will hit home. “It’s about someone who comes from a humble background. He goes off to look for a better life, and although he makes a lot of mistakes and sacrifices, he doesn’t give up, and he’s a winner. I identify with that song, because before I had a hit with ‘Cruz de Madera,’ I worked in construction.”

“Cruz,” which is reminiscent of “Cruz de Madera,” was written by Eduardo Garcia. Salgado, 30, co-wrote the waltz “Promesas Falsas” with his brother Ernie and percussionist Romon Torres, and he also wrote “Tu Partida,” dedicated to his late grandfather.

With a corrido and two waltzes, this is the most norteño album Salgado has ever done. Influenced by seminal 1960s norteño kings Los Relampagos del Norte, Salgado says Sangre de Rey is representative of what he’s about musically. “The Tejano market took me in, and I’m very grateful,” he says. “In reality, my music is regional Mexican.”

Salgado says Sony, with its strong presence in Mexico and in the West Coast, encouraged him to mine his norteno influences, which go back to his childhood. Born in Big Spring, Texas, he listened to his father, Ernie, who played with Conjunto Alegria. In 1986, when the family lived in Rankin, Texas, the group became Los Salzalos del Norte, a family outfit that included Michael (lead vocals/accordion), brother Ernie Jr. (bajo sexto), uncle James Salgado (drums), and cousin Joe Tang, (guitar). With the exception of James Salgado, that core remains; the other members are Torres and drummer Jesus Rodriguez.

Looking back on his tenure with Joey International, Salgado says he is grateful for the opportunities. After the 1995 smash hit “Cruz de Madera,” Salgado embarked on a winning streak that made him a superstar. His momentum, however, stalled in 1997, when he and Joey International butted heads over contractual disputes. He says, “It’s like a new beginning, to achieve another level in the music business, as far as [being able to reach] the U.S. and Mexico.”

In Colombia: Aterciopelados is using a tour of the U.S., Columbia, Venezuela, and Mexico to introduce a new band member. And it’s not a guitarist: Singer Andre Echeverri is three months pregnant. The father of the baby is Echeverri’s boyfriend, historian Manuel Jaramillo. The two have been together for the past five years. Just weeks before Carlos Vives’ new studio album is due, Universal Colombia has released Carlos Vives Canta los Clasicos del Vallenato. The compilation was made after Universal secured from TV network Caracol the rights to the soundtrack of Escalada, the mini-series based on the life of vallenato legend Rafael Escalona, in which Vives starred and sang. The album was released in Colombia, Ecuador, and Peru.

GUSTAVO GOMEZ

In Chile: Pop/rock act Los Prisoneröes have officially confirmed a live reunion—their first since their breakup in 1991—slated for Dec. 1 at Santiago’s Estadio Nacional. The trio says it does not have any plans beyond the show so far.

SERGIO FORTUNO

Jazz Notes

WITH A PURPOSE: Those familiar with Alex Bugnon might be in for a surprise when they hear Soul Purpose (Nov. 6), the pianist’s sophomore date for Narada Jazz. Although Bugnon has not abandoned the pop-oriented melodies that have informed his work for the past decade, he has largely cast aside the dense sounds that have marked his prior releases, performing this time on acoustic piano and embracing direct, uncumbered production values.

Drawing inspiration from Dizzy Gillespie’s classic tune “A Night in Tunisia,” Bugnon composed the tracks on Soul Purpose with the intention of “creating melodies that were not complex but that were also not just quick, two-note lines. A melody like the one in ‘A Night in Tunisia’ is not simple,” he says, “but it is also something that everyone remembers.”

Bugnon derived further inspiration from a fortuitous acquisition, a 10-year-old Yamaha piano that he recently found and purchased in a downtown New York City shop. “It was a long search, but I finally found an acoustic piano that I really like playing, and that was what really reintroduced me to the joys of the acoustic piano,” says the Montreux, Switzerland-born musician.

While the bulk of the material on Soul Purpose includes contributions from other musicians, Bugnon’s own piano technique can be heard prominently on the gentle, pensive solo rendition of “In a Sentimental Mood,” which closes the album. The pianist did not realize the tape was running when he laid down the Duke Ellington classic, which accounts for his rendition’s breathy pauses and lilting charm. “I knew I was going to do a solo piano piece, and when I found out my take on ‘In a Sentimental Mood’ had been recorded, I knew I had found what I was looking for.”

Recording for Soul Purpose wrapped in New York the night before the terrorist attacks of Sept. 11. Bugnon was unable to return to the studio to begin mixing the drum on Sept. 11 but managed to drive into the city the following day, listening to the raw tracks on his car’s stereo. Searching for titles for his compositions, he named a piece that struck an emotional chord in him “Sunset Over Manhattan” when the song came through his speakers as he was viewing the dramatically altered Manhattan skyline.

“The bottom line is that music has to have soul, has to have emotion behind it, in order to connect with the listener,” Bugnon says. “It is not enough to just write and record something and hope people will like it. Music, I believe, needs the artist to put their heart into it. If you are inspired and let that inspiration seep into the music, it makes all the difference.”

IT’S A GEM: Late ’60s-era fusion and contemporary dance rhythms come together on The Zone (Velour Recordings, released Oct. 24), the third date from saxophonist Topaz and the New York City-based ensemble (trombonist Squantch, guitarist Mark Tewarson, keyboardist Ethan White, bassist Jason Kreveloff, and drummer Christian Ulrich) that bears his name. Recorded live in the studio, The Zone contains plenty of chunky funk and world-music rhythms, catchy melodies, and, most important, a whole lot of improvised instrumental interplay.

The Austin, Texas-born Topaz says that his ensemble “began as a loose jam session that eventually jelled into a band. My goal is to bring danceable Afro-beat music together with jazz improvisation.” The saxophonist, who moved to New York in 1994, says that he is pleased that the predominantly young crew that frequents his downtown gigs often dances well into the night as his group performs. “Dancing is the essence of jazz,” Topaz says. “It takes us to an almost tribal level, where people are interacting with the music as opposed to just sitting and listening. It recalls jazz’s history, when jazz was dance music.”

NOTEWORTHY: The late guitarist Lenny Breau can be heard on Pickin’ Cotton, a set of unreleased duets between Breau and guitarist Richard Cotton recorded in 1977. The disc is available on the Gui-tarchives label, which was founded by Canadian rock guitarist Randy Bachman of Guess Who fame. A friend of Breau’s, Bachman has more than 2,000 hours of unreleased recordings by the late guitar- ist, which he plans to make available on upcoming releases, Pickin’ Cotton is available at retail and at guitarchives.com.
Stars Also Shine Offstage
Thanks To Jerome Records

BY JIM BESSMAN

NEW YORK—Founded upon a perceived lack of opportunity in the recording studio for Broadway musical theater singers and especially cabaret performers, John Jerome’s New York City–based Jerome Records—which celebrates its first birthday Nov. 7—is expanding its catalog, with numerous releases planned through the first quarter of 2002.

Due Nov. 6 is Sammi Cahn All the Way from New York cabaret artist Jeff Harnar, to be followed Nov. 27 by Broadway star Karen Mason’s When the Sun Comes Out.

THE RECORD INDUSTRY IS REALLY SHOOTING ITSELF IN THE FOOT BY NOT ENCOURAGING THESE YOUNG ARTISTS, BECAUSE THERE’S SO MUCH TALENT OUT THERE IN THESE SMALL CLUBS—WITH REAL PERSONALITIES.

—JOHN JEROME, JEROME RECORDS

Jeromerecords.com, says Jerome, who puts out a quarterly magazine, Blue Butterfly, to further promote his artists. Fulfillment is done from his apartment.

“I have 10,000 CDs in my apartment at any given time,” Jerome says. “I do my own promotional mailings to radio stations and college theater departments and music magazines in the middle of the night and mail out free CDs [by] other artists when people buy one, just to introduce them to our other artists.”

The giveaways have proved beneficial, Jerome adds. Orders for McDowell’s debut CD, Faces of Love, started coming in after Jerome sent out free copies—indicating word-of-mouth for a young cabaret performer who has not had any exposure outside of the New York cabaret scene.

Jerome also services promo posters to record stores and signed posters and CDs to consumers requesting them.

“Joe’s got incredible vision and imagination for how to get this particular kind of music out there and hear,” says Harnar, who had previously released three self-produced albums. “I’ve been singing in cabarets for 11 years professionally, and this is the first time I’ve met someone who’s bringing more mainstream ideas to this kind of music. The people he’s recording are the best—and it’s great to be in their company.”

Jerome now wants to record more established Broadway singers who, he says, “haven’t been around [on record] in a while.” He has made moves in this regard to Polly Bergen.

Major-label people told me that the maximum number of titles I could put out each year is two,” Jerome says, “but I did six or seven the first year. I just can’t put limits on myself.”

Jerome Records is distributed by New York’s Empire Music. “We also sell a lot on the Web at www.americanradiohistory.com

“Everyone on the train was experiencing it, too. Of course, nobody said anything—but we all knew.”

Hence the lyric, “There beneath the East River felt like the river Styx.” The song’s title, meanwhile, refers to not knowing whether

“heaven’s high above us” or “hell’s far below” from inside the train.

“The song then describes getting out at Canal Street and feeling like some kind of a survivor,” says Wainwright, who has submitted the song to NPR.

Wainwright, incidentally, also performed “Something for Nothing,” another new, unreleased topical song about music file swapping.

LITHGOW’S GIFT: The Concert for New York at the city’s Madison Square Garden by Paul McCartney et al. understandably dominated local media coverage last weekend, but John Lithgow’s Perfectly Ridiculous—A Gift for the Children of New York at Carnegie Hall was equally spectacular in its own right.

The award-winning actor teamed with conductor Bill Elliott—his songwriting collaborator on the new Watershed Records children’s album Farkle and Friends—and delighted kids (and at least one kid-at-heart) with wacky originals like the new “I’m a Manatee” and such classics as Cab Calloway’s “Everybody Eats When They Come to My House” and Shirley Temple’s “Animal Crackers in My Soup.” (Universal Music Publishing writer Elliott also scored the TV movie The Shirley Temple Story.)

“We love bringing live music and an orchestra to children,” Elliott says. “But behind it all is the message of how fun music is.”

Elliott’s plan, by the way, was to create a band, but that didn’t work out. “I wasn’t sure, because it was too big and too soon,” Wainwright continues. “But I found myself a few days later on the subway under the river, passing through [WTC stop] Chambers Street station—which was closed at the time—and realizing that we were underneath what was left of the Trade Center. It was chilling, and

and veteran cabaret star Julie Wilson’s Everything Old is New Again.

In December comes product from Broadway singer Heather MacRae, while first-quarter 2002 brings titles from Broadway’s Deborah Trunnell and Christine Andreas, pianist Steve Ross, Barbra Streisand impersonator Steven Brinberg, cabaret singer Kristopher McDowell, and producer Daryl Kojak. Jerome, who is the executive producer on all his projects, is also working on debut albums for next year by newcomers Jennifer Kruskamp, Marcus Simon, and Julie Reyburn, along with a disc from Tony Award winner Mary Testa and two off-Broadway cast albums, Hello Muddah, Hello Faddah! and Everybody Wants to Get Into the Act.

These releases will expand Jerome Records’ current catalog of albums by McDowell, jazz vocalist Laurie Kraus, nightclub singer Phillip Offi cer, and Broadway star Stephanie Pope, as well as a compilation album benefiting the Genesis Guild Theater company called Our Heart Sings. Another compilation to benefit the World Trade Center relief effort is coming in January.

A former acting teacher who assisted the legendary Sanford Meis-
AES Retains Hope
For Successful Convention

BY CHRISTOPHER WALSH

NEW YORK — The upcoming 111th Audio Engineering Society (AES) Convention, postponing in the wake of the Sept. 11 terrorist attacks, is to be held here Nov. 30-Dec. 3 at the Jacob Javits Convention Center.

As to be expected, the professional audio industry has expressed a collective concern for the success of the convention and the continuing prosperity of the industry. Naturally, many would-be exhibitors have also voiced concern, privately or publicly, for the safety of their employees, given the fear of more terrorist attacks.

Another factor weighing on the minds of some manufacturers is a less-than-stellar performance over the past 12 months, as the national economy, pre-Sept. 11, showed increasing signs of impending recession. The combination of a sluggish economy and events in New York City just days before the AES Convention was to be held has prompted a small number of exhibitors to cancel their plans to attend.

The exhibits that have chosen not to attend in the wake of Sept. 11 also cite scheduling conflicts, or the close proximity between the rescheduled dates and the National Assn. of Music Merchants’ winter expo, to be held Jan. 17-20, 2002, in Anaheim, Calif. One manufacturer, Mackie Designs, has additionally created an online “trade show exhibit” to introduce new products from Mackie, Mackie Industrial, and Eastern Acoustic Works, the loudspeaker manufacturer acquired by Mackie Designs in 2000. These exhibits will go online in the coming weeks, corresponding with the AES Convention.

Nonetheless, five weeks before the rescheduled convention, exhibitors opting not to attend comprise no more than 10% of the original total. In addition, Roger Furness, AES executive director, notes that pre-registration for an accurate barometer of the convention’s ultimate attendance has fallen by just 5%. Furthermore, some exhibitors who pulled out have now reaffirmed their attendance.

The greatest threat to a successful convention for the AES exhibitors and attendees alike is the abundance of rumor throughout the industry. Erroneous reports of major equipment manufacturers not attending; the false assertion that the convention would be held at the New York Hilton, as it was in the past; or the belief, also untrue, that the conference portion would be held but the exhibit canceled.

For Belmont, the acquisition is an effort to strengthen its schools of music and music business. Ocean Way Nashville will continue as a commercial recording facility, retaining all staff. In addition, the facility will become an educational center for senior-level students.

Originally, Ocean Way Nashville was owned by Allen Sides, owner of Ocean Way Recording in Hollywood, Calif., and Record One in Sherman Oaks, Calif.; and Gary Belz, owner of House of Blues Studios in Memphis and Encino, Calif., and East Iris Studios in Nashville.

“We pay local, state, and federal taxes,” Corbitt continues. “We are set up as for-profit. We are a commercial facility, I am going to have to operate this facility and make a living, and I always have. The truth is, anything related to the curriculum is separate and totally apart from Ocean Way Studios. Even though we’re working together, the wonderful aspect of that is that the students are going to get a true perspective of how a real commercial facility is run. If I do anything to blur those lines, I’m not giving them a true educational experience. I have to continue to operate the way I always have; everything has to remain exactly the way that it is.”

Corbitt further adds that the unique situation created from Belmont’s acquisition of Ocean Way will foster an atmosphere wherein professionals and educators alike will work to resolve issues within the pro audio industry, all for the common good. “There’s going to be workshops for professionals with regard to turning in formats for labels,” she explains. “There’s a lot of confusion about that right now. This gives us an opportunity to provide some educational aspects that can also be applied to professionals. That, to me, is going to benefit all students.

“I can assure you,” Corbitt concludes, “that I would not be supporting the university and helping her if I felt that this would in any way jeopardize my relationship with all the people I have worked with in the 17 years I’ve been on Music Row. I would not walk away from the music industry before I would do that.”
How to?

Meet 4,554 companies and 10,640 participants
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Midem 2002
EU To Record Biz: Keep Talking
Mixed Results As Politicos Meet Execs At Music In Europe Conference

BY EMANUEL LEGRAND
Music & Media
BRUSSELS—Music industry representatives had mixed emotions after attending the Music in Europe conference held here Oct. 13. Those hoping that music would finally be given special consideration by the European Union (EU) were told by bureaucrats from its executive body the European Commission (EC) that they may have to wait for that to happen. But more optimistic news came for those who had been lobbying for tax changes to benefit record sales.

More than 200 music industry representatives discussed the future of the sector in the EU at the conference, organized as a follow-up exercise for EU policy-makers. In her opening speech, European Commissioner Viviane Reding told attendees, "What we are expecting from you are leads and what specific needs you have. This will allow us to identify the right questions."

Many industry organizations are pressing the EC to adopt a specific, multi-faceted program to develop music in Europe similar to an existing five-year, 500 million euro ($445 million) program for the film and TV industries. Patrick Zelnik, president-founder of indie label Naive and president of French industry body UPIF, joked to delegates: "I asked to be faced all the schemes existing to support the film and TV industries, and [the tax] clogged the tax machine. I guess if I had asked the same about music, one page would have been enough."

Prior to the conference, several industry bodies signed a joint proposal listing several measures that would improve the industry infrastructure and promote European music, as well as develop training and education schemes. Nikolas van der Pas, EC director general of education and culture, concluded the day by delivering the ideas expressed as "interesting," but he noted that as the EC's overall budget for all cultural matters was 169 million euros ($150 million) per year, "our capacity to act is meager." He added, "There will be no added resources."

van der Pas added that all ideas would be taken into consideration for the follow-up to the EU's Culture 2000 program at the end of 2004. He invited the industry to participate in making proposals. One participant comments, "Basically, what we've been told is go back to our studies and that things will start moving, at best, at the end of 2004."

By Adam White
London—After 33 (and nearly one-third) years in the employ of HMV, Brian McLaughlin has become the first music merchant to receive the prestigious annual UK Music Industry Trusts' award.

McLaughlin, who has advanced since 1968 from assistant store manager at HMV in his Portsmouth, England, hometown to the company's COO, was presented with the accolade Oct. 18 at London's Grosvenor House during a ceremony attended by more than 1,000 industry professionals (Billboard, Oct. 19).

Honorees in the award's 10-year existence include composers John Barry and Andrew Lloyd Webber, producer Sir George Martin, DJ Alan Freeman, and the late Maurice Oberstein, former chairman of the British Phonographic Industry. Last year's recipient was Atlantic Records' co-founder Ahmet Ertegun, in recognition of his longtime support for British artists in the U.S.

Life of Brian. British recording stars representing five decades of music joined honoree HMV Media Group COO Brian McLaughlin, center, at the 10th annual Music Industry Trusts' award dinner Oct. 18 in London. Pictured with the HMV executive are, clockwise from left, Emma Bunton of the Spice Girls, Sophie Ellis-Bexter, John Lodge of the Moody Blues, and Lulu. In the back, partially obscured, are Iron Maiden's Bruce Dickinson, left, and Status Quo's Rick Parfitt. (Photo: John Marshall)

McLaughlin was honored for his contributions to the development of the U.K. music retail sector and to the larger music industry. He has twice been chairman of the British Assn. of Record Dealers and joined the U.K. government's inaugural Music Industry Forum when it was formed three years ago under the government's Department of Culture, Media and Sport.

U.K. Industry Honors HMV's McLaughlin

South Africa Joins Fight Against Music Pirates

BY OWEN COETZER
CAPE TOWN, South Africa—The latest country to step up its contribution to the global battle against music piracy is South Africa.

Details of the country's latest anti-piracy moves were discussed Oct. 10-12 here in the presence of some 125 delegates from more than 40 countries who attended the International Federation of the Phonographic Industry's (IFPI) annual world conference. The event was hosted by local IFPI-affiliated label body the Recording Industry of South Africa (RISA).

"This is a critical time for South Africa music. The country's musical talent is directly under threat because of these piracy schemes," Reding said in his opening remarks. "They don't pay taxes to the government, and there are no overheads. They ride on the backs of successful musicians."

Cassette piracy is the major area of concern in South Africa; CD players are mostly out of financial reach, particularly for rural workers. Street hawkers are the main outlets for the cassettes.

A new FBI anti-piracy coordinator for Africa, Richard Rade-man, was recently appointed by IFPI. Rade-man, who will be based in Johannesburg, has extensive police and security experience. In addition, South Africa's police commissioner André du Toit has put together a dedicated task force to deal with the problem.

Grant welcomes the renewed South African commitment to tackling piracy. He claims the international music industry is now "widely perceived as aggressively combatting piracy and unwilling to allow criminal gangs to go unchecked . . . The majority of large-scale enforcement successes in the year 2000 came at the manufacturing source rather than during shipment," he added.

In total, IFPI assisted in cases that led to the closure of 20 CD [production] lines in 2000, with a total capacity of more than 70 million CDs—this equals the total annual legitimate market for CDs in France.

"We're eager to get out there and win the war against the pirates," says IFPI's London-based head of enforcement Iain Grant, who chaired the conference.

South Africa is the largest music market on the African continent, but music piracy has increased to be at a level of between 15% and 25%, with industry estimates valuing it at $35 million in 2000. Leslie Shope, business affairs director of EMI South Africa and chairman of RISA, says, "This is a critical time for South Africa music. The country's musical talent is directly under threat because of these piracy schemes. They don't pay taxes to the government, and there are no overheads. They ride on the backs of successful musicians."

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## Japan

| #1 | Hero | ENERGY | ESPACIAL/VIRGIN

## United Kingdom

| #1 | Hero | ENERGY | ESPACIAL/VIRGIN

## Germany

| #1 | Because I Got High | Hero | ENERGY | ESPACIAL/VIRGIN

## France

| #1 | You Rock My World | Hero | ENERGY | ESPACIAL/VIRGIN

## Canada

| #1 | Completely | Hero | ENERGY | ESPACIAL/VIRGIN

## Spain

| #1 | Fusing in the Sky | Hero | ENERGY | ESPACIAL/VIRGIN

## Australia

| #1 | Falling in Love | Hero | ENERGY | ESPACIAL/VIRGIN

## Italy

| #1 | Don’t Stop the Music | Hero | ENERGY | ESPACIAL/VIRGIN

## New Entry

| #1 | You Rock My World | Hero | ENERGY | ESPACIAL/VIRGIN

## Hot Singles

| #1 | Fusing in the Sky | Hero | ENERGY | ESPACIAL/VIRGIN

## Albums

| #1 | Hero | ENERGY | ESPACIAL/VIRGIN

## Hits of the World

- Hero
- Because I Got High
- You Rock My World
- Completely
- Fusing in the Sky
- Falling in Love
- Don’t Stop the Music
- You Rock My World
- Hero

**New Entry: YES**

**Re-Entry: YES**

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**Hits of the World is compiled at Billboard/London by Memno Visser. Phone 44-207-420-6165, fax 44-207-836-6719. e-mail mvisser@musicandmedia.co.uk.**

**www.billboard.com**

**BILBOARD NOVEMBER 3, 2001**
GIVE PEACE A CHANCE: Leading Pakistani rock band Junoon has canceled five concerts that were due to be held in India during October. The tour had been scheduled prior to the Sept. 11 terrorist attacks. Instead, the group flew to the U.S. to perform Oct. 24 at the United Nations General Assembly for U.N. Day and three days later in New York City at a fund-raiser for victims of the World Trade Center attack.

Before the band left, Junoon manager Sheryar Ahmed reports that the group organized a “peace concert” Oct. 9 in the Pakistani city of Islamabad. “The date happened to be John Lennon’s birthday,” Ahmed adds. “We had major Pakistani artists and sportsmen there, and Junoon sang [Lennon’s] ‘Give Peace a Chance.’ The event was covered by CNN, NBC, ABC, Fox, and most other international media.”

A LITTLE HELP FROM HIS FRIENDS: The list of special guests appearing during Paul Brady’s milestone residency at Dublin’s Vicar St. venue is a testament to the esteem in which the perennial Irish singer/songwriter is held. Sinéad O’Connor, Curtis Stigers, Mary Black, former Clannad singer Maire Brennan, singer Alanis Morissette, Brian Kennedy, Ronan Keating, Bonnie Raitt, Mark Knopfler, and Van Morrison are among those who have joined him onstage. The residency coincides with the release of a long-lost live album of 1978 Brady concert in Dublin’s talismanic Liberty Hall. The Missing Liberty Tapes is released on Brady’s own label, I’ve Bee Records, and Universal Ireland handles marketing and distribution. On that night 23 years ago, his band featured the cream of Ireland’s traditional musicians, including Andy Irvine, Donal Lunny, Paddy Glackin, Liam Flynn, and the Chieftains’ Matt Molloy. They have recorded under the name the Liberty Bellies during Brady’s Vicar St. residency.

NICK KELLY

NEW BLOOD HONORED: Australian Aborigine music is undergoing a sea change. New acts debuted established names at the Deadly Sounds National Aboriginal and Torres Strait Islander Music Awards Oct. 2 at City Live in Sydney. Darwin-based rock/reggae act Letterstick Band took band of the year from perennial favorites Youths Vindi, while Kerriane Cox beat Christine Anu in the female artist category, and Warren Williams’ Where My Heart Is triumphed in the album stakes over NokTukNel’s The Last of the Old and the star-studded Corroboree compilation on Festival Mushroom Records. Other winners were Stiff Ginn (single of the year for “Morning Star”), Katchi Edwards (male artist), soul singer J Boy (new talent), Troy Cassar-Daley (country artist), and Youths Vindi and Mark Ovberden (film or theatrical score for the movie Volcano Boy).

CHRISTIE ELIZER
Canada’s Finest Sprinkled With ‘Stardust’
Church, Sealy, And Koller Join Together In Tribute To Songwriter Carmichael

BY LARRY LEBLANC
TORONTO—Three of Canada’s finest musical talents have joined together to honor the music of the late Toronto-born and Beverly Hills, Calif.-based songwriter Hoagy Carmichael.

Country singer/songwriter Cindy Church, jazz pianist Joe Sealy, and bassist George Koller have teamed for a show that will reflect on Carmichael’s 100th anniversary and his life called The Nearness of You. Written by Canadian director/playwright Richard Ouzounian, the show is currently in the midst of a 16-date national run that ends Nov. 20 in Vancouver.

In addition to classic numbers, the presentation includes Carmichael recollections read by the trio from his autobiographies Stardust Road and Sometimes I Wonder.

An album of the show, recorded Feb. 6 at the Glenn Gould Studio in Toronto and originally broadcast by CBC Radio, was released Oct. 15. It is on the album Hoagy Carmichael: Toronto Seajam Recordings, handled nationally by Festival Distribution of Vancouver. Church says, “When we heard the broadcast, we thought it sounded beautiful. So we decided to release it.”

LEGENDARY HITS
Among the Carmichael compositions covered are songs like those written by Robert Mensen Artists in Toronto) are “Stardust.” “Georgia on My Mind,” “I Get Along Without You Very Well,” “Heart and Soul,” and the 1951 Academy Award winner, “In the Cool Cool Cool of the Evening.” Carmichael, who died in 1981, was a skilled vocalist/pianist who made hundreds of recordings between 1925 and 1980 for Decca, RCA, and Capitol.

In 1999—the 100th anniversary of Carmichael’s birth—veteran Canadian singer/songwriter Sylvia Tyson suggested to Church, while touring in their country’s vocal act Quartette, that she tackle a Carmichael project. Tyson also suggested Toronto-based Sealy as a collaborator. Koller, who also lives in Toronto, has worked with Church and Quartette.

“I had always wanted to do a jazz-related project,” Church says. “I wanted to find a way to celebrate a whole stack of Hoagy Carmichael CDs and start poring [over] the material.”

Tyson adds, “The show is very strong. Everybody gets to be a star in it. Cindy’s version of Hoagy sings most of the songs, but there are nice bits of harmony and vocal interplay with Joe and George. The show is a big step for Cindy because it is on a level that people are used to seeing her in.”

Church has been a leading figure in Canada’s traditional country music scene for two decades. In 1987, she co-founded the traditional country trio Great Western Orchestra, which recorded a remarkable eponymous album for Sony Music Canada in 1989.

Church remains a member of Quartette, formed with Tyson, Caitlin Hanlon, and Colleen Peterson.

“I feel like I’m still learning how to sing these songs. Every night I sing them is a different experience. The songs sound easy, but they are rather complicated.”

—CINDY CHURCH

In 1993, Gwyn Swick replaced Peterson after her death in 1996. Church, like the other Quartette members, has maintained her own solo career. Her third and most recent album is 1997’s Cindy Church (Stony Plain Records).

Originally from Bible Hill, Nova Scotia, Church’s musical influences were primarily country and traditional music. “I grew up in a country music household,” she says. “Strictly Hank Snow, Kitty Wells, and Jean Shepard.”

Stewart Duncan—director of music and DVD Video at the Indigo Books and Music chain, which operates 89 stores nationally—says, “Cindy is one of those hidden gems of Canada. She has a great voice and always makes great albums.”

Greatly in demand for studio work, Koller has an eclectic musical background, taking part in film and TV projects, as well as a diverse array of alternative music. Best-known for accompanying fellow Canadian Loreena McKennitt for the past decade, he has also worked with Peter Gabriel, David Lanz, Holly Cole, and Eartha Kitt.

Actor/musician Sealy also fronts the Joe Sealy Quartet and performs with the Sealy-Novotny Duo. In 1995, he won a Juno Award for best contemporary jazz recording for his Atiricule Suite album on his own Seajam Recordings label.

“We’re all really thrilled about this show,” Church says. “To be part of an ensemble with such fine musicians doing this great music is just fabulous. I feel really lucky. I also love getting dressed up [in formal attire].”

The show ends and show finish with a compelling version by Church of “Stardust,” co-written by Carmichael and lyricist Mitchell Parish. Church readily admits to being impressed with the structure and beauty of a tune that has been recorded hundreds of times since it was first published more than 70 years ago.

“I feel like I’m still learning how to sing these songs,” Church admits. “Every night I sing them is a different experience. The songs sound easy, but they are rather complicated. The passages of spoken word or current British hits by Shaggy, OPM, the Avalanche, Emma Bunton, and Marline McCutcheon.

MCS/PLC has also signed a label deal with Riverhouse Songs, bringing its founder, former Warn/Chappell U.K. manager, and current COO Robin Koller, to open the Godfrey-Cass, a one-time West Coast executive for EMI Music Publishing, will move to Los Angeles shortly to open MCS/PLC’s L.A. office. The company has 11 London staffs.

Now operating under the MCS/PLC umbrella is long-established U.K. copyright administration firm Songwriters’ Copyright Bureau, which was acquired by Scholdfield earlier this year (Billboard, Jan. 27). It facilitates royalty distribution and, Fletcher says, “gives us critical mass.”

One of the other two constituent elements of the MCS/PLC operation is Screen Music Services, handling film and TV music. Its clients include Endemol, the biggest U.S. and TV programming company in Europe specializing in daytime TV. The final part of the group is Copyright Online Royalty Service, which Fletcher describes as “key to our newly constituted publishing business, allowing clients to access online their royalty accounts.”

MCS Looks To Kick Off With Stock Market Listing

A major Moscow-based CD-manufacturing plant has signed a groundbreaking anti-piracy agreement with the International Federation of the Phonographic Industry (IFPI). The plant, RMG, signed the agreement after it was found to have manufactured more than 55,500 pirate CD-ROMs during 2000, including MP3 albums by Oasis, Bjork, UFO, Guano Apes, and AC/DC. The discs were distributed within Russia and exported to Ukraine and the U.S. RMG has agreed to implement strict new internal procedures to avoid processing pirate orders in the future, as well as to pay compensation to the IFPI. The agreement is the first of its kind in Russia.

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Warners Music’s ‘Currency’ Gets a Third-Quarter Boost

BY ADAM WHITE
LONDON—Warners Music delivered an improved third-quarter performance in Common Currency, the new weekly Billboard (sheet) of albums that simultaneously achieve top 10 chart status in three or more of the top 10 markets worldwide.

The company fielded five albums that became “common currency” in the July-September period, doubling its tally of qualifying titles, compared with the first six months of the year (Billboard, Aug. 4). The third-quarter Warner hits were new releases by Tori Amos, Tracy Chapman, Linkin Park, New Order, and Sade.

Amos, Tracy Chapman, Linkin Park, New Order, and Sade.

Two of those titles sustained their success beyond the first-week burst. Chapman’s The Collection (Elektra) held top 10 slots in the U.K., Germany, Italy, and Spain in October, while Linkin Park’s Hybrid Theory (Warner Bros.) registered top 10 rankings in the U.S., the U.K., Germany, and Italy. Chapman’s success in Europe has come without the aid of new material, a single, or touring or promotional appearances. In the U.K., the album was certified gold for shipments of 100,000 within 10 days of its late-September release. Linkin Park’s sales, however, have been helped by the band’s willingness to travel and perform, with visits during 2001 to Europe, Japan, and other Asian markets, as well as Australasia. Universal Music continues to take the lion’s share of Common Currency hits through the first nine months of the year. It has 27% of the 53 albums that met the scorecard criteria—a number not dissimilar to the 30% market share that Universal Music International chairman/CEO Jorgen Larsen recently declared as a new goal for companies in his division.

MCAs Shaggy continued to display remarkable Common Currency staying power, having been ranked in three or more of the top 10 markets for a total of 17 weeks between January and September. Seven of those weeks were accumulated during the third quarter. Shaggy sold more than 4.3 million copies in the U.S. and 866,000 in the U.K. in the first nine months of the year, according to MCA Records international VP Eamonn Sherlock. He noted that its global sales, to date have now passed 10 million.

Destiny’s Child and Manu Chao also carried first-half success into the third quarter. The former’s Survivor (Columbia) is now tied with Hotshot for time spent on the Common Currency grid, while Chao’s Proxima Estacion: Esperanza (Next Stop: Hope) enjoyed a formidable 15-week run, thanks to success in just four markets: France, Germany, Spain, and Italy.

But the Common Currency champ is still Cheeky! Arista star Dido. Her No Angel was ranked top 10 in three or more major world markets for 32 weeks of the first nine months. George Gregson, VP of international marketing for Arista Records in New York City, says the album added significant third-quarter sales in France, the U.K., and America, among other territories. Worldwide, he said, No Angel has sold more than 9.4 million units, of which more than 5.4 million are outside North America.

Dido’s BG stable mates Alicia Keys and Usher also waved the flag for the company during the third quarter. Their respective albums, Songs in A Minor (U) and 801 (Arista), have underscored the company’s skill in marketing urban music outside North America. Keys attained an impressive No. 1 in the Netherlands and No. 2 in Germany, for example, while Usher impacted even further afield, with particularly strong placements in the U.K. and Italy. Both artists hit international trails before and after Sept. 11.

Several Sony Music artists achieved blowout first weeks—a custom for their record company—around the world in the third quarter. They were Bob Dylan, Macy Gray, and Jamiroquai. Remarkably, Dylans’s Love and Theft (Columbia) stole top five slots in five markets during its first seven days, but Jamiroquai’s Funk Odyssey (S2) impressed most, with a first-week Common Currency showing in eight countries—including No. 1 in four—as well as the subsequent addition of a ninth market.

Independent-label queen Bjork was another strong opener. Her Vespertine (One Little Indian) registered top 10 in seven Common Currency markets in the third quarter. Indie labels accounted for more than 12% of the 53 albums that qualified in the scorecard between January and September. The 10 leading music companies scored

Additional reporting by Paul Sexton in London.
OCTOBER


NOVEMBER

Nov. 1. Songs of Hope Celebrity Auction, presented by the City of Hope and hosted by Glen Ballard, at the home of Glen Ballard, Los Angeles. 310-235-4870.


Nov. 3. 2001 Member Celebration, presented by the Pacific Northwest branch of the National Academy of Recording Arts and Sciences, JBL Theatre and Sky Church, Seattle. 310-392-3777.


Nov. 5. Sprint Music Row Celebrity Golf Tournament, presented by the T.J. Martell Foundation, Governor’s Club, Brentwood, TN. 615-262-7390.


Nov. 7. MAP Awards, presented by the Musicians’ Assistance Program, Regent Beverly Wilshire Hotel, Los Angeles. 310-559-9334, ext. 162.


Nov. 11. Bogart Backstage: On Tour for a Cure, presented by the Neil Bogart Memorial Fund, Banker Hangar, Santa Monica, Calif. 310-358-4970.


Dec. 5. Christmas Heroes Awards, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Adler Planetarium, Chicago. 312-786-1121.


JANUARY


FEBRUARY


MARCH

March 2-3, Global Entertainment & Media Summit, New Yorker Hotel, New York City. 973-228-4450.


Submit items for Lifelines, Good Works, and Calendar to Jill Pes selnick at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or to jpsesselnick@billboard.com.
Virgin And Trans World Incorporate Internet Kiosks

Separate Programs May Work Together To Help Bridge Gap Between Bricks-And-Mortar And Online Worlds

BY STEVE TRAUMAN and MATTHEW BENZ

NEW YORK—The evolving relationship between traditional music retailers and the online world continues, as two major chains—Trans World Entertainment and Virgin Entertainment Group—have begun developing in-store kiosks/listening stations powered in part by Microsoft Internet technologies. Though the projects are not identical, they demonstrate a willingness on the part of retailers to move beyond their limited online selling success and put elements of the virtual world to work inside their physical stores.

In what company officials are calling the first stage of an effort to better integrate its “clicks and bricks” operations, Virgin has begun a roll-out of a new kiosk system in its U.S. Virgin Megastores that allows for in-store sampling of digital music, videos, and game clips.

Meanwhile, Trans World is teaming with Microsoft to develop Backstage Pass, a new customer-loyalty program, as well as in-store kiosks and listening and viewing stations powered by various new Microsoft technologies.

For Trans World—which is in the process of refashioning itself as For Your Entertainment (FYE)—the efforts dovetail with its previously announced push into digital entertainment—an initiative known as eWorks—and are a way to strengthen the company’s brand in both the bricks-and-mortar and online arenas.

For Microsoft, the alliance with Trans World is part of a larger push by the company into consumer-oriented Web services. It coincides with the launch of its new Windows XP operating system and .NET Internet technologies.

Bob Muglia, Microsoft VP of .NET technologies, says the Trans World deal “is a great example of how software technology can marry with a business like the music industry” to change people’s in-store experience and bridge a gap between the retail and online worlds.

“This is a technology that does transform the music industry—I think that the work Trans World is doing is at the leading edge of that—but it’s also one that will transform other industries, too.”

Backstage Pass uses Microsoft’s .NET technologies, including its Passport identification system, to track consumers’ preferences, give them points on purchases, and enable them to receive special offers and alerts. As part of Trans World’s eWorks initiative, users can key in online or at kiosks and licensing stations in the chain’s FYE stores. The kiosks and stations will run on Windows XP and use Microsoft Media software.

Testing and rollout has begun in Trans World Stores, and it will be completed next year. Chairman/CEO Bob Higgins declined to discuss whose metadata Trans World is using.

“He said for years that the music business is way too small—about $12 billion in the United States,” Higgins says, adding that he believes that having the components work together online, as well as in-store, will help tie the business to the next level.

 Asked if Trans World aims to incorporate MusicNet, Pressplay, or any other digital music platform into its initiatives, Higgins acknowledges that “Pressplay has been talking to us, but it’s a little too early to say how that will tie in.” He declined to comment further.

VIRGIN KIOSKS DEBUT

Virgin is teaming its own product data and that of Muve with Microsoft technology in a system that offers a database of previews for 250,000 CDs with an estimated 2.5 million-plus individual tracks, 11,000 DVDs, and 7,000 console games from a 900,000-product universe.

After a highly successful test of the system in its Dallas concept store, kiosks have debuted in New York City and Los Angeles, and a rollout in Boston is set for later this year.

Jong De Jong, VP of information technology for Virgin North America, calls the kiosks part of the chain’s “digital nervous system.”

The kiosks enable customers to preview entertainment products by simply scanning the item’s barcode. They also provide a list of Virgin-recommended titles and will offer search and remote ordering capabilities, as well as access to exclusive Virgin content and products. Customers are able to search by artist name or album title. The system is near field, so they can simply walk up and touch the kiosk to get complete information.

“The product is not available in the store, the customer has the option to order on the kiosk or at the counter,” De Jong explains. “They can ship it to the store for pick-up at no charge, or to their home for a modest fee.” He expects most urban locations to offer these pickup options, so that would be different in the Manhattan Times Square area.

Kiosk ordering is not yet available.

In the pilot program, which took place in September at the new Virgin concept store in Dallas, kiosks were occupied for an average of 65% of the available 15 store-hours daily. De Jong says, Dallas is the chain’s smallest store, and its kiosks received 32,000 page views a week from an average of 5,500 customers.

De Jong says most activity was music-related, with about 4,000 sample entertainment titles available on the kiosks. “When we saw people continually waiting in line to use a kiosk, we knew we could push this off,” he adds.

The kiosks bowed Oct. 25, coinciding with the official Microsoft launch of Windows XP. New York’s Times Square outlet offers 20 kiosks, while Los Angeles’ Sunset Boulevard store has five. The New York outlet, on Newbury Street, will have 15 when it opens in early December.

Depending on the success of the kiosks at the first four Megastores, the system will be installed in other locations in the 21-unit chain during 2002. After the kiosk rollout, the challenge is to tie the system into hourly inventory polling. “Our goal is to track the kiosk usage versus the listening station activity directly to the order process, to determine the maximum impact on sales,” De Jong says.

Peter Duke, director of Web development for Virgin, says the value of the kiosks for staff training and customer service is another plus.

Duke says, “As our Dallas people get used to the simple kiosk technology, their first question was, ‘Why don’t we get rid of all our listening stations and just use these?’ Most customers who come into a store will ask, ‘Do you have this album or video or game?’ Now our people can say, ‘Let me show you how to find it with our kiosk.’”

TECHNOLOGY PARTNERSHIPS

The kiosks utilize the latest Microsoft server technologies—including the new XP platform, the Windows 2000 Server and Windows Media for audio and video streaming.

For its hardware, the company is partnering with IBM, using its new iSeries R700 system. Trans World was already using IBM for point-of-sale (POS) terminals and two AS/400 Internet servers. “We can build an entire store and have the back-end server, the kiosks, and the POS come from one partner,” De Jong says.

Virgin will continue application development for the kiosks, including the possible development of the Windows XP Passport technology to create a customer loyalty program similar to the Trans World Backstage Pass effort. Other possibilities include digital downloads or infrared transmission from the kiosks to such portable devices as MP3 players.

“Most of the products we sell are essentially digital,” De Jong says. “At some point we might want to be able to sell that product, whether it is packaged in a physical medium or not.”


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BDRD3169
BY MOIRA MCCORMICK
CHICAGO—Is there too much vio-
ence in interactive audio targeted
at young audiences?
One veteran producer of children’s entertain-
ment who has worked on titles with violent
themes thinks so. And in response, he is devolv-
ing a new line of audio products that are
action-filled yet diligently nonviolent.
“Kids’ adventure play is the worst of-
fessor, from video game/DVD to
adventure-type films,” says Matt
Oppenheimer, founder/president of
Camarillo, Calif.-based kids audio
company WonderTales.
Oppenheimer, who has worked for
Disney and Kid Rhino, knows from
firsthand experience. Some of that
violence, he notes, was present in
products he worked on himself. He
has a platinum record for Kid
Rhino’s Star Wars Episode One: The
Phantom Menace Read-Along, for
which he was executive producer/art
director/co-author, and he served in
the same capacities on its read-along
follow-up, Star Wars Junior Jedi
Training Manual.
“Batman was slugging people left
and right,” Oppenheimer says, “and
there were light-saber battles in
Episode One.”

In each adventure, which is de-
signed to be listened to with head-
phones (Oppenheimer notes that a
child acting out a WonderTales move
around quite a bit, and cassettes
don’t skip), a narrator takes 15
seconds to set the scene. The listener is
“the state’s best horse wrangler,” “a
famous race-car driver,” “a famous
explorer,” or “America’s best shuttle
pilot.” Oppenheimer says, “There’s a
crisis every 60 seconds—a race-car
tire blows, a rocket thruster mal-
fuctions, there’s a landslide—and
the child solves it.”

This is accomplished by leaving
space on the recording for the child to
“talk to” the other characters, who
then react to the child’s probable
response. For example, Oppenheimer
says, in one situation the most likely
solution to impending disaster is
to “go over the log bridge.” If this is
the child’s response, the next he or
she hears is a character saying, “Yes,
let’s go over the log bridge.”

If the child chose not to respond,
the taped dialog still makes dra-
matic sense: “It’s as if the character
just thought of it independently,”
Oppenheimer says. “It’s like the
ultimate ‘Simon Says.’

The series currently includes four
cassette titles: Wild Pony Round-Up,
Big City Race, Lost City Search, and
Launch Into Space, each priced at
$11.98. The core age group for the
series is five through nine.

WonderTales are available in some
1,000 children’s specialty toy and
book stores, primarily on the East and
West Coasts of the U.S. “We’re start-
ing coastal and working our way
upward,” Oppenheimer says. He wants
to have eight between 16 and 18 titles
released—enough to fill a rack—
before going to the mass merchants.

Titles will be available on CD at
some point, because that is a prefer-
able format for the car. But cassettes
will remain crucial for the titles that
require moving around, Oppenheimer
says, because of their portability.

MVD takes an aggressive step towards marketing
and promoting their DVD/VHS exclusives!

THAT’S HEP: Days after picking up
Los Angeles-based Cleopatra Recs.
orders for distribution (Billboard, Oct.
27), New Hope, Minn.-based Navarre
has put together an out-of-the-ordi-
nary deal with Hep Cat Distribution
in Orange, Calif.

Navarre will pick up select exclu-
sive Hep Cat titles for distribution to
transient chains not serviced by the
Southern California firm. Converse-
ly, some niche-oriented products
from Navarre’s distributed labels
may be moved through Hep Cat’s
highly targeted system.

Hep Cat, which was founded in
1993 (Billboard, Aug. 14, 1999), was
selected as the National Assn. of
Retail Merchandisers’ small distrib-
utor of the year in 2000. The com-
pany specializes in American roots
music, punk rock, and ska.

Explaining the rationale for the
Navarre deal, Hep Cat president
Gabby Castellana says, “We some-
times get these records that blow up
that need to reach retailers we’re not
opened up with . . . We really need
to focus on these records where sales
need to be maximized. And [Navarre]
is looking for stuff that can sell.”

He adds, “They have platinum
records, right? It’s going to be a
great outlet for our labels . . . With
the state of retail and the whole
industry, I think it’s a good move.”

“It’s a really unique kind of deal,”
Navarre product development direc-
tor Mike Cornette says. “When the
guys at Hep Cat feel they have
record that rises to the fore, we’ll
mutually agree to bring that through
Navarre and deliver it.” Noting the
two-way structure that allows Hep
Cat to work Navarre product, Cor-
nette continues, “We’ll be able to
widen the pipeline on both sides.”

In a separate move, Navarre has
closed an exclusive North American
distribution deal with Vertical Jazz
Records of Atlantic Highlands, N.J. The
label, headed by president Suzanne
Severini, specializes in direct-to-
tape jazz recordings issued at a mid-
line price. The first release under the
deal will be a jazz version of The Nut-
cracker. Set for November release, it
was arranged by Bob Belden and fea-
tures Ron Carter, Kenny Barron, Ste-
fon Harris, and Lewis Nash.

SWEET MEMORIES: On Tuesday (30),
Alan Douglass’ Gravity Limited label
(distributed by Caroline) will issue a
lovely two-CD package/book package,
Jazz Memories. The discs contain
31 classic tracks by Louis Arsen-
strong, Charlie Parker, Miles Davis,
Dizzy Gillespie, Lester Young, et al.,
the 72-page softbound booklet includes a stunning set of images by
photographer Herman Leonard, who may truly be called the Rem-
brandt of Jazzland. (Check the shot of Dexter Gordon wreathed in cig-
arette smoke here, and then argue about that comment.)

FLAG WAVING: Kevin Salem’s new
album Ecstatic, his label bow for
Future Farmer Records in San
Francisco, comes after the singer-
songwriter experienced a five-year
layoff from recording.

After an unhappy relationship with Roadrunner, Salem says, “I kind of chilled out, thinking, ‘I’ll be signed in three months.’ [In

1996], I’d go into people’s offices, and
it would be, ‘I’m looking for a
16-year-old to sign.’ I was a personal
level, it was weird for me to be in my
late 30s and hear people say that
was too old.”

Salem’s career dates back to the
80s, did it that much. So, he says,
“Look at it as a chance to make
music in different ways.”

Much of Ecstatic was cut in a stu-
dio space at Salem’s Woodstock,
N.Y., home. He says of the process,
“My first two records display a cer-
tain kind of studio craft, very old-
school, but there was nothing that
pulled a sample in or more modern
things. Getting a crafted record to
feel intimate took me a long time.”

With the musical help of friends like
Donovan Leitch and Vicki Pettern
and production and mixing assis-
tance by such hands as Malcolm
Barn, Brian Kelly, and Niko Bolas, Salem has
culpted a vibrant and darkly melodic
piece of work that owes much to the
lessons of the Beatles. “I have so much
admiration for that body of work, which
will never be equaled,” Salem
says of the Fab Four. Such tracks as
“The Medicine Down,” “Deepdarklows,”
and “End of the Addiction” would sound
stellar in any progressive playlist.

Now, Salem says, “What I want this
record to do is allow me the luxury of a
touring career.” The musician, who recently played his first live date
two years, hopes to play out behind
the album in the new year.

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BILBOARD NOVEMBER 3, 2001
NEW VIRGINM MONEY: Virgin Entertainment Group (VEG) North America has received a new revolving credit facility from Boston-based Fleet Retail Finance. The amount and the terms of the facility were not disclosed.

The revolver will help fund VEG's expansion plans in North America, which should allow the chain to grow from its present total of 21 to about 35 units during the next five years, says Andy Jones, CFO for the North American VEG unit.

In September, Virgin opened a Megastore in Dallas in the new Mockingbird Station shopping center. On Dec. 15, Virgin will have its grand opening for its 22nd outlet, a 46,000-square-foot outlet on Neubury Street in the space previously occupied by Tower Records/Video/Books.

VEG North America CEO Glen Ward said in a statement, "In addition to the Virgin Megastore openings in Boston and Dallas, we are currently pursuing potential opportunity locations throughout North America."

The new facility is asset-based, which means that the amount of money available for borrowing is determined by the value of Virgin's inventory, along with other financial criteria. It also means that Virgin's inventory, as well as other company assets, serve as collateral for the loan. Moreover, it represents the first time that the North America unit has its own facility, separate from its corporate parent, the Virgin Entertainment Group. Jones says that the Virgin retail business units around the world "have been encouraged to go out and be more independent of the group."

Fleet Retail Finance is a different branch of Fleet Capital, which is the lender involved in the National Record Mart Chapter 11 filing, according to Jones. "We like Fleet Retail Finance because they purely lend to retail, so they are very sensitive to the issues we face and also are very flexible."

Fleet Retail Finance president Ward K. Mooney said in a statement, "We have a high regard for Virgin Entertainment Group's business strategy and respect their long-standing niche in the music and entertainment retail market."

KEEPING IN HARMONY: Last time I checked in with Troy, Mich.-based Harmony House in late August, the chain was in the midst of a restructuring, having closed six outlets to get down to 33, with the promise of more closings in the upcoming months. I checked back with the company, and the chain is down to 25 stores, all of which are located in the Detroit marketplace. Stores were shuttered in Traverse City, Sagle- now, Grand Rapids, East Lansing, Laven- nia, Ann Arbor, and Taylor, Mich., as well as one in Toledo, Ohio, according to Harmony House VP Sandy Bean.

The chain also closed two downtown Detroit stores, one of which was in the Renaissance Center. But that store is only considered to be "on sab- tical" by the chain because, according to Bean, "Since General Motors took over Renaissance from the Ford Motor Co., they are redefining it, and it will take them a couple of years before they are ready for some of the retailers to come back in."

Bean says that Harmony House should have closed the outlying stores years ago, "but when times are good, you let the not-so-OK ones hang on. Now we have 25 stores, the strongest of all of our stores, all in the metro Detroit area."

NEW COMPANY: Faith Henschel, an industry veteran most recently with uplistercom, has been caught in the dot- com un-revolution and will now devote herself full-time to an independent marketing company she has been fielding for about six months. Dubbed Wine & Music Marketing and based in Napa, Calif., the firm is servicing music — including a sampler compiled by the firm, as well as selected albums — so that they can be played in the tasting rooms of 300 wineries around the U.S. Henschel says that her account base includes jazz, clas- sical, world, blues, and rock.

The first sampler includes tracks by Geoffrey Gaines, Ros Seages, Dave Koz, Kurt Elling, Cesaro Evora, Batidos, and Big Phat Band, while al-一把 she has serviced so far are the latest from David Byrne, Jacky Ter- rence, Yazz, Gilberto, Monica Ramos, Jeff Lorber, and Nikola Costa. Henschel says she intends to issue samplers every two months or so and eventually plans on servicing music to inde- pendent book stores as well.

MOVING ABOUT: Earlier this month, Gal- gano Records, the one-stop indie distributor, moved up the block on Grand Avenue in Gurnee, Ill., into a 7,000-square-foot space, VP Jamie Galgano reports. That's about the same size as the old warehouse, Galgano says, but it allows for operations to flow "more efficiently."

Amazon Sees Third-Quarter Fallout

BY BRIAN GARRITY

NEW YORK—Online retail giant Amazon.com says its U.S. sales of books, music, and DVD-Video (BMV) in the third quarter that ended Sept. 30 fell 12% from the same time a year ago amid an uncertain economic environment and a short-term drop-off in con- sumer spending post Sept. 11.

Meanwhile, the company continued to tout its growing used-good business, as well as its expanding e-com- merce services business that it pro- vides to third-party retailers.

In the company's core BMV seg- ment, revenue declined to $351.4 mil- lion from $399.9 million. Gross profit for the segment was down 14%. Amazon executives attributed the performance drop in part to the soft retail climate that emerged immediately fol- lowing the tragedies in New York City, Washington, D.C., and Somerset County, Pennsylvania. The company estimates that between $25 million and $35 million in revenue was lost in the short-term wake of Sept. 11, with the bulk of the hit being experienced by the BMV business.

Posting positive gains were a pair of the company's new segments— used goods, which experienced a 90% growth in the quarter, and commerce services, which expand- ed its client base during the period. Sales of used goods increased to 17% of total sales in the third quarter, up from 10% in the second quarter of 2001. Amazon praised the business, which launched 11 months ago, as having attractive margins despite the lower revenue opportunities. It says it is drawing customers who have not previously shopped through the site and that its growth is a testament to Amazon's merchandising strength.

Yet Wall Street may not be as enam- ored of the used-goods initiative. In a conference call following the release of its third-quarter results, the company came under scrutiny from analysts concerned about cannibalization of sales of new items by the secondhand product offered through the site. Amazon founder/CEO Jeff Bezos said that it is still difficult to gauge how large its used-goods business will grow and cautioned that the company is not counting on that sector to power sales growth in 2002. Bezos also said he expects used-goods sales may drop slightly in the fourth quarter with the holiday gift giving season.

As for its commerce services ef- forts, the company now has more than 30 such relationships with third-party retailers. Bezos says, "We're seeing a tremendous amount of momentum in this business."

During the quarter, Amazon inked deals with Circuit City and Target Stores. The company noted that Target.com will begin offering access to Amazon's BMV offerings in 2002.

Overall, Amazon continues to post large net losses as it builds business in international markets and new product areas like electronics, tools, and kitchen goods. The company had a third-quarter net loss of $169.9 mil- lion, or 46 cents per share, as a reduc- tion in operating expenses was not enough to offset interest expenses, amortization costs, and foreign currency losses. In the same period last year, the e-tailer had a net loss of $240.5 million, or 88 cents per share.

As of Sept. 30, Amazon held $668 million in cash and marketable securi- ties, vs. $900 million a year ago. In the fourth quarter, Amazon expects net sales of $970 million to $1.07 billion, vs. $972 million a year ago.

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BILLBOARD NOVEMBER 3, 2001

69...
Executive Turntable

Michael Roden has joined DataPlay as director of content management. He will be responsible for managing the company's relationships with major music labels and music retailers. Roden will also oversee the securing of music, video games, and bonus content from the major music labels for inclusion on DataPlay releases of pre-recorded material.

Prior to joining DataPlay, Roden was a senior account manager and music business specialist at digital rights management services company Preview Systems, where he was responsible for forging and maintaining relationships with Internet music retailers, digital service providers, and record labels. Roden previously worked in management, marketing, and sales capacities for several music labels, including EMI Music Distribution, Capitol Records, and ARK21 Records.

Home Video: Walt Engler is promot ed to senior vp of operations for Columbia TriStar Home Entertainment in Culver City, Calif. He was vp of production services.

Lynelle Kerschner is promoted to vp of creative services for MGM Home Entertainment in Santa Monica, Calif. She was executive director of creative services.

Distribution: Provident Music Distribution names Heather Hetzler production coordinator, Crystal Hess payroll/benefits administrator, and Alison Stallard administrative assistant to the director of distribution services in Franklin, Tenn. They were, respectively, music buyer/sales clerk for Lamplighter Books, payroll clerk/executive secretary for Cross Gates Services, and human resources specialist for Baptist Hospital.

Retail: Virgin Entertainment Group North America promotes Dave Alder to senior vp of product/marketing and Roger Ritchie to director of marketing in Los Angeles. Virgin Entertainment Group North America also names Heidi Gonggryn as vp of human resources in Los Angeles. They were, respectively, senior vp of product merchandising, senior content manager for Virgin Megastores Online, and head of human resources for DreamWorks.

Music Video: Ken Parke is named vp of MTV law and business affairs for MTV Networks in New York City. He was vp of business affairs in the production and domestic distribution division for Warner Bros. Television Network.

Navare posted a second-quarter profit of $32,000, or less than 1 cent per share, for the three months that ended Sept. 30. This compares with a net loss of $8.45 million, or 33 cents per share, in the same period last year, when the distributor wrote down a $9.6 million loan to former subsidiary NetRadio, which recently closed its doors for good (Billboard Bulletin, Oct. 18). Second-quarter revenue was $57.7 million, vs. $78.4 million last year. Sales in the proprietary entertainment distribution arm fell to $8.15 million from $16.8 million, reflecting what Navare says was a shift in new-release schedules and delayed holiday orders from retailers. Sales in its non-proprietary distribution arm fell to $59.5 million from $61.6 million.

Ticketmaster posted a net loss for the third quarter, which ended Sept. 30, of $49.4 million, or 35 cents per share. The loss reflects a $7.7 million charge on investment write-downs and restructuring charges, as well as continued depreciation and amortization costs. In the year-earlier period, the company had a net loss of $51.2 million, or 36 cents per share. Revenue rose to $157.5 million from $147.1 million, as ticketing sales rose to $133.9 million from $124.9 million.

Apple Computer has introduced a handheld digital audio player that can store up to 1,000 MP3 music files. The iPod, which is scheduled to debut in stores Nov. 10 for $399, will be able to interface with Macintosh computers—including swapping music-file playlists—via Apple’s latest music software, iTunes2, which bowed yesterday. In addition, users can reportedly download a CD onto the iPod in less than 10 seconds utilizing proprietary connection hardware.
NEW MUSICNET CEO: MusicNet, the online subscription service created by Warner Music Group, BMG Entertainment, EMI Recorded Music, and BeatNetworks, has tapped former Box Music Network chief Alan McGlade as its president/CEO.

McGlade—to most recently an executive with MTV Networks following Vacom’s acquisition of the Box and the merger of the channel with MTV 2—represents interim MusicNet CEO Bob Glaser, who will remain chairman of the board of directors. McGlade will also serve on the MusicNet board.

One luxury McGlade will not have is an opportunity to get comfortable in his new role. The spotlight on the company is about to quickly intensify with Real Networks’ scheduled launch of its version of the service by the end of next month, and AOL expects to launch its service by the end of the year. Meanwhile, McGlade has the unenviable task of establishing a New York City office (which will serve as MusicNet’s headquarters), as well as setting up senior management teams to oversee financial, legal, programming, marketing, and business development operations.

Other issues McGlade faces right out the gate: expanding the company’s content library to include music from Universal Music Group and Sony Music, as well as from leading independent labels; increasing its affiliate network beyond AOL and Real Networks, and possibly Napster; facing scrutiny from federal regulators concerned about the monopolistic elements of major-label-backed subscription services; and keeping everyone involved in the MusicNet joint venture happy—a task easier said than done, as Glaser learned after inkling a tentative distribution pact with Napster.

While details concerning the specifics of MusicNet remain limited, it is notable that the company (like rival Pressplay, the service is being developed by Universal and Sony) has hired a music TV programming executive to head its operation—a possible hint of what type of role the majors want these services to play on the Web. McGlade calls the production element of the service very important. “To be successful, we’re going to have to win the hearts and minds of users,” he says. “There has to be a tremendous sensitivity to what people want.”

KANG CUTS OUT: In the latest exit from BMG Entertainment, senior VP of new technology and strategic development David Kang has left to pursue “outside opportunities.” Sources describe his departure as abrupt, and a BMG spokesperson declined to comment on a successor. Kang, previously a new-media consultant for artist management outfit the Firm, joined BMG at the beginning of the year to take over some of the duties held by Kevin Conroy, former chief marketing officer/president of new technology.

NAPSTER DEAL: Bertelsmann e-commerce Group (BeCG) is licensing parts of Napster’s technology platform for use in a digital music service being developed by BeCG’s BeMusic division. According to the companies, BeCG will not license Napster’s core peer-to-peer functionality. BeMusic’s offerings are expected to include a traditional downloads and on-demand streaming. It plans to incorporate elements of the file-sharing service’s security technology, as well as such community features as instant messaging, hot lists, chat features, social and music library retrieval.

A Napster spokesperson says the deal also opens the door to the company marketing its service to BeCG’s base of more than 25 million subscribers and customers.

GREETINGS PACT: AOL has entered into an exclusive alliance with BeatGrets, a supplier of interactive music greetings. Under the deal that will be announced Oct. 29, AOL can integrate BeatGrets’ music greeting cards into featured artist promotions on the AOL Music channel. In exchange, AOL will promote BeatGrets’ content on a co-branded basis across its Web properties including AIM, Netscape, and ICQ.

BeatGrets gives AOL another viral marketing element to add to its music promotion machine. Its cards enable online music fans to send friends and family e-cards containing mini music videos. The service features tracks from more than 250 artists, including Alicia Keys, Enya, Sugar Ray, and Weezer.

BY BRIAN GARRITY

NEW YORK—In moves that illustrate the new synergies between Vivendi Universal and its newly acquired music portal MP3.com, the San Diego-based Internet company has split in two, carving out its technology group into a separate infrastructure and software development operation that will service any digital-media efforts Vivendi is pursuing. Meanwhile, the content end of MP3.com has entered into a new alliance with Universal Music Group’s Island Def Jam (IDJ) unit to promote the label’s up-and-coming acts.

“It gives this company—both the content and the technology side—a lot stronger focus on the customer.”

MP3.com president Derrick Oien says the changes. He notes that the company’s customers now range from internal Vivendi properties to Web site visitors and from advertisers to artists and labels using MP3.com promotion services.

Under the new alignment, the technology company—to be known as MP3 Technologies—will operate as a one-stop shop, providing backend support, database marketing, and such functions as targeted e-mail campaigns. Greg Kostello, who was executive VP of technology at MP3.com, will be president of the new division, reporting to chairman/CEO Robin Richards.

MP3 Technologies’ services initially will be offered to internal Vivendi Internet operations, which include Pressplay, GetMusic, and Rollingstone.com. But services will ultimately be offered to rival companies as well.

“We anticipate that as we go forward, our technology group will start to provide services to different Internet music sites, to the music industry, to the games unit—wherever makes sense,” Oien says. “But we are really excited about pursuing external customers, too.”

At the same time, the MP3.com site, which remains intact, is morphing into a promotional vehicle for emerging major-label talent—as evidenced by the new IDJ alliance. The deal is the first wide-reaching marketing pact between a UMG unit and the online music service provider that was once one of the music group’s most hated adversaries.

Under the deal, MP3.com will showcase IDJ acts with customized promotions that will include targeted e-mail products and special pages on the MP3.com site designed for the labels’ acts, featuring on-deck full-length streaming tracks. Additionally, MP3.com will identify promising unsigned bands to IDJ.

Promotions are under way for Sum 41, American Hi-Fi, Saliva, Christina Milian, Primer 55, and Melissa Etheridge; campaigns are in the works for Ludacris, Shelby Lynne, and Hooptabast.

“This will be primarily for developing artists, which is great,” Oien says. “Our audience tends to be kids that I would call ‘cra diggers’—people who like digging for new stuff. So it’s a real good match there.”

Jim Caparro, chairman of the Island Def Jam Music Group, agrees. “This initiative enables us to maximize our online presence and expose our artists to the millions of music fans MP3.com has aggregated in a very targeted way.”

Larry Mattara, VP of new media at IDJ, says the key attractions are the size of the site’s audience and the targeted aspect of MP3.com’s promotions, which send out e-mails plugging new acts to specific audience groups, giving them awareness about new acts earlier than usual. “We believe this deal is going to extend our audience reach,” he adds.

Oien says MP3.com has been able to show the labels that it has an audience highly focused on music, as well as tools that labels can use to promote themselves and their acts to the extent they desire online.

The increase in major-label content is resonating with visitors to the site. “If you look at our search results, [the major labels] are more and more of the artists that people search for on our site,” Oien says, noting that 60%-80% of MP3.com’s top search terms are major-label content. “We think that’s great for our consumers.”

The IDJ deal also signals greater integration in the works between MP3.com and other Vivendi Music Group properties, including Rollingstone.com, EMusic, and GetMusic.

“Our goal is to work with these other properties to push forward a strong strategy to compete with AOL Music, Yahoo, and MSN,” Oien says. “We think that the combined reach, the audience, and the focus of all these properties dwarfs those companies, and we want to make that a reality.”

Oien says he expects the company to cross-sell where it makes sense. “The big strategy from a revenue perspective is to go to market to the big consumer brand goods companies, to the beverage companies, and to the fast-food companies and provide them with integrated marketing solutions that provide them with exposure to the different sites that have significantly different demographics, as well as access to pieces of other assets within the Vivendi Universal family.”
Which Way To Profit?  
Companies Offer New Services To Recoup Their Losses

By Brian Carrity

New York—For new digital-music subscription businesses, launch dates may be on deck for this fall, but profitability will remain a long-range proposition.

New services like MusicNet from Warner Music Group, BMG Entertainment, EMI Recorded Music and Real Networks, and Pressplay from Universal Music Group and Sony Music Entertainment are the focus of untold millions of dollars in development spending by the media conglomerates behind them. Likewise, third parties developing their own services—including P2Audio and Streamwaves—are being spent on licensing deals with record labels and publishers to ensure they actually have content available for their offerings.

Then there’s the likes of file-sharing services Napster and MP3.com, which offer on-demand streaming locker business. Both companies continue to deal with ongoing legal battles and millions of dollars in settlement expenses on top of normal start-up fees in the development of their businesses.

However, virtually all executives involved in these nascent services see profits as a long-range proposition.

What Consumers Want

This is just the first step in what will be a long-term business opportunity for MusicNet,” says Richard Wolpert, strategic advisor to MusicNet, in announcing the completion of the company’s technology platform. “We are in this business for the long run and see this as a marathon, not a sprint.”

In the short term, the focus will be on creating compelling consumer experiences that can draw attention away from free file-sharing services.

“You’ve just got to keep giving the consumer what they want. There is going to be a time when they say, ‘Not only am I going to come to this particular site, but I’m willing to pay for all this’,” says MP3.com chief executive Robin Richards.

Real Networks, which will be launching its own branded version of the MusicNet service this fall, says that its focus will be on driving consumers to subscribe to its service. Erik Flannigan, VP of music services and programming at Real Networks, says the company plans to experiment with pricing and packages for its music subscription offering. While a basic MusicNet music subscription is expected to cost around $10 a month for 50 downloads, Flannigan says Real is “very committed to really driving sub numbers, and we think it may take a lower price point.”

The Launching of Subs

Some companies are looking to battle profitability concerns by targeting niche audiences and multiple streams of revenue.

That’s the plan at CenterSpan Communications, owner of the Scour file-sharing network. Not only does the company intend to launch a version of Scour later this year, but Scour will also be available for licensing by third parties wanting to offer music content. Additionally, it is offering to license its file-sharing infrastructure, known as C-star, to third parties who want to develop their own peer-to-peer services. CenterSpan is betting a C-star and file-peer-to-peer as a low-cost method for distributing digital content.

The company recently entered into its first licensing agreement for C-star with E-Shop Enterprises LLC, the owner of the Jewish e-commerce and online community portal, JewishStreet.com.

Meanwhile, targeted audiences are the name of the game for some services looking to profit from digital music subscriptions.

That’s the strategy of Dallas-based Streamwaves, which is focusing on niche genre packages. The company launched an offer in August known as HigherWaves.com, targeting Christian and gospel-music consumers. Also in the works are plans to launch other genre-based subscription channels— including country, urban, Latin and pop—later this year.

EMI senior VP of new media Jay Samit calls the HigherWaves service a “great use of music subscription. They are targeting a very popular niche of music that isn’t being satisfied by terrestrial music.”

What’s more, Streamwaves CEO Jeff Tribble argues that niche genres are easier to monetize at this point. “Focusing on Christian and gospel music was the right choice for us to start with because of its size and dramatic growth,” he says.

Among the few services to even claim paying subscribers thus far is EMU.com, an MP3 download business owned by Universal Music Group. The company recently announced that its paying subscriber base had topped 25,000.

Gene Hoffman, CEO of EMusic, says that the company’s success in attracting paying subscribers is a “testament to the fact that consumers are willing to pay for music services that offer value and flexibility,” as well as a good sign for the potential of the online subscription business.

However, building the subscription business has been a slow and deliberate process since its launch in July 2000. The company has done heavy loss-leading by offering free, 30-day trials of the service, supported by an unlimited downloads from its artists and features a collection of more than 180,000 songs and 15,000 complete albums from more than 700 independent labels.

Awake to Profit

Many online music companies are looking to subscription offerings to help turn around their sliding business models. ARTISTdirect and Listen.com, among others, have announced plans to develop services.

The trick to a successful service, says Sean Ryan, CEO of Listen.com, is offering consumers a product they can understand. That’s why Ryan says his company plans to offer on-demand streams as opposed to rental downloads.

“Our view is that tethered downloads are a non-starter,” he says. “It doesn’t mean that they won’t work over time. But we find that the concept of rental when consumers are used to having music full time is not necessarily effective in the short run.”

But gauging profitability may vary by more than the pros and cons of downloads vs. streaming, MusicNet licenses like AOL or Real, which have the option of setting their own price, may use their services to drive larger subscription businesses rather than have them function as stand-alone profit centers.

Real, for example, is expected to package MusicNet with additional streaming media content as part of its Real Networks’ expanded version of the current GoldPass subscription offering, which features programming from the likes of Major League Baseball and the TV series Big Brother 2. Meanwhile, AOL may use MusicNet to drive subscriptions for its overall Internet service.

Regardless, Jupiter Media Metrix senior analyst Aram Sinnreich says the long-term opportunity extends beyond the above-mentioned initiatives and is beginning to focus on how digital music is being used.

“More focus on creating unique and compelling tools that easily circulate the Internet,” he says.

Within two weeks, GooglyMintaur had more than 240,000 users, according to Bechtel. The label enlisted ActiveBuddy to create the agent—or buddy—and fans simply added the name to an America Online (AOL) buddy list to activate it. The agent provided Radiohead facts—many of which were given to Capitol by fans—as well as updated news and links to online retailers.

Find a Buddy

Though a Jupiter Media Metrix report concedes that ActiveBuddy will have to rely more on general advertising—ones that provide sports scores, stock quotes, etc.—to succeed, company CEO Peter Levitan plans more music initiatives. As proof that a buddy can break new acts, he cites the 50,000 users who activated an agent for Warner Bros. newcomer Lindsay Pagano a month before the October release of her debut album.

“Walk into the bedroom of any 16-year-old kid and see what they’re doing along with their homework,” Levitan says. “It’s instant messaging. It’s easy for people to say, ‘Have you seen this buddy?’ It takes three seconds to add the name to your list.”

Both Bechtel and Betty Lin, Warner Bros. senior manager of new media, say the success of their artist buddies came heavily from offline tie-ins, with Bechtel adding that it’s crucial to have information that can be passed via e-mail, pagers or cell phones.

MTV plugs Radiohead’s GooglyMintaur on air and then offered users direct access to the buddy from its site. As for Warner’s Pagano, Lin notes the singer’s single “Everything I?” was featured in AOL commercials, making a buddy that uses AOL technology a natural choice.

From remixes to presales

Getmusic president/CEO Andrew Nibley says this is the beginning of a trend, where a Web promotion’s success now directly relates to (Continued on page 24)

Making Music More Accessible

Web-Based Artist Promotions Lend a Helping Hand To All Involved

By Todd Martens

Los Angeles—When the record labels set out to destroy Napster, they muted one of the most potent word-of-mouth vehicles the industry has ever known. Yet, while the free distribution of music was seen as unacceptable, the file-sharing service provided a crash course on how to promote artists on the Web.

New Promotions

“Artist Web sites don’t really work,” says Nick Turner, ARTISTdirect’s senior VP, artist relations. “Chats, downloads and streams aren’t news anymore. How labels use the Napster demise to their advantage will be key. It shouldn’t be about protecting a copyright, but about using those sites to promote.”

Thus, the buzzwords: viral marketing. In short, labels are defining an attempt to capitalize on the most attractive aspect of Napster—allowing fans to have control.

More importantly, perhaps, when viral marketing works, it does so cheaply.

Some of the old standbys, like streaming music before an album’s release, remain common. Labels continuously give previews of high-profile sets, ranging from Warner Bros.’ one-week stream of New Order’s Get Ready on Spinner.com to Capitol’s ambitious promotional efforts for Radiohead’s A.A., which gave numerous fan sites and Amazon.com full streams of the entire album.

Other initiatives seek to create instant hype—such as concert pre-sales—or get fans involved on a more personal level, like offering them tracks to remix or the opportunity to create videos.

Robin Bechtel, Capitol’s former head of new media, points to GoooglyMintaur, Radiohead’s interactive agent that utilizes instant messaging (IM), as one of the label’s more innovative Web efforts. “Don’t focus too much attention on building a site, or trying to get fans to one destination,” Bechtel says, referring to what it takes to reach fans without wasting money. “Focus more on creating unique and compelling tools that easily circulate the Internet.”

Within two weeks, GooglyMintaur had more than 240,000 users, according to Bechtel. The label enlisted ActiveBuddy to create the agent—or buddy—and fans simply added the name to an America Online (AOL) buddy list to activate
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Zwart Recalls ‘McCool’s’

One Night at McCool’s, launched on DVD Video on USA Oct. 9, marks the film debut of Dutch-born commercial and music video director Harald Zwart. Starring Liv Tyler, Matt Dillon, and Michael Douglas, "One Night" tested Zwart’s storytelling abilities and filmmaking tricks on a larger scale.

6 Questions

What secrets did you bring from the world of commercials and music videos?

The gig at the end when Paul Reiser gets the dumpster dropped on his head; I had done that in a commercial in Europe, so in less than an hour I could shoot that whole trick.

How involved were you in producing the DVD’s bonus materials?

Very. We were lucky to have documented the cast read-through of the script. We also have the reaction footage from the first screenings and Liv Tyler’s hair and make-up tests. My office edited all those things and put them on the DVD.

Was it hard to get it all together on time?

Yea, I almost regret not having collected more stuff earlier. Certainly on my next film, I will document everything.

Do you have a favorite extra on the DVD?

I had never seen video footage of actors reading through a script. You can see how close some of the actors were to their characters already and how others weren’t.

Was there a favorite scene that was deleted from the film?

The film that was released is pretty much the director’s cut, but one deleted scene is the ultimately depressing ending, the ending the movie had before we realized it was too dark.

Are you happy with how the DVD turned out?

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The Music Business Program in The Steinhardt School of Education invites applications for a Clinical Assistant Professor, non-tenure track position in Music Business. This is a full-time appointment with the Music Business Program

Qualifications: Graduate degree, full-time commitment to teaching/advisement, and successful music industry experience are required. Strong track record of teaching at the university level highly preferred. Expertise in music business accounting and other business theory areas useful. Music performance training is helpful.

Responsibilities: Teach undergraduate and graduate level in two or more of the following areas: music industry survey, marketing, management, history of popular music, new media, law, producing, international business, and entrepreneurship.

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**Who's The Star Here Anyhow?**

“Designer-names” raise the profile of video directors. Hand-picked, perked and heavily promoted, top lensers now rival musicians in their celebrity.

**By Carla Hay**

And more artists are starting to hand-pick their directors instead of leaving the choices completely up to the record company.

Mary J. Blige says, “When I watch videos on TV, I definitely notice which directors are doing the videos I think are hot. It makes me more likely to want that director for my next video.”

The more people see a director’s name on popular videos, the more they want to work with that director, which creates a cycle that propels a small but elite group of directors to the top.

Because your video is on MTV, people think you must be a lucky charm,” says director Joseph Kahn, who has lent clips for U2, Backstreet Boys, Janet Jackson and Aerosmith. “But you have to be careful not to turn yourself out.”

**LESS OUTPUT, MORE RESPECT**

Then there are some designer-name directors who are in demand precisely because they are very selective in the videos they choose to do. Such is the case with Spike Jonze, a quirky, award-winning filmmaker and critical darling who has been behind popular clips for Weezer, Floboy Slim and the Beastie Boys.

While most top directors average about 10 to 20 videos a year, Jonze typically decides to do fewer than five videos a year. “Sometimes, I might like the song, but the artist doesn’t like the idea,” says Jonze, whose real name is Adam Spiegel. “I have to really like the song to do the video, and I only want to make videos that the artist really wants to do. I learn something different every time I do a video.”

Jonze, who is represented by Satellite Films, says that knowing the name of a director on a video does make a difference: “I know that there are certain directors I get excited about hearing if they’re doing a new video.”

In raising the celebrity profile of video directors, Making the Video has been an important catalyst. Every episode focuses on the behind-the-scenes production of a video (usually from a top artist), and the video’s director and crew are prominently featured.

More than a few people have noticed that the same handful of names have become regulars on Making the Video. One of those directors is Wayne Isham, whose career has spanned more than 20 years. He has worked with just about every top artist in the music business, from Madonna to Michael Jackson to the Rolling Stones. Isham — represented by A Band Apart Music Videos — has also been behind the most popular clips for Def Leppard, Motley Crue and Bon Jovi. In the ‘90s and beyond, he has helped shape the music-video images of N Sync/Inicio Llantepa, One and Five.

Calderone notes that record labels often use designers’ names in promoting videos to programmers, especially if a well-known director helms a video for a new, unproven artist. If a new artist is able to get a top director for a video, adds Calderone, “it shows the label’s commitment to the artist.” And that may make the difference in impressing programmers to play the video.

The designer-name-trend is one that seems to be flourishing in rock, pop, R&B and hip-hop. Country music hasn’t been as affected by the status of video directors, says Great American Country music director Jennifer Page. Although CMT gives director credits during its regular video programming, CMT’s chief rival, Great American Country, does not, except for special programming.

Page explains, “Our viewers are more excited about who’s written the song than who’s directed the video. But you do tend to see the same director names over and over again in the top country-video countdowns: Chris Rogers, Deaton Flanigen, Troy Faraj, Steven Goldmann and Brent Hedgcock.”

Industry observers also note that, since...
The 2001 Billboard Music Video Conference + Awards

**Wednesday, October 31**

12:00pm - 4:00pm Versailles Foyer
Registration

7:00pm - 9:00pm Stardust Room
8th floor
Opening-Night Reception

**Thursday, November 1**

9:15am - 5:00pm Versailles Foyer
Registration

VOTE! For your favorite Local Regional Video Show!

9:45am - 10:30am Whittier Room
Discrimination and Sexual Exploitation: The Politics of Playing Videos
Why do certain videos get more airplay than others, and why are some rejected for airplay? How do you overcome obstacles in getting "difficult" videos on the air?
Moderator: Carla Hay, Billboard
Panelists:
- Amy Boyle, MTV
- David Kines, MuchMusic
- Jim Murphy, Great American Country
- Norm Schoenfeld, MuchMusic USA

10:45am - 12:00pm Whittier Room
Keynote Address
Teddy Riley
One of the music industry's top producers, credited with creating the "new jack swing" sound, and for being the leader of Blackstreet and Guy. Riley will share his experiences and advice.

12:00pm - 2:00pm
Lunch Break

**Friday, November 2**

9:30am - 1:00pm Versailles Foyer
Registration & Voting

10:00am - 11:00am Whittier Room
The Great Beyond: Alternative TV Networks for Visual Marketing
What are the national TV network options outside of traditional music video channels?
Moderator: Steve Leeds, Universal Records
Panelists:
- Gayle Allen, TV Guide Channel
- Dave Del Beccaro, Music Choice
- Michael Lloyd, Channel M
- Amy Baker Severson, Fox Family Channel
- Kris Slavo, Trio/USA Network
- Shelly Sumpter, Nickelodeon

11:15am - 12:30pm Whittier Room
Treat Me Right: How to Turn Video Treatments Into Heavy-Rotation Videos
Why do certain video treatments get accepted and others rejected? What is the process for evaluating and choosing video treatments? Directors and treatment writers and audience participate in a mock treatment process.
Moderator: Danielle Perez, MCA Records
Panelists:
- Nigel Dick, A Band Apart Music Videos
- Mellicent Dyan, Dyeane Foster Film & Casting
- Jazz, of Dru Hill
- Joseph Kahn, Super Mega
- Tina Landon, choreographer
- Reagan Rosson, Villains

7:00pm 2001 Billboard Music Video Awards

**Schedule of Events**

October 31 - November 2
Beverly Hilton Hotel

9:00pm - 11:00pm Versailles Foyer
Premiere Party

9:30pm - 1:00am Versailles Foyer
After-Party

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The Loud Sound Of Longform:

FULL SLATE OF TITLES REVITALIZES THE MARKET

BY CATHERINE APPLEFELD OLSON

There’s no doubt that longform music video, left practically for dead years ahead, is engaged in a reincarnation that is opening eyes and ears across the music industry, due in large part to the release of titles on DVD. The format has opened doors to superior sound, digital chapter entries and previously untastable content. But, whereas retailers are awash in the success of DVD Videos, the tide has yet to swell past a moderate current for music DVD product.

The majority of retailers surveyed by Billboard say that, while they are holding ground with music video these days, the genre has not experienced the growth they believe it could—and should—sustain, given DVD’s near-zero and growing-market share.

“We’ve always done exceptionally well with music video,” says Tower Video VP John Thrasher. “And, with a lot of product becoming available on DVD, we are seeing a tremendous swing to DVD in the category.” Indeed, Tower music-video buyers are casting their vote nearly 2-to-1 in favor of DVD over VHS, according to Thrasher, a sentiment echoed by other retailers. “This year has seen a dramatic change,” Thrasher says. “Last fall, shoppers went out in a big way and purchased DVD players, and now they are coming in to get the software.”

“VHS was never the proper medium to display the property on in the first place,” says Mark Higgins, divisional merchandise manager, DVD, at Travis World Entertainment. “DVD offers digital enhancements, changing the better delivery of music with DTS and Dolby 5.1, and bonus material—things that weren’t really possible with VHS.”

Cross-Demographic Appeal

The combination of superior audio and visual components renders DVD appealing to an even greater audience, ranging from young males to older females.
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Who’s the Star?

Continued from page 83

country labels tend to spend much less on videos than their counterparts in other popular forms of music, the financial stakes (and thereby director status) aren’t as high in country videos.

Breaking Through

With any hierarchy, those on the outside are looking to break in. Those near the bottom want to get to the top, and those at the top want to stay there. Top directors such as Hype Williams, Paul Hunter, Sophie Muller, Jonas Akerlund, Jonathan Dayton and Valerie Faris are some of the familiar names behind recent heavy-award-winning videos.

For many of today’s top directors, apprenticeship was the key to getting a big break. Isham paid his dues by working as a production assistant, truck driver and grip before working with directors Russell Mulcahy and Steve Barron, whose videos were all over MTV in the early ’80s. Jonze came into the world of directing videos through photography and magazine publishing. He (was a principal in the underground publications Dirt and Homeboy.) Dick was a record-label executive and a co-founder of Propaganda Films.

Kahn started his own production company in Houston before moving to Los Angeles to be at the center of the film-making action. Kahn’s entrepreneurial spirit led him to form his own production company, SuperMega, which is affiliated with Palomar Pictures.

Director Dave Meyers’ major entry into the business was through working with Master P in the mid-’90s. Meyers’ hot streak began with Kid Rock’s 1999 breakthrough video. Since then the director has gone on to lens high-profile videos for an extensive array of artists, including Missy ‘Misdemeanor’ Elliott, Usher, Dave Matthews Band, Dido, Ja Rule and Creed.

Perhaps more than any other designer director today, Meyers is probably the busiest; he averages more than 50 videos a year.

Growing the Artist

Meyers—who is represented by F.M. Rocks—attributes a great deal of his success to loyalty from artists and labels. “I’ve continued to work with people like Kid Rock, Pink, Jermaine Dupri and a lot of artists on Def Jam because they don’t make me compete with other directors. To work with an artist once is fine, but it’s also a treasure to grow with an artist.”

Francis Lawrence’s rise in the music-video field was probably the most traditional. After graduating from film school, he directed low-budget videos and eventually landed representation with Los Angeles-based production company DNA Inc. in 1999. His impressive list of credits includes videos for Janet Jackson, Aerosmith, Destiny’s Child, Backstreet Boys, Jennifer Lopez and Green Day.

“I won’t do a video unless I like the song and the artist,” says Lawrence. “I have a wide range of taste in music, which I think has helped me work with so many different artists. But I steer clear of artists who are control freaks.”

Perks of Fame

Some top directors are starting to ask for—and get—perks such as their own trailer on the set that were unheard of 10 years ago. It’s also not unusual for some video directors to receive cars and other gifts from their production companies as a result for their status. Some directors also believe that they should receive royalty ‘points’ on albums for which they’ve done videos.

Other directors scoff at the idea of getting star treatment. Says Lawrence, “I’m a great believer that the songs and the artist dictate the success of the artists’ careers, not video directors. I would never give myself credit for making an artist a success. Some people in the industry want to put directors on pedestals, but we get compensated very well for our work.”

Dick adds, “There are better ways to spend money on a video music than on a trailer for the director. But I do think, when record companies say, ‘We need your name on the video to get it on MTV,’ that means a lot, and directors should be paid for that.”

“Most important directors are more than just directors; they’re becoming creative consultants in the marketing of the artists,” says Pam Tarr, president of Squeak Pictures and the Music Video Production Assn. “The time has come for directors to be less of a hired hand and more of a partner with the artists and labels. The directors’ ideas are valuable assets that we have to promote. The problem is figuring out the fees for that.”

Isham agrees. “Directors should get points on albums and home videos, but it’s a complicated issue that should’ve been dealt with years ago,” he says. “The record companies have smart lawyers who are going to try to keep things the way they are.”

Despite the fringe benefits of being designer names, many directors say they still have to fight hard for respect and recognition. As Kahn says, “Even if you’re at the top, you can’t forget that you can easily be replaced in this business.”

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Experience the unmistakable and dynamic sounds and visuals of Rush, with the first ever DVD release of Chronicles: The DVD Collection. Features 70 minutes of all of the classic Rush tunes set to video. It’s no wonder that the VHS was so popular with video ranging from “Tom Sawyer,” “Subdivisions,” and “Time Stand Still.”

Available now, for the first time in the U.S., a collection of Joe Jackson’s music videos and live performances on DVD, containing 12 of his biggest hits.

Containing three of Jackson’s Top 40 hits, “Is She Really Going Out With Him?” “You Can’t Get What You Want (If You Know What You Want)” and making it into the Top 10 was “Steppin’ Out.”

Experience first hand what The Moody Blues have to say about their illustrious 25+ year career, as one of Britain’s most poignant rock bands.

Various interviews and a vast collection of music videos and live performances, featuring classic hits like “Your Wasted Dreams,” “Question” and “I Know You’re Out There Somewhere.”

From pop sensation Janet Jackson’s multi-platinum album Rhythm Nation ‘90 comes the first ever DVD video compilation! Filled only with videos of singles that made it into the Top 5 on the U.S. charts, it includes four videos that made it into the #1 spot, “Miss You Much,” “Escapade,” “Black Cat” and “Love Will Never Do (Without You).”

UPCOMING DVD RELEASES FOR DECEMBER:

Janet Jackson – Design Of A Decade

Joe Jackson – Live In Tokyo

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Def Leppard – Historia/In The Round In Your Face

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which hit retail at mid-October to dovetail with the Broadway debut of the band’s Mamma Mia musical. The label also has DVD/VHS titles on tap featuring Bryan Adams, Dire Straits the Moody Blues, the Police and Rush.

HEAVY HITTERS
WEA has a parcel of VHS/DVD releases on the horizon, as well. Warner Music aims to make a statement with a DVD featuring Linkin Park, which was produced in conjunction with Metropolis DVD and includes more than an hour of footage filmed by band members, video-clips and live footage.

Elektra will release VHS/DVD treatments from a pair of heavy-hitters—Björk and the Cure—as well as a VHS/DVD from Staind. Warner Reprise has Eric Clapton: Live in Hyde Park on the books for this month, and Atlantic Records will issue a compilation of holiday-friendly fare featuring the Trans-Siberian Orchestra with guest appearances by a Lvvy of stars, including Jewel and Michael Crawford.

RIMES AND RINGO
While the major recording companies are starting to show their DVD stripes, the indie sector continues to take the

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100 FEET
Sanctuary Records’ big autumn entry is Queenseye: Live Evolution, a retrospective that includes 200 minutes of footage filmed specifically for the digital format during a two-night stand in Seattle. The DVD is a companion to the band’s live double-CD, and its November release will coincide with the launch of a Queenseye club tour. Planned for October-November release on the Sanctuary DVD/VHS roster is titles by Corrosion of Conformity, Widespread Panic, Megadeth and Alice Cooper.

Palm Pictures last month released the two-disc American Roots Music; the PBS special featuring Woody Guthrie, Bessie Smith, Bill Monroe and B.B. King, among others. Palm will also release a DVD

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ALL-STAR BENEFIT: The Concert for New York City, held Oct. 20 at Madison Square Garden, was a momentous event in that the cause was bigger than the impressive names attached to it. The all-star gathering—presented by VH1, Miramax Films, Cablevision, and AOL—paid tribute to and raised money for the survivors of the Sept. 11 terrorist attacks and their families.

Backstage, Jon Bon Jovi told Billboard the reasoning behind his band's choice of songs that night: "We knew 'Livin' on a Prayer' was written about the American dream, and now it's about observing the American dream..." VH1 president John Sykes confirmed that it was OK for us to do a medley of our hit songs because that's what the crowd wants to hear.

The New Jersey-bred entertainer, who began filming his guest-starring stint on 'TV's All My Children' Nov. 1, added: "People are grieving, but this concert is also about how it's time to put your chin up and your chest out and show that the world that we're moving on and moving forward. This concert is a celebration more than anything else."

For a complete review of the concert, go to billboard.com.

IN BRIEF: The Billboard Music Video Conference & Awards takes place Oct. 31 through Nov. 2 at the Beverly Hilton in Beverly Hills, Calif. Highlights will include speeches by producer Buddy Guy, Backstreet Boys, Melissa Etheridge, the Who, Mick Jagger with "surprise guest" Keith Richards, Janet Jackson (who performed via satellite from Pittsburgh), Macy Gray, John Mellencamp with Kid Rock, Five for Fighting, Elton John, and chief concert organizer Paul McCartney, who led a moving grand finale.

The concert lasted approximately six hours and was televised with commercial interruption on VH1. The program was the highest-rated in VH1 history, scoring a 3.7 U.S. household rating, according to Nielsen Media Research. Acts that performed at the concert were David Bowie, Ben Jovi, Jay-Z, Goo Goo Dolls, Billy Joel, Destiny's Child, Eric Clapton with Buddy Guy, Backstreet Boys, Melissa Etheridge, the Who, Mick Jagger with "surprise guest" Keith Richards, Janet Jackson (who performed via satellite from Pittsburgh), Macy Gray, John Mellencamp with Kid Rock, Five for Fighting, Elton John, and chief concert organizer Paul McCartney, who led a moving grand finale.

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Digital Video

popular videos still prefer to use good old-fashioned film, instead of the emerging digital video (DV) technology that has become the latest trend in independent filmmaking.

The year 2002 may be the turning point in how DV becomes accepted among directors and other filmmakers, because it will be the year in which Star Wars: Episode II—Attack of the Clones is released. The George Lucas film will be the first feature film from a major film studio to be shot entirely on DV.

Because the next Star Wars movie is expected to be a blockbuster, industry observers are predicting that the DV technology used in the film will set a precedent for other major filmmakers to follow suit and begin using DV to shoot an entire movie. Since the worlds of feature films and music videos are closely related, it may just be a matter of time before using DV to make music videos will be as common as using film.

“Studios aren’t known for doing a lot of risk-taking,” says director Brett Ratner, whose feature film credits include Rush Hour, Rush Hour 2, and The Family Man, as well as dozens of music videos for such artists as Madonna, D’Angelo, Mariah Carey, and Mary J. Blige. “I didn’t set out to be a music video director, but I got interested because of the quality of music videos has gotten better.”

“As long as the technology is there to do the look that I want, I don’t care what the technology is,” adds director Joseph Kahn, whose credits include videos for a wide range of acts, including U2, Backstreet Boys, Janet Jackson, DMX, and Britney Spears. “I do a lot of my editing in film, so I’ve learned what kind of tools are out there, and DV is making progress.”

Although making videos on DV usually costs less than making them on film, DV does have its limitations, experienced directors say.

“The only thing I don’t really like about DV cameras is that they are a little too cumbersome and they have a lack of mounts,” Kahn notes. “A lot of DV cameras can’t do slow-motion yet. DV cameras have only one or two lenses. I’m very particular about lenses—from the curvature of the lens to how it translates in the final edit.”

Dave Meyers, who is currently one of the most in-demand music video directors in the business, says he is not impressed enough with DV to make a complete switch yet.

“I don’t think videos shot on DV look any better than videos shot on film,” says Meyers, whose credits include videos for Jay-Z, Jennifer Lopez, Kid Rock, and ‘N Sync. “DV is relatively cheap and the cheaper productions on video look like. At the end of the day, if people want a certain high-quality look for their videos, they’re going to have to expect higher production values, which at this time can be done better on film.”

So what are the advantages of DV, besides a lower production cost? “Using film won’t go away, but with DV, you can put cameras where you couldn’t before,” says music video director Paul Andresen, who has leased videos for such acts as Metallica and Van Halen. “Three years ago, I was a complete film snob. I thought that the best quality to shoot a [music] video came from film. In the last two years, I began using digital technology, and now I’m a big fan of it.”

Greg Strange, president of leading post-production company Pixel Envy, says, “DV started as an experiment, but now it’s become the format that more people are using. The reason to use it is mostly cost-influenced. It isn’t necessarily a tool that will make videos look better, although I’ve seen some impressive videos done using DV. Film processing can be expensive, but it takes up 5% or less of a video’s budget.”

Strange is half of the directing duo the Brothers Strange, whose music video credits include recent clips for Linkin Park and Nickelback. He adds, “DV is showing a lot of promise, but there’s currently a lot of fanfare over using it. With film, you can have 1,500 frames per second, but with DV, you can’t use that high of a frame rate.”

One director who is a fan of DV is John McCrea, the lead singer of Cake. McCrea has taken on the role of directing Cake’s videos, including “Short Skirt/Long Jacket” and “Love You Madly.” McCrea says, “I like DV for all kinds of reasons. It looks appropriate for a lot of videos, and it’s a mistake to think that film is the only option to shoot videos. It’s an aesthetic choice, and it depends on the artist and the idea. What I like about working with video instead of film is that it brings the tools of production to the people.”

In McCrea’s opinion, “There are very few things that can do more financial damage to an artist than expensive video budgets,” he says, noting that most artists have the burden of paying for their videos through recoupable expenses.

McCrea adds, “Music videos are really TV ads for songs, and there’s something kind of pompous in having videos that have the bloat of a Hollywood-style production. Sometimes it works, but sometimes it doesn’t work. Our hand doesn’t need to make those kind of extravagant videos, and that’s why using video instead of film has been an alternative for us.”

Strause estimates it will be three to five years before DV reaches mass approval with high-end directors of music videos. “The pros of using DV have to outweigh the cons. They need to quadruple the resolution on DV. The latitude on DV falls short, and there is less

Star Wars

Continued from page 5

million copies and raked in more than $45 million in its debut week, breaking records that were made just two weeks ago with Universal’s The Mummy Returns DVD-Video. Universal has reported that The Mummy Returns sold 2 million copies in its debut week, beginning Oct. 2 and generating $41 million. Lucasfilm and Twentieth Century Fox would not confirm the figures.

Jim Ward, executive producer of Star Wars and VP of marketing for San Francisco-based Lucasfilm, says that the foremost explanation for the set’s success is “that it’s the first Star Wars film on DVD. We knew there was a lot of anticipation from fans.”

Ward points to the DVD’s six hours’ worth of bonus materials, particularly the seven new scenes made expressly for the project and a one-hour documentary culled from more than 600 hours of footage. Other extras include exclusive access to a Web site with special film images and an Episode II preview. Also of interest is that the first 2 million copies of the DVD are sold.

“Clearly, it was taking us a long time to do, so we wanted to make materials to be things that people wanted to watch. This is a reference-quality DVD.”

Retailers are reporting a strong opening week for the DVD, and in conjunction with such titles as The Mummy Returns, Snow White and the Seven Dwarves, Citizen Kane, and The Godfather trilogy, a particularly healthy time for the DVD market in general. John Thrasher, VP of home video for the West Sacramen-to, Calif., Tower Rec-ord/Video/Books chain, says, “Star Wars has sold more in its first week than The Mummy Returns did here. I think it will continue to be a really strong seller for us leading up to the holidays. It’s part of the strongest lineup that’s come down the pike in the format’s history.”

Len Cosimano, VP of multimedia merchandising for Ann Arbor, Mich-based Borders Books & Music, echoes this sentiment and says he was surprised by the strength of Star Wars’ opening week.

“Sales were greater than double what we had planned for the first week,” Cosimano says. “They were a bit higher than The Mummy Returns’ first week. Snow White did not sell as well as Mummy or Star Wars, but it was sold as a holiday item. This year has been a banner year for reintroducing catalog in DVD. People will want Godfather and Citizen Kane as part of their DVD collection when people are redecorating gift cards and buying new DVD players after Dec. 25.”
November 3, 2001

STARS AND STRIPES: Were it not for the heart-wrenching tragedy of the Sept. 11 terrorist attacks, neither of The Billboard 200’s top two albums would lead the list. The new No. 1, in fact, probably would not have been charted at all had that day not happened. Topping the chart in its first week is the multi-act God Bless America, assembled by Columbia to raise money for the Twin Towers Fund (Billboard, Oct. 27). Aside from Celine Dion’s rendition of the Irving Berlin-penned title track, which she performed on Sept. 21’s multi-network special America: A Tribute to Heroes, the rest of the album comprises archival tracks.

Early retail action suggested that the album would debut inside the top five, but with 191,000 copies for the week, God Bless America rings in with an even louder entrance, topping the chart by a 12,000-unit margin. About 62% of the album’s take thus far (112,000 units) has come from such mass merchants as Wal-Mart, Kmart, and Costco.

The compilation’s debut robs Enya of her best shot at the big chart’s crown, a March that began when her “Only Time” emerged as a solace—on radio and TV—amid the sadness and mayhem of Sept. 11. A 7,000-unit gain marks the fifth straight week that Enya’s A Day Without Rain has seen an increase. Last week, a fourth consecutive Greatest Gainer award tied it with the Save the Last Dance soundtrack for this year’s longest streak, an amazing accomplishment for a title that’s just four weeks shy of its first anniversary.

Aside from the play that “Only Time” received in the wake of the tragic events, an upbeat remix of the song tooted at KIIS Los Angeles made inroads at top 40 radio, while NBC gave the song additional exposure by using it as the sound bed for promos of this season’s first five Episodes.

Despite the valiant ascent, Rain’s window of opportunity is closing. The Oct. 23 release of new albums by DMX and Incubus will see loud starts next week and signal an ongoing torrent of big fourth-quarter releases.

BIG TIME: Next week’s top two albums will account for more than 800,000 units, more than doubling the draw by the current top two titles. DMX seems destined to surpass 500,000, and his first-week sales suggest the disc might sell as many as 580,000 units. Such a tally would be shy of the 688,000 that his last album did in its first week in 1999—or the 670,000 that his second album pulled in 1998—but each of those titles arrived in December, when sales are accelerated.

For Incubus, big MTV play and support from rock and top 40 radio are driving up career-high numbers, projected in the range of 340,000. That’s huge growth, considering that the biggest week for its highest-ranking Billboard 200 title represents less than a tenth of that amount. Last year’s EP When Incubus Attacks, Vol. 1, sold 31,500 units when it bowed at No. 41.

NOW AND THEN: Andrea Bocelli’s collection of Italian pop songs opens with a bigger week than either of his previous two classical albums. It bows at No. 11 on The Billboard 200 with 85,000 units, surpassing first-week units of 60,000 by 1999’s Sacred Arias and the 44,500 that greeted last year’s Lord. This does, however, fall shy of the 149,000 copies that saw 1999’s Sogno, a nonclassical effort, open at No. 4. The release of his new title stages a comeback for Bocelli’s Romances, which reaches No. 25 on Top Pop Catalog Albums.

Meanwhile, John Mellencamp’s bow at No. 15 (75,500 units) marks his highest Billboard 200 standing since 1996’s Mr. Happy Go Lucky entered at No. 9. A best-of set by this year’s Billboard Century Award honoree peaked at No. 33 in 1997; the following year’s Columbia debut, John Mellencamp, peaked at No. 41, while 1993’s Rough Harvest charted no higher than No. 99.

BACK PAGES: The simultaneous bow of three classic Michael Jackson albums on Top Pop Catalog Albums signals the arrival of special editions for each, with different catalog numbers than were previously released. Thriller had already spent 50 weeks on the catalog list, with Off the Wall and Bad logging, respectively, 18 and 19 weeks. Those chart runs and their original Billboard 200 tenures figure into the “total weeks” listed for each... Rhino’s comprehensive Grateful Dead boxed set, chronicling the band’s Warner Bros. output, enters The Billboard 200 at No. 191. It is the first boxed set to reach the big chart since Buffalo Springfield’s anthology, also on Rhino, hit the list in the Aug. 4, issue, and it is only the third box to do so in 2001.

FAMILY FUN: Mary J. Blige earns her first Billboard Hot 100 No. 1, as “Family Affair” makes the move to the top of the chart. “Affair” scans 13,500 units in its first full week at retail and climbs on Hot 100 Singles Sales from No. 66—where it appeared last issue based on 12-inch vinyl sales and maxi-CD street-date violations—to No. 6. “Affair” also increases its audience by 9.5 million to move up to No. 2 on Hot 100 Airplay. With a total audience of 122 million, “Affair” trails the current No. 1 airplay song, “I’m Real” by Jennifer Lopez featuring Ja Rule, by only 3 million listeners. The audience for “Real” is down by 12 million, which indicates that “Affair” should have no problem rising to the top of the airplay chart next issue.

The retail release of “Affair” also propels Blige to the top of Hot R&B/Hip-Hop Singles & Tracks for the fifth time in her career. Since Blige debuted on the Singles & Tracks chart in the May 5, 1992, issue with “You Remind Me”—which would eventually become her first No. 1 R&B single—one other female artist has amassed more No. 1s on that chart. Janet Jackson has reached the top six times in that span. Mariah Carey is tied with Blige in second place, with five No. 1s.

WHAT MURDER? Although country’s ongoing debate about style still rages, one half of the duo that cried foul last year with “Murder on Music Row” sends a clear message that rumors of traditional country music’s death have been greatly exaggerated. Alan Jackson’s chest-beating rural anthem “Where I Come From” recaptures top ink on Hot Country Singles & Tracks after a prior two-week run, which was interrupted last issue by Arista Nashville label mates Brooks & Dunn’s “Only In America” (1-2). While Jackson’s song isn’t the stereotypical hard country worship wrecker in steel guitar modes and sawing fiddles, the subject matter is—as is often said about such records along Music Row—as country as a dirt-floor dancehall. It spins at each of our 150 monitored country signals and closes with 5,492 detections, topping “Only in America” by 25 plays.

This is the second back-and-forth No. 1 scenario during the current chart year, preceded by a similar duel in March involving Diamond Rio’s “One More Day” and Toby Keith’s “You Shouldn’t Kiss Me Like This.” After spending a week at the top in the March 3, issue, “Kiss” was dislodged by “Day” for a week, only to be bumped back by “Kiss” on March 17. After a two-week streak at No. 1, “Kiss” was replaced once again by “Day” in the March 31, issue.

AMERICAN MUSIC: On the patriotic music front, Lee Greenwood’s “God Bless the USA” scans approximately 30,000 in its first full retail week to gain the top spot on Top Country Singles Sales and moves 16-2 on Hot 100 Singles Sales. Curb’s 1994 recording is an updated version of Greenwood’s 1984 MCA Nashville original, and it is being played on country radio alongside the 1992 take found on Capitol’s American Patriot set (which continues to rule the Top Pop Catalog and Top Country Catalog album charts). Label listings on our airplay charts for “Bless” are updated to recognize the three unique versions of the anthem currently airing. Since the three versions are so similar, it is impossible to track them separately. The Curb piece is the only commercial single available, but MCA Nashville still offers a 7-inch vinyl single exclusively to jukebox operators. Curb boasts three of the top five titles on Top Country Singles Sales, including LeAnn Rimes’ reading of “God Bless America” and her “But I Do Love You,” which debut at No. 2 and No. 4, respectively. On Hot 100 Singles Sales, Rimes’ “America” debuts at No. 12, with 4,000 units scanned.

Also entering Hot 100 Singles Sales at No. 8, is Elvis Presley, who makes his first appearance on that chart with his rendition of “America the Beautiful,” scanning 7,500 units. RCA Records has reissued the single, with all proceeds going to the American Red Cross. The single also includes the tracks “Amazing Grace” and “If I Can Dream,” as well as a video for “Dream.”

BAD MOVE: Usher’s “U Got It Bad,” which jumps 5-3 on the Hot R&B/Hip-Hop Singles & Tracks chart, earns this week’s Greatest Gainer Airplay honor. It boasts a huge 7.1 million increase in audience, leaping 5-2 on the Hot R&B/Hip-Hop Airplay chart. “Bad” earns the same distinction on the Hot 100, moving 16-8 with a 14.5 million audience jump. The song’s growth pushes Adilah’s “Rock the Boat” back to No. 4 on R&B Singles & Tracks, but retains its bullet as it continues to gain airplay.

www.americanradiohistory.com
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<tr>
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<tr>
<td>VARIOUS ARTISTS</td>
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<tr>
<td>ENYA</td>
<td>A Day Without Rain</td>
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<td>GINUWINE</td>
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<td>BOB DYLAN</td>
<td>Love And Theft</td>
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**94.**

- **NOVEMBER 3, 2001**
- **ARTIST**
- **IMPRINT & NUMBER/DISTRIBUTING LABEL**
- **TITLE**
- **WEEKS ON CHART**

**NEW**

1. **VARIOUS ARTISTS**

2. **ENYA**

3. **JA RULE**

4. **OZZY OSBOURNE**

5. **VARIOUS ARTISTS**

6. **LINKIN PARK**

7. **JAY Z**

8. **JESUS**

9. **ALICIA KEYS**

10. **ANDREA BOCELLI**

11. **BUBBA SPARXX**

12. **P.O.D.**

13. **JOHN MELLENCAMP**

14. **STAIN**

15. **CHARLOTTE CHURCH**

16. **VARIOUS ARTISTS**

17. **MARY J. BLIGE**

18. **AALIYAH**

19. **N'SYNC**

20. **JENNIFER LOPEZ**

21. **DIANA KRAL**

22. **NELLY PURTADO**

23. **FABOLOUS**

24. **PUDDLE OF MUD**

25. **SOUNDBOARD**

26. **TOBY KEITH**

27. **ALIEN ANT FARM**

28. **MARTINA McBride**

29. **MR. CHEEKS**

30. **ELTON JOHN**

31. **MAC GRAY**

32. **SOUNDBOARD**

33. **GORILLAZ**

34. **GARBAGE**

35. **NEW ORDER**

36. **GERALD LEVERT**

37. **SUN 41**

38. **BRIAN MCKNIGHT**

39. **DISTURBED**

40. **AFRICAN**

41. **JOURNEY**

42. **GINUWINE**

43. **BOB DYLAN**

- **NUMBER 1 HOT SHOT DEBUT**

- **GREATEST GAINER**

- **ARTIST**
- **IMPRINT & NUMBER/DISTRIBUTING LABEL**
- **TITLE**
- **WEEKS ON CHART**
### November 3, 2001

**Billboard Top Albums**

#### Top Blues Albums

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#### Top Contemporary Christian Albums

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<td><strong>1</strong> DONNIE MCCOURTIN</td>
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#### Top Gospel Albums

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#### Top Reggae Albums

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<td><strong>1</strong> CECILIA EVORA</td>
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<td><strong>1</strong> GYPSY KINGS</td>
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<tr>
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<td><strong>1</strong> WILLIE K.</td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>1</strong> GAELIC STORM</td>
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*Albums with the greatest units going this week. Recording Industry Association of America (RIAA) certification for shipment of 50,000 units of a gold album is Gold; RIAA certification for shipment of 100,000 units of a platinum album is Platinum; RIAA certification for shipment of 500,000 units of a double album is Double Platinum; RIAA certification for shipment of 1,000,000 units of a triple album is Triple Platinum.*
### Top Internet Album Sales

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<td>CHARLOTTE CHURCH</td>
<td>A Day Without Rain</td>
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<td>3</td>
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<td>DIANA KRAAA (Warner Bros)</td>
<td>Endless Love</td>
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<td>4</td>
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<td>ANDREA BOCELLI (Sony/Columbia)</td>
<td>The Look Of Love</td>
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<td>JOHN MELLANCAMP (Capitol)</td>
<td>Circle City Rain</td>
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<td>ELTON JOHN (Mercury/Universal)</td>
<td>Songs From The West Coast</td>
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<td>7</td>
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<td>GARBAGE (Epic/Legacy)</td>
<td>Beloved Land</td>
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<td>8</td>
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<td>SOUNDTRACK (Virgin/Atlantic)</td>
<td>O Brother, Where Art Thou?</td>
<td>10</td>
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<td>9</td>
<td></td>
<td>LEE GREENWOOD</td>
<td>American Patriot</td>
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<td>10</td>
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<td>ALCIA KEYS (J Records)</td>
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<td>NEW ORDER</td>
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<td>ALISON KRAUSS &amp; UNION STATION (Rounder)</td>
<td>When you Believe</td>
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<td>STEVE TYRELL (Elektra)</td>
<td>Standard Time</td>
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<td>LEONARD COHEN (Columbia)</td>
<td>Ten New Songs</td>
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<td>NICKELBACK (Roadrunner)</td>
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<td>OZZY OSBOURNE</td>
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<td>18</td>
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<td>BILLIE JOEL</td>
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<td>BERRITA</td>
<td>JoJo's motif</td>
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<td>TONY AMOS (Atlantic)</td>
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<td>RICHARD JUG (Epic/Repository)</td>
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<td>ALISON KRAUSS &amp; UNION STATION (Rounder)</td>
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### Top Soundtracks

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<td>O BROTHER, WHERE ART THOU? (Vineyard)</td>
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<td>ON THE LINE</td>
<td>A Horse's Mouth/Midnight</td>
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<td>3</td>
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<td>TRAINING DAY (Century Fox)</td>
<td>I'M NOT SURE</td>
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<td>GLITTER (MARSAH CAREY)</td>
<td>Gotta have you</td>
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<td>5</td>
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<td>BONES</td>
<td>Up The Creek</td>
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<td>6</td>
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<td>COYOTE UGLY (Death Row)</td>
<td>Just Another Girl</td>
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<td>SHREK (DreamWorks/Amblin)</td>
<td>I'll Remember You</td>
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<td>SERENDIPITY</td>
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<td>HARDBALL</td>
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<td>A KNIGHT'S TALE</td>
<td>The Knight's Tale</td>
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<td>ZOOLANDER</td>
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<td>SAVE THE LAST DANCE</td>
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<td>14</td>
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<td>JOHNN ROUGE</td>
<td>Will Your Love Be Enough</td>
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<td>BANDITS</td>
<td>Nothing Is Impossible</td>
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<td>The Princess Diaries</td>
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<td>AMERICAN PIE 2</td>
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<td>19</td>
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<td>JOHNNY CASH</td>
<td>Remember The Titans</td>
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<td>JOSE &amp; THE PUSSYCATS (Y2K)</td>
<td>Take Me Home</td>
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<td>21</td>
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<td>THE FAST AND THE FURIOUS</td>
<td>The Fast and the Furious</td>
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<td>DOWN FROM THE MOUNTAIN</td>
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<td>SPONGEBOB SQUAREPANTS ORIGINL THEME HIGHLIGHTS</td>
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<td>EXIT WOUNDS - THE ALBUM</td>
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### Top Pop Catalog

<table>
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<tr>
<th>No.</th>
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<th>ARTIST (LABEL)</th>
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<tr>
<td>1</td>
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<td>LEE GREENWOOD</td>
<td>American Patriot</td>
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<td></td>
<td>ENYA</td>
<td>Paint The Sky With Stars - The Best Of ENYA</td>
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<tr>
<td>3</td>
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<td>CREEED</td>
<td>HUMAN CLAY</td>
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<td>4</td>
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<td>INCUBUS</td>
<td>Make Yourself</td>
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<td>5</td>
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<td>AALIYAH</td>
<td>One In A Million</td>
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<td>6</td>
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<td>MICHAEL JACKSON</td>
<td>Thriller</td>
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<td>LEE GREENWOOD</td>
<td>Best Of LEE GREENWOOD</td>
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<td>DIDO</td>
<td>No Angel</td>
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<td>PINK FLOYD</td>
<td>Dark Side Of The Moon</td>
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<td>ABBA</td>
<td>Greatest Hits Vol II</td>
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<td>BOB SEGER &amp; THE SILVER BULLET BAND</td>
<td>Greatest Hits</td>
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<td>METALLICA</td>
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<td>JAMES TAYLOR</td>
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<td>The Glorious Sound Of Christmas</td>
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<td>VARIOUS ARTISTS</td>
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<td>CAROLE KING</td>
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<td>SYSTEM OF A DOWN</td>
<td>System Of A Down</td>
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<td>DIXIE CHICKS</td>
<td>Wide Open Spaces</td>
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<td>SHANIA TWAIN</td>
<td>Come On Over</td>
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<td>BOB MARLEY &amp; THE HEARTBREAKERS</td>
<td>Legend</td>
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<tr>
<td>22</td>
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<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td>My Own Prison</td>
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<td>CREED</td>
<td>Journey's Greatest Hits</td>
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**Note:** The chart includes physical albums sold through internet merchandising, based on data collected by SoundScan. Unreleased Billboard charts, being titles are included in the Internet and Soundtracks chart. The RIAA certifications for net shipments are based on shipments as reported by participating RIAA member companies. Certification status is subject to change as RIAA member companies report additional sales. Certification levels are based on double albums with a running time of 106 minutes or more, the RIAA multi-platinum level is 10 million units and double albums with a running time of 109 minutes or more, the RIAA multi-platinum level is 10 million units. RIAA awards apply to sales of the equivalent physical albums and compact discs, not downloads and streaming.
Billboard 2003

Artists Index

-6-
**Modern Rock Tracks**

<table>
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<th>#</th>
<th>Track</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1-14</td>
<td>How You Remind Me</td>
<td>Nickelback</td>
</tr>
<tr>
<td>15-28</td>
<td>My Sacrifice</td>
<td>Dead</td>
</tr>
<tr>
<td>29-32</td>
<td>Get Me Through This</td>
<td>Ozy Remune</td>
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<tr>
<td>33-36</td>
<td>Control</td>
<td>Puddle Of Mudd</td>
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<tr>
<td>37-40</td>
<td>I Wish You Were Here</td>
<td>Nickelback</td>
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<tr>
<td>41-44</td>
<td>Down With The Sickness</td>
<td>Disturbed</td>
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<tr>
<td>45-48</td>
<td>Love</td>
<td>P.D.O.</td>
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<td>49-52</td>
<td>Schism</td>
<td>Tool</td>
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<td>53-56</td>
<td>It's Been Awhile</td>
<td>Staind</td>
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<tr>
<td>57-60</td>
<td>The People That We Love</td>
<td>Lush</td>
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<td>61-64</td>
<td>Crawling</td>
<td>Nine Inch Nails</td>
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<td>65-68</td>
<td>I'm Not The One</td>
<td>Uncle 9</td>
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<td>69-72</td>
<td>Feel So Satisfied</td>
<td>Rob Zombie</td>
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<tr>
<td>73-76</td>
<td>Chop Suey</td>
<td>System Of A Down</td>
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<td>77-80</td>
<td>Bad Magic</td>
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**Mainstream Rock Tracks**

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<td>Only Time</td>
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<td>15-18</td>
<td>Schönzeit</td>
<td>Mezzo</td>
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<td>Feel Like Taking A Chance</td>
<td>Train</td>
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<td>23-26</td>
<td>Over The Line</td>
<td>Operation Overstock</td>
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<td>27-30</td>
<td>Somewhere Along The Road</td>
<td>Roger Hodgson</td>
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<tr>
<td>31-34</td>
<td>I'm Stuck In A Moment I Can't Get Out Of</td>
<td>Matchbook Romance</td>
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<td>35-38</td>
<td>Beautiful</td>
<td>Matchbook Romance</td>
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<td>39-42</td>
<td>The Rock Show</td>
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**Adult Contemporary**

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<td>1-46</td>
<td>Only If</td>
<td>Colbie Caillat</td>
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<tr>
<td>47-50</td>
<td>Thank You</td>
<td>The Black Eyed Peas</td>
</tr>
<tr>
<td>51-54</td>
<td>You'll Be In My Heart</td>
<td>Elton John</td>
</tr>
<tr>
<td>55-58</td>
<td>It's A Sin</td>
<td>Meat Loaf</td>
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<tr>
<td>59-62</td>
<td>Never Had A Dream Come True</td>
<td>America</td>
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<tr>
<td>63-66</td>
<td>I'm Already There</td>
<td>Kool &amp; The Gang</td>
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<td>67-70</td>
<td>More Than That</td>
<td>Blackmore &amp; Tyle</td>
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<tr>
<td>71-74</td>
<td>This I Promise You</td>
<td>Tiffani Bell</td>
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<td>75-78</td>
<td>God Bless America</td>
<td>God Bless America</td>
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<tr>
<td>79-82</td>
<td>Simple Things</td>
<td>Jim Brickman Featuring Rebecca Lynn Howard</td>
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<tr>
<td>83-86</td>
<td>I Need You</td>
<td>Shinedown</td>
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<tr>
<td>87-90</td>
<td>I Knew I Loved You</td>
<td>Shinedown</td>
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<tr>
<td>91-94</td>
<td>Never Say Goodbye</td>
<td>Shinedown</td>
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<tr>
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<td>Hang On To This</td>
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**Adult Top 40 Tracks**

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<tr>
<td>95-98</td>
<td>Hang On To This</td>
<td>Shinedown</td>
</tr>
</tbody>
</table>
Garth Brooks
Continued from page 5

ters, Taylor, 9, August, 7, and Aliie, 5. He definitely stated that he would no longer tour, but vowed to try to deliver "one more album" to his label. Scarecrow, named after the Warner Bros. -Ope musical of the same name, is Brooks' wide musical range, from the jangly-tonkney's "Big Money" to the bluesy "Me, Myself, and I," orchestral grandeur of "When You Come Back to Me Again."

With a new project he's clearly excited about, Brooks is loathe to discuss it in any kind of historical context. Instead, this exclusive interview, which took place Oct. 19 in a lounge above the famed Studio A in the Capitol Records Tower in Hollywood, Brooks wanted to talk about Scarecrow, his future, and the future of country music.

what was your frame of mind when you started making this album? I was lost as hell on the record until a piece called "If You Ever Wonder..." I remember sitting in February, and I finally sat down and coughed this thing out in about five minutes. I found out it would have to be a song poem and a song, but after that it became easy. All I had to do was keep the deep breath in focus on what I wanted to do and wherever my heart felt happy. That's where I went, even if my head was going, "Oh, no, no, no."

You previewed "If You Ever Wonder"

God the whole decade and say, "Please, let me recognize the signs..." Yeah, I wanted to quit, and Alien (Reynolds, Brooks' longtime producer) just kept saying, "Music is always a result of a labor of love. Just keep going, and I promise you as a friend, a producer, I'll tell you if you think you should quit, but I don't think you should."

Is this the last studio album? (Long pause) We all learn from the people who came before us. So I've got to get my heart, then if it's in my head, it's in my life, because it's not a song that we're really going to play. It's an embarrassing thing. So we're staying quiet. We announced our retirement, and we'll stick to it. If for some reason we do explore the music again, I can only hope we're welcomed back like Michael Jordan or Mario Lemiux. I just... can be very honest with you right now and tell you, I just don't see (myself) making another album.

Billboard ran an interview with James Taylor recently, and he mentioned that he knew some people who were able to walk away, but who wouldn't give up playing live. Have you gotten what you needed out of it?

No. Music is such a wonderful partner and mate. It's like every time you go there, the love that you make is better than the first time, but it feels like the first time and that's just how it is. It's like it has a life of your life that you place ahead of that. So, for me, speaking on behalf of Garth Brooks, because of what my life has become, because of choices that I've made, I am now a father and that sings, whereas I used to be a singer that was a father—and that will now be my decision for making decisions for my family.

Are you considering a tour?

The world is already responding to the new Garth. First single "Wrapped Up in You" debuted at No. 22 on the Oct. 27th Magazine Country Singles & Tracks chart. It is the fourth and second-highest debut since the introduction of Broadcast Data Systems in 1990, bested only by Brooks' 1991 hit "The Dance." The album reached No. 19, "Wrapped Up in You" jumps to No. 18 this issue.

"Wrapped Up in You" is competing for airplay with "Beer Run," a duet between Brooks and wife Trisha Yearwood that was recorded for both artists' new albums. "Beer Run" was originally slated as the first single, but Brooks changed his mind following the Sept. 11 terrorist attacks. However, the RCA Label Group, which distributes Jones' Iliamli Records, began promoting the single, which is bulletted at No. 20 this issue. "I think audiences have been craving Garth since his last album," says Bobby Knight, assistant PD/music director at WCTO Allentown, Pa. "They've been cramping him for several years."

In lieu of a tour, the label has found several ways to increase Brooks' exposure. In a commercial that will air on both artists' albums, "Beer Run" will be played on two different commercial scenes being shot for the soft drink, "of which many will be tagged with Scarecrow spots," says Pfeifer Foster, Capitol Nashville senior VP of marketing. Dr Pepper and Kmart will offer a $2 rebate for the CD when consumers purchase two Dr Pepper 12-packs at the retailer between Nov. 11 and Nov. 21.

In addition to the Dr Pepper spots, 15-second and 30-second TV ads pushing the album will begin airing nationwide this month. The album will also be sold through direct-response TV ads.

Brooks is currently in negotia-
tions for a series of live concert specials in association with the network. He has also been in talks to pursue a long-term deal the artist has made with the Internet carrier.

As Brooks did with Sevens, Scarecrow will have a limited-edition version early next year. The album features an alternate cover, as well as a foil stamp. Suggested list price for the CD is $18.98 and $19.98 for the cassette. According to sources, the disc亲情 ed 2 million, but has now grown closer to 3 million because of the two songs' radio success.

"It's about time [for the album]," says Robert Taylor, music buyer for the Amarillo, Texas-based Hastings chain. "The duet with Trisha Year-
wood ["Squeeze Me In"] is incredible. "When You Come Back to Me Again," the song from the Frequency movie, is on there as well, which people have been asking about. I think it will easily be the biggest seller that week. This genre needs an explosion. This one will be the one that gives it a kick in the butt."
Again,” which you wrote for the movie Frequency, is available for the first time here, and it closes the album. It was written about your mom’s death, but it also seems like it would be the message you would want to convey to your fans with it. We’re not leaving. This isn’t the last cut you’ll hear from us because you know any record label’s going to do lost tapes, anthologies, and things like that. But this song is about lighthouse houses in my life. That lighthouse is my mother, that lighthouse is also those people you played live to, that lighthouse is also the music because I think music is like the air or the water, it simply is. If everyone thinks you’re an asshole or a loser, the music will not stray away from you, the music still surrounds you and wraps you like it did when you took that first big leap.

So these are (lesser-known). That lighthouse things that will allow me to do it and not miss any time with my children.

What about screenwriting appeals to you so much?

It’s creating on a (level) that’s (so much easier) on my schedule with my girls. It’s also talking about various things. It’s getting to (not go) and put on. So, of course, the next thing is: “Am I going to be happy with someone else directing my vision?” I have to be until the time is right. And if I’m not a partner at that time who says, “OK, because directing, my God, takes more time probably than being an artist.”

You’re clearly thinking ahead. When Billboard interviewed you last year, you said, “As far as my [next] career, I want to do something that makes our career in the ’90s look small.”

Whatever the page or the page, that’s (whatever the next career is) that I go to, I would love for someone to go, “Hey, you know he played music before this, right?” That’s the goal. Whether it’s matched or not, please don’t condemn me for letting that be the goal.

You just executive-produced your first TV project, Call Me Claus, a made-for-TV movie starring Whoppo Goldberg through your production company, Red Strokes Entertainment. What was that like?

It’s more of a credit than anything else. It’s because I didn’t do anything, I played the music, which is something that is so fun for me and so natural. But you take the credit simply for the control it gives you over how your end product is. So if executive producer means working your dog ass off, I’m not (one). But if executive producer means finding the idea, babysitting that baby while other producers are doing other things, and you do your thing and it all comes together in the end, that’s what I did.

You signed your first-ever endorsement deal with Dr Pepper to promote this album. How else do you make up for the exposure you lose by not touring?

You’re not going to make up for everything, but it’s one of those reasons, because nothing gets you the feeling that you get by (performing) in front of those people. You go into a town and three weeks beforehand, put tickets on sale. So for three weeks that town talks about it’s coming. And then, hopefully, for two or three days later they talk—so that gets you a lot of time in that town. So I don’t know if anything can return that, but the thing that sells albums though is the next-door neighbor who says, “I just got the new Garth Brooks album and, man, it’s all we listen to right now.” It’s just word-of-mouth, that’s it.

You never charged more than $20 for a concert ticket. This year, tickets topped the $250 mark. Does that make sense to you?

We’re trying to give people a good time. I’m picking up the tab on the road at $20 a pop. I can tell you this: If there’s a huge decline (in ticket sales), that artist has to take it upon herself or himself that he or she is to blame. Just look in the mirror and say, “Why aren’t people coming out to see this thing?” I can’t justify a $250 ticket for me, but I’m Garth Brooks, I live with me, I sleep with me. My God, if it’s Garth Brooks changing things $250, then I’m expecting him to rotate his tires and change the oil too. I don’t want to say anything about other artists’ choices; I would just ask that they remember that all we are is a product of the people. They’re our family here. And if you’d do that to your own family, I guess that’s just how you are, nothing bad or good to say about it.

You used to talk about lying in bed at night as the faces of the people you’d played in concert and the fans you’d met ran through your head. What do you see in your head when you lie in bed now?

All the people that you used to see at concerts. You just can’t let it go. It’s never in a way like, "Man, I wish it was there again." Never. It’s just about now that I find myself in bed and go, “Thank you.” With music. I understand that fully that (is) very rare to see what I got to see. And so I see that one, and I feel very thankful that I got to have an input. But that I see today is what I saw 10 years ago: I see my future and I see myself pushing myself to be the best I can. To entertain people, I think’s where my thing lies, and to take them on journeys and trips, just like I’ve always wanted to.

**Melinda Newman**

**Garth Brooks**

Continued from preceding page

****Garth Brooks Scarecrow***, out Nov. 13 on Capitol Nashville, features some of the artist’s lightest tunes, as well as some of the most intense personal of his career. Following is a track listing:

- **Why Ain’t I Running** Redefine of “That Summer,” a strumming, Bob Seger-like tune about a lover who settles down after finding the right one.
- **Beer Run** High-octane, twangy duet with George Jones about crossing county lines with a back-to-back-to-back bourbon.
- **Wrapped Up in You** Originally featured on songwriter Wayne Kirkpatrick’s The Maple Room, the infectious cline, complete with an irresistible ring-a-ling chorus, combines the harmonies of the Beatles with stripped-down instrumentation.
- **The Storm** A turbo-charging, personal song written by Brooks about the emotional upheaval that splitting with your partner can bring.
- **Thicker Than Blood** Co-written by Brooks and Jerry Yates over the course of eight years, the gentle story unfolds from a deeply autobiographical tale of Brooks’ parents and his upbringing to a broader plea about the family of man, all wrapped around a tunes Taylor-like melancholy.
- **Big Money** Goofy, offbeat tune about striking it rich in very uncommon ways. First appeared on a Mark Chesnutt record. A throwback to Brooks’ earlier, honky-tonk days.
- **Squeeze Me In** A sassy, guitar-squealing, piano-pounding blast of a duet with Trisha Yearwood. For cause. I didn’t do anything, I played the music, which is something that is so fun for me and so natural. But you take the credit simply for the control it gives you over how your end product is. So if executive producer means working your dog ass off, I’m not (one). But if executive producer means finding the idea, babysitting that baby while other producers are doing other things, and you do your thing and it all comes together in the end, that’s what I did.

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**Garth Brooks Scarecrow**

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**Melinda Newman**
'N Sync, Tim McGraw, Shaggy to Perform at Billboard Music Awards

The first of many top acts have signed on to perform at The 2001 Billboard Music Awards. This year's extravaganza will be held Dec. 4 at the MGM Grand Garden Arena in Las Vegas.

Acts already scheduled to perform at this year's event include perennial pop sensation 'N Sync, multi-platinum country superstar Tim McGraw, and Grammy-winning reggae/hip-hop hitmaker Shaggy. Hosts, presenters, additional performers, and award finalists will be announced soon.

For the sixth year in a row, the star-studded event will be broadcast live on the Fox TV network from 8 to 10 p.m. EST. Bob Bain of Bob Bain Productions returns as producer.

Now in its 12th year, the Billboard Music Awards will bring together today's hottest stars, top figures from the music industry, and dedicated fans to honor the year's top artists and songs. Winners are determined on the basis of Billboard's year-end charts of sales and radio airplay data.

For more information on the 2001 Billboard Music Awards, call 646-654-4600, or send an email to billboardawards@vnuinc.com. Tickets are available for purchase by calling the MGM Grand at 800-929-1111.

**upcoming events**

- Billboard Music Video Conference & Awards
  Beverly Hills • Los Angeles • Oct. 31 - Nov. 2, 2001
- Billboard/Prudential Music & Money Symposium
  St. Regis • New York City • Nov. 13, 2001
- Billboard/Airplay Monitor Radio Seminar & Awards
  Eden Roc Resort • Miami Beach • March 14-16, 2002
- Billboard Latin Music Conference & Awards
  Miami • May 2002

for more info: Michele Jacangelo 646.654.4660 bbevents@billboard.com

**COMING MONDAY:** The Strokes are the most hotly tipped rock band to come out of New York City in years, thanks to their impressive RCA debut, Is This It? and their energetic live shows around the globe. Drummer Fabrizio Moretti talks about the album and its corresponding manic in an interview that will appear exclusively on billboard.com.

Also featured online this week are live reviews of Luther Vandross and the Calti Conn 2001 hip-hop tour, plus album reviews of indie rock outfit the Dismembrament Plan's Change (Desolate), and self-titled debuts from hard rock supergroup Tomahawk (Ipecac) and rapper Dena Cali (ES/Trashy Entertainment).

News contact: Jonathan Cohen • jcohen@billboard.com
Bang The Bongo If You Love Lucy

Latin artist Jorge Moreno, center, performs "Babalu" with Desi Arnaz Jr. and Lucie Arnaz as part of I Love Lucy’s 50th Anniversary Special, which will be broadcast on CBS Sunday, Nov. 11. Arturo Sandoval also participates in the special performance, which takes place on the re-created set of the Tropicana, the club in which Ricky Ricardo performed on the original I Love Lucy series, which premiered a half-century ago on CBS.

MAMMA MIA: SCORE
Thank You For The Music

Life after ABBA... ABBA for group founding members Benny Andersson and Bjorn Ulvaeus, whose Mamma Mia! opened triumphantly Oct. 11 on Broadway in New York City, after SRO runs in London, Toronto, San Francisco, Los Angeles, and Melbourne. The show weaves 22 hits from ABBA—which has sold more than 300 million albums worldwide since the 1970s—into the light-hearted tale of a girl searching for the identity of her father among three men her mother knew 20 years before. The show is being staged at the Winter Garden Theater, which previously hosted the long-lived run of Cats, and underwent a massive renovation before the curtain rose on Mamma Mia! Below, Andersson and Ulvaeus join the cast following the opening-night performance.

Off Track: David Bendeth

While it’s not unusual for entertainment executives to amuse themselves with a collection of rare automobiles, few claim as many as David Bendeth.

“I’d say there are about 300 to 400 of them,” says the senior VP of A&R for RCA America—and that’s secondary to the 500 or so locomotives and train cars he owns. Of course, it helps that they’re all less than 4 inches long, displayed in cases, closets, and shelves all over his basement in Montclair, N.J.

Bendeth’s massive trove comprises one of the largest stop collections of antique Hornby-Dublo (as in “double-O”) electric trains and accompanying Dublo Dinky cars in the U.S. The die-cast toy vehicles were manufactured from 1938 to 1964 in the U.K. by Meccano Ltd. Some are valued in the thousands of dollars.

“All my friends have golf—or I love collecting,” Bendeth reasons. “It’s something for me when I get home where I don’t have to think about my job or people hitting me up on the street corner.” The hobby took root in Bendeth’s childhood in London’s East End, where he developed a fascination with the British train sets and cars. When his family migrated to Canada when he was 10, his precious trains were stolen in transit.

“That really hurt,” he recalls, “but I put it behind me and went to the other kids’ homes and played with their trains.” Fast forward to about 1990, when a friend persuaded Bendeth to go to a train show in Toronto, where, “sure enough, the first thing I saw was one of these trains I had as a kid,” he says. “I bought it for $100, put it on the shelf, and looked at it every day as I left the house.

“You can imagine what happened next,” Bendeth says. “I looked at this poor lonely train and figured, ‘Let’s get some track and see if it runs.’” The resulting layout is a scaled 1950s-style English village (inset photo).

Over the years, Bendeth’s showcase has drawn the admiration of not only the 3,000 members of an international Yahoo! Meccano club, but auction house Christy’s—though Bendeth has no plans to sell.

“This is therapeutic,” he says. “People look at me like I’m from outer space and ask what the hell my collecting has to do with music. I say, ‘Exactly.’”

CHUCK TAYLOR

‘OH, WHAT A FRIGHT’ by Matt Gaffney

13 Like some negotiations
21 Tchaikovsky’s “... Like”
22 Pop singer. Jackson or jazz vocalist Roberts
23 “School” of rap
24 Subject of some talks
25 Little
29 Who did “Jasmine Nightmares”
30 Unlike people in a soccer pit

1990s' flash album released only in Europe
30 Disease that’s turning some of Brits to emo music
39 Light and fluffy
38 Place for a jambob and jambob
39 Uppack the truck
40 First word of an Oasis Cigarettes title
41 Dog in rip
42 Partice that’s got a change
43 D.J. Yela’s old group
44 Blossoms
45 The Osmonds
46 Perfect shot, in E-mail
50 1969s hip-hop act
53 The number of
54 How a prima donna does to sing about (approximately)
56 ‘Off’ ( especially)
66 U.S. for chemists
61 A-ha’s last album
62 Part of O & A

The solution to this week’s puzzle can be found on page 4.

RIM SHOTS by Mark Parisi

“DELTAS? NO SATELLITE RADIO IS RIGHT ON SCHEDULE.”

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