AIDS & The Music Industry: Caring At A Crossroads

BY WAYNE HOFFMAN

NEW YORK—When Freddie Mercury, lead singer of British rock group Queen, died of AIDS 10 years ago this month at age 45, it sent a shock wave through the music world. While Mercury was not the first performer to fall victim to the disease, many music insiders remember his death as a wake-up call. One executive notes, “In the music industry, it was the turning point, where people realized [it was] our issue now.”

As World AIDS Day—Dec. 1—approaches, the industry looks back on 20 years of an epidemic. And it seems clear that however symbolic a landmark it may have been, Mercury’s death marked a transformation in how the music world dealt with AIDS.

During the first decade of the crisis, the industry’s response was uneven and sporadic, and music was seen lagging behind other entertainment fields in its support of its own employees with HIV (Billboard, Jan. 25, 1992). A few artists dealt with AIDS head-on through their music—for instance, “Let’s Talk About Sex” by Salt ‘N Pepa; others, such as Madonna, donated time and money. Such labels as Arista and Chrysalis got behind benefit CDs, while the industry’s T.J. Martell Foundation added AIDS research to the list of medical efforts it supported.

But the industry had yet to hand together in an organized way to fight the epidemic. Following Mercury’s death, the second decade of AIDS saw a better-orchestrated response from the music world. Organizations were launched that did everything from fund research in developing nations to help musicians purchase life-saving medications. Radio stations linked arms with local AIDS groups to promote community events, while (Continued on page 90)

Wind-Up’s Creed Has ‘Weathered’ Success

BY LARRY FLICK

NEW YORK—At a time when far too much current rock music is steeped in anger and darkness, Creed frontman Scott Stapp thinks that it’s time for a little light.

“I don’t see the merit in wallowing in misery,” Stapp says. “When I’m dealing with a heavy issue or something that stirs my anger, I don’t want to stay there. I want to get out. I need to believe that there’s eventual relief from the pain.”

That philosophy has been the (Continued on page 92)

Finding More Latin Music Fans

Retail Reaches Out With New Strategies

BY JILL PESSELNICK

LOS ANGELES—Most major retailers that sell Latin music concur that the genre’s sales totals have slipped this year. But rather than shift focus to other burgeoning categories, chains are trying to attract more fans through a variety of product, display, and advertising programs.

The problem this year, according to many retailers, has been the lack of hit albums from such top-sellers as Ricky Martin, Christina Aguilera, Enrique Iglesias, Marc Anthony, and Shakira—(Continued on page 94)

Epic’s Shakira ‘Serves’ A Bilingual Album

BY LEILA COBO

MIAMI—It took Colombian pop/rock star Shakira more than a year to complete her first English-language album, a mega-production in which virtually every resource, producer, writer, and arranger was placed at her disposal.

But in the end, even with the specter of “crossover success” hovering over her head, Shakira—perhaps the most successful female Latin artist of her generation—chose to make her foreign-language debut as intensely personal as her work in (Continued on page 94)
TO EVE
WHO GRACIOUSLY DONATED TO MAKE THIS INCREDIBLE
NEW YORK THANKS YOU
britney.

The new album featuring “I’m A Slave 4 U,”
“I’m Not A Girl, Not Yet A Woman,”
“Overprotected” and “I Love Rock ‘N’ Roll”

Produced by Max Martin & Rami, The Neptunes,
Rodney Jerkins, Wade J. Robson & Justin Timberlake
and Brian Kierulf & Josh Schwartz

In Stores November 6th

Management: Larry Rudolph and Johnny Wright for Wright Entertainment Group
Legal Representation: Rudolph and Beer, LLP
Booking Agent: David Zedeck/Evolution Talent Agency

*Paramount Pictures and MTV Films are the distributors in North America only.
In three years she's become the biggest pop media star on the planet.

Shattering sales records with over 40 million albums sold, best-selling cover stories, record breaking television audiences, SRO concert performances...everywhere you turn, her name is in lights.

On her third album, self-assured and shimmering with certainty, she explores the possibilities of her gift. Her sultry voice passionately fused with a neo-pop blend of danceable R&B, Rock and Funk rhythms.

**Britney Spears Live From Las Vegas** November 18 on HBO and performances on MTV's TRL, Fox Family, The Rosie O'Donnell Show, The Late Show With David Letterman, The Tonight Show With Jay Leno and Nickelodeon.

**U.S. Fall Tour** Begins October 31st.

Her first major motion picture **COMING SOON 2002** Paramount Pictures* and Zomba Films in association with MTV Films* present Britney Spears in **CROSSROADS**

And this year she turns 20. Join us in wishing an astounding young woman, who has achieved so much in so little time, a very happy birthday.

It's time you get to know her on a first name basis...
RYONE

AND THEIR TIME AND ENERGY
BLE EVENING POSSIBLE...

New York
You

The Concert For New York City

VH1 * CABLEVISION * MIRAMAX FILMS * AOL
SAM GOODY'S Home Before Midnight FREE CONCERT SERIES

The Sam Goody locations in the New York area wish to thank our partners – The South Street Seaport, Time Warner Cable, New Line Cinema, Memorex, and Citysearch.com – and all of our record label and distribution partners and the artist management teams that supported Sam Goody’s third season of Home Before Midnight free concerts on New York City’s Pier 17 at the historic South Street Seaport this past summer!

“One of the great events taking place in New York City...”

-ED CHRISTMAN, BILLBOARD

AMERICAN HI-FI performed at Sam Goody’s Home Before Midnight Free Concert Series this past summer for close to 5,500 people on July 19. An hour-long set was followed by an hour-long signing.

Sam Goody teamed up with (who else?) WKU to introduce BLU CANTRELL on June 8. Although this was more than six weeks before her debut album, So Blu, was released, Sam Goody took close to 100 (paid in full) reservations for the record.

BILAL’S Aug. 2 performance packed the Pier and was reviewed in the New York Times.

The grand finale featured DREAM STREET on August 27. Chris, Frankie, Greg, Jesse, and Matt—thanks for ALL of the events you've done with Sam Goody around the country this past year. Congratulations on going Gold!

Sam Goody supports local and independent artists. New York-based Swedish artist JANITA brought her critically-lauded sound to the Pier on June 14, a double bill with Reese.


SAM GOODY’S HOME BEFORE MIDNIGHT FREE CONCERT SERIES 2002: The suggestion box is wide open! Sales reps, product managers, promotion staffs, publicists, and artist management—Talk amongst yourselves, then contact Chris Nadler, Sam Goody Marketing Manager at 212-677-1795 x101 (cnadler@musicland.com) and let’s talk. We’ve taken this series to a new level each year. 2002 won’t be any different.

PRESENTED BY: 

CO-SPONSORED BY: 

citysearch.com

SAM GOODY’S HOME BEFORE MIDNIGHT FREE CONCERT SERIES celebrates and supports Teach For America. Special thanks to Kevin Zambrana Zambrana Productions for three years of great sound and staging.

SAM GOODY

www.americanradiohistory.com
Sting On The Fragile Art Of ‘All This Time’

I looked out across the river... and saw a city and an old church tower... people came round tonight... to offer prayers for the dying, to sense the final rite—Sting, “All This Time.”

Like echoing fragments of a familiar song, the sights at dusk on a recent September day at the Certosa del Galuzzo priory and church near Tuscanys Arno River seemed stirring and sadly symbolic in their comforting gestures—all the more poignant given the memories that have all been known and felt before. Minutes before sundown, a portly Italian monk of the Cisterian order met Sting; his wife, Trudie Styler; and their few guests at the massive gate of the castle-like monasterly overlooking Florence. After bows and cordial hand claps were exchanged, he led us down into the priory’s cavernous, 14th-century corridors. It was Sept. 13, the feast of St. Amatus (a cave-dwelling, seventh-century ascetic whose food was fed by crows), and only two tense days since terrorist activities in the United States had committed the mass murder of several thousand civilians of numerous nationalities, including an estimated 138 Italians. The visit at twilight to the medieval hilltop retreat was Sting and his spouse’s first outing to Florence since Sept. 11. The tragedy in America had coincided with a long-planned five concert taping on the night of Sept. 11. In the courtyard of Sting and Trudie’s villa in the Tuscan hills, another unique project originally intended to rival the Brand New Day album first developed in 1998 at their Tuscan residence—and Sting’s sense of responsibility toward his audience was transformed into something far more reflective. Days later, the rage of the terrorist’s actions and its still-unfolding aftermath remained potent, and the visit to the Certosa—where prominent Christian painters once fought refuge during the plague of 1522—seemed somehow appropriate.

“At first, I didn’t want to sing,” Sting recalls of the truly intimate “All This Time” (A&M Universal, div. Nov. 20), a 15-track set performed for the 250 invited fans and friends who suddenly found themselves at a program dedicated to those who died. Shivering slightly under the starry autumn canopy, Sting had told the distraught spectators that this was a very personal project tonight. Because of the horrific events of today, it simply can’t be a joyous occasion. We have three choices. One is the show must go on, the other is not to do anything at all. The band and I came up with a compromise: We’d like to have one number on the Webcast for the rest of the world to see and then shut it off as a token of respect to those who’ve lost their lives and those who have lost loved ones from this terrible event. And then it’s up to you and how you feel. I’d like a minute’s silence after that song. I don’t want any applause—I just want us to stand there and think about what’s happened today.

Sting and his band began to play “Fragile” in the power of prayer, and the flow will when flesh and steel are one, the color in the evening sun/Tomorrow’s rain will wash the stairs/But something in our minds will always stay,” After more than 60 seconds of silence, during which many onlookers wept, the crowd began to stand and applaud. Visibly moved, Sting suggested the band play “A Thousand Years” as an impromptu set closer to name appropriate songs from his repertoire. He introduced “All This Time” by saying he wrote it about his father’s death and that he wanted to play it for him.

COVERAGE “ACCOEF”

In our opinion, 1988 Billboard Washington Bureau Chief Bill Board’s coverage of government affairs (“Govt. Tech Critics Decry FAA RIA Tactics,” Letters, Billboard, Nov. 3) has always been accurate and fair. He’s been on the beat long enough to know his way around the halls of Congress.

Pam Horvitz, President
National Assn. of Recording Merchandisers
Marion, New Jersey

LAWYERS, ARTISTS & CONTRACTS

Congratulations to Bill Board and Billboard for having the courage and chutzpah to report the ongoing problems with controlled-composition clauses (“Billboard, Oct. 6), a good primer on the controlled-compensation clause. However, Holland did not reveal three additional indiscreet ways in which this clause impacts songwriters’ royalties. The first is that record companies structure their clauses so the statutory mechanical rate (or a reduced percent thereof) is locked in at the time the master is recorded, regardless of whether the master record hehe a compositorial record, the second addendum is if a record company owns a record club: the major clubs insist they have the right to pay only three-quarters of the statutory mechanical rate. Finally, some record companies apply controlled-composition provisions to other songwriters who write songs with their artists.

Pam Horvitz, President
National Assn. of Recording Merchandisers
Marion, New Jersey

BY TIMOTHY WHITE

“The truth, why am I choosing a set list when this cataclysm has happened?” Sting now recalls of his poignant dilemma in Italy. “It just seemed crazy. But then as the evening wore on, although we began in a very somber and tentative way, it became sort of deft, it became a celebration of feeling, which I suppose is anti-terrorist. That’s what we all want these people to feel as our mode of expression, our joy, and we can’t let them do that.”

Thus did... All This Time come to its own pathos-fruited requiem, complete with a sensitive palette of impassioned new arrangements. Offered without interruption, the ultimate song choices (including “Perfect Love... Gone Wrong,” “Hounds of Winter,” “Don’t Stand Alone”). To Me,” “When We Dance,” “Dieda”—Sting lending evocative lyrics to the former instrumental dedicated to his late keyboardist, Kenny Kirkland—“(You Love Someone) Set Them Free,” “Brand New Day,” “Fields of Gold,” “Moon Over Bourbon Street,” “I’ll Never Lose My Mind in You,” and “Every Breath You Take” build upon the other to create one of the most lean, fervent, and warmly satisfying live albums imaginable.

The songs all seemed to recalculate themselves within the brand-new context, Sting says, “and that knocked me sideways a couple of times. A Thousand Years,” I just put in because it was the right kind of mood, but some of the lyrics were almost too close to the images we had just seen on CNN and BBC television, such as [towers of souls]. But I think the band—which featured such dramatic new additions as Chaske McBrayne on upright bass and Brazilian cellist Jaques Molenbaum—played out of their skins that night. Everybody did. I sang in a way I never sang before. I don’t normally get involved emotionally in the singing. If you’ve written the music and the lyrics, they will transmit the emotions that you mean to them. But that night, it was impossible not to get swept up in this feeling.”

Sting says the pilgrimage to the monastery two days later was a personal emotional codeto... All This Time that “meant a great deal” and he and his fellow guide offended the rough-hewn stone passageways, plainsong chanting could be heard reverberating from a tiny room in the belly of the complex. Guiding us into a fainly lit chamber, the monk took his place opposite three other members of his order in one of the pews flanking a small altar. Hymns were passed as an African friar beside the altar intoned a verse. Then all present continued with the versus, the solemn Latin evening service concluded with hymns and canticles, as nightfall enfolded the Certosa del Galuzzo.

“It was strange in that enormous place to have just four ancient monks there,” Sting says, “but I’m grateful they carry on the ritual and the liturgy.” I take prayer as a private project of prayer, and I think that people who are praying it helps the world—not just the individuals who are praying. I think it balances out all the other crap that’s going on. I’ve been looking for symbols of stillness, because of all the turmoil in the world and how everything is moving toward me. I think it would have been preferred not to have had that kind of context in which to perform... All This Time, as it was and is. I’m proud of it as a memento and a memorial of that day.”

Pam Horvitz, President
National Assn. of Recording Merchandisers
Marion, New Jersey

LETTTERS

European Economic Union would immediately bring waves of laughter and ridicule.

Peter Jansson, president/CEO
Janssons Los Angeles

Bill Board’s article, “Artists & Lawyers Deery Contract Clause” (“Billboard, Oct. 6), was a good primer on the controlled-compensation clause. However, Holland did not reveal three additional indiscreet ways in which this clause impacts songwriters’ royalties. The first is that record companies structure their clauses so the statutory mechanical rate (or a reduced percent thereof) is locked in at the time the master is recorded, regardless of whether the master record hehe a compositorial record, the second addendum is if a record company owns a record club: the major clubs insist they have the right to pay only three-quarters of the statutory mechanical rate. Finally, some record companies apply controlled-composition provisions to other songwriters who write songs with their artists.

Eric Pollin, partner
Wixen Music Publishing
Culabasas, Calif.

RELEVANT WORDS & WARRIORS

Thanks for Timothy White’s highly intelligent article, “The Song One Chooses” (“Music to My Ears,” Billboard, Oct. 13). I was unaware of this new book [Warriors of God: Richard the Lionheart and Saladin in the Third Crusade]. After White’s column, however, it seems particularly important and fitting.

Ronnie Lippin
The Lippin Group
Los Angeles

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.
Jesse Stone, 1901-99: A Centennial Tribute

As a birthday tribute to the late Jesse Stone, aka Charles Calhoun—author of such classic songs as “Idaho,” “Money Honey,” and “Shake, Rattle and Roll”—the following story is offered by famed producer Jerry Wexler, seminal Atlantic Records executive and former Billboard editor.

Stone, a grandson of Tennessee slaves, was born Nov. 16, 1901, on rural Kansas and died April 1, 1999, in Altamonte Springs, Fla. A gifted pianist, Stone led a band in the 1920s that boasted such players as Coleman Hawkins and Bunk Johnson. Duke Ellington booked a later big band of Stone’s into the Cotton Club in 1936. When he met Ertegun, he hired Stone to help establish the label’s A&R leadership status in rhythm and blues. As a writer, Stone worked with Ray Charles on “It Should Have Been Me,” co-wrote “Soul on Fire” for LaVern Baker, and added Ertegun and Wexler on such sessions as the Clovers’ “Your Cash Ain’t Nothin’ But Trash” and Chuck Willis’ “C.C. Rider.”

Jesse is still underappreciated,” says Wexler, who here reprises the personal testament originally written for Stone’s birthday in 1996.

And it was your own continuing evolution that helped pave the way for the next great cultural wave—rock’n’roll. Your songs were之美的等距和自然的叙述, and the deep humor of plain folks making their way in a difficult world, the humor of the backwoods, the farm, and the city streets.

From the first day that I came to the studio to be present (I dare not say produce) as part of the team of Ahmet, Tom Dowd, and yourself at LaVern Baker’s first session, for Atlantic, I caught you, I listened, and, I hope, I learned. It wouldn’t be overestimating the case to say that you taught me everything I know about our craft; yes, everything I know, and a small fraction of what you have always known. With deep affection and admiration.

JERRY WEXLER
THE QUEEN OF NEO SOUL IS BACK WITH THE POWERFUL FOLLOW-UP TO HER STUNNING, PLATINUM DEBUT ALBUM BLACK DIAMOND

ANGIE STONE
MAHOGANY SOUL

"ALBUM OF THE WEEK. NO ONE HAS EVER BEEN ABLE TO SEIZE THE THRONE FROM ARETHA FRANKLIN, BUT IF THERE IS AN OPENING FOR PRINCESS OF SOUL, ANGIE STONE IS READY. DAZZLING."

PEOPLE MAGAZINE, NOVEMBER, 2001

"NO SINGLE ALBUM DURING THE NEO-SOUL REVIVAL HAS EMBRACED THE SOUL EXPERIENCE AS FULLY AS ANGIE STONE'S NEW MAHOGANY SOUL, SO COMPPELLING."

ROBERT HILBURN, LOS ANGELES TIMES SUNDAY CALENDAR 10.28.01

FEATURED THE ELECTRIFYING HIT RECORD AND VIDEO "BROTHA"

ALSO INCLUDES NEW GEMS "THE INGREDIENTS OF LOVE" [WITH MUSIQ SOULCHILD], "MORE THAN A WOMAN" [WITH CALVIN]

AND THE RED HOT CUT "WISH I DIDN'T MISS YOU"

ALBUM IN STORES TUESDAY, NOVEMBER 6TH
**Latin Grammys' Sales Boost May Be Diluted By Delays**

BY LILIA COBO

MIAMI—Now that the long-delayed Latin Grammy Awards have been handed out, winning artists are celebrating. But retailers and labels believe the postponements have lessened the awards' ability to boost sales.

The biggest winners of the second Latin Grammy Awards, announced Oct. 30, were Spanish singer/songwriter Alejandro Sanz—who took home four awards—and Columbia's Juanes, who followed with three.

"We're going to do as much publicity as possible," says Robbie Lear, marketing director for Latin artists at Universal, which garnered the most awards: 11, including three for Juanes.

"But I think all that's happened has diluted the impact. The impact will be made for a long-term career and felt as a musical cultural product rather than a huge immediate sales impact."

Lear is quick to note that Juanes did benefit from his seven nominations, which translated into quintuple sales of his album in the U.S. from the moment news was announced this summer. Sales of Juanes' critically acclaimed solo debut, *Fijate Bien*, had languished for nearly a year.

Sanz, who took home album of the year and male artist of the year awards for *El Alma Al Aire* (WEA), as well as record and song of the year for the album's title track, will likely benefit not only from that album but also from the ongoing MTV Unplugged set, for a Nov. 20 release.

"The timing is ideal for us," says Gabby Martinez, marketing VP for Sony Music Latin America. "If you combine the Grammys and MTV Unplugged—which are trademarks of the U.S. market where Alejandro is making inroads—it's a huge endorsement for his growth, and it will give [it] credibility."

After receiving his awards, Sanz, who was also nominated for a general market Grammy this year, remained in Los Angeles to do media promotion. "If you think about it, I shouldn't be the one most likely to win, because I'm not the best-known Latin artist in the U.S."

Sanz, who is a superstar in his native Spain, says that the Academy members voted and that in some way, they heard the album. "The roster of nominees for this year's awards was especially eclectic and tended to skew toward names."

The biggest exception was Christina Aguilera's win in the best female pop album category, where she beat out Paula Abdul's successful *Paula* (Universal). Rubio was also nominated for album of the year, alongside Juanes.

**In The News**

- The Senate approved the Patriot Act on Oct. 25 and sent the antiterrorist legislation to President Bush. Earlier, a range of private-interest groups agreed to language developed by Senate Judiciary Committee staff that will enable the Justice Department to punish terrorist hackers with criminal penalties but retain civil penalty provisions from current law that allow such groups as the Recording Industry Assn. of America (RIAA) and the Motion Picture Assn. of America to pursue legal anti-piracy efforts and avoid lawsuits against peer-to-peer song-swapping infringers. Draft language put forward by the RIAA granting it immunity from consequences of anti-piracy techniques was rejected.

- Two members of Boyz II Men canceled an appearance at a Washington, D.C., school to help launch the Songs of the Century program, an initiative developed by the RIAA and the National Endowment for the Arts to teach American music and its cultural heritage in schools. A spokesperson for the group says Shawn Stockman and Nathan Morris had "travel concerns" after a bomb threat resulted in a flight from New York City to Dallas being diverted to D.C.'s Dulles Airport.

- Charlie Dimont, executive VP of EMI Recorded Music, has added the title of COO of Virgin Records America, reporting to new EMI chairman/CEO Alain Levy (*Billboard* Bulletin, Nov. 1). The appointment follows the exits of Vir-


**MTV Networks Cuts Staff, Moves MTVi In-House**

BY BRIAN GARRITY

NEW YORK—In the wake of Viacom announcing a $190 million net loss for the third quarter amid a weak advertising environment, MTV Networks (MTVN) is restructuring its operations and laying off 8%-9% of its overall work force—roughly 450 members of a staff of about 5,000.

As part of the move, MTV is bringing its money-losing online operation, MTVi, back in-house. A company spokesperson declined to comment on the fate of MTV president/CEO Nicholas Butterworth and his staff.

MTV has also completed a management restructuring at VH1 that began earlier this year with Freil Graver's shift from senior VP/Creative division to VH1 Group executive VP of production and programming at VH1 network (*Billboard* Bulletin, May 9).

Other changes include the consolidation of MTV and Nickelodeon's Latin American operations and the hiring of independent outside facilities to support MTV's animation strategy.

MTV chairman/CEO Tom Freston said in a memo to employees Oct. 29 that the decision was based on "many changes in our company and in our industry and in view of the new economic times." He added, "Although our business has grown and changed dramatically over the years, we haven't restructured our organization in any way since we decentralized it in 1989."

Viacom said back in October that the company would be looking for ways to cut costs in a lean economic climate that only worsened after Sept. 11.

Eight days after the attacks, the company reduced its 2001 cash flow growth estimates, citing lost ad revenue from canceled and postponed programming.

But on the bottom line, the cable networks division—anchored by MTV—remains one of Viacom's star performers. In the third quarter, MTV and VH1 both posted double-digit ad revenue gains. Overall cable revenue rose to $1.96 billion from $1.02 billion.

**Market Watch**

A Weekly National Music Sales Report

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Compiled from a national sample of retail store and rack sale reports collected, compiled and provided by www.americanradiohistory.com
Barry's Back!

NEW ERA, NEW LABEL, NEW ALBUM...

Barry Manilow is back with the first recording to feature all original Manilow songs in over 15 years! For his debut release on Concord Records, Here At The Mayflower, Barry has reunited with the songwriting greats with whom he co-wrote such hits as "Could It Be Magic," "Even Now," "It's A Miracle," "This One's For You," and "Copacabana." With these brand new collaborations Barry Manilow has created one of the most exciting projects of his career!

Produced, Composed and Arranged by Barry Manilow
Co-produced by David Benson

Appearing on:
The Rosie O'Donnell Show 11.06
Live With Regis and Kelly 11.15
The Today Show 11.21
The View 11.23
E! Entertainment's Exclusive Close-up TBA
A&E's Biography TBA

New concert tour:
12.13-15, Las Vegas; Mandalay Bay
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BY LARRY LEBLANC
TORONTO—Almost everyone—except major record companies—derides the controlled-composition three-quarter rate clause in the U.S. But north of the border, the clause has less impact on the Canadian music industry.

The controlled-composition clause permits record companies to lower or put a cap on the number of musical compositions on an album “controlled” by a singer/songwriter for which a label is required to pay a full mechanical royalty. Mechanical royalties are upfront costs that have to be paid to both songwriters and their music publishers for the use of the music on every recorded sale. American-based labels offer new artists and outside songwriters only three-quarters of the 7.5 cent mechanical royalty, or about 5.5 cents per tune with a 10-song cap (Billboard, Oct. 6).

Canadian-based majors continue to try utilizing a similar controlled-composition clause, but the net effect of a lack of compulsory licensing under Canada’s Copyright Act since 1988—coupled with a broad mechanical licensing agreement (MLA) between the Canadian Musical Reproduction Rights Agency (CMRRA) and the Canadian Recording Industry Assn. (CRIA)—is that music publishers do not have to grant the reduced rate.

CMRRA president David Basskin says, “The only part of the world where the controlled-composition clause applies is in the United States and Canada, and we did something about [restricting its terms].”

Toronto entertainment lawyer Paul Sanderson of Sanderson Taylor argues: “MLA created an industry standard in Canada which is substantially better than in the United States.”

CMRRA is a mechanical licensing and collection agency that represents more than 23,000 music publishers doing business in Canada. CRIA, a trade group with 28 members, represents labels that collectively own 95% of the sound recordings manufactured and sold in Canada. The majority of CMRRA’s mechanical licenses are issued to CRIA members.

EMI Music Canada president Michael McCarty says, “In the U.S., the three-quarter rate is considered the norm, but Canadian publishers and lawyers will hold out for a full rate, even with U.S.-based contracts.”

Michael McCarty, EMI Music Canada

‘In the U.S., the three-quarter rate is considered the norm, but Canadian publishers and lawyers will hold out for a full rate, even with U.S.-based contracts.’

BY LARRY LEBLANC
TORONTO—Canada’s longtime retail giant Sam the Record Man filed for bankruptcy Oct. 30 in the Ontario Superior Court of Justice.

According to receiver BDO Dunwoody, the Toronto-based privately owned chain had assets of $10.4 million Canadian ($6.5 million) and owed as much as $17.8 million Canadian ($11.2 million). About $6.5 million Canadian ($4.2 million) is owed as unsecured to major record labels, with market leader Universal Music Canada owed $2 million Canadian ($1.3 million)—the hardest hit, as expected.

BDO Dunwoody says $8.1 million Canadian ($5.1 million) is owed as secured to the family, which had operated Sam the Record Man since 1929, originally as Sniderman Radio Sales and Services under brothers Sidney and Sam Sniderman. “It’s the end of an era,” says Brian Robertson, president of the Canadian Recording Industry Assn. “Sam Sniderman was an icon—the chain was so emblematic of the Canadian music industry. The chain, and Sam’s personality, dominated our industry for decades. With declining sales overall, losing a cornerstone of the business like this, you wonder what the future of retail in our industry is.”

According to BDO Dunwoody, the Sam the Record Man Toronto flagship store on Yonge Street—which opened in 1961—as well as stores in downtown Montreal, Vancouver, and Halifax, Nova Scotia, will remain open for an undetermined time under the wing of the receiver. Real estate of locations owned by the family was not part of the bankruptcy filing.

But 24 of the Sniderman family’s 30 stores across the country were slated to close within days of the bankruptcy announcement. Eleven independently owned franchise stores across Canada are not directly affected and continue under the Sniderman’s banner.

“IT’s a very sad day,” admits Sam’s son Jason Sniderman who, as VP of Sam the Record Man, ran day-to-day operations. “The family will try to do the right thing by everybody—we will carry on in stores or not.”

There is talk of the Sam the Record Man chain ultimately surviving in a refocused form and speculation that the HMV Canada and Music World chains will acquire outlets. Randy Lennox, president/CEO of Universal Music Canada, predicts, “Given the strength of their locations and with reorganization, these outlets will be in business in one firm or another.”

The Sniderman brothers started selling records in 1937 as Sniderman’s Music Hall on Toronto’s College Street. Sam the Record Man was owned by a trust headed by Sam’s two sons, Jason and Robert Sniderman, and Sid’s two daughters, Lana Sniderman and Arma Gorander. Sam, 81, and Sidney, 94, retained controlling voting shares in the trust.

At its peak in the mid-’80s, Sam the Record Man was a network of 106 corporate, franchise, and dealership stores dominated in the Canadian music retail marketplace with an estimated 25% of all purchases, according to industry sources. But its prominence diminished in the 90s with the growth of CD, compact disk, and the growth of online sales. In 1988, the chain had 72 stores.

Rumors of store closings and downsizing have dogged the chain for the past five years. Between 1996 and 1997, the chain sent back $16 million ($10.1 million in Canadian) in royalties (about $12 million) in returns, according to industry sources. The returns resulted from overhauled inventory operations, cutting back franchising, and changing shipping policies.

Lennox notes, “In the past few years, the chain had been on watch.”

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BY DEBORAH EVANS PRICE

NASHVILLE—Acclaimed bassist Leland Sklar once commented that when Gail Davies first began producing records, women in Nashville were barefoot, pregnant, and in the vocal booth. “I knew that I was breaking ground, and I knew it was going to cause a lot of static,” Davies recalls, “but it was something that I had to do.”

Never one to take the easy road, Davies paved the way for other female country artists to enjoy artistic freedom and creative control. Now 53—and still as outspoken as ever—Davies continues to make music on her own terms.

Her new album, Gail Davies and Friends: Live & Unplugged at the Station Inn, is a lively acoustic outing recorded at Nashville’s famed bluegrass night club. The set is being issued Nov. 13 via Valley Entertainment and Davies’ own Little Chickadee label. Davies has also produced Caught in the Web, a tribute to Webb Pierce featuring Dwight Yoakam, Emmylou Harris, Pam Tillis, George Jones, Charley Pride, Willie Nelson, Robin Fols, Joy Lynn White, Allison Moorer, BRS49, and others, due out on Audium Records in January.

Live & Unplugged at the Station Inn has a fresh, no-holds-barred energy that is earning fans. “One listen and you’ll know this is a record Gail has always wanted to make,” says Terry Herd, owner of the syndicated Bluegrass Radio Network and host of its weekly Into the Blue show, as well as program director for Sirius Satellite Radio’s bluegrass channel. “It’s straight from the heart—no studio tricks, no smoke and mirrors—just honest, unrehearsed, handmade music captured live at bluegrass ground zero. What a concept.”

Davies says the idea to record a live album at the Station Inn came when her husband, Rob Price, suggested capturing her performances there. “My husband bought a Roland 1680, and the next time we played the Station Inn, he taped [the show],” she recalls. “We listened to it and said, ‘Wow, this could be a live album.’ That’s how the album came to be. It’s all—except for two songs—one performance.

The 19-song collection runs the gamut from the Bob Dylan classic “It Ain’t Me Babe” to the tongue-in-cheek “Wedding Invitation” to the poignant “I’m Hungry, I’m Tired,” which Davies penned for pal Roger Miller, whom she briefly dated early in her career.

“I went out and toured with him for a couple of months,” Davies recalls of a short stint as Miller’s back-up vocalist. “It was very enlightening. He was wonderful and a great songwriter. One evening he told me the story of his life, and I went home and wrote the song. It was a very sad song. He missed out on growing up with his mother. When I played it for him, he cried.”

On Live From the Station Inn, Davies also reprises some of her previous hits: “Grandma’s Song,” “Round the Clock Lovin’,” and “Bucket to the South.” “A lot of bluegrass bands have cut that song,” Davies says of “Bucket to the South.” However, she admits, most people don’t associate her with bluegrass music—even though she had a country hit with the bluegrass number “Blue Heartache,” penned “Hometown Gossip” for the Whites, and has cut duets with Dolly Parton, Ricky Skaggs, and most recently Ralph Stanley on his Clinch Mountain Sweethearts disc.

“I heard someone say the other day, ‘Everybody is jumping on the bluegrass bandwagon,’” Davies says. “I just want to remind everybody that in 1981, I brought Jerry Douglas—who was just a kid—into the studio to play, and the record company freaked out [and said], ‘If we put dobro on this, people will think you are trying to be bluegrass.’ I used Jerry on probably one of his first Nashville sessions.”

Davies had a string of country radio hits in the late ’70s and early ’80s, including “I’ll Be There,” “It’s a Lonely, Lovely World,” and “Jagged Edge of a Broken Heart” (recently cut by new Russian country group Ierding Strait on MCA Nashville). She became less visible as she devoted time to raising son Christopher, now 18, as a single parent. In the early ’90s, she worked with former Capitol Nashville chief Jimmy Bowen as a staff producer before starting her Little Chickadee label in 1994. (She owns a publishing company, also called Little Chickadee, named for a line in the Webb Pierce song “No Love for I.”)

Jeff Skiffen, executive VP of Santa Fe, N.M.-based Valley Entertainment, says the label plans to market the album beyond bluegrass circles. “It has a really natural feel to it. It’s very accessible and will appeal to a broader demographic than strictly bluegrass,” he says. “I don’t want to pigeonhole this record. Obviously, people know Gail from her early country success, and I don’t want to do anything to alienate people who still make a distinction between country and bluegrass.”

Davies, who is self-managed and booked by Andrea Compton, debuted her new album at the International World of Bluegrass convention in early October in Louisville, Ky.

Davies will tour Europe and Japan in November and December, but she admits, she would like more U.S. bookings. “We’d like to do a lot of shows, but I can’t get any- body to book me because I’m over 30,” Davies says. “It’s such a sexist thing—and nonsense. Somebody said I was too old to be a singer and I needed to quit trying. I looked at them and said, ‘No, I, I’m not trying to be a singer, I am a singer. You wouldn’t tell B.B. King he’s too old to play guitar or Willie Nelson he’s too old to sing anymore. You only say that to women.’”

Davies does not plan on slowing down. Her next project will be Gail Davies: The Songwriter Sessions. “I’m going to do a lot of my songs that people don’t remember,” she says of the acoustic album. “It’s going to be really broken down—on acoustic guitar and maybe one other guitar player, upright bass, and mandolin—real stark and real open.”
Jewel Doing Things Her ‘Way’

Fourth Atlantic Set Shows ‘Sassy,’ Personal Side Of Singer/Songwriter

BY CHUCK TAYLOR

NEW YORK—When singer/songwriter Jewel ventured into the studio for the first time in two years, she insists, she wasn’t there to make a record. She was there to make music.

“I had quit the business, really. I just wasn’t sure I wanted to come back to the machine,” Jewel admits. “I took a year off and then two years passed and finally I knew there were things I wanted to say. I had a very clear vision and was not willing to compromise.”

The resulting 14-track This Way, which streets Nov. 13, showcases a less self-conscious, less polished Jewel. Most of her vocals were recorded live with musicians she found off the beaten track, giving her fourth Atlantic album a more personal, less trend-conscious bent with a vivid diversity of styles, from the expected pop and rock to country, folk, and some surprisingly strident rock. This Way has Jewel sharing production duties for the first time with co-producer Dan Huff.

“My passion is in just doing something, not perfecting it when it’s done,” Jewel explains. “My records have always suffered because I hate singing to a wall, and I don’t have patience—or maybe the vanity—to make them absolutely perfect. This time, I sang the vocals live with the band a few times and just picked the best. It allowed me to perform more as an artist than a scientist in the studio.”

First single “Standing Still,” written by Jewel and Rick Nowles, is disobeying its title with a fast start at adult top 40, where it is No. 13 in its third week. The bright, midtempo pop number addresses simple desires ("Do you want me like I want you?") with an underlying message about taking forward steps in life.

“I wanted the lyric to be smart but colorful and vibrant like a little movie in your head,” Jewel says. “I like writing hooky songs that can be hits, but I like them to have a lyric that has another layer.”

Ron Shapiro, executive VP/GM of the Atlantic Group, says, “Because of her songwriting genius, Jewel always has a couple of different levels going on in her music. She really had a number of agendas on this record: to represent her diversity, to really have a hand in the whole process, and to mix songs of various causes and charities, including her own Higher Ground for Humanities. She also was nominated for three Grammy Awards, graced the cover of Time, and moved 20 million albums worldwide, according to Atlantic.

“I was really tired,” Jewel says. “I just ran out of energy to go around and promote the way you need to. I barely had energy for shows, I was just sort of done.” So she moved to a Texas ranch with boyfriend/rodeo champion Ty Murray for a much-needed break.

This time around, Jewel—who is managed by Mani Artists, booked by Creative Artists, and published by WB/Wiggly Tooth, ASCAP—vows to pace herself in a way “that won’t use me up again.” Atlantic started its marketing campaign with a quick, two-week U.S. promotional tour, with appearances booked on the late-night TV shows, MTV’sTRL, My VH1 Awards Dec. 2, and a series of live radio Christmas shows in December.

The international release of This Way will be staggered to space out Jewel’s schedule. It won’t racks in Europe and parts of Asia until Feb. 2002. This year, in addition to the U.S., it will be issued in Canada, Australia, New Zealand, Japan, and Latin America.

At retail, the forecast is optimistic, in part because of rekindled airplay of Jewel’s sensitive “Hands” in the wake of Sept. 11. “It was unexpected, of course, but that put her back in people’s minds,” says Eric Keil, a buyer for the South Plainfield, N.J.-based Compact Disc World chain. “I think the public is in the mood for the kind of music that she makes—plus, the first single is getting such a good reception at radio. That helps, too.”

Jewel also gives this work her personal stamp of approval. “It was important that this record feel less pretensed,” she says. “I needed to have fun, be sensual, be raucous, and feel sassy, I’m a fairly mercurial person, and I’m glad I got that across on this record.”

The heart with statements about important issues going on in the world. The project represents the difference between the girl of 18 that made Pieces of You and the 27-year-old woman that she is today. She has recommitted herself to the music and has written songs that take you on a journey.”

Among the standouts are “Love Me Just Leave Me Alone,” a classic rock-rooted, no-holds-barred jam that Jewel has performed live; the whimsical, bluesy “Everybody Needs Somebody Sometime”; the biting but luscious ballad “Break Me”; and the intimate, social commentary “Serve the Ego.”

The new album follows a non-stop whirlwind ignited when the debut single from Pieces, “Who Will Save Your Soul,” caught fire in 1995. It was cornered by 1995’s Spirit, which spawned the signature hit “Hands,” and the 1996 platinum Christmas collection.A.

Staying true to the music and has written songs of which the clients include Vertical Horizon, Rustled Root, and Art Garfunkel; Allen Newman runs the theatrical/TV unit, which has two projects in the works, among whom are a play based on the 4 Seasons; and Joe Augustine is charged with the day-to-day operations of Atlantic-distributed Hybrid Recordings, whose releases include the soundtrack to Felix & the Angry Inch, as well as a rock compilation put out in conjunction with NASCAR, NBC, and TNT. Scher expects to name a new label head to replace Michael Lom, who remains a consultant with the company. Guster, who was Hybrid’s top artist, remains under contract with Covanta.

Covanta CEO Scott Mackin says, “We’re still talking to a variety of people [about the concert division], but I wouldn’t say we’re shopping it. We’re prepared to hang in there for the long haul. There’s about five people who are asking questions, but no one is making a really serious proposal.”

GARTH AND CBS: Although details are still being firmed up, Garth Brooks is expected to star in three-hour-long concert specials for CBS in November to propel sales of Scarecrow, his Nov. 13 Capitol Nashville release. The specials are expected to be live from three different cities. There’s also a possibility of a tie-in with Sept. 11 relief efforts.

GOOD WORKS: Stone Temple Pilots have recorded the Beatles’ “Revolution” as a special CD single to benefit the Twin Towers Fund. The Atlantic Records act, which first performed the song at the Oct. 2 John Lennon tribute, will donate its royalties, as will the record label. The enhanced single, recorded Oct. 6, comes out Nov. 27 and is priced at $3.99.


In Brief: Michael White, a 19-year Capitol Records veteran, filed suit Oct. 29 in California Superior Court in Los Angeles against the label, parent company EMI, and Jay Krugman, Capitol’s senior VP of domestic and international marketing (Billboard Bulletin, Oct. 30). White, who had started earlier this month with lleges wrongful termination, race discrimination, and retaliation. He claims he was fired for corroborating charges alleged in another race discrimination suit against Capitol and Krugman filed by former employee Brenda Jones in August.

“EMI Recorded Music finds the lawsuit filed by former Capitol Records employee Michael White to be without merit,” says the company in a statement. “Due to the realities of a slowing economy, Mr. White was one of 86 employees throughout EMI who were laid off Oct. 5, all of whom were given financial packages.”
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Kelly recently performed material from her eponymous landmark album, along with rare recordings and alternate versions, opening the concert. The CD, self-titled, was released in 1988.

Almost by one Richard Rodgers and Lorenz Hart's "ItNever Entered My Mind." Kelly is preparing to tour a series of West Coast dates supporting the CD. Pictured with Kelly backstage is her manager, Kurt Burgess.

Jazzy Lady. Rising diva Shane Kelly recently performed material from her self-made, eponymous CD at the Fort Mason Auditorium in San Francisco. The sold-out event showed the artist effectively taking on such pop standards as the torchy Johnny Burke/James Van Heusen ballad, "But Beautiful," as well as Richard Rodgers/Lorenzo Hart's "It Never Entered My Mind." Kelly is preparing to tour a series of West Coast dates supporting the CD. Pictured with Kelly backstage is her manager, Kurt Burgess.

Family Vibes. Faith Evans, Deborah Gibson, and Patti LaBelle were among the artists who participated in the all-star recording of "We Are Family," the Nile Rodgers-produced single that will benefit the American Red Cross and various organizations promoting peace. The single, which also features Beyoncé Knowles of Destiny's Child, Eartha Kitt, and Phoebe Snow, among others, is available on Tommy Boy Records.

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In The Works

- On Nov. 27, Columbia will issue the live recording of the Concert for New York City, offering highlights from the recent superstar-packed concert that originated from Madison Square Garden and telecast on VH1. A portion of Sony's proceeds from the set's sale will be donated to the Robin Hood Relief Fund.
- The original members of Concrete Blonde have re-formed and will release an album, Group Therapy, on Los Angeles-based indie Manifesto Records Jan. 15, 2002. The band will begin a tour in mid-January, with additional dates to follow.
- Elektra offers Stiff Upper Lip Live, a DVD-Video capturing a live date on AC/DC's 2001 tour. Due in stores Dec. 4, the show was filmed in Munich, Germany, and features 21 songs, including "You Shook Me All Night Long," "Hells Bells," and "Back in Black."
- On Nov. 20, Luna/Atlantic's Kid Rock issues Cocky, the much-anticipated follow-up to 1998's 10-million-selling Devil Without a Cause. Recorded in Detroit at Kid Rock's Clarkston Chophouse studio, the set features guest appearances by Sheryl Crow and Snoop Dogg.

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The Classical Score

WHAT'S IN THE BOX: At a time when the majors are responding to the downturn in the classical market by dropping artists and slashing release schedules, and independent distributors are trimming label rosters, the Sanctuary Music Group has taken the opposite approach. The London-based firm—which already owns respected British classical indie label ASV and boasts an impressive stable of pop music artists and labels, as well as artist management, tour booking, TV, and new media interests—recently announced its acquisition of U.K. independent label Black Box, in an effort to broaden its classical music business. As part of the deal, Black Box composers like Elgar, Rachmaninoff, and Frank Bridge. The label's major prize line, iClassics, packaged sturdy performances of standard repertoire with extensive multimedia content. Introduced to the U.S. market last year by Harmonia Mundi, the Black Box catalog now includes 75 titles, growing at a rate of one to two titles per month.

As the label gained momentum, it was able to take on projects that once might have been the sole purview of the majors, such as Manhattan Rave, a recent disc of works by young British composer Dave Heath performed by former BMG artist Evelyn Glennie with the London Philharmonic. Another BMG refugee, composer Steve...
A review of BRITNEY SPEARS' album, which is commended for its well-deftly processed production and emotionally satisfying effect.

BRITNEY SPEARS

**PRODUCERS:** various

**SPEARS** bravely steps out on the proverbial high wire for her third album—attempting the unreachable task of pleasing her legion of teen fans, while also making necessary moves toward becoming an artist of adult durability. The result is a nicely varied, wholly satisfying collection wherein she darts from well-crafted, mature fare like the delicately funky “Boys” (which is rife with loving references to Prince) to charmingly youthful gems like the smash-in-waiting “Not a Girl, Not Yet a Woman.” What’s most notable about this collection is that it shows Spears taking solid first steps as a songwriter, as she deftly explores the emotional fallout and eventual empowerment of growing up under a public microscope. In doing this, she renders Britney her new statement of purpose. Think of it as her equivalent to Janet Jackson’s landmark album “Love.”

**ANGIE STONE**

**MAGHOGANY SOUL**

**PRODUCERS:** various

Angie Stone’s album is less successful, and the lead single “Brotha” reaches deeper into this set and you’ll come out with a winner every time, it be about love (“More Than a Woman”), life dramas (“Bad Issues,” “If I Wanted”), or a warning that the overloaded new soul boat is going to sink (“Soul Insurance”). In the words of Curtis Mayfield (whose “The Makings of You” gets the Stone treatment), the woman’s got soul. And with this album, she deserves to become a household name. Come on, everybody—let’s go get stoned! —GM

**R&B/RAP**

FAITH EVANS

Faithfully

**PRODUCERS:** various

Flavorful is the word that comes to mind after listening to Faith Evans’ third studio album. Missing in solo action since 1995’s Deep the Faith, she wraps her gospel-trained chops around a mix of R&B, hip-hop, and jazz-flavored tracks, and even grooves and ballads, making it a much stronger project than her previous outing. Leading the charge: the sophisticated-just-shy-out-of-reach single “You Get No Love.” Evans pays tribute to late husband Notorious B.I.G. (integrating his “Who Shot Ya?” into the moving “Alone in the World”), juxtaposing the party floor (the retro “Back to Love” using Indeep’s “Last Night A DJ Saved My Life”) and the dead daisies and jazz (calling on Hubert Laws and Michael Frank). But her distinctive vocals shine best on such original tunes as the sparse “Love Can’t Hide”—clearly showing she’s still oh-so-refreshing the surface of her potential. —GM

(Continued on page 28)
HMV Revamps In U.S. Under Stuart Fleming

HMV North America has restructured its U.S. arm. Bulletin has learned. Stuart Fleming, formerly director of purchasing, has been named director of HMV U.S., overseeing all business in the country. He continues to report to HMV U.S. VP/GM Lesya McQueen, who is based at HMV's head office in Cladilly.

Also, June Fleming has been named COO of Duet, the effective deal; the unit has been named today as COO of Duet, UMG's joint venture with Sony Music. Bebel will work closely with Andy Schuon, the president/CEO of Duet.

MTV.com Plans Overhaul

MTV.com expects to undergo a massive relaunch this summer, sources say. "The relaunch will be total: not a single page from the old MTV.com will be the same after the new MTV.com is launched," says one source. "The goal is to make MTV.com the most technologically innovative Web site from any major media brand." The relaunch will include advanced technology and added elements for interaction among users, including instant messaging and further development of communities. The relaunch will be part of MTV 360, a cross-platform initiative that began earlier this year.

Zomba Nixes BMG Distrib Deal In Canada

Zomba has terminated its distribution deal with BMG for Canada, according to a source. Zomba, parent of Jive and other labels, notified the major in March that it would not renew the deal; the move became effective at the end of September. Zomba is said to be in talks with another distributor in the territory.

Andy Gershon Gets V2 President Stripes

Look for Andy Gershon to be named president of New York-based V2 Records on Monday. He will replace Richard Sanders, who is moving to RCA Records as GM. Gershon, who will assume the new post by mid-July, is co-founder of Definitive Records.

Black Promoters Retain Top Lawyer

Bulletin has learned that well-known litigator Willie G. Gray has joined the legal team representing black promoters in their $700 million lawsuit against promoters and booking agencies. A source close to the suit says that Gray—known for winning high damages for small businesses in cases against corporate giants—will suggest raising the demand of the black promoters.

U.K. Indie Labels Planning 'Radical' New Sales Chart

Britain's independent labels are planning to launch their own chart later this year. The Assn. of Independent Music's (AIM) business development committee is "still very much in the consultation process" about the chart, according to chairman/CEO Allison Wenham, but is likely to launch the sales-based system—complete with sponsor—in September.

Wenham tells Bulletin that the "radical" multi-format chart will cover the diversity of music coming in at different outlets—singles, albums, EPs, vinyl—and in different formats and the diversity of artists.

Sources: Pressplay, Microsoft In Talks

Pressplay, the subscription service being developed by Universal Music Group and Sony Music Entertainment, is in talks with Microsoft about an alliance to distribute content through Internet service provider MSN, sources say. The deal, which is expected to be announced shortly, is reportedly to include a subscription service with Microsoft's Windows Media Player and its navigation system, which manages music and other media, WMA.
CONTINUED FROM PAGE 26

ERICK SERRON

MUSIC PRODUCERS: Erick Serron and Rockwilder

J Records (2002)

You might think it’s a comeback: Building upon the success of his chart-topping single “Music,” Erick Serron makes his triumphant return to the game with his J Records debut of the same name. Serron, one-half of the seminal rap duo EMFO, has spent recent years helming the boards for the likes of Redman and DAVE HOLLISER, among others. The Long Island, N.Y. native hasn’t lost a step with tracks like “So Bored” and “No Future...2001” showcasing his range. The former, employing a sample of CURTIS MAYFIELD’S “Freddie’s Dead,” is a funk-filled affair. Meanwhile, the latter—a loose cover of Mc Breed’s “ Ain’t No Future In Yo Fron- tin’”—is equal parts West Coast vibe and typical Serron swagger. The artist helmed the boards on 13 of the album’s 16 tracks, which feature appearances by MC Lyte, LL COOL J, Scarface, and Def Squad cohorts Redman and Keith Murray.—RH

COUNTRY

CHAD BROCK

III PRODUCERS: Norro Wilson and Buddy Cannon

Warner Bros., 2006

Last time out, Chad Brock struck gold with a likeable declare and a big hook on his hit “Yes.” On his third effort for Warner Bros., Brock immediately heads for the same formula on the perky mid-tempo “The Thought of Bein’ in Love.” An occasional steel guitar lick doesn’t change the vibe, it’s frothy, well-played, mid-’70s styled radio pop. More country is the “Jo for it” theme of “Park the Pickup (Kiss the Girl),” which sounds like a hit. “The Lie,” meanwhile, is interestingly melodious and less safe lyrically. With its spoken-word verse (an alarming trend) and hank fink, “Population Minus One” is a sonically ambitious attempt that is salvaged by a relatable lyric and inspired musician. Elsewhere, “Tell Me How” and “Right Now” are requisite, well-performed, piano-based ballads. Brock offers up “Yes!” and his “Lightning Does the Work” as bonus tracks, the kind of perceived value that should help move some product heading into the holidays.—RW

LATIN

CELLA CRUZ

La Negra Tiene Tumbao PRODUCERS: Sergio Gergo, Johnny Pacheco, and Isidro Infante

Salsa, 2001

The veteran diva’s latest opus can described as a contemporary classic, a disc that blends Cruz’s trademark sound with distinctive dance riffs and an urban edge. The standout here is the opening title track, which kicks off with a recognizable intro, then weaves in a dance beat punctuated by occasional rapping (courtesy of guest artist Mikey Perfecto). The effect is delightful and a breakthrough for Cruz, who nevertheless goes into familiar territory with tracks like John- ny Pacheco’s “Tarareo Kumbaya” and Mario Diaz’s “Corazon de Rumba” and then veers into tiemba with “Taipa Bi- longo.” There are some dips in momentum, including the repetitive “Dejenme Vivir.” But overall, Cruz’s magnificent voice and overpowering emotion are unabated. She takes this straight-ahead salsa album from A to Z without resorting to ballads—or other commercial plays—for success.—LC

WORLD BEAT

VARIOUS ARTISTS

Music From the Coffee Lands II PRODUCERS: Dan Storper

Putumayo 194

The debate over who grows the best coffee has no end, but the musicians featured on Music From the Coffee Lands II will provoke nothing but accord among world music fans. Highlighting artists from Ethiopia to Mexico, Angola to Martinique, the music on this CD is as invigorating as a double espresso. Ethiopian native Gigi’s “Gumareyle” is the lush feel of a pop hit, while Sahab Habas Mustapha & the Jugalla Al Stars “Dn Najara Dunderwa” delivers an Indonesian groove reminiscent of the uncanny lilt of South African township jive and mbangwa. Brasiliano e Azevedo’s “Quem e Multo Querido a Mim” is a riveting, rootsy tinge, while the Mexican group Correa Aereo performs “Fiesta Llanera,” a lyrical Venezuelan instrumental. The compelling new voice belongs to Haiti’s Emeline Michel, simmering in the tropical buzz of “Mossi Mamman.”—PPV

CHRISTIAN

CINDY MORGAN

ELEMENTARY PRODUCERS: Brent Bourgeois and Cindy Morgan

Word 1927

Regarded as one of Christian music’s most versatile songwriters, Dove Award winner Cindy Morgan once again delivers an album that combines lyrical depth with musical accessibility. Among the cuts, including the heartwarming “Sunshine,” find Morgan pairing bright melodies with introspective lyrics about balancing spiritual pursuits with the simple enjoyment of earthly pleasures. “In These Rooms” finds Morgan at her most vulnerable singing, “Chubby fat and insecure/Two crooked teeth/And clothes from a thrift store/Well I never quite fit in that’s why you can’t see me.” Her evocative voice shines equally on cuts as diverse as the edgy pop of “Walk in the Rain,” the Latin-flavored “New World” and the breezy title cut.—DEP

BLUES

JANIVA MAGNESS

Blues Ain’t Nothin’ PRODUCERS: Ben Elliott and Janiva Magness

Blues Leaf 9616

Unlike the multitude of blues sets that seem geared toward young gui- tar fanatics, singer Magness cuts out a niche by blending the blues with maturity and sophistication, aiming for an audience disfaran-

chised by pop radio, but not too old for rock’n’roll. Magness did not compose any of this disc’s tracks, but she creates an identity for herself by assembling simmering, mid-tempo songs by such writers as Marcia Ball, Ray Charles, and James Brown. She adds a few tunes from the popular blues lexicon, such as the oft-covered “It’s Your Voodoo Working,” and injects with an expres-
sive and out-of-the-ordinary vocal style that draws the listener in with- out resorting to shouting or overemphasing. Plus, Fabulous Thunderbirds guitarist Kid Ramos guests on several tracks, so if you want guitar firepower, Magness has got that, too. Contact: bluesleaf@aol.com.—SG

ON STAGE

MAMMA MIL PRODUCER: Billie MCLovin

COUNTRY PRODUCERS: Various

From left, Karen MASON, Louise Pittie, and Judy Kaye in Mamma Mia!

CATHERINE WIGGLESWORTH/REX

CHRISTMAS

BARBRA STREISAND

Christmas Memories PRODUCERS: Various

Columbia 85920

CANDY STATION

Christmas in My Heart PRODUCERS: Marcus Williams, Richard Hartley, and Miguel Bramwell

Bosworth/Lightyear 54471

CHANCELLOR

Christmas with Chancellor PRODUCER: Steve Barnett

Teldec 85555

VARIOUS ARTISTS

Season’s Greetings: 20th Century Masters—The Millennium Collection PRODUCER: Andy McHale

Import 54544

VARIOUS ARTISTS

Jingle Time for Christmas PRODUCERS: Various

Time Just 148

CLASSICAL

GLENN: Orfeo ed Euridice

BARBARA FERNANDA KIEHLE, soprano; RIAS Chamb-

er Choir; Freiburg Baroque Orchestra

RENOUCHER

Conductor: Gerard Geiger

Harmonia Mundi 901742

Christoph Willibald Gluck (1717-

1787) is enjoying a 21st-century renaissance. Two fine recordings of his opera Iphigenie en Tauride (on Telarc and Archiv) have come out recently, and superstar mezzo Cecilia Bartoli has a new hit recital disc devoted to the German operatic genius. Going from strength to strength over the past decade, Bel- gian conductor René Jacobs has been giving new lustre to recently heard Iphigenie. His performances for Har-

monia Mundi, as well as directing a wonderfully fresh reading of Mozart’s Cosi Fan Tutte. These triumphs have set the stage for his exciting revitaliza-

tion of Gluck’s Orfeo ed Euridice, the composer’s best-known work and one about which in melodic aria, dynamic choruses, and orchestral tone painting. A former conductor, Jacobs is a consummate singer’s conductor, but his soloists prefer the period instrument orchestra and peerless sense of dramatic gestalt also help make this disc the year’s most compelling opera recording.—BB

CHRISTMAS

REVIEW

BARBARA STREISAND

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MAMMA MIL

Music and lyrics by Benny Andersson and Björn Ulvaeus

Benny Andersson and Björn Ulvaeus

Directed by Phyllida Lloyd

Choreographed by Nichola Freer

Set designer Jonathan Allen, Nancy Thun

Light by Hannah Livingstone, Ed McCarthy

Costumes by Lucy Gaiger, Scott Traughton

Winter Garden Theatre, New York City

Mother knows best. At least that was the consensus at the Oct. 18 Broadway opening of Mamma Mia!, a light, glossy, guilty pleasure that not only brought a witty-but-will- ing New York City crowd to its feet but made them dance and sing. Wrapped around a non-stop hit parade of 22 songs from ‘70s Swe- dish supergroup ABBA, the show, staged at the Winter Garden Theatre, (home to Cats for 17 years), uses a leatherweight plot to string together—and tease with—one familiar chorus after another, whether it be the jubil- ant strains of “Dancing Queen,” “Take a Chance on Me,” or “I Have a Dream.”

But that’s hardly news. Mamma Mia!, produced by Abba founding members Benny Andersson and Bjorn Ulvaeus (with Judy Craymer and Richard East) and written by Catherine Johnson, opened in London’s West End two years ago to near-manic crowd- pleasing acclaim. Audiences there are still screaming “I Do, I Do, I Do” while the musical has conquered two more continents, with successful runs in Melbourne and Toronto and Stateside warm-ups in San Francisco and Los Angeles. Yet despite the band’s orches- tra, conducted by David Holenberg, stays pretty true to the original pop arrangements, to good effect—there will certainly be no confusion with the other half of the ABBA story— 

reprise. The show had to bring the cast to Broadway after its theatrical— even more. (More evidence: ABBA Gold leaps into the top ten on the Top Pop Catalog chart in the Nov. 3 issue) With Rent, Les Misérables, and Phantom of the Opera all gasping for breath—and the newly developed Andrew Lloyd Webber entry By Jeeves a winning horror show—Mamma Mia! is sending its US tour from mom to mom amongst the family audience, becoming that musical piece: It’s not necessarily substantial, but it’s tasty and sweet all the same. In these tenta- tive times where joyful abandon is an import, the short, sassy and refreshing recipe for success. As such, Mam- ma Mia! is destined to go “On and On and On.”

CHUCK TAYLOR

BOOKS: Send review copies of books/DVD-Videos pertaining to the music industry to Blackey Bamburgo, Billboard, 770 Broadway, New York, NY 10003

Www.americanradiohistory.com

BILLYBARD NOVEMBER 10, 2001
SINGLES

Edited by Chuck Taylor

POP

ALL STAR TRIBUTE: What’s Going On
PRODUCERS: Various
WRITERS: R. Benson, A. Gelderblom, and M. Gaye
PUBLISHERS: Jobete Music/MGII Music/
Northern Music/Feather Records, ASCAP
EMI Blackwood/Stone Age, BMI
Columbia 86199 (CD single)
Talk about covering all the bases...extensively. What’s Going On, the All Star Tribute version of the 1971 Marvin Gaye classic, hits retail Oct. 30 with nine mixes of the song by the likes of Jermaine Dupri, Brian Eno, Mohd, Fred Durst, the Neptunes, Junior Vasquez, Mike Mangini, and Nick Gazuanzi. The various versions—which include such artists as Bono, Christina Aguilera, Eva, Ja Rule, Gwen Stefani, 'N Sync, Backstreet Boys, and Alicia Keys—cover, in various shades, R&B, hip-hop, rock, and dance, with wildly varying degrees of success. But there’s bound to be something that will fit the musical palate of the masses, splinter by splinter. Arrayed of Dupri’s original mix of the song has been spit top at 40 and, frankly, it’s hard to be so many songs to so many people—and includes so many disparate rappers—that while its intentions are good, its cut-and-paste feel is a bit rough around the edges. Proceeds from the CD will be evenly shared among the September 11 Fund and Artists Against AIDS Worldwide. Look for hefty sales based upon its MTV exposure.—CT

LFO

Life Is Good (3:38)
PRODUCERS: Shep Pettibone & Kenny Gioia
WRITERS: R. Cronin, Sheppard, and K. Gioia
PUBLISHERS: Prospect Entertainment/Martyrboyz Music, ASCAP; NoiseDog Productions, BMI
J Records 21122 (CD promo)
LFO is beginning to sound like a broken record—and that’s a shame, because its members obviously delighted on pop radio’s current teen market toward all those rock. But “Life Is Good” is once again, sounds like a retreat of the trio’s yesteryear hit “Summer Girls.” The song’s sing-song verses and wryly delivered chorus do nothing to help, and the group members’ raps in the midsection is downright embarrassing. It doesn’t help that LFO employed rap group M.O.P. in a second mix, which sounds out of place. C’mon, guys, we know you are talented would-be surfers, but this mediocre track isn’t instilling much confidence in the future.—CT

THE PRODUCT G&B FEATURING CARLOS SANTANA

Dirty Dancin’ (3:49)
ECLECTIC
FRIDAY: Wyclef Jean & Jermaine Dupiss
“Wonder” Dupissets
PUBLISHERS: Chetco & Blues/EMI April Music/Hempstead Live/Huss/Zwingle Publishing/Sony ATV Tunez LLC, ASCAP
Te-Bea
Silverline/Blackwood Music/Stellabula Music, BMI
YCL1/1 211009 (CD promo)
One good turn—in this case, single-turns—a just-released single is stepping up the hope behind the second single from the Product G&B’s as-yet-unreleased album. The Long Island, N.Y., duo made its mark with Carlos Santana and Wyclef Jean on the mega-popular “Maria Maria.” Santana returns the favor on this spicy up-tempo track, which seems to pick up where that previous chart-topper left off, combining elements of R&B with Latin music. Money Harm and Sincere have proven they have the pipes to hang with the big boys, but the Latin explosion angle is well-worn and doesn’t really lend much of a hand to “Dirty Dancin’.” This one may be a hard sell at radio.—RH

COUNTRY

TAMMY COCHRAN

I Cry (3:34)
PRODUCER: Blake Chancey
WRITERS: M. Selby and T. Silvers
PUBLISHERS: Bro ‘N Sis Music/Estes Park Music/Choice Is Traigic/Emini Music, BMI
EPL 423028 (CD promo)
With a flock of promising female vocalists trying to break through, it’s tough to stand out for any stand-out, but Tammy Cochran’s big, booming voice and fuzzy-county deliveries sets her apart. This is country funky midtempo, with some nice slide guitar work and a relaxed, confident vocal from Cochran. The lyric is familiar—basically a lover has bailed and the jilted party is bruised and unbowed but will shed a few tears in the meantime. Cochran makes it work, along with some nifty instrumentation and a nice hook in the chorus. While unremarkable when broken down into its components, “I Cry” is greater than the sum of its parts, thanks mostly to Cochran’s killer vocal. This girl is very, very good. You hear that, radio?—RH

LYLE LOVETT

San Antonio Girl (3:36)
PRODUCERS: Tony Brown and Lyle Lovett
WRITERS: L. Lovett
PUBLISHERS: Universal-PolyGram Interna-
tional/Lylesongs, ASCAP
MCA 02217 (CD promo)
With his distinctive voice, very sense of humor, and versatile musicality, Lyle Lovett has always been something of a man for all seasons—an artist claimed by an eclectic array of music lovers. And while he has roots in the country genre, he has never been a constant presence on country radio airwaves. But this jaunty, wryly-humorous, no-nonsense, is reacquaint Lovett with mainstream country audiences. A lovely ode to a Lonestar lady, the tasty track is saturated with fiddle and steel guitar. Lovett’s engaging performance demonstrates his ability to lift any lyric to a higher plane. Given the success of his newly released Coachy Man: Anthology Volume 1, this wonderful single should remind country programmers that the talented Texan really is a country boy at heart.—DEP

CHARLIE DANIELS

This Ain’t No Rag, It’s a Flag (3:30)
PRODUCERS: Charlie Daniels and Patrick
WRITER: C. Daniels
PUBLISHER: CDB Music, BMI
Blue Hat Records/Atlantic R373 (CD promo)
A notorious flag-waver and unabashed patriot, it would have indeed been a shocker if country veteran rocker Charlie Daniels had not weighed in on the events of Sept. 11. But while he does in this pungent anthem that became controversial when CMT asked him not to perform it on Oct. 21, Country Freedom Concert, and Daniels did not back down. Far more rousing than racist, this well-performed rocker is all about nationalism and our intention to keep some serious terrorist butt: “This ain’t no rag it’s a flag and we don’t wear it on our forehead!” a symbol of the land where we live, two. “You been holdin’ back in your hole like a dirty little mole, but now it’s time to pay the price.” No doubt the more dovish among us will take offense, but when juxtaposed against rescue efforts that have evolved into recovery, who cares.—RW

AC

HEUE LEWIS & THE NEWS WITH WYNONNA

I’m Not In Love Yet (4:27)
PRODUCER: not listed
WRITER: H. Lewis
PUBLISHER: not listed
Silverstone 42983 (CD promo)
Huey Lewis has garnered some good press for his current plan/album, an album that becases his trusted band of solid hooks and friendly vocals. On the second single from the set, he teams with fellow native voice to adult listeners, Wynonna. Their eay-going “I’m Not In Love Yet” serves up a clever if simple lyric about making plans for the future: “I’m not in love yet, but I’m working on it/it ain’t easy to do, if it’s gonna be true.” The two spar comfortably in the relaxed performance, as the News provides a gentle pallet of guitars, organ, and a random horn or two. AC outlets have been good to Lewis in the past couple years. This one sounds like another natural fit.—CT

ROCK

COLD THIRTEEN

No Place (3:54)
PRODUCER: Adam Riker
WRITERS: Cold
PUBLISHER: not listed
Flip & A.M. Records 10509 (CD promo)
It’s no surprise that the band’s home environment, “Thirteen” seems a curious choice as the fourth single from Cold’s 13 Ways to Bleed on Stage. The song is just another example of one’s inner pain, a haunting melody carried by acoustic guitar, a distant whoosh of strings, and vocalist Scooter’s voice, which is warmly embraced by that of Stan’s Aaron Lewis, who provides back-up. “I need music to see myself,” Scooter sings at the song’s end. There’s plenty of room at radio for a melancholy moment to continue the momentum of this fine outing.—CT

RAP

8BALL FEATURING P’ DIDDY

Stop Playin’ Games (4:26)
PRODUCER: nini
WRITERS: P. Smith and S. Combs
PUBLISHERS: All My Publishing, BMI; Justin Combs Publishing/Eli/April/Region Music, ASCAP
JCOR 10560 (CD promo)
8ball is apparently tired of playing games. The Memphis-based rapper, who made his name alongside partner MJC, is ready to be taken seriously, and with the aptly titled lead single from his forthcoming Ablow Famous, he is making his move. 8ball has always been a rapper’s rapper, but his sound has yet to really catch on in the mainstream; this single is a great first step in that direction. Featuring a simple, catchy bounce track, the highlight of “Stop Playin’ Games” is 8ball’s witty lyric, with a streetwise flow almost as intimidating as his massive frame. The ever-prolific Sean “P. Diddy” Combs makes a brief appearance, lending his trademark ad libs, but truly, he’s a forgettable element of this track. The single is already buzzing at radio across the country. Game over.—RH
Timbaland Makes A ‘Proposal’

Rapper Says Duo's Second Project On Blackground Is His Last As An Artist

BY RASHAUN HALL

NEW YORK—Timing is everything when it comes to releasing a record. Just ask Timbaland & Magoo, whose Blackground/Virgin sophomore project, Indecent Proposal, is now set for a Nov. 20 release after a long delay. I turned [the album] in a year-and-a-half ago, and it’s just now coming out,” a frustrated Timbaland says. “And now we’re in a recession—it doesn’t make sense.”

The delay was partially due to Blackground changing parent labels, Magoo adds. “It wasn’t a matter of us not wanting to go back into the studio,” he says. “Our label was leaving Atlantic at the time, and it took a while for them to find a new one.”

The hiatus proved to be a positive period for both MCs. Timbaland expanded his résumé, producing hits for Aaliyah, Missy “Misdemeanor,” Brandy Sparxxx, and Petey Pablo, among others. He also established Interscope imprint Beat Club, home to Sparxxx. Discouraged by Indecent’s delay, Timbaland says the CD will be his last as an artist. “For Magoo, who found himself grappling with newfound fame after Magoo, says. “For me, the time off was therapeutic. I had to get used to the business, understanding how it works and how the money is made.”

Working on a focused, the duo crafted Indecent Proposal, a 15-track set featuring guest appearances by Aaliyah, Ludacris, Jay-Z, and Tweet, among others. Magoo credits Timbaland with matching artists to tracks.

“He has an idea of what direction each song should go in,” Magoo says. “It has a lot to do with the concept and who can come up with a good flow for that particular track—it has to be complementary.”

Prior to interviewing Timbaland, Billboard asked Magoo whether a solo project is in his future. “I’ve never seriously thought about doing a solo album,” he replied. “I thought about it in passing—like if Tim decided he wanted to stop rap- ping. It would be really difficult for me to do a project without him. We’ve been together since 1990, so [being solo] would be weird, Tim and Magoo is more a friendship than it is a group.”

Although the two have been together for 11 years, that hypothetical solo project may become a reality for Magoo. “My first love is producing,” Timbaland explains. “I just don’t have the control that I wanted [with this album]. I wasn’t able to oversee things the way I would have liked in terms of release dates, etc.”

Also prior to the interview with Timbaland, Billboard spoke with Blackground president Jomo Hankerson about the delayed project.

“Tim is usually two years ahead of the curve,” Hankerson says. “So even if you had some tracks that were done a year ago, this album is still really hot. He really took his time with it.

“We have been doing marketing on this project already,” Hankerson continues. “We did the ‘Drop’ video as a video-only type of record to re-intro- duce them to the marketplace and set the groundwork. We’ve been doing some grass-roots things on this project for quite a while. It’s not like we’re taking the music a year later and just now putting it out there. It’s going to be reminiscent of the sound [Tim] is known for. When you’re lining up artists like Petey Pablo and Jay-Z, it takes time to do that kind of album. Once you get that album in the can, you want to roll it and take the best care of it that you can as a label.”

When asked to respond to Timba- land’s disbanding Indecent Proposal’s delay, Hankerson says, “We’ve gone through our ups and downs, but we’re plodding ahead full-steam with this project. I’m confident that he’s given me an album that can go five or six singles deep with, and this is what we do in the music business.”

Rhythm, Rap, and The Blues

SNPO’S NEW HOME: Snoop Dogg is setting up shop at MCA Records. But the former No Limit/Priority rapper still has one more studio album under that contract before he can exit. The MCA deal also includes Snoop Dogg’s Doggy Style Records, formerly distrib- uted by TVT, and the production of direct-to-video films starring Doggy Style artists. Priority retains ownership of the catalog recorded during the rapper’s tenure with the label.

Rapper Juvenile has established Uptown Project Records, distributed by Orpheus/EMI. Brother Corey Gray serves as CEO. The label’s first project is the Oct. 23 release Live From Holly Grove by newcomer Ship. The label’s other acts include: Wack-O, Corey C., and Young Buck. Juvenile remains on the Cash Money roster.

MC Hammer is back with World- Hit Music Group. The label has inked an exclusive pact with Red Distribu- tion and will release Hammer’s new album, Active Duty, Nov. 20.

Sources say Kenneth “Babyface” Edmonds’ Nu America is imprint is leaving the Arista fold and looking for a new joint-venture partner. Word has it that Edmonds will con- tinue as an Arista artist and produce Arista acts. Arista did not have any comment at press time.

READY TO POUNCE: Singer Jaguar Wright recently treated Atlantans to a sampling of songs from her long-anticipat- ed debut, Denials, Delusions & Decisions, due Jan. 22, 2002, on the Roots’ Motive Records imprint through MCA. The Philadelphia artist’s electrifying stage show at Club Kaya drew a gathering of the city’s music industry professionals and recording artists. Wright, who some have dubbed “the Millie Jackson for Generation X,” combines theatrics and storytelling with a soulful vocal performance. Word is finally beginning to spread: The talented singer/songwriter also wowed an industry crowd Oct. 29 at L.A.’s Knitting Factory.

Backstage after the Atlanta show, Wright commented on her desire for on-stage spontaneity. “I’m just being me,” she says. “It’s easy. I wrote a bunch of songs that I really like, and I have some very capable musicians and vocalists helping me create the colors and the pictures that I want onstage. From that point on, whatever comes out, just comes out. I don’t believe in packaging things. It’s all about the heart. If putting it together is being refined, I don’t want to ever be refined. Wild rice is a beautiful thing.”

ON THE RECORD: The second install- ment in De La Soul’s Art Official Intelligence series via Thug-Motion/Def Jam Nov. 4. AOL: Bionix features collaborations with Slick Rick, Cypress Hill’s B-Real, Goodie Mob’s Cee-Lo, and Cuban artist Parquito Fernandez. First single is “Baby That.” The L.A.-based Rican Records, headed by president Don Miles and distributed through Bungalo/Uni- versal, has released its first project. You: We’re Same (Compiling & Des- ign). The debut of 22-year-old Chicago-born rapper Big Cizzle . . . The Tempta- tions’ new Motown album, Awe- some, arrives in stores Nov. 20; the first single is called “4 Days.”

DENA'S DEBUT: The success of artists like Eve, Lil' Kim, and Foxy Brown has paved the way for a new generation of female MCs. Newcomer Dena Cali (aka Amie Peterson) wants to be added to that list. According to the Pasadena, Calif., native, who recently made her eponymous debut for JLS/Treyelan Entertainment, she's loved rap music since a young age.

"Around the age of 13, I would hang around my cousin Syc, who was then a rapper in the group Quo," Cali says. "We would freestyle together. I would even steal my older cousin's Public Enemy tapes and play 'Ring Around the Rosy' to it." It wasn't until she was 18 that Cali believed she could make a career out of music. "Syc introduced me to his manager/trainer, Erick 'E-Smooth' Hicks," she says. "They would always freestyle in the car, and I would just sit there and nod my head. Then one day I hustled out with something, and E-Smooth was impressed. From there, he arranged for me to be the first artist on his new label, ES3.

Cali lists Salt 'N Pepa, MC Lyte, Mos Def, Love, and Queen Latifah among her influences. So it was a dream come true for the young artist when she learned that Spinadera would also be her DJ. "E-Smooth hooked it up with her manager," says the 22-year-old rapper, who is also managed by Hicks. "We took it from there. It's been a big honor because I'm such a big fan of hers. She is the hip-hop icon." Cali's 11-track set features guest appearances from Silkk the Shock-er, Kurupt, MC Lyte, and Battlecat, among others. The album's single, "I'm Your Girl," debuted on the Top R&B Hip-Hop Singles Chart at No. 5. "Every artist wants their music to do well because you put so much of yourself into it," Cali says of the single, which is No. 2 this issue. "I'm just happy that it is [doing well], and I definitely see it as a blessing.

I try to never put expectations on things. If it's meant to be, it will come into fruition," Cali, who made her acting debut alongside Master P and Eddie Griffin in 1999's Fool's Gold, is looking forward to more films and an album with her E-Smooth, Syc, and Cali. Cali is also being courted as a possible new MTV VJ. For more information, log on to dena3.com.

KOCHEP: Koch Records, a long-time heavyweight in the indie music market, is slowly growing its stable of rap acts. With recent releases from Rza, Fredro Starr, and Afu-Ra making impressions on the charts earlier this year, the New York City-based label should show no sign of slowing down. Recent releases from La' Chat (Murder Spox Spoke) and Lil' Troy (Back to Ballin') are only two in a list of upcoming titles for the label. Others include Grand Puba's Understanding This (Nov. 6), Outlawz' Namekane (Nov. 20), and Lil' Keke's Platinum in the Ghetto (Jan. 22, 2002).

XZIBIT GETS XPOSED: Last issue, Words & Deeds previewed Tha Liks' forthcoming DVD-Video release. Not to be outdone, fellow Rochester recording artist Xzibit has his own DVD/ VHS project, Restless Xposed, on the way. Due Dec. 11, the package was shot during an eight-month period and features scenes from last year's Anger Management tour and in Smoke Village. Bonus features on the DVD include exclusive audio commentary from the man himself, interactive menus, and the video for "Alkaholik," which features Tha Liks.

In related Xzibit news, the rapper is currently working with Ras Kass and Saafir on their upcoming World State Project. The untitled album will be the first release from Xzibit's new Loud-distributed imprint, Open Bar Records.

CASH MONEY MOVIES: Cash Money Records is ready for its close-up. The New Orleans-based label has just opened Cash Money Pictures. The division plans to release three to five films a year, with actors/director Charles S. Dutton serving as the company consultant. The first film from Cash Money Pictures is True to the Game. Based on Terri Wood's bestselling novel, the film will be produced by Native Productions. Cash Money CEOs Ronald and Bryan Williams will serve as executive producers.

Rashaun Hall may be reached at rahill@billboard.com.
Chez Founder Neil Aline Offers Sampling Of Label's Catalog

BY MAGGIE STEIN

NEW YORK—A surprising fact about Chez Music’s founder Neil Aline: The Frenchman is named after rocker Neil Young. His Tahitian father and French mother met while in college in Eugene, Ore., and showed their hippie tendencies when naming their son. This is a funny tidbit for those aware of Aline’s revered underground house label, Chez Music.

Launched seven years ago, Chez Music has delivered 20 funky, deep house singles. On Nov. 27, Chez releases its first full-length, *On the Rocks*, a sampling of the label’s ever-growing catalog, beat-mixed by Aline himself.

“I wanted to create an atmosphere that wasn’t too deep or too hard, because I want people to be able to listen to it at home,” Aline says.

One track—*“It’s Yours”* by Brooklyn’s Jon Cutler featuring E-man—has already attracted a great deal of attention. Since debuting in March, the track has been embraced by an international roster of DJs, including the U.K.’s Pete Tong.

“It’s turned out to be a real crossover hit for us,” Aline explains. “We’ve licensed the track to labels in Germany, Switzerland, and Spain. Thus far, it’s sold 14,000 copies. Such exposure helps the artist and the label a great deal.”

Aline left his hometown of Paris and came to New York City in 1996 to attend New York University’s film school. Almost immediately, Aline says he was given a spot on the university radio station, WNYU.

“I started doing a dance-oriented mix show called *BPM*,” he recalls. “It was the first time the station had an impressive roster of guests including Sasha, Afrika Bambaataa, DB, Kool Herc, Carl Craig, and Daft Punk.

For four years, Aline was the show’s host/producer, which provided him with numerous contacts in the music industry. Through these new connections, and with the help of his radio show, Aline began doing independent U.S. promotion for several European labels. Additionally, he began producing and promoting parties, even bringing the revered Parisian soiree Respect Is Burning to clubs like Twilo in New York City.

By the mid-90s, Aline was employed in the promotion department at Giant Step Marketing in New York City. One year later, Chez Music was born in his East Village apartment. Since its recent beginnings, the label’s singles have found the support of a wide array of clubs, including Chicago’s Derrick Carter, Los Angeles’ Marques Wyatt, and San Francisco’s Miguel Migs.

Ben Watt of British duo Everything But The Girl—on one-half of DJ outfit Lazy Dog—is a big fan of Chez, noting that tracks like Cutler’s “Don’t Move” and “It’s Yours,” along with Bibi’s “Summer” and Moe’s “Lazy Dog” crew. “The production and mastering values are high on Chez records,” Watt explains. “They have well-defined muscle tone on a big sound system.

Over the past two years, retail has responded well to Chez’s releases, which are distributed through DJ-producer François K’s New York City-based Waxing.”

Adam Scott, a buyer for New York City specialty retailer Satellite Records, says the store stocks Chez Music catalog extensively. “Their records sell great, says Scott. “[Chez] has definitely established itself as a true New York homegrown label.”

In support of *On the Rocks*, Aline is putting together a U.S. and European tour. Looking further into the future, Aline says he wants to eventually release proper full-length artist albums on Chez. He also looks forward to the day when he has the time to create and produce his own music.

“I don’t have the money or infrastructure yet to sign artists to fully record an album,” Aline says. As for producing, that also takes money, especially when you’re doing it on your own, which is how I tend to prefer doing things. I guess I’m a control freak that way.”

**The Beat Box Hot Plate**

- **Orienta-Rhythm Featuring Lonnie Gordon, “Falling In & Out of Love” (King Street Sounds)**
- **Van Dyk, “Summers” (Shady)”
- **Van Dyk, “uka” (Beatminer’s)**
- **Van Dyk, “Stop” (Koala)**
- **Van Dyk, “Rapture” (Taste So Sweet)**
- **Van Dyk, “Elevation” (Strut Records)**
- **Van Dyk, “4 Strings” (Into The Night)**
- **Van Dyk, “Kool” (Sound Science)**
- **Van Dyk, “Deep” (Lordz)**

**Beat Box™**

BY MAGGIE STEIN

*On the Rocks* was mixed by Aline. Highlights include Rhythm Doctor’s “Esteric Chakra,” Addvibe’s “Feel So Good Tonight,” and Askweflusha’s “Spanx.”

**INTO THE NIGHT:** Wide-awake members of the dance/electronic community know that German DJ/producer Paul Van Dyk has never attached his name to a DJ-mixed compilation. He may have mixed a soundtrack in the early ’90s for the “Video Mix” series (which later made its way to disc via Berlin-based independent MFS), but Van Dyk says the thought of actually compiling a mixed disc that represents one of his five DJ sets has never appealed to him—until now.

“I’ve never cared for DJ-mixed CDs, because for me it’s about the interaction with the crowd,” Van Dyk explains. “But I thought if I could create some kind of advanced DJ-mixed CD, then it would be closer to one of my own artist recordings.”

Welcome to Van Dyk’s *The Politics of Mining*, which Ministry of Sound North America issues Tuesday (6). The two-disc collection, which captures the intense energy of Van Dyk’s live sets, features 33 progressive tracks—including His “Rapture” (Taste So Sweet), “L2’s “Elevation,” “4 Strings” Into the Night, and the artist’s own “Vega”—all re-tweaked by Van Dyk. I analyzed each track to figure out what I could do to it and where it would best fit in the mix,” Van Dyk says. “While I wanted to keep the original vibe of each track, I also wanted to create something new and special. Basically, I didn’t want these mixes anywhere else but on this compilation.”

For the album’s title, Van Dyk says it refers to the current state of clubland, specifically the closings of clubs like Twilo in New York City and Home in London. “With such closings, the authorities are taking away the possibility for many to be part of a youth culture. This scene unites people more than the authorities may realize. And after the Sept. 11 tragedy, such unity is more necessary than ever.”

**WORKING OVERTIME:** In the past, Brian Bristol was the producer and Angela Lewis’ “Dream Come True,” as well as a remixer for the likes of Moloko and Martha Wash. These days, he’s launching his own label—Brooklyn, N.Y.-based Bristol Music (distributed by Strictly Rhythm)—with the release of Brandy Jones’ “Feel the Music.”

Penned and produced by keyboardist/programmer Bristol himself, the soulful house jam features vocals by R&B/pop chanteuse Jill Jones, who’s been missing in action for way too long. “Feel the Music” also prominently spotlights the talented Nikki Harding and Ian Ginsberg on, respectively, violin and guitar.

According to Bristol, Jones’ follow-up, “Me and You,” should arrive in early February. This will be preceded, within the next few weeks, by Beatminer’s—another one of Bristol’s aliases, which focuses on underground, loop-style tracks—“Black Magic” “Owl!” In January, Bristol Music will issue club veteran Lydia Rhodes’ sublime cover of Fleetwood Mac’s “Dreams.” Rhodes is also hard at work on an album for the imprint.

At the same time, Bristol is shopping a demo by Marini (aka singer/songwriter/bassist Sonia Manall and Bristol). Unlike Bristol’s straight-up house productions, Manall’s emotional and atmospheric downtempo sounds have more in common with the post-club, chill-out terrains of artists like Vanessa Daou and Dido. Tracks like “Blue Dreams,” “Patience,” “Wondering,” and “Deep” linger in the mind long after the demo has finished. Interested labels should contact Bristol at 718-755-3424 orristol ny@yahoo.com.

**LOOKING BACK:** Fans of Armand Van Helden who aren’t too pleased with his latest album (Gandhi Khan)—and I count myself in this group—are advised to direct their attention to Repro. Arriving Tuesday (6) from Armed Records, Repro brings together many of Van Helden’s best mixes from the past six years, including Sneaker Pimps’ “Spin Spin Sugar,” DJ Jollands’ “Sugar Is Sweet,” DJ Funk’s “Da Funk,” Faithless’ “Insomnia,” and Nuyorican Soul’s “Runaway.”
### Hot Dance Music

#### Club Play

<table>
<thead>
<tr>
<th>No.</th>
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<th>wk. On</th>
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#### Maxi-Singles Sales

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### Hot Dance Breakouts

#### Club Play

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<td>I DON'T WANNA LOSE MY WAY</td>
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<td>4</td>
<td>EL BIMBO LATINO</td>
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<td>SUPERSTYLIN'</td>
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<td>6</td>
<td>PHILLY GROOVE</td>
<td>Various Artists</td>
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<tr>
<td>7</td>
<td>GET UP</td>
<td>Various Artists</td>
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<td>8</td>
<td>REACH OUT</td>
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<td>BOUNCE</td>
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<td>THIS ISN'T MAYBE</td>
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<td>U REMIND ME</td>
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<td>WAKING UP</td>
<td>Various Artists</td>
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<td>KNOW YOU CAN</td>
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<td>14</td>
<td>LET'S GET TOGETHER</td>
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#### Maxi-Singles Sales

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<td>THE CRYSTAL METHOD</td>
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<td>DAFT PUNK</td>
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<tr>
<td>15</td>
<td>DARE</td>
<td>Various Artists</td>
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1. **Titles:** The titles listed are the top 20 songs on the Billboard Hot Dance Music chart for the week ending November 10, 2001.
2. **Artist:** The artists listed are the performers of the songs.
3. **Label:** The labels listed are the record labels associated with the songs.
4. **Weeks on Chart:** The number of weeks each song has been on the chart is indicated.

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**Notes:**
- The listings are based on data collected from various sources, including SoundScan, which collects sales reports from retail outlets.
- The chart is compiled by Billboard and is based on the week's sales data.
- The chart is updated weekly and reflects the popularity of songs at the time of publication.
- The chart includes a variety of genres, including pop, rock, hip-hop, and dance.
- The chart is produced by Billboard Magazine and is a widely recognized source for music industry information.
Fox Brothers Named Entertainer Of The Year At CCMA Awards

BY PHYLLIS STARK

NASHVILLE—The Fox Brothers dominated the Christian Country Music Assn. (CCMA) Awards, taking home trophies for both entertainer and vocal group of the year at a ceremony held Nov. 1 at the Ryman Auditorium here.

John Berry, who co-hosted the show with Crystal Gayle, was named mainstream country artist of the year, beating out Brad Paisley and Randy Travis, among others.

Another mainstream success story, the Soggy Bottom Boys’ “I Am a Man of Constant Sorrow,” won the CCMA Award for song of the year. The song, arranged by Carter Stanley, is from the Mercury/Lost Highway soundtrack to the film O Brother, Where Art Thou?

In other major categories, John Steed was named male vocalist of the year, while Kim Ford won that award in the corresponding female category. Samson was awarded the vocal duo of the year, while the Babbs nabbed the trio of the year award.

Jack Greene was the recipient of the Pioneer Award, winning over fellow nominees Bill Anderson, Charlie Daniels, Sonny Simmons, and Chester Smith.

Margo Smith received the CCMA’s Living Legend Award. That award is given to an artist who has bad years of success in gospel music and who has helped pave the way for Christian country music.

Clifton Janksy was named new artist of the year. Dennis Agajanian won the trophy for musician of the year.

KAYD Beaumont, Texas, swept the radio categories, winning both station of the year and personality of the year (Robby Lynn Sptoe).

The video of the year award went to Epic artist Tammy Cochran for her “Angels in Waiting” clip. That video, directed by Cochran and Deb Haus, features touching video footage of Cochran’s two brothers, who died of cystic fibrosis.

Performers on the show included Berry, Gayle, Lyle Lovett, Jeff Carson, Cochran, Bryan White, Marty Raybon, Stella Parton, and newcomer Kelly Li Jell. In addition, Merle Haggard performed a duet with Chester Smith. Presenters included Tennessee Titans football player Chris Sanders and actor Scott Reeves of CBS-TV’s The Young and the Restless.

The two-hour awards show was telecast on numerous satellite network affiliates, including Dominion Sky Angel, Family Net, Daystar Inspirational Network, and Gospel Music Television. Pax TV will air the show Thanksgiving weekend. The show was also broadcast on shortwave band radio via World Harvester Radio.

In The News

- Sarah Bromser has been promoted to vp of video/international liaison at MCA Nashville, while Leslie Kellner is upped to publicity director. Bromser, a 14-year veteran of the label, previously was senior director of video/international liaison. Kellner was the label’s publicity manager.

- Former Warner/Reprise Nashville senior vp/gm Bill Mayne has formed Nashville-based Mayne Entertainment, an artist management, marketing, and consulting company. Prior to his 14 years at Warner/Reprise, Mayne spent more than 16 years in radio.

- Nashville-based Radio Records has signed singer/songwriter Daron Norwood to its artist roster. Norwood previously recorded two albums for Giant Records. His first Radio album is due next year.

- Cable channel TBS is developing a TV movie inspired by Brad Paisley’s “He Didn’t Have to Be,” which was co-written by Kelley Lovelace. Paisley will serve as one of the show’s executive producers, appear in a supporting role, and compose all of the music featured in the movie.

- Garth Brooks and actor Anthony Zerbe will bring in the production of Lime Creek Christmas Dec. 9 to the Acuff Theater in Nashville. The story—about ranching families on Christmas Eve—will be performed by Zerbe, while Brooks adds acoustic performances of Christmas songs. The duo previously performed Lime Creek Christmas together in 1991 in Sheridan, Wyo.

- Alan Jackson was inducted into the Georgia Music Hall of Fame Oct. 22 in Atlanta.

- Reba McEntire’s new WB sitcom, Reba, has been picked up for a full 22-episode season by the network. The show airs Friday nights.

- Delbert McClinton has announced the lineup for his annual Sandy Beaches Cruise of the Bahamas and other destinations. The weeklong cruise—which doubles as an American roots music festival—sails Jan. 12-19 from Tampa, Fla. Among those set to perform are Jeffrey Steele, Al Anderson, Bonnie and Bekka Bramlett, the Del Reeves Band, and the Del McCoury Band.

Bogguss recorded for Capitol and sister label Liberty from 1989 to 1998, and her credits include four gold albums and six top 10 singles. After a brief stint at Platinum Records, she is now close to finalizing a deal with another Nashville indie label and plans to eventually license the new Christmas album to that label for release next year.

Meanwhile, she’s going solo. Bogguss says starting Loyal Duchess Records has been “quite an undertaking.” The label previously released a Bogguss live album last summer so that she would have something new to sell at her shows and on her Web site.

“The Internet has been such a tool for us,” she says, “such a great vehicle—especially for those of us who have had some notoriety around the country.”

While she was recording for Capitol, Bogguss says she never had time to focus on such extra-curricular projects as a holiday album. She did, however, record five Christmas songs over the years that were sent to radio as holiday singles. For the new album, Bogguss licensed three of those tracks back from Capitol. The rest of the songs are newly recorded.

The licensed songs include “Two Steps Away the Christmas Tree,” which Bogguss wrote with her husband, Doug Crider. The album’s other Bogguss/ Crider composition is the beautiful lullaby “Christmas Through Your Eyes,” written for their son, Ben. Taking their writing partnership one step further, Bog- guss and Crider co-produced Have Yourself a Merry Little Christmas. It is available at Bogguss’ Web site, at Amazon.com and other online retailers, and at selected brick-and-mortar retail stores.

“The one thing that I always wanted to do was get the vibe I feel when it’s Christmas time on the record, and I finally had the opportunity to do that,” Bogguss says. “I was trying to use the way we make the old-timey, records and keep a really small, acoustic band feel to it. It’s kind of reminiscent of the ‘40s. In my mind I pulled off what I was trying to do. Writing the album was highlight of a duet with McClinton on ‘Baby It’s Cold Outside.’ Bogguss says, “I just knew Delbert would say it like that. That was all [the song] needed—just bring in someone from him. He had that sexy, naughty-boy thing about him.”

Bogguss will make a series of live appearances during the Christmas season to support the record. Meanwhile, she is set to collaborate with Asleep at the Wheel for several songs for her next studio project, a Western swing album due next spring.

ON THE ROW: Gaylord Entertainment has reorganized, eliminating the company divisions referred to as Music, Media, and Entertainment and Opryland Hospitality Group, resulting in a loss of 39 employees. Jay Sevigny joins the Nashville-based company in the newly created position of senior vp of marketing and attractions. He previously served as president of Rio Suites and Hotel.

Sony/ATV Music Publishing has made several staff changes at its Nashville office. Phil May has been promoted from vp of U.S. publishing administration to vp of global administration. Shane Knotts, formerly director of U.S. publishing administration, is upped to director of the company’s global royalty cen- ter. Amy Cranford, who had been director of finance for the company, is now director of U.S. publishing administration. Ed Carnes joins the staff as director of global information technology from Dell Technology Consulting in Dayton, Ohio.

Scott Sosna is upped from accounting manager to senior financial analyst. Michael Ricks, who continues his role as manager of U.S. licens- ing, also assumesthe responsibility for worldwide income tracking. Dennis Carney is promoted from manager of special projects to manager of the global royalty center.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON CHART</th>
<th>DISTRIBUTING LABEL</th>
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<td>REBA MCENTIRE</td>
<td>Greatest Hits Volume III - I'm A Survivor</td>
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<td>SOUNDRACK</td>
<td>O Brother, Where Art Thou?</td>
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<td>TOBY KEITH</td>
<td>Pull My Chain</td>
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<td>Epic</td>
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<td>Sony</td>
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<tr>
<td>TIM MCGRAGON</td>
<td>Set This Circus Down</td>
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<td>Sony</td>
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<td>KENNY CHESNEY</td>
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<td>GEORGE JONES</td>
<td>The Rock: Stone Cold Country 20th</td>
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<td>Mercury</td>
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<td>LONESTAR</td>
<td>I'm Already There</td>
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<td>TIM MCGRAGON</td>
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<td>TRACY LAWRENCE</td>
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<td>ALISON KRAUSS UNION COMMAND STATION</td>
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<td>ANNE MURRAY</td>
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<td>GARY ALLAN</td>
<td>Alright Guy</td>
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<td>DIXIE CHICKS</td>
<td>Fly</td>
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<td>LEE ANN WOMACK</td>
<td>I Hope You Dance</td>
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<td>TRAVIS TRITT</td>
<td>Down The Road Go</td>
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<td>Got The Bless America</td>
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<td>SARA EVANS</td>
<td>Born To Fly</td>
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<td>CYNDI THOMSON</td>
<td>My World</td>
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<td>CAROLYN DAWN JOHNSON</td>
<td>Room With A View</td>
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<td>JO DEE MESSINA</td>
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<td>How Do You Like Me Now?</td>
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<td>SOUNDRACK</td>
<td>Down From The Mountain</td>
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<td>VARIOUS ARTISTS</td>
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<td>Part II</td>
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<td>Who I Am</td>
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<td>CHRIS CABLE</td>
<td>Play It Loud</td>
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<td>LEE GREENWOOD</td>
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<td>SHANIA TWAIN</td>
<td>Wide Open Spaces</td>
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<td>TOBY KEITH</td>
<td>Come On Over</td>
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<td>ALAN JACKSON</td>
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<tr>
<td>PATSY CLINE</td>
<td>Greatest Hits</td>
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</tr>
</tbody>
</table>

**Billboard Top Country Albums Chart**

- **Artist**: The artist's name is listed along with their album's title.
- **Weeks on Chart**: The number of weeks the album has spent on the chart.
- **Distributing Label**: The label responsible for distributing the album.
### Hot Country Singles & Tracks

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Last Week</th>
<th>Weeks On</th>
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<td>ANGRY ALL THE TIME</td>
<td>Tom McGraw</td>
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<td>32</td>
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<tr>
<td>ONLY IN AMERICA</td>
<td>Chris Cagle</td>
<td>32</td>
<td>34</td>
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<tr>
<td>WHERE I COME FROM</td>
<td>Dixie Chicks</td>
<td>33</td>
<td>42</td>
<td>44</td>
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<tr>
<td>ON A NIGHT LIKE THIS</td>
<td>Alan Jackson</td>
<td>34</td>
<td>38</td>
<td>45</td>
</tr>
<tr>
<td>LOVE OF A WOMAN</td>
<td>Tone Tiger</td>
<td>35</td>
<td>39</td>
<td>48</td>
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<tr>
<td>I'M A SURVIVOR</td>
<td>Reba</td>
<td>36</td>
<td>40</td>
<td>41</td>
</tr>
<tr>
<td>RIDING WITH PRIVATE MALONE</td>
<td>George Strait</td>
<td>37</td>
<td>43</td>
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<td>COMPLICATED</td>
<td>Carolyn Dawn Johnson</td>
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<td>I'M TRYING</td>
<td>Trace Atkins</td>
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<td>WRAPPED UP IN YOU</td>
<td>George Strait</td>
<td>40</td>
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<td>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</td>
<td>A Square Of Truth/Buffalo Chip &amp; The Eagles</td>
<td>41</td>
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<td>WITH ME</td>
<td>Lonestar</td>
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<td>WHEN GOD-FEARIN' WOMEN GET THE BLUES</td>
<td>Martina McBride</td>
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<td>Jeff Carson</td>
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<td>Brad Paisley</td>
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<td>54</td>
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<td>WHAT I MEAN TO SAY</td>
<td>Cyndi Thomson</td>
<td>46</td>
<td>49</td>
<td>50</td>
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<tr>
<td>GOOD MORNING BEAUTIFUL</td>
<td>Steve Holy</td>
<td>47</td>
<td>53</td>
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<tr>
<td>MAN OF ME</td>
<td>Gary Allan</td>
<td>48</td>
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<td>THE TIN MAN</td>
<td>Kenny Chesney</td>
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<td>JUST ME IN LOVE</td>
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<td>George Jones Duet With Garth Brooks</td>
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<td>SHIVER</td>
<td>Jamie O'Neill</td>
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<td>IN ANOTHER WORLD</td>
<td>Clay Walker</td>
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<td>IF YOU EVER FEEL LOVIN' ME AGAIN</td>
<td>Joe Diffie</td>
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<td>EASY FOR ME TO SAY</td>
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<td>GOD BLESS THE USA</td>
<td>Lee Greenwood</td>
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<td>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</td>
<td>A Square Of Truth/Buffalo Chip &amp; The Eagles</td>
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<tr>
<td>GOD BLESS AMERICA</td>
<td>Aaron Tippin</td>
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<td>CALL ME CLAUS</td>
<td>Libertarian</td>
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<td>ON A NIGHT LIKE THIS</td>
<td>Trace Atkins</td>
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<tr>
<td>SOMETIN' IN THE WATER</td>
<td>Jeffrey Steele</td>
<td>62</td>
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<tr>
<td>AMERICA WILL ALWAYS STAND</td>
<td>Randy Travis</td>
<td>63</td>
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<tr>
<td>THE WAY YOU LOVE ME</td>
<td>Faith Hill</td>
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### Top Country Singles Sales

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<th>Weeks On</th>
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<td>GOD BLESS THE USA</td>
<td>Lee Greenwood</td>
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<tr>
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<td>Alan Jackson</td>
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<td>Tone Tiger</td>
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</table>
ASCAP Congratulates Our CMA Awards Nominees

PHIL VASSAR - DIXIE CHICKS - TRISHA YEARWOOD - ALAN JACKSON - GEORGE STRAIT - THE KINLEYS - BRAD PAISLEY
JAMIE O'NEAL - EMMYLOU HARRIS - LEE ANN WOMACK - PAUL FRANKLIN - STEVEN DALE JONES
DANN HUFF - BELLAMY BROTHERS - DARRELL SCOTT - JESSICA ANDREWS - FRANK MYERS
THE WHITES - PAUL WORLEY - NICKEL CREEK - GARY BAKER - DIAMOND RIO

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Vives Back To Life With EMI Disc

BY LEILA COBO
MIAMI—Two years ago, Carlos Vives seemed to have passed his prime. After his spectacular success with Clásicos de la Provincia and its follow-up—albums that introduced vallenato, the traditional accordion-based rhythm of Colombia's Atlantic coast, to the mainstream market—Vives floundered, trapped in his own formula.

Then came El Amor de Mi Tierra in 1999, an album that was a musical and commercial triumph.

For an encore, it might have been assumed that Vives would be facing an uphill battle to better himself. But once again, he has outsmarted the skeptics with Déjame Entrar (EMI Latin), an album whose unpretentiousness and sheer musicality are matched by its beauty, lyricism, and hit potential.

The disc is set for a Nov. 6 release on EMI Latin. Thanks to its new structure—where U.S. operations function under the regional umbrella—the label plans to afford the singer an unpretentious marketing push.

Already, pop, tropical, and dance versions of the title track and single are on the air, emphasizing that Vives is an artist whose localized music has broader, international reach and appeal.

"The sound on this album is more defined and certain," Vives says, explaining his use of traditional Colombian rhythms that, this time, have a more defined stroke of electric guitar and even such outside elements as Cuban son. "All the ideas that perhaps hadn't reached fruition before did so here, without hesitation." Referring to Colombia's Atlantic coast, he adds, "We're a contemporary band from that province. We're a contemporary expression of that music."

Although Vives plays vallenato and cumbia (a genre, he says, that has parallels with Mississippi blues), he has long asserted that he's not a folk artist. Instead, he has crafted a sound that uniquely his. It has evolved organically through the sustained work of his steady core of musicians, the band known as La Provincia, which includes accordionist Égido Cuadrado.

"This is a life project," Vives says, explaining that composing and arranging was largely a group endeavor. "Most of my musicians feel they have something to contribute, and we have a common objective. I'm the main arranger, and many of my ideas come from there. But many things changed because the interest of one of my musicians was greater than what I wrote."

Sebastian Kryos, who produced the album with Emily Estefan, says, "The whole idea is not to be afraid to try new things. And it was one of the most natural albums I've ever been involved in. Nothing felt forced."

Aside from the title track, a song Vives describes as "vallenato pop," the standout in an album of standouts include the melancholic "Santa Elejia" (a slow cumbia), "María Tereza," which blends a danzón rhythm with vallenato, and "Carito," a tale of a young boy in Colombia (Vives, presumably), who is in love with his English teacher.

"When people ask us if we'll sing in English, we've assumed a vallenato position, which deals with the subject through song," Vives says. "The song tells of love in the English culture and is still a vallenato." New EMI Latin USA president/chairman Jorge Pino, who came up with the three-verse-single idea, has high hopes for Vives, especially after the success of his previous album.

"If the year-end market responds, it will be one of the great releases," Pino says. "It's an album that can be worked at all levels. And it's in the U.S. and Puerto Rico, we're working it in all formats." Jesús Salas, programming VP for SIS and programming director for WDQY (95.7 El Zol) Miami, says the three-verse single of "Déjame Entrar" is picking up in the clubs.

"And for on-air listening it's a huge hit," Salas says. "Carlos Vives is definitely international. Everyone—from Cubans to Dominicans to Puerto Ricans—wants him."

As for Vives, even though Déjame Entrar was recorded in Miami, his dreams, he says, remain in Colombia.

"Almost everyone is there, my offices are there, I shoot my videos there," Vives says. "Also, La Provincia is like a school. And actually, one of our projects is to make our own music school. We are all people who have dedicated our lives to local music."

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EMI PRESENTS NEW ALTERNATIVE: Jorge Pino, new president/CEO of EMI Latin USA, has announced a new initiative designed to develop EMI's alternative acts and actively work them through aggressive and focused marketing strategies.

Dubbed the New Alternative, it is described by Pino as "an initiative that the market is demanding. We see the census numbers, the new demographics, and the need for change."

A vast array of acts currently falls under EMI's "alternative" umbrella, from A.B. Quintanilla y los Kumbia Kings to Jarabe de Palo, El Gran Silencio, and La Mosca Te Te. But few of these have been worked to their full potential, Pino says, because EMI has tended to concentrate more on regional Mexican and Tejano music.

A large part of the New Alternative's work will be done in conjunction with Mike Posada, editor of longstanding alternative magazine Boom!, who also produces a daily alternative radio show from Miami. He has been hired as a consultant through his company, Boom! Promotions.

"There have been initiatives like this before, but they've concentrated on the American market," Posada says. "We need to identify the places, schools, and clubs where you find the profile of the alternative music consumer."

Among other things, Posada plans closing the gap between releases in other markets—such as Spain and Argentina—and the U.S. Several compilations are also planned, as well as a visual campaign, TV campaign, flers, and a possible tour. EMI has also hired staffers in various offices, including Laffit Benitez in Los Angeles, who specializes in alternative product.

Ten artists, including those mentioned above, are earmarked for the first initiative, and a second batch will be worked next quarter.

As for when Pino expects to see results, he's keeping an open mind. He says, "I don't think it's a question of time but a question of care."

SOLIS GOES POP: Marco Antonio Solís has successfully navigated an unusual crossover—from regional Mexican to pop—thanks to the stunning success of his latest releases, Trazos de Mi Alma and Más Trazos de Mi Alma (Fonovisa), which have sold 1.5 million and 1 million copies, respectively, in the U.S. alone.

On Oct. 27, backed by a band and string orchestra (plus a mariachi who came onstage for a couple of songs), Solís played a truly impressive show, performing a string of hits at Miami's James L. Knight Center for a sellout audience of nearly 5,000 that included all nationalities and all ages. "Let's try and balance tragedy with music," said the ever-soulful Solís. "I hope one of the songs you hear tonight will take you to a different state of mind."

"He's truly become a pop artist," says East Coast manager of Fonovisa Raúl Ortal, noting that Solís' audience has now expanded beyond the traditional regional Mexican fan base.

Solís, who for the past several years has been producing such established pop acts as Laura Flores and Olga Tañón, says his next production project will be with Tañón, who is planning to record a third pop album, possibly next year. "I've already written five tracks for her, but she hasn't heard them yet," an obviously excited Solís says. "She can sing anything. These are perfect for her."

---

CHART HERO: Enrique Iglesias’ single "Heroe (Hero)" hits the No. 1 spot on the Billboard Hot Latin Tracks chart this week, narrowly edging out Shakira’s "Suerte."

"In Mexico, that song has revived me," says Iglesias, who spent a few days in Miami after a whirlwind European promotional tour that resumed this week. "I didn’t have a No. I song in Mexico in years, and I hadn’t done television there in three years. So I’m happy, because Mexico for me is very important."

His current album, Escape, features three Spanish-language tracks. All three will be worked, his handlers say.

IN BRIEF: KC Porter, who won a Latin Grammy for producer of the year, has been tapped to produce "Todo Para Ti," the Spanish-language version of Michael Jackson’s "What More Can I Give," written to raise funds for victims of the Sept. 11 terrorist attacks. Porter is also co-producing the English version with Jackson and Mark Schaffel.
**Billboard Top Latin Albums**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week of Peak</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOAN SEBASTIAN</td>
<td>En Vivo: Desde La Plaza El Progreso de Guadalajara</td>
<td>Osa 72900219</td>
<td>1</td>
<td>36</td>
</tr>
<tr>
<td>2</td>
<td>VARIOUS ARTISTS</td>
<td>El Original De La Sierra</td>
<td>RCA BMG Latin 111.96</td>
<td>19</td>
<td>52</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS ARTISTS</td>
<td>Viva Mexico: Salsas Románticas</td>
<td>Osa 72900219</td>
<td>7</td>
<td>52</td>
</tr>
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<td>4</td>
<td>VARIOUS ARTISTS</td>
<td>Viva Mexico, Vol. 2</td>
<td>RCA BMG Latin 111.96</td>
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<td>Viva Mexico, Vol. 3</td>
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**Greatest Gainer**

MTV Unplugged

**Hot Shot Debut**

Moving Las Plumas

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**Latin Pop Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Certification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lagwagon</td>
<td>Viva la Vida</td>
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</tr>
<tr>
<td>Alejandro Fernandez</td>
<td>En El Acuario</td>
<td>Gold</td>
</tr>
<tr>
<td>Oviedo</td>
<td>En El Acuario</td>
<td>Gold</td>
</tr>
<tr>
<td>Lin-Manuel Miranda</td>
<td>America</td>
<td>Gold</td>
</tr>
<tr>
<td>Aventura</td>
<td>Como Te Extraño</td>
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**Tropical/Salsa Albums**

<table>
<thead>
<tr>
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<th>Title</th>
<th>Certification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Victor Manuelle</td>
<td>La Vida En El Barrio</td>
<td>Gold</td>
</tr>
<tr>
<td>La Comparsa</td>
<td>El Amor De Tu Vida</td>
<td>Gold</td>
</tr>
<tr>
<td>Luis Fonsi</td>
<td>Mas Que Un Amor</td>
<td>Gold</td>
</tr>
<tr>
<td>Flaco Jimenez</td>
<td>Matachén</td>
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**Regional Mexican Albums**

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<th>Title</th>
<th>Certification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Juan Gabriel</td>
<td>Historia Completa</td>
<td>Gold</td>
</tr>
<tr>
<td>Luis Miguel</td>
<td>Historia Completa</td>
<td>Gold</td>
</tr>
<tr>
<td>Alejandro Sanz</td>
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<tr>
<td>Jose Jose</td>
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<td>Gold</td>
</tr>
<tr>
<td>Manu Chao</td>
<td>Historia Completa</td>
<td>Gold</td>
</tr>
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**Note:** Certification information is based on Billboard's calculations and the RIAA and/or ASCAP databases. All information is subject to change and should be verified with the appropriate sources.
### Hot Latin Tracks

<table>
<thead>
<tr>
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<th>Title</th>
<th>Artist</th>
<th>Week On</th>
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<tbody>
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<td>1</td>
<td>SUERTE</td>
<td>Shusha</td>
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<td>ESTO TE EXTRAÑAS</td>
<td>Raymix</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>EL CAÍDO</td>
<td>Ricardo Montaner</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>LOS ME CONOCES AUN</td>
<td>Alejandro Fernandez</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>USTED SE ME LLEVO LA VIDA</td>
<td>Alejandro Pires</td>
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</tr>
<tr>
<td>6</td>
<td>DEJAME DEJAR</td>
<td>Carlos Vives</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>PUEDE DEcir</td>
<td>Gilberto Santa Rosa</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>O ME VOY O TEVAS</td>
<td>Marco Antonio Solís</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>ME VAS A EXTRANAR</td>
<td>Pepe Aguilar</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>BANDA EL NUEVO VEZ TE EXTRAÑAR</td>
<td>Banda El Nuevo</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>COMO SE CURA UNA HERIDA</td>
<td>Jaci Velasquez</td>
<td>11</td>
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<tr>
<td>12</td>
<td>SE QUE ME VAS A DEJAR</td>
<td>Marco Antonio Solís</td>
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<tr>
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<td>ESTAS QUE TE PELAS</td>
<td>Intocable</td>
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<td>14</td>
<td>RESUMIENDO</td>
<td>Ricardo Montaner</td>
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<tr>
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<td>EL AYUDANTE</td>
<td>Vicente Fernandez</td>
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<tr>
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<td>AMOR, AMOR, AMOR</td>
<td>Luis Miguel</td>
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<tr>
<td>17</td>
<td>CON CADA BESO</td>
<td>Hedy Dibux</td>
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<tr>
<td>18</td>
<td>VOVY A QUITARME EL ANILLO</td>
<td>Frankie Negron</td>
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<td>DERECHO A LA VIDA</td>
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<tr>
<td>20</td>
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<td>Jesus Sánchez Llaveras</td>
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<td>21</td>
<td>COMO O OLVIDAR</td>
<td>bulls</td>
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<td>22</td>
<td>UNA MUJER COMO TU</td>
<td>Los Rieleros Del Norte</td>
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<tr>
<td>23</td>
<td>COMO TE EXTRAÑO</td>
<td>Pedro Fernández</td>
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<td>REENCARNACION</td>
<td>Thalia</td>
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<td>COMERTE A BESOS</td>
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<tr>
<td>26</td>
<td>VOLVERE JUNTO A TI</td>
<td>Laura Pausina</td>
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<td>27</td>
<td>TU RECUERDO Y YO</td>
<td>Lupillo Rivera</td>
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<tr>
<td>28</td>
<td>SALADO</td>
<td>Pepe Aguilar</td>
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### Tropical/Salsa Airplay

<table>
<thead>
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<th>No</th>
<th>Title</th>
<th>Artist</th>
<th>Week On</th>
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<tbody>
<tr>
<td>1</td>
<td>MI REAL</td>
<td>Jennifer Lopez</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>CON CANAS ESE</td>
<td>Los Tucanes De Tijuana</td>
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</tr>
<tr>
<td>3</td>
<td>ME LO LIBRE</td>
<td>Los Tigres Del Norte</td>
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</tr>
<tr>
<td>4</td>
<td>EL PRINCIPE</td>
<td>A.B. Quintanilla Y Los Kumbias Kings</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>YO TE QUIERO</td>
<td>Juan Sebastian</td>
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<td>6</td>
<td>COMO TE ENAMORAR</td>
<td>Grupo Primavera</td>
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<tr>
<td>7</td>
<td>ME OLVIDAR</td>
<td>Los Tucanes De Tijuana</td>
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<tr>
<td>8</td>
<td>LA VIDA</td>
<td>Los Tigres Del Norte</td>
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<tr>
<td>9</td>
<td>MI TRAVERTEY</td>
<td>Victor Vera</td>
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<tr>
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<td>NAJA</td>
<td>Los Tucanes De Tijuana</td>
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<td>18</td>
<td>EL SANTO MILENO</td>
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### Regional Mexican Airplay

<table>
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<th>Artist</th>
<th>Week On</th>
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<tr>
<td>1</td>
<td>ME CONOCES AUN</td>
<td>Los Teneraríos</td>
<td>1</td>
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<tr>
<td>2</td>
<td>CASA VIEJA TE EXTRAÑAR</td>
<td>Los Teneraríos</td>
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<td>SE QUE ME VAS A DEJAR</td>
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<td>ESTE DIA DE ORO</td>
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*Notes:*
- The table above includes the top 25 songs on the Billboard Hot Latin Tracks chart, as of November 10, 2001.
- The Tropical/Salsa Airplay and Regional Mexican Airplay charts are also represented for the same week.
- Billboard is a weekly music trade magazine that publishes charts ranking the most popular songs and artists in the United States and around the world. The charts are based on data provided by Nielsen SoundScan, which compiles sales and streaming information from retail stores, online retailers, and other sources.
- The Hot Latin Tracks chart is specifically for Latin music releases, while the Tropical/Salsa and Regional Mexican charts focus on specific Latin American genres.
CONGRATULATIONS ENRIQUE
ON YOUR 13th #1 HOT LATIN TRACK
Another amazing accomplishment to your impressive career!

NUMBER 1 SONGS: 13
TOP 10 SONGS: 16
WEEKS ON HOT LATIN CHART: 274 (OVER 5 YRS)
WEEKS TOTAL AS #1: 62
SONGWRITER OF CHARTED HOT LATIN TRACKS: 10

NO. 1 TRACKS CHARTED:
"Si Tú Te Vas"  "Experiencia Religiosa"  "Por Amarte"
"No Llores Por Mi"  "Trapecista"  "Enamorado Por Primera Vez"
"Sólo En Ti"  "Miente"  "Esperanza"  "Nunca Te Olvidaré"
"Bailamos"  "Ritmo Total" (Rhythm Divine)  "Heroe" (Hero)

OTHER TOP TEN TRACKS:
"Revolución"  "Lluvia Cae"  "Sólo Me Importas Tú (Be With You)"

/ enrique/escape/ in stores now/
Musimex To Boost Regional Mexican

BY LEILA COBO
MIAMI—After a 20-year tenure at Fonovisa, the largest Latin indie label in the country, GM Gilberto Moreno left Nov. 1 to launch a new regional Mexican label, Musimex (Billboard Bulletin, Oct. 25).

Moreno, who will be the label’s president, has partnered with veteran entertainment attorney José Zor- rilla, who will be executive VP. Musimex will be based in Los Ange- les and funded by Sony Discos, which will distribute releases within the U.S. (Product will be licensed for distribution outside the U.S.) In the past year, Sony has been active- ly seeking to expand its regional Mexican presence in the market. “We will be developing a roster of regional Mexican artists,” Moreno says, noting that his operation will not conflict with Sony Discos’ cur- rent regional Mexican division. “Sony will distribute the product, and we’ll do the promotion and artistic development.”

According to Zorilla, Musimex’s distinguishing feature will be its sole dedication to what he calls “popular Mexican music,” the leading Spanish-language format in the U.S. He says, “It’s a viable project, and there are many opportunities.”

Moreno adds. “Big labels simply can’t sign more artists, because there’s too many of them. For a com- pany that’s starting, like ours, there’s dozens of artists to choose from. You just have to seek them out.”

Moreno, who says he won’t be hampered by the huge sales expecta- tions that beget major labels, plans to launch the first releases in February. Already, three artists have been targeted, although names have not yet been announced.

Sony Discos chairman Oscar Llloyd says, “We are very enthusiastic about working with two executives who are as successful and experienced in popu- lar Mexican music. Their team, together with Sony’s resources at a national and international level, will make Musimex a formidable pres- ence in the industry.”

Although Moreno leaves behind a company that has arguably the strongest regional Mexican roster, he says he won’t be taking any Fonovisa artists with him. “I have a lot of respect for Fono- visa,” Moreno says. “It’s a great label with a great artistic roster and staff. That ensures that they’ll continue to be successful.”

Indeed, Fonovisa’s biggest sellers, including Los Tigres del Norte, Banda El Recodo, Los Teleramarinos, and Mario Moreno Jr., all have long-standing relationships with the label and president Guillermo San- tiso, who has yet to announce a replacement for Moreno.

In the meantime, Fonovisa is also in the midst of expansion. It recently launched a new Miami-based pop imprint, Melody, headed by Carlos Maharbiz. Its acts include Twister, Ring Africa, Dy- ango, and Jordi.

For a company that’s starting, like ours, there’s dozens of artists to choose from. You just have to seek them out.’

—GILBERTO MORENO, MUSIMEX

sentiment summed up by Tower Records Chicago’s jazz buyer, Jim DeLong, who notes that “con- sumers are coming back, but slowly.” DeLong anticipates that “the fourth quarter won’t necessarily be as good as a year ago, but it won’t be a washout.”

Aggressive pricing will have a significant effect on consumer purchasing habits during the fourth quarter and into next year, says Larry Jeter, owner of Baltimore retailer Dimensions in Music. “When a CD costs nearly $20, it takes the fun out of buying music,” he says. “People used to buy music on their lunch hour, just for fun. At the prices stores have to sell CDs at, people have to think twice about buying something.”

Burger adds, “Labels need to take a hard look at pricing. Consumers are not tired of music, but they can’t afford to pay so much for it. If you’re cuttin’ a particu- lar want good pricing. They know that when they pick up a Joshua Red- man disc, it will never go out of style, but if they haven’t heard Joshua Redman before, they won’t take a chance unless the price is great.”

Burger feels that the industry’s focus on online sales and Internet downloads may need to be reeval- uated in light of Sept. 11. “Customers want to congregate, to have a place to socialize, to touch some- thing and buy it,” he says. “They want a sense of community now more than ever. Right now, they don’t want to be isolated. They want to get out of the cave.”

Terry Currier, owner of the Music Millennium outlets in Portland, Ore., agrees, noting that he sees more people return- ing to their regular shopping habits each week. “For a while, people were not getting out as much as they had, but every week it seems like more and more peo- ple are getting out and shopping.”

Currier believes that, unlike many other commodities, music has a built-in emotional quotient that will cause consumers to gravitate toward it as they seek to re- turn to a sense of normalcy. “Music, and particularly a genre like jazz, hits an emotional nerve in people, whether for escapism or for a sense of peace,” he says, adding that this could positively impact fourth- quarter sales.
MTV Europe Music Awards Celebrate Best Local and International Acts of the Year

BY GORDON MASSON

LONDON—Among the most significant developments in the global music business in the past decade is the growing sales strength of European artists. No longer confined by language or culture to success in their home markets, an increasing number of European artists have gained wider regional and international acclaim.

Within Europe itself, domestic repertoire—that is, local artists—accounted for 41% of the region's $11.2 billion music market during the 2000 sales year, according to the IFPI. That percentage has increased slowly but steadily since 1991.

The growing sophistication in most European countries of everything from recording studios to promotion and marketing techniques long ago eroded the historical dominance of Anglo-American repertoire. Multinational record companies have placed a new premium on the importance of regional European A&R and talent development.

In 1996, the IFPI Platinum Awards were established to give recognition to artists with albums that have sold 1 million units across Europe, on par with the U.S. platinum awards presented by the RIAA. European artists accounted for two-thirds of the IFPI Platinum Awards presented during 2000 and have consistently earned 60% of those awards during the past five years.

And, since 1994, recognition of the most successful local and international artists in the European market has also come from the region's dominant music media outlet—MTV, which, in that year, launched its annual Europe Music Awards in the memorable setting of Berlin's Brandenburg Gate. The video network has staged the EMAs in a different European capital every year since.

When the curtain rises on this year's MTV Europe Music Awards in Frankfurt on Thursday (8), those fortunate enough to be working in marketing departments with acts appearing on the show may be able to force a smile.

The exposure that the awards show offers artists is almost second to none, and, for European artists in particular, it provides unrivaled access to millions of music buyers not only throughout their home continent, but also around the entire world.

MTV Networks Europe president/CEO Brent Hansen says that the channels in Europe do much to help break European bands. This year, says Hansen, acts primarily assisted by the network include Italy's Planet Funk, France's Supernova, and U.K. artists Faithless, Groove Armada and Basement Jaxx.

"We also had a big part to play in the Avalanches and Roger Sanchez, and, from the American point of view, we've been pretty strong with Linkin Park, Nelly Furtado, Spooks and Outkast," says Hansen.

RIGHT-SIZED SHOW

Now in its eighth year, the MTV Europe Music Awards returns to Germany for the first time since the inaugural event in 1994. The show has grown massively during that time, but Hansen believes that the event has reached optimum size.

"Although the venues are very different from when we first started—when we built that amazing venue outside of [Berlin's] Brandenburg Gate—the nature of the show and the sophistication of it requires us to be able to use a really functional arena-size environment," he explains. "We don't want to grow the physical size of the show, as it's already pretty monstrous, but the idea is to keep it moving to new territories when it's really important to do so. You'll find next year that we'll go somewhere that we've never been before with the show."

Asked if this meant that the show would make its first foray into the growing Eastern European market, Hansen responds, "One of my ambitions will be to take the show to Eastern Europe, but not next year."

Among the factors that make the show such a complex feat to stage are the diverse cultures and languages that exist within Europe.

Paul Burger, president of Sony Music Entertainment Europe (SME), notes that MTV's task in organizing the show has to work on a variety of levels. "Although it is easy to follow the vogue of viewing Europe as a single entity, the reality is much more complex," says Burger. "Like many, MTV has found it can best leverage its strengths by thinking global, or, in this case, thinking European but acting local." SME and other major labels in the past year have started the organization of their European operations. Burger stepped into his new role a year ago, having previously been chairman/CEO of Sony Music U.K. At the same time, former executive VP of Sony Music Europe, Paul-René Albertini was named as the new president of Warner Music Europe. In July, Thomas Stein became president of BMG Europe, while, a month later, Emmanuel de Buretel started his new job as president/CEO of EMI Recorded Music Europe.

Moves are afoot at all those labels to improve A&R across Europe and, with European music coming to the fore and beginning to cross borders more frequently, growing emphasis is being put on the importance of supporting artists throughout the region.

"While we all speak of Europe as a single entity, it is, of course, a continent which can best be defined by its different issues, language, culture, artists, media and even laws," continues SME's Burger. "Yet the rise in popularity of domestic music in recent years is evidence that, within a converging Europe, there is still a desire on the part of the public to hold on to their own unique identity and culture. And, to best reflect that, many—including MTV as well as Sony Music—are organizing themselves in ways which best address this important development."

"Against that background," Burger adds, "I am particularly pleased that seven of our 11 IFPI Platinum Awards this year have been presented to European artists, reflecting our commitment to grow our domestic talent around Europe even as we continue to develop our outstanding roster of international artists."

DOMESTIC TAILORING

EMI's de Buretel also is encouraged by MTV's support but wants to see more of it. "In some territories like Germany and Scandinavia, the show [does help with marketing], but, in countries like France, Spain and Portugal, MTV's presence is not really big.
Airing to a potential global audience of over 1 billion people including:

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- MTV Nordic * Live
- MTV Polska * Live
- MTV UK & Ireland * Live

***

- MTV Argentina * Live
- MTV Australia * November 15
- MTV Brasil * November 16
- MTV Chile * Live
- MTV India * November 17
- MTV Japan * November 29
- MTV Korea * December 1
- MTV Mandarin * December 1
- MTV Mexico * Live
- MTV Philippines * November 17
- MTV Russia * Live
- MTV South East Asia * November 17
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The MTV Europe Music Awards 2001 will also be shown live on the internet:

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MTV EUROPE MUSIC AWARDS 2001

TUNE IN
enough to make an impact," he says. "MTV really has to make a push in Latin and Francophone countries. They are doing this, but it needs more energy."

Addressing the issue of trying to tailor an international show to appeal to domestic markets, Hansen says, "Obviously, part of the gain to this is the very important exposure both for artists and, of course, for [the MTV] brand. Because MTV Europe in itself is a very international place, each of our individual channels in Europe is more or less international, according to their needs in the market. But when you take a network show that, in its nature, is very international, that makes it very appealing to broadcasters around the world, let alone our other MTVs."

"Each of our channels customizes the MTV Europe Music Awards show, for repeats especially," Hansen adds. "Secondly, every channel has given its own award, which it can place within the context of the show. That allows the growing of new talent and each of the channels to have specific power with the programming franchise. But, more than anything else, it allows ownership from our channels toward the network—they are very much part of the decision-making process of what goes in the show.

"From an internal MTV Networks perspective, it is immensely complicated. And there are also host broadcasters who are taking it, if not live, then very close to live, and they have their own relationships with the show. It is a huge logistical exercise to make sure that every constituency within our own organization—let alone externally—is able to get the most out of it."

ONLINE COVERAGE

In addition to the numerous feeds to MTV channels around the world, the network also has a number of local MTV Web sites that also customize their content to provide simultaneous coverage to the live show. And, for the first time, MTV's new broadband offering will be broadcasting coverage of the show, allowing viewers yet another avenue to access the extravaganza.

"We had massive traffic last year on our Web sites, and we'll be putting a lot of effort into MTVi," reveals Hansen. "There will be nine sites featuring unique and customized stuff. Each will have its own individual interviews and will run synchronous with the show, as determined by the running order of the show, but effectively it will be a separate production."

"The whole idea of MTVi is that they are fully functioning and integrated parts of the TV channels. They deliver certain things that are separate to the channels—Continued on page 50

LONDON—In the years since the MTV Europe Music Awards show was launched in Berlin in 1994 to a global TV audience, the show has taken place in seven different cities around Europe. It's a complex undertaking for a media company to stage a major live event in a different country each year. Inevitably, with such large-scale production values involved, the role of a local promoter has become increasingly important.

For the first three years, when the show was staged in Berlin, Paris and London, MTV Europe (MTVE) produced every event without any local promoter involvement. However, since the Rotterdam awards in 1997, Europe's promoting elite has been brought on board to help with local production issues and sell tickets to the live audience, which is an important part of the show.

EMAs in Frankfurt, approximately half of the total tickets for the EMAs will be sold to the general public to involve as many "real" fans as possible and add the energy they will bring to the event. This year, of fans admitted to the show has ranged from 4,000 in Dublin to 15,000 in Stockholm.

LOCAL LOGISTICS

At a typical televised concert, it's not unknown for the relationship between TV crews and event-production staff to become a little fraught. The two parties usually have quite different agendas. However, at the EMAs, the two sides have a mutually beneficial relationship. It's the biggest live event that MTVE is involved in and, for most of the promoters, it's the biggest TV show they'll ever be participating in.

Promoters were originally brought in to work on the awards show because of the local expertise that MTV brings in the production staff and books the artists, but concert logistics are the promoter's forte. Health and safety issues, local legal requirements, the liaison with venues, hotels and transport are things that promoters are used to dealing with on a daily basis.

The promoters chosen to work on the show are the obvious candidates—they are the biggest names involved in the concert business in their respective host country; and most have worked with MTVE on other events and festivals over the years.

Leen Ramakers, from Mojo in Holland, was the first promoter to be involved with MTV in the Dutch EMAs in 1997 (before Clear Channel Entertainment—CCE—bought his company). Ramakers says it was both a positive and challenging experience, adding that the biggest benefit is the simple fact that it's just great to have such an important show in your country.

Ramakers' thoughts are echoed by the promoters who have followed in his footsteps, since Rotterdam in 1997. They may not have the same earning potential as a sold-out stadium or arena concert, but all the promoters agree that the prestige associated with the awards is a major benefit.

Thomas Johannsson of CCE-owned EMA Telstar in Sweden worked on the show last autumn in Stockholm. "It was very interesting to be part of one of the biggest live television shows in the world and be involved with such a big artists," he recalls. "The negative aspect was that it did involve a lot of time and effort... but the return was in terms of experience. The show MTV is doing is very brave... so it is important for promoters to be involved."

EUROPEANS AND NON-EUROPEANS

The promoter for the Milan show in 1998 was Roberto de Luca of Milano Concerti. "It's not exactly the same as being a promoter in the usual sense," he explains. "But you always have to be open to new experience, and this is one of those things in your life that you simply have to do. In your line of work, you never finish learning—there is no school of promoting, after all. So, working on the EMAs was important in terms of learning how to deal with the very different environment of such a major TV show.

Although it is an MTV event, musically, it presents many non-European international artists. The tastes of the MTVE viewer define the choice of artists for the awards—and, despite healthy local music scenes in most European countries, the MTV audience often wants to see big U.K. or American names.

Award categories exist specifically for artists from different MTVE regions. Artists such as Italy's Ligabue and Germany's Guano Apes—very popular in their own countries—have made live appearances. But border-crossing international artists do dominate the performances.

"This is not necessarily a negative thing," says de Luca. "There's a commercial logic; after all, it's a show with an international audience."

This isn't to say that local artists don't benefit from having the EMAs in their country. The media attention that inevitably surrounds the EMAs can be a real boost to the local concert scene in the host city. The show also represents a great opportunity to promote homegrown artists via other events taking place during the same week as the awards show.

CLUB COVERAGE

Since the Dublin show in 1999, coverage of the EMAs features what is happening musically outside the confines of the actual awards event. MTV crews are out and about at clubs and gigs around town, and the general party atmosphere encourages the public to get out and see local live music.

As Johannsson points out, "There is a big media circus, and local artists benefit because of the attention focused on the city. And everyone who comes to the city takes away some experience of the local live music" Last year, Stockholm Music Live Day was organized to coincide with the EMAs, and bands played in every available space around the city, from clubs to shopping malls.

This year, the show returns to Germany, where MTV will work with the concert-promotion company Marek Lieberberg Konzertagentur. Jacky Jedlicki of Marek Lieberberg says the awards will give the record companies the opportunity to showcase local talent around the city. Numerous live showcases are planned around Frankfurt to coincide with the EMAs. "A star-studded show is always good for the promotion of live events," says Jedlicki. "The show is really about the international music scene, but it does help local acts."
Congratulations to all of our nominees at this year’s MTV Europe Music Awards.
usually things that don't work within the TV context. So, during the show, people on the Web sites can kick off and have an online conversation when the performances are on, for example. It also allows more detailed feedback, and, for the first time this year, we'll be having our first interactive award as well, so the Web sites are becoming much more important.

BRITNEY AND BOYS

Despite all the emphasis on tailoring the coverage to make the awards show "local" to each territory, record labels place great value in the event to market their international acts. Says Stuart Watson, MD of Zomba International Record Group, "The MTV Europe Music Awards are a great platform to launch a new album, and we have used it successfully twice: once on Britney Spears' "Oops!...I Did It Again" and the second time on the Backstreet Boys' "Black & Blue."

Warner's Albertini agrees, adding, "European music is growing everywhere, and the awards show is an important way of promoting this music around the world."

However, Watson notes, "It's difficult to do a show that is all things to all territories, but MTV has been successful in incorporating awards from different markets. I don't know how relevant the performance of an Italian act is in, say, Germany. Therefore, I believe the show is more relevant from an international-repertoire point of view, rather than domestic."

EUROPEAN ORIENTATION

Sounding a word of caution, EMI's de Buretel would like to see more emphasis on European repertoire, not just during the show, but on MTV's European channels as a whole. "This isconst year I can remember where MTV has been so keen on [feature] European artists," says de Buretel. "MTV is still too American for me. It should be more open to European acts than American acts. [Local repertoire in Europe] is dying. It is so difficult to work an act in Europe; it is more and more costly, and we don't want [European] music to go the way of [European] cinema. There is a tendency to have more domestic acts in Europe, and MTV becoming more continental Europe-oriented will help MTV Europe. That will earn them more respect from acts all over Europe, rather than just one or two countries, and the coverage will get better."

Commenting on the ratio of international to local acts, MTV's Hansen concludes, "It's the nature of the music industry; every year, there are maybe 20 artists who are totally generic to anywhere, and then there are a lot of others who are successful in some markets but not in others. Moving people to each of the markets where they have a major presence is also a relationship that we want to honor, in terms of being able to allow those artists and that audience access to the show. It's a big responsibility that we have."
Congratulations to all our Artists on their

MTV EUROPE MUSIC AWARDS NOMINATIONS

U2 (4)
LIMP BIZKIT (4)
EMINEM (3)
SHAGGY (2)
NELLY FURTADO (1)
BLINK 182 (1)
D-12 (1)
BRISKEBY (1)
SAFRI DUO (1)
NO ANGELS (1)

RAMMSTEIN (1)
DIE ÄRZTE (1)
ECHT (1)
KASIA KOWALSKA (1)
ALSOU (1)
TATU (1)
S CLUB 7 (1)
CHRISTINA AGUILERA,
LIL’ KIM, MYA
& PINK (1)
MTV EUROPE'S TOP 20 MOST-PLAYED VIDEOS (Year To Date)

MTV Europe has a significant promotional impact on both international and local artists. The following charts were produced exclusively for Billboard by MTV. They provide a look at MTV Europe's Top 20 Most-Played Videos for the year to date for several of the network's European channels. Similarities among the various charts illustrate MTV's region-wide impact. Differences spotlight the targeted programming and local-artist support of the various MTV Europe channels and, in some cases, the different cut-off dates used by MTV to produce year-to-date data. Artists may have different label affiliations across Europe, original label affiliations are shown.

MTV U.K.
(Year-to-date, as of Oct. 4)

1. "Survivor," Destiny's Child, Columbia
2. "Clint Eastwood," Gorillaz, Parlophone
3. "You & I," The Black Eyed Peas, Interscope
4. "Me Against You," Chris Brown, Def Jam/Universal
5. "I'm Not the Only One," Sam Smith, Columbia
6. "Butterfly," Christina Aguilera, Lil' Kim, Mya and Pink, Epic
7. "Perfect Gentleman," Missy Elliott, Interscope
9. "Dreams," The Script, Epic
10. "When You Sleep," The Script, Epic

MTV CENTRAL
(Year-to-date, as of Oct. 4)

1. "I'm Not the Only One," Sam Smith, Columbia
2. "Survivor," Destiny's Child, Columbia
3. "Clint Eastwood," Gorillaz, Parlophone
4. "Miss Me More," The Black Eyed Peas, Interscope
5. "What's Your Name," The Script, Epic
6. "Lillys Ego," The Script, Epic
7. "Perfect Gentleman," Missy Elliott, Interscope
8. "Love of My Life," Lady Gaga, Interscope
10. "Say My Name," Missy Elliott, Interscope

MTV FRANCE
(Year-to-date, as of Sept. 26)

1. "Take Me Out," Duran Duran, Epic
2. "Perfect Gentleman," Missy Elliott, Interscope
3. "Clint Eastwood," Gorillaz, Parlophone
4. "All Good," De La Soul & Chaka Khan, Virgin
7. "November," Wyclef Jean & Mary J. Blige, Columbia

We were very thrilled by helping you make last year's MTV Award in Stockholm a big success!

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Continued on page 54
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Festhalle Messe Frankfurt: Host of the MTV Europe Music Awards 2001

A powerful performance.
TOP VIDEOS
Continued from page 52
15. "Dream On," Depeche Mode, Mute
18. "Ya Mama," Fatboy Slim, Metronomy
20. "Lady Marmalade," Christina Aguilera, Lil’ Kim, Mya and Pink feat. Missy Elliott, Interscope

MTV ITALY
(Year-to-date, as of Sept. 26)
1. "Turn Off the Light," Nelly Furtado, DreamWorks
2. "Sing," Travis, Independent/SINE
3. "Butterfly," Crazy Town, Columbia
8. "Clint Eastwood," Gorillaz, Parlophone
10. "Mr. Jackson," OutKast, LaFace/Arista
11. "Drops of Jupiter (Tell Me)," Train, Columbia
13. "Here With Me," Dido, Cheeky/Arista
14. "Another Chance," Roger Sanchez, Defected/SoNo
15. "To Parole," Valea Rusu, BMG/British
17. "Mad About You," Hooverphonic, Columbia
18. "Due Destini," Tiromancino, Virgin
19. "Burn Baby Burn," Ash, Interscope
20. "Good Soul," Starsailor, Chrysalis

MTV NORDIC
(Year-to-date, as of Oct. 1)
1. "Elevation" (Tomb Raider Mix), U2, Island
2. "Perfect Gentleman," Wyclef Jean, Columbia
4. "Butterfly," Crazy Town, Columbia
5. "Caracal," Standfast, EMI
7. "Rendezvous," Craig David, Wildcard/Edel
8. "All For You," Janet Jackson, Virgin
9. "Isn’t It Funny," Jennifer Lopez, Epic
13. "Chillin’" Modjo, Barclay
15. "Miss California," Dante Thomas & Pras, Elektra
17. "Driving Once More With Love," Lisa Miskovsky, Stockholm
20. "Sing," Travis, Independent/SINE

MTV NETHERLANDS
(Year-to-date, as of Oct. 8)
1. "We Come Out," Faithless, Cheeky/Arista
2. "All For You," Janet Jackson, Virgin
4. "I Know," Britney, Virgin
5. "Lady Marmalade," Christina Aguilera, Lil’ Kim, Mya and Pink feat. Missy Elliott, Interscope
6. "Thank You," Dido, Cheeky/Arista
7. "It Wasn’t Me," Shaggy, MCA
8. "Butterfly," Crazy Town, Columbia
9. "Let Love Be Your Energy," Robbie Williams, Chrysalis
10. "Drops of Jupiter (Tell Me)," Train, Columbia
12. "I’m Like A Bird," Nelly Furtado, Dreamworks
14. "So Fresh, So Clean," OutKast, LaFace/Arista
15. "Little L," Jamiroquai, Sony
16. "Turn Off The Light," Nelly Furtado, Dreamworks
17. "Survivor," Destiny’s Child, Columbia

MTV EUROPEAN
(Year-to-date, as of Sept. 25)
1. "All For You," Janet Jackson, Virgin
2. "Lady Marmalade," Christina Aguilera, Lil’ Kim, Mya and Pink feat. Missy Elliott, Interscope
5. "It Wasn’t Me," Shaggy, MCA
6. "I’m Like A Bird," Nelly Furtado, Dreamworks
8. "Don’t Let Me Be The Last To Know," Britney Spears, Jive
10. "Butterfly," Crazy Town, Columbia
11. "Elevate" (Tomb Raider Mix), U2, Island
12. "It’s Raining Men," Geri Halliwell, FMI
13. "Whole Again," Atomic Kitten, Virgin/Interscope
15. "Jedel," Aerosmith, Columbia
17. "Eurynia/Blood In The Mudlands," Robbie Williams, Chrysalis
18. "One More Time," Daft Punk, Virgin

(MTV European series Armenia, Azerbaijan, Belgium, Belarus, Bulgaria, the Czech Republic, Egypt, Greece, Georgia, Hungary, Iceland, Israel, Lebanon, Luxembourg, Malta, Moldova, Portugal, Romania, the Slovak Republic, Slovenia, Turkey and the Ukraine.)
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VERGING VOICES, BITCHIN’ BABES: As Erin McKeown says, “It’s not often you find four people whose music matches well enough to make it interesting for the artists and the audience—but, for whatever reason, ours works well.” McKeown is talking about Voices on the Verge, a quartet of young female singersongwriters comprising herself, Beth Ansley, Jess Klein, and Rose Polenzani. The four recently enthralled a club crowd at Manhattan’s Bottom Line with a set approximating their Rykodisc album Live in Philadelphia. But the developing indie artists all have solo recording and performing careers, too, and happen to be based in Western Massachusetts.

“At one point, three of us had the same manager [who] put us together on a bill,” says McKeown, a petite performer who plays a rockin’ Gretsch guitar almost as big as she is, along with an accordion and African djembe drum (the others play guitars, with Polenzani also playing piano and Klein clarinet). “We all knew each other—or knew of each other—but we were starting out and couldn’t individually fill the [Northampton, Mass., club] Iron Horse. So why not put the four of us together and get a good crowd?” Instead of playing short, separate sets, they decided to play one long set as a group in the popular singer-songwriter “in the round” format. “Most singer-songwriter rounds are boring and usually a matter of convenience for the promoter,” says McKcown, a Mimsyce Music (ASCAP) writer. “To get to your songs, you have to sit through the others. But we’re all interested in playing with others, and the audience response has been tremendous, with people coming up and saying it’s the best show they’ve ever seen. I don’t mean to sell my own stuff short, but there’s something infectious and joyous about the four of us together [when] we’re still trying to find our way in our solo careers.”

The Verging Voices seem a younger version of the now venerable Four Bitchin’ Babes, made up of singer-songwriters Christine Lavin, Sally Fingeret, Megon McDonough, and Patty Larkin when they formed in 1990. After numerous personnel shifts (the Babes have since variously included the luminous likes of Julie Gold, Kristina Olsen, Cheryl Wheeler, Janis Ian, and Mary Travers), the quartet now comprises Fingeret, Camille West, Debi Smith, and newest addition Suzzy Roche.

“Megon was leaving, and they asked me if I’d be interested. Even though I was a little different I said yes, because I really liked them,” Roche says. As the uniquely talented frontwoman of the much-loved sister trio the Roches, she is different indeed. “I’ve done four gigs with them now and am trying to fit in and serve their group.”

But Roche, who lives in Greenwich Village and witnessed the Sept. 11 attacks, adds that she has “learned to not make plans past day one.”

Debi Smith, and newest addition Suzzy Roche.

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But Roche, who lives in Greenwich Village and witnessed the Sept. 11 attacks, adds that she has “learned to not make plans past day one.”

Roche

considering what’s going on in the world.” She is easier, though, for Red House Records’ January release of Zero Church, a collaboration with older sister Maggie (the Roches, also including sister Terre, have been dormant since 1997) that, she says, represents “my heart and soul.”

Un所得税 Ditties (ASCAP) writer Roche explains, “It’s based on the work we did last summer at [acclaimed actress/playwright] Anna Deavere Smith’s Institute on the Arts and Civic Dialogue at Harvard University. Her whole thing is about diversity, [and the album] is a collection of prayers from people of all different cultural backgrounds that we’d wanted to do for years.”

It also resembles the Roches’ cherished Bottom Line Christmas shows (and 1980 Christmas album, We Three Kings) with its focus on harmonies. Guests include Terre and brother David Roche and Yoko Barnwell of Sweet Honey in the Rock. Hastyly inserted into the disc, incidentally, is the newly written “New York City.” Suzzy and Maggie wrote it to benefit the families of the Park Slope, Brooklyn, Fire Squad One, which lost 12 firefighters Sept. 11.

Roche says, “It was a way of lending our voices to something that’s bigger than just us.”

BMG Songs Signs Rogers. English singer-songwriter Sebastian Rogers has inked a worldwide music publishing agreement with BMG Songs. The young neo-soul/new artist’s debut album is released next March on DreamWorks worldwide except in the U.K., where it will be released on E-unique Records. Pictured at the signing, from left, are Rogers, BMG Songs VP of creative Elizabeth Brooks, Rogers’ manager Tim Paton, and Rogers’ producer/recording partner Jonny Cole.

Tribute to Another Tillis. Second-generation BMI writer Sunny Tillis was recently feted at BMI Nashville’s offices for his first No. 1 song, Jamie O’Neal’s “When I Think About Angels.” Tillis, who co-wrote the tune with O’Neal and Roxie Dean, also celebrated the birthday of his legendary father Mel Tillis at the event. Pictured, from left, are BMI’s Harry Warner, Mel Tillis, Dean, and Sunny Tillis.

Universal Signs Swizz Beatz. Universal Music Publishing Group has signed Swizz Beatz to a worldwide co-publishing deal. The hip-hop/producer has worked with the likes of Limp Bizkit, DMX, and Jay-Z and wrote and produced tracks on Mary J. Blige’s latest album. He is currently working on LL Cool J’s next solo album, as well as his own DreamWorks/Universal CD Swizz Beatz Presents G.E.T.T.O. Stories Volume 1, featuring collaborations with artists including Blige, Jay-Z, Michael Jackson, DMX, Papa Roach, Benyoon Killer, Ja Rule, and Metallica. He’s also reaching the launch of his new J Records label, Full Surface Records. Pictured, from left, are Swizz Beatz manager TL Harris, Universal Music Publishing Group VP of business affairs Robert Allen, Universal Music Publishing Group executive VP of creative affairs (U.S.) Tom Sturgis, Full Surface artist Masnonda Tifere, Swizz Beatz, Universal Music Publishing Group director of urban music (West Coast) Mami Edwards, and Universal Music Publishing Group worldwide president David Benzer.

Fairlight Moving Forward

Australian Firm To Debut New Product Line At AES

BY CHRISTOPHER WALSH

NEW YORK—With research and development continuing to bolster the evolution of professional audio recording, professional audio manufacturers are proceeding with the rollout of new products despite the tumultuous aftermath of the Sept. 11 terrorist attacks. But not all of these new products will be exhibited at the upcoming Audio Engineering Society (AES) Convention.

In the case of Sydney-based manufacturer Fairlight, the decision has been made to exhibit in New York City at the convention, which is scheduled for Nov. 30-Dec. 3 after the Sept. 11 attacks. And with good reason, as the manufacturer has a story to tell: the reinvention of its product line, now offering a comprehensive and flexible array of recording, editing, and mixing workstations.

Fairlight’s new DREAM (Digital Recording, Editing, and Mixing) family consists of three systems, an integrated editing and mixing system; the DREAM Satellite, an independent editing workstation; and the DREAM console, a large-format digital console or larger production facilities.

The DREAM series represents an adaptation to the new landscape of audio post-production and post-production, in which recording and mixing hardware is increasingly more powerful and flexible yet less expensive. Powered by the QDC engine (Fairlight’s digital audio operating system introduced at the AES Convention in Los Angeles), the DREAM series allows users to configure their systems to meet their individual requirements by virtue of a modular approach. Components work as stand-alone units or as an integrated system.

“We are seeing a range of clients and facilities which can fulfill different needs in multi-room facilities with application-specific tools,” Fairlight’s John Lancken explains. “We have been focused on the multiformat, multichannel revolution. It is starting to move into the market, obviously—if you look at the number of DVD players in the consumer market, certainly the listener is becoming accustomed to a surround sound environment. It’s really having an impact on the production facilities that have to now effectively do up to six times the amount of work in terms of track laying and track management at virtually the same dollars.”

In addition to configurability, the DREAM line’s open architecture was designed to encourage third-party plug-in development, resulting in a wholly comprehensive production environment at a cost the current economic climate demands.

“We cover a wide range of applications,” Lancken says, “from music recording and track laying through to workstation-style desktop editing, into mixing and editing, and up to large-format mixing with the console.”

AVID USERS: With plans for the AES Convention back on track—after the terrorist attacks of Sept. 11 forced its postponement to Nov. 30-Dec. 3—preparations for related conventions and exhibitions are likewise in high gear. The Surround 2001 Conference, originally scheduled for Dec. 7-8 at the Beverly Hilton in Beverly Hills, Calif., will take place as planned, despite its close proximity to the rescheduled AES. (A Billboard spotlight on surround sound will appear in the Dec. 15 issue.)

The first major gathering of audio professionals in 2002 will also take place as originally planned: Predator 2002, serving the live event production industry, will convene Jan. 11-13 in San Diego. Also on the West Coast, the National Assn. of Music Merchants’ Winter Expo trumps Jan. 17-20 in Anaheim, Calif.

New York City will also host another technology conference just days after the conclusion of the AES Convention. The first-ever Avid World & Pro Tools Conference, including educational classes, speeches, and networking events, will be held Dec. 9-12 at the New Yorker Hotel in Manhattan.

“With the focus of Australia’s recording and post-production industry, which offers a range of content creation and delivery tools for nonlinear digital video, is the parent company of Digidesign, maker of the enormously popular Pro Tools digital audio workstation-based system. Now employed on the vast majority of professional recording projects, Pro Tools has profoundly affected music production, from recording techniques to the economics of the commercial recording business.

In light of Digidesign’s decision not to exhibit at the AES Convention—Digidesign is one of a small number of companies not attending the rescheduled AES—the Avid World & Pro Tools Conference in New York City is especially important and advantageous for users of the workstation-based recording/editing/mixing environment.

“It’s an opportunity for some people who may not catch [Digidesign] at AES to see products that may be better suited to their needs,” says Rick Friedman, president of event organizer Mindshare Ventures.

Friedman notes that the Avid World & Pro Tools Conference will present more than 70 educational classes, some of which will specifically address the Pro Tools platform. “These will be led by third-party manufacturers and users, power users, folks from Digi-Design, as well as some celebrities, known sound designers,” Friedman says. “People like Gene Tripp, a sound editor who worked on ‘Crouching Tiger, Hidden Dragon;’ O Brother, Where Art Thou?,’ and Fargo: Jan Folkson, who has done a lot of music with Eminem, John, Steel Reserve, and Dr. Bennett; Larry Blake, sound editor who worked on ‘Traffic’ and ‘Erin Brockovich,’ and Phil Benson from Skywalker Sound, who is an Academy Award nominee for best sound editing, for the films ‘Forest Gump,’ ‘Contact,’ and ‘Space Cowboys.’ These are going to give sessions on tips and tricks and share their techniques and they’ve learned.”

Topics to be covered at other sessions include editing and designing for users of Avid’s Media Composer, Symphony, Xpress Pro and Unity post-production products, as well as mixing in surround sound formats, production tools for digital video projects, and Pro Tools technical troubleshooting and setup for music and post-production.

As part of the Avid World & Pro Tools Conference, the “Next Gig Soirée,” to be held Dec. 11, will provide an opportunity for attendees to network and socialize. The event will include a “power panel” at which top editors and producers will share strategies for success. The event will also afford production companies and ad agencies an opportunity to meet potential employers.

“Our partner is Future Media Concepts, an Avid-certified training company in New York,” Friedman explains. “We’re trying to keep the business going and keep it here in New York.”

For more information, visit www.avidworldfest.com.
Retailers Hope EMI ‘Echoes’ Beatles’ Success This Xmas

By Gordon Masson

LONDON—When EMI Records’ Music’s new hierarchy, Alan Levy and David Munns, assumed their roles last month, vice chairman Munns’ message to staff around the world was simple: With less than 50 working days until Christmas, the company had “a shitload of music to sell.”

The bad news for EMI is that it doesn’t have the Beatles’ 1 (global sales of 22 million) this year. The good news is that it has Pink Floyd’s Echoes. “We’re expecting Pink Floyd to be the Beatles for this Christmas,” says Ian Dufell, managing director of Australian retail market leader Sanity Music. He anticipates EMI’s heavy TV commitment to result locally in platinum sales (75,000) for the set by Christmas. And on the other side of the world, Tim Baker, head buyer at Canada’s 32-store Sunrise Records, agrees. “Pink Floyd is certainly the big title for EMI this quarter.”

Dufell and Baker are among key merchants polled by Billboard in leading international markets who have a stake in EMI’s Christmas-season success. Of the group’s international names, retailers cite releases by Pink Floyd, Lenny Kravitz, Radiohead, Kylie Minogue, Robbie Williams, and Paul McCartney as key titles.

In Australia, Williams’ late-October tour and a November festival appearance by British boy band Blue are expected to boost sales for both. From EMI’s domestic lineup, Tim Finn’s live package, 7 Worlds Collide, is eagerly anticipated. “EMI’s strong local management sees them develop talent successfully and turn them into best sellers,” HMV Australia commercial director Martin Carr says. The Oct. 3 Australian Record Industry Asn. awards also renewed interest in recent albums by Alex Lloyd and Casey Chambers. Carr says, “They’ll work for us right through to Christmas.”

On Rees, head of music at HMV U.K., cites Virgin releases from Blue, Enigma, Atomic Kitten, Janet Jackson, Mick Jagger, Kelis, and Daft Punk as strong pre-Christmas sellers. “On the EMI side,” Rees notes, “we have Robbie Williams, Gorillaz, Kylie Minogue, Starsailor, Dido, Kano, Dandy Warhols, and Garth Brooks. Then there’s also Nov 50, so it’s a decent lineup.”

Andy Gray, managing director of 34-store U.K. independent chain Andys Records, adds, “On the EMI side, Robbie [Williams] and the Floyd are head and shoulders above anything else. At this time of year, Virgin comes into its own on the TV-advertised compilations.”

In Italy, Tiziano Foglioli, chief buyer at the FNAC flagship store in Milan’s Via Torino, says he expects the Pink Floyd album to be a “major event, not unlike the Beatles’ 1, but on a smaller scale.” He also anticipates good numbers for the Music for the Millennium various-artists compilation and Radiohead’s live set, I Might Be Wrong.

In local repertoire, the hottest name is Tiëstino Ferro, whose debut album, Russo Rotativo (Red Rain), was released Oct. 26 following his No. 1 hit single, “Xldono.” Paola Filippone, managing director of the subterranean Records Mediastore in Milan’s Galleria Vittoriano Emanuele II, says, “We’re still selling 300 copies (of the single) a month; for an Italian artist, that’s pretty impressive.”

At leading French entertainment chain FNAC in Paris, head of music and video Fabien Macarie cites rock group les Rita Mitsouko and adult pop artist Alain Souchon as key domestic releases. Mano Steinicke, purchaser for department store Hertie in Berlin, mentions Minogue’s F一年一度, Enigma’s LSD—Lost Sensuality Devotion, and Pur’s 20 Jahre eine Band (20 Years a Band). Mario Arenas, Munich region buyer at leading music specialist W&M, adds: “Kylie Minogue is a top seller. We couldn’t hope for anything better.”

Toshiba-EMI in Japan says Tower Records senior VP/ Far East managing director Keith CaHOON, has “a pretty strong lineup, including the end of the year, especially on the Japanese artist side.” The Toshiba-EMI schedule includes a previously unreleased live CD by Booye, due Nov. 28, plus albums by Yaida Hitomi and Faye Wong. For international acts, the biggest expectations at Japanese retail are for Kravitz, while Paul McCartney’s latest album is also reckoned to have good prospects.

In Spain, Javier Lppez, music sales manager at the central Madrid branch of FNAC, reckons Echoes “may sell 400,000 units” nationally. Other key EMI albums for Spain come from Mikaél Gallas, Owens, and Carla Azar.

In Canada, Sunrise’s Baker cites domestic act the Tea Party, plus Garth Brooks, Ice Cube, and Mick Jagger as among his best EMI prospects. Bruce Mackenzie, senior buyer of Pindoff Record Sales—which operates his Music World chain of 14 stores—notes, “If EMI works the Pink Floyd double the way they worked the Beatles’ 1, it’s a no-brainer. Lenny Kravitz will also do well.”


Pink Floyd Best-Of Disc Is Key Release

By Hugh Fielder and Paul Sexton

LONDON—EMI believes the commercial appeal of Pink Floyd’s Echoes could shine as long as the little flashing light on the spine of the rock giant’s 1995 live album, Pulse. The company is aiming to keep Echoes reverberating around the world with a marketing campaign that matches its global expectations for its biggest fourth-quarter release.

Released internationally Nov. 5 and the following day in North America, Echoes is not only the veteran act’s first compilation in some 20 years, but the two-CD/four- LP set also combines the three separate eras of Pink Floyd’s 35-year career—its psychedelic emergence inspired by Syd Barrett, the “progressive” phase dominated by Roger Waters, and the post-Waters years led by David Gilmour.

While the package does feature no new recordings, it does contain the first appearance on a Pink Floyd album of “When the Tigers Broke (The Last Chance),” a track from the movie version of The Wall that was also released as a 1982 single. “The key thing is that this is not just a selection of tracks put together,” EMI Music VP of strategic marketing Mike Healey points out. “Pink Floyd was never a singles band, so it was not about getting all the hits together. It was putting together a career retrospective that would mean as much to a new fan as it would to somebody who has followed them from the beginning.” He notes, “The band [members] themselves chose what they felt best represented Pink Floyd. Then they sequenced the tracks with producer James Guthrie.”

Healey observes that few territories are untouched by the band’s enormous sales reach. “It’s pretty much global,” he says. “North America, Brazil, Canada, and Mexico are strong, but they’ve always traditionally had markets there, but then it’s places like Brazil and Mexico as well.”

“We’re treating this very much like a new Floyd album,” Healey continues. “The tracks are not in chronological order—Arnold Layne’ for example [Floyd’s debut single in 1967], doesn’t appear until disc two, but when it does, it makes perfect sense.”

The release raises familiar questions about Waters’ involvement, as he has spent much time since his 1983 departure from Pink Floyd in acrimonious disputes over the use of his title. Announcing plans for his 2002 In the Flesh world tour Oct. 19 at London’s Abbey Road Studios (Billboard Bulletin, Oct. 22), Waters said he had “very little involvement” in the project, but did reveal that the album title was his idea, chiefly because he thought Gilmour’s running through the hare was horrible. Currently, EMI only has the complete Pink Floyd catalog for Europe. For the rest of the world, it has the rights up to 1979’s The Wall, but the band’s six albums since then are with Columbia, Phonogram, Harvest, and Epic/20th. The compilation, five tracks have been licensed from Columbia to enable the album’s worldwide release on EMI. Billboard understands EMI has been in negotiations to acquire the remaining Pink Floyd albums, although Healey declines comment in that matter.

The album sleeve, designed by longtime associate Storm Thorgerson, incorporates features from earlier Floyd releases. EMI-Chrysalis marketing/creative director John Leahy says this opens up numerous opportunities for the marketing campaign. “We’ve commissioned Storm to produce the point-of-sale material, outer covers, and media advertisements. Some of his ideas take the album artwork one stage further.”

The iconic nature of many Pink Floyd sleeves solves the problem of creating an identity for its band members, who, Healey admits, “reveal in their anonymity,” even to the extent of avoiding press interviews for the album’s release.

A new Web site (pinkfloyd.co.uk) launched Oct. 29 and is linked to each local EMI company. A promo CD sampler has been sent to radio, featuring such tracks as “Money.” Another Brick in the Wall Part 2,” and “Wish You Were Here,” and listening parties and cinema screenings of the movie of The Wall will be organized for certain markets.

At retail, Pink Floyd will line up against some top-league opposition this Christmas, but expectations are pretty high. At specialist chain HMV U.K., in London, head of music Jon Rees thinks the album will initially sell to an older audience, picking up a younger one later. He predicts that if the marketing is right, it will go top five in the U.K.: “I’m pleased they’ve sequenced it, although the fan base might want more than one unreleased track. That might have helped sales in the first couple of weeks.”

The album is one of eight November releases on special promotion at the chain and will be featured in its Christmas catalog, as well as the Christmas catalog of Borders’s retail chain, where a spokesman says it expects the album will appeal to the band’s usual fan base. He adds that “it will be a pretty crowded marketplace out there next month. It will be an interesting battle to watch.”

Ironically, given his general distaste for the band’s work without him, Waters will effectively be promoting Echoes when his In the Flesh tour—featuring those Pink Floyd songs with which he has been most associated—starts in February. The band itself does not have any plans to record a new album or tour.
Zucchero Hopes To ‘Shake The World’ Universal Music Italy Star Goes Global By Offering New Disc In Three Languages

BY MARK WORDEN

MILAN—When “Shake”—the new Polydor album by Universal Music Italy’s domestic superstar Zucchero—appeared Sept. 14, there was little doubt that within a few days, it would take its place atop the Italian album charts.

It duly did so, and it repeated the feat in neighboring Switzerland.

But the company is convinced that, in the months following that initial release, the album will prove itself a strong international seller. In the Music & Media European Top 100 Albums chart for the week ending Nov. 3, “Shake” was at No. 17 after peaking at No. 12, thanks to chart placings in Austria, Germany, Belgium, Italy, Switzerland, and the Netherlands.

“Shake” comes to Italy, its home country, as the fifth album by Zucchero to be charted in that territory since his first LP appeared in 1983. As a result, Polydor says it is planning a European tour for the Italian artist in 2002.


The new album, “Shake,” is the International Edition of Zucchero’s first four albums, which have sold more than 3 million copies, primarily in Italy but also in other European markets. The album is available in three versions: Italian, Spanish, and English. The version with the highest proportion of English-language vocals has been released in Australia, Denmark, the Czech Republic, and Hungary. A special German edition, which has already been released in several Asian markets, and release plans for remaining territories (including the U.K. and the U.S.) are expected to be announced in coming weeks.

“Shake” features the talents of top international artists and comprises the best of Zucchero’s career. “Under new management,” says Polydor VP of international A&R Claudio Buja, “Zucchero is concentrating on his image and his music that, for the first time, is being presented to the world as an artist at the height of his career.”

“Zucchero, whose real name is Adelmo Fornaciari, is no shoo-in when it comes to promotion, and this time around his itinerary has been particularly extensive. Before launching “Shake,” Italian-made Zucchero was traditionally a strong market for him, and the artist was in Berlin taping TV appearances when the Sept. 11 terrorist attack took place in the U.S. Those broadcast delays were as a result of blanket news coverage of the unfolding events, and sales in Germany—where the album was released Oct. 1—got off to a sluggish start.

Ivan Costivari, buyer at retailer Saturn in Cologne, Germany (part of the nationwide MediaMarkt/Saturn retail chain), concedes that “Shake” is not yet performing as well as the artist’s previous albums. “Bluesugar,” which sold 700,000 units in Italy and 250,000 elsewhere, Universal Italy president Piero LaFalce points out, “It’s been a difficult path because I’m not a typical melodic Italian artist, but I’m not a blues artist either. Instead I’ll have blues, or rhythm and blues, but it won’t be a typical American style.”

Let’s say that I’m just an Italian singer who—for reasons which even I don’t understand—takes things from black music.”

Yann Padron is named managing
director of Barcelona-based
difficult label/distributor Naive Ibérica.
He previously headed music
portal musicsales.com.

The Ukrainian parliament postponed voting Oct. 25 on a bill that aims to curtail the activities of the country’s pirate CD manufacturers, after complaints by music industry lobbyists and pressure from the International Federation of the Phonographic Industry (IFPI) and the U.S. government over claims the bill had been “unacceptably amended.” A spokesperson for the IFPI says lobbyists are “still not happy” with the proposal but adds, “We have reason to believe that three out of five [key] plants have [recently] slowed down or stopped temporarily or permanently their activities.” The Eastern European country has come under intense scrutiny from Western industry bodies as a result of its burgeoning trade in illicit optical discs. The U.S. government recently suspended special duty-free status for Ukraine (Billboard Bulletin, Aug. 8) and has warned that it will enforce greater trade sanctions if effective legislation is not introduced in the near future.

IN THE LEAD: By Noogie

Lars Brande

KAI R. LOFTUS

STOCKHOLM—With the formation of Ministry of Sound (Mos), Music of the Nordic (Billboard, Oct. 27), Stockholm-based head of A&R Michael Petre hopes to play a part in refocusing an industry that largely measures local talent by its ability to play guitar.

That’s not to say that Petre—for formerly Stockholm/Hamburg-based VP of international A&R for Edel Records Europe—simply plans to extend the brand of his U.K. employer. Edel is identifiably the most credible club DJs and producers with whom he will work.

Petre tells Billboard that he will eventually arrive to tour across local and rock signings from across the region. In addition, he has a mandate to source new music from the whole of Europe and assist in the development of the company’s U.K.-based publishing entity. He has also just released a region-wide deal with Bonnier Music, which will handle promotion, marketing, manufacturing, distribution, and sales of Mos releases. Petre will work out of Bonnier’s Stockholm office.

The new Mos venture represents at least philosophically—a more distinctive return for Petre to the sort of music-oriented record companies he consulted throughout the ‘90s and early ‘90s. “Windows of Possibility” is his goal.

ExecutiveTurntable

RECORD COMPANIES: Jacek Jaglowski is promoted to managing director of Warner Music Poland, based in Warsaw. He was previously distribution manager. Alexander Maurus is promoted to GM of WEA Records Germany. He was marketing director. Boris Rogosch is promoted to senior marketing director of East West Records Germany. He was marketing director. Ben Cherill is named A&R manager of London-based EMI imprint Positiva. He was A&R manager of Manifesto/Mercury Records.

Simon Ho is promoted to VPGM of MTV Taiwan, based in Taipei. He was previously director of advertising sales for MTV Networks Asia.

BILBOUARD NOVEMBER 10, 2001

www.americanradiohistory.com
**THE MIDEM GUIDE - THE MUSIC INDUSTRY BIBLE**

Publication: the entire Midem 2002 database distributed to all Midem participants
Issue Date: 18 Jan.
Distribution: 12,000 copies

**MUSIC & INTERNET**

Publication: Special Issue distributed in the Midem delegate bag and during MidemNet
Issue Date: 19 Jan.
Distribution: 13,000 copies

**HIP HOP**

Publication: Special Report - Midem Daily News N°2
Issue Date: 21 Jan.
Distribution: 8,000 copies

**PUBLISHERS - THE ONGOING CHANGES**

Publication: Special Report - Midem Daily News N°3
Issue Date: 22 Jan.
Distribution: 7,000 copies

**CLASSICAL MUSIC / JAZZ**

Publication: Special Issue for all classical music / jazz professionals participating at Midem
Issue Date: 18 Jan.
Distribution: 3,500 copies

**GALLO - 75TH ANNIVERSARY**

Publication: Special Feature - Midem Daily News N°3
Issue Date: 22 Jan.
Distribution: 7,000 copies

**CD / DVD MANUFACTURERS**

Publication: Special Report - Midem Daily News N°4
Issue Date: 23 Jan.
Distribution: 6,000 copies
### Hits of the World

#### Japan

**Singles**
- **Shirō Kobitotsachi**
- **Syunkasuyotu**
- **Yumi K=o=n=o**
- **Kenji Osa**
- **Masahiko Nakayama**
- **Miyori**
- **Kimi no na wa de piano o hiku**
- **One**
- **Patoxy**
- **Amane Nozawa**

**Custom Singles**
- **Chop Suey**
- **Steps**
- **Boy 11 Men**
- **Corneul**
- **Michael Jackson**

**New**
- **T-Party**

#### United Kingdom

**Singles**
- **BECAUSE I GOT HIGH**
- **CAN'T GET YOU OUT OF MY HEAD**
- **BABY (OH AAH)**
- **CLOSED TO ME**
- **WHAT WOULD YOU DO?**
- **ONE NIGHT STAND**
- **I A M A SLAVE 2 U**
- **YOU ROCK MY WORLD**
- **DON'T NEED THE SUN TO SHINE (TO MAKE ME SMILE)**
- **NEW SONGS**

**Custom Singles**
- **Drowning**
- **Never Stop That Feeling**
- **THE LOOK**
- **LEONARD COHEN**
- **DIANA**
- **INCUBUS**
- **NOW**
- **THANK**
- **GIGI**
- **PARADOX DISCHORD DANTE FURNITURE**

**New**
- **1.12 ELEVATION**

#### Germany

**Singles**
- **YOU ROCK MY WORLD**
- **CAN'T GET YOU OUT OF MY HEAD**
- **BABY (OH AAH)**
- **CLOSED TO ME**
- **WHAT WOULD YOU DO?**
- **ONE NIGHT STAND**
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- **THANK**
- **GIGI**
- **PARADOX DISCHORD DANTE FURNITURE**

**New**
- **1.12 ELEVATION**

#### France

**Singles**
- **YOU ROCK MY WORLD**
- **CAN'T GET YOU OUT OF MY HEAD**
- **BABY (OH AAH)**
- **CLOSED TO ME**
- **WHAT WOULD YOU DO?**
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**New**
- **1.12 ELEVATION**

#### Canada

**Singles**
- **HERO**
- **YOU ROCK MY WORLD**
- **THERE YOU'RE**
- **KNOVES OUT**
- **THE STAR SPANNING BANNER**
- **CRYSTAL**
- **MONEY (PART 1)**
- **I WANT LOVE**
- **WHAT IT FEELS LIKE FOR A GIRL**
- **PARTIENDO LA PANA**

**Hot Mover Singles**
- **RAYGUN**
- **CLOSER**
- **FURNITURE**
- **YOU ROCK MY WORLD**
- **WHAT WOULD YOU DO?**

**Albums**
- **DMX**
- **VARIOUS ARTISTS**
- **INCURSUS**
- **ENYA**
- **DIANA KARR**
- **NICKELBACK**
- **JEUNE FAMILLE**
- **LEONARD COHEN**
- **JULIAN BOWEN**
- **PAPA JOEY**

#### Spain

**Singles**
- **HERO**
- **YOU ROCK MY WORLD**
- **THERE YOU'RE**
- **KNOVES OUT**
- **THE STAR SPANNING BANNER**
- **CRYSTAL**
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- **PAPA JOEY**

#### Italy

**Singles**
- **HERO**
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**Hits of the World is compiled at Billboard/www.billboard.com by Memmo Visser. Phone 44-207-420-6165, fax 44-207-833-6718, e-mail mvisser@musicandmedia.co.uk.**

**NEW = New Entry RE = Re-Entry**
The best of Italy, Laura Pausini, one of the few Italian artists to achieve impressive sales in foreign territories, looks set to continue her success with The Best of Laura Pausini (CD). The album debuted at No. 1 on the Italian charts with sales of 150,000 units and has now been released worldwide in different languages in Italy in the countries of Europe and Brazil and Spanish in Spain and Latin America. Both versions are available in North America. Pausini, who previously had a vendetta for two years in the late 1990s, was still sold 16 million units worldwide. Her ability to sing in Spanish has undoubtedly aided her international appeal, and she was nominated for four Latin Grammy Awards this year. "It's unbelievable to be doing a greatest-hits album while you're still in your 20s," she says. "The idea came to me at this year's Sanremo Festival. The presenter said that eight years previously, I had appeared there as a nervous debutante and that now things were very different. That got me thinking." She now plans to record an English-language album.

Gentlemen's Relish: After a successful domestic campaign, Irish soul-rock band Relish finally released its debut album, Wildhearts (EMI), Oct. 29 in the U.K. This follows strong support from radio and MTV Select for the song "Rainbow Zebras," an infectious rush of classic Stevie Wonder and Jackson 5 influences. Now based in the U.K., Relish made an impression at the recent tribute concert to Tim Buckley at London's Royal Festival Hall. The band is on a two-month U.K. tour through December as a guest at Wheat and has also penned in a prestigious headlining gig at Dublin's first-ever No-Left-Hander. The album sleeve features a specially commissioned portrait of the band by a cult favorite—Irish artist Graham Knuttel, who previously has branched out his brush for Robert De Niro and Sylvester Stallone.

Ellie Black

ENIGMATIC VARIATIONS: Among world-wide albums, Enigma is still going strong. The album LSD—Lose Sensuality Depression (Virgin Schallplatten), featuring the group's greatest hits remastered by producer/mastermind Michael Cretu with newly composed interludes, entered the German charts at No. 8. The album has also charted in Austria, Switzerland, Denmark, Italy, Spain, Greece, and Japan. The album was released Oct. 22 in the U.S. with the U.K. release following Nov. 5. Meanwhile, a 45-minute audiovisual show featuring nine of Enigma's videos in 30form with special laser effects is slated to run for the next 12 months at the Hamburg Planetarium. Wolfgang Kulzer of Virgin Schallplatten in Munich says, "The worldwide fan base is interested in improved sound quality of favorite tracks in a collector's edition."
Swedes Look To Build On Music Exports

**Pop Music Seminar Explores Past And Future Success Of Sweden’s Industry**

**BY THOM DUFFY**

NEW YORK—Oops! Can they do it again—and again?

The question of whether Sweden’s powerhouse songwriting/production teams can continue the success they’ve enjoyed with the likes of Britney Spears, Backstreet Boys, *N Sync, and others was tackled here Oct. 17 by U.S. and Swedish music executives.

“Ultimately, it is the songs that have made Swedish music what it is,” said Gary Ford, assistant VP of publisher relations for ASCAP, speaking at the Swedish Pop Music Seminar organized by trade group Export Music Sweden.

In discussions chaired by *Billboard* Chart managing editor Fred Bronson—an avowed fan of Swedish pop—executives said contributions made by such songwriter/producers as Max Martin and the late Denniz Pop to the teen-pop phenomenon were undeniable.

Sweden now ranks as the world’s third-largest source of international pop repertoire after the U.S. and the U.K., respectively, and ranks No. 1 on a per-capita basis, according to Sweden’s consular general Olle Wästberg.

The country’s output as a source of pop songs for U.S. artists has been complemented with U.S. chart success in recent years for such Swedish acts as the Cardigans, Eagle-Eye Cherry, and Robyn.

Dave Novik, former VP of international A&R for RCA Records in New York City, noted at the seminar that teen singer Robyn recorded songs by Martin on her 1997 U.S. debut album for RCA and partially “paved the way for many of the pop artists who came afterward.”

For creating a partnership between the Zomba Group and Martin/Pip’s Cheiron writing/production team—which led to the multi-platinum success of Spears, Backstreet Boys, and *N Sync— “[Zomba Group founder and chairman/CEO] Clive Calder and the Zomba team deserve all the credit,” said music attorney George Gilbert of Rudolph & Beer, which co-manages Spears.

Gilbert cautioned that “the preteen audience is very difficult to gauge”—which, panelists agreed, is one reason why Sweden’s best songwriters are increasingly collaborating with more adult artists, from Celine Dion and Michael Bolton to Jon Bon Jovi.

Eric Beall, creative director of pop for Zomba Music in New York City, told attendees it would be a mistake to link production and songwriting “in any view of Sweden’s future success. While production sounds fall in and out of fashion, the songwriting skill is something apart from that.” Beall praised the work ethic of Swedish songwriters and added, “I would never count them out, just based on that level of effort.”

The seminar was held on the eve of the Broadway debut of *Mamma Mia!*; the musical based around the music of Abba (*Billboard*, April 3, 1999), which set the world standard for Swedish pop in the ’70s. The group’s Björn Ulvaeus and Benny Andersson joined the premiere to an award marking global sales of 20 million copies of the Abba hits album *Gold*. Gert Holmfred, managing director of Universal Music Sweden, presented the Abba catalog, describing Universal’s ongoing efforts to capitalize on the Abba catalog through reissues, hit collections, DVDs, and a comprehensive international online site, Abba.net, developed by Famehound in Stockholm.

Holmfred spoke of the enduring strength of Swedish pop, quipping, “I’m sure that you will expect you to find a new artist every [that is] as good as Abba.”

Hong Kong’s Troubled Capital Artists Winds Down

**BY WINNIE CHUNG**

Hong Kong. The current economic downturn has claimed its first record company victim here, with the Oct. 20 announcement by leading independent label Capital Artists that it will lose function as an active imprint and is laying off 15 members of its 18-person staff.

The decision came as a shock to Capital staff, who had apparently only been expecting the announcement of a pay cut when asked to attend a meeting on the morning of Oct. 20. Capital had previously laid off five staffers Sept. 30. Instead, the troubled company announced that all production work would cease immediately, although it will continue to exist as a legal entity in order to disburse revenue and issue compilations.

With the sketchy details revealed by Capital Artists management, other labels are still unsure what will happen to the company. Some suspect that other labels will use Capital Artists’ misfortunes as an excuse to trim their own operations.

“It is a very sad day for the industry,” says Warner Music Hong Kong managing director Mark Lankester. “Capital Artists was one of the best local labels, and this adds to the downtown mood of the industry. The fear is that other labels might use this as an excuse to make necessary economic moves.”

Established in 1972, Capital Artists was one of Hong Kong’s oldest independent labels. By linking with leading terrestrial TV station TVB, it had produced a steady stream of new talent through the channel’s annual Global Talents Talent Singing Contest.

The label launched the careers of many leading Hong Kong artists, including vocalists Anita Mui, Leslie Cheung, Andy Lau, Leon Lai, Sammi Cheng, and Miriam Yeung. But like other local independents, its fortunes waned because of increased competition from international labels.

In 1996, the label was acquired by the South China Morning Post Group, which owns the English-language daily newspaper *South China Morning Post* and retains complete control over distribution and real-estate businesses. That deal marked the end of the TVB tie-in, and the label had struggled since to find and break new acts.

The label also recently lost its biggest money-maker, Miriam Yeung, to Music subsidiary Go East!, and Capital was reportedly expecting to lose upcoming rocker Denise Ho to EMG. The label has not said how it will deal with its remaining contracted artists. The loss of Yeung, one insider says, was “the beginning of the end for [Capital].” They could hardly break even on their other artists, the one with the highest potential was Denise Ho, and the signs were that CA was losing her too.”

Some from the company or staff was available for comment. It is understood that some of the more senior staff members, such as GM Pad Lam and artist and talent manager Portia Lau, will remain until the end of the month to help wind down the business.

MTV Europe Music Awards Attract International Partners

**BY CHRIS FULLER**

LONDON—When the MTV Europe Music Awards (EMA) first rocked into life in 1994 in Berlin, the event immediately attracted international interest from terrestrial broadcasters. This year, the show takes place Nov. 8 in Frankfurt—returning to Germany for the first time since ’94—and broadcasters’ interest in the event is even higher than it was seven years ago.

National channels around the globe regularly carry edited highlights of the show, offering MTV Europe valuable promotional international exposure for id-entity/friendly terrestrial audience. For partner broadcasters, the show offers credibility and kudos from the youth demographic.

The EMA, Channel 4 recently signed a three-year broad-rights agreement with MTV Networks International that will see the national commercial broadcaster air the show for the first time. The channel will televise an edited version of the show during prime time Nov. 10. Joanne Wallace, Channel 4 commissioning editor for music, sees the EMA as “one of the most important events of the musical calendar.”

Aside from carrying customized highlights, partner broadcasters collaborate with the MTV production crew to secure extra footage when the EMA comes to their territory. “We received special access to the stars when the awards came to Dublin in 1999,” recalls Dermot Horan, head of program acquisitions for Irish public broadcaster RTÉ. “We also got special permission to schedule the show to run later on the night it actually happened. Normally, we try to transmit it within 24 hours.”

For RTÉ, which has been screening the awards show since 1998, Horan adds that the program “performs very, very well.”

Tony Mendes, head of acquisitions and sales for leading Swedish commercial station TV4, says the EMA has captured Swedish “sensations” since its first appearance on the channel in 1994. The 2000 event, which took place at Stockholm’s Globe Arena, ran during prime time on a Saturday night with a 29% audience.

MTV’s long-held status as a hip youth channel “rests well with the kind of young, dynamic demographic we like to target,” Mendes says. “It represents a great opportunity for advertisers to hit a very clearly defined youth demographic.” Elsewhere in the Nordic territories, the EMA airs on MTV3 (no relation) in Finland and on commercial channel TV2, where executive producer Anette Romer says that since 1994, it has served as “a fine showcase of rock music.” Typically airing late at night on weekends in one of TV2’s few music slots, Romer observes that the EMAs have significantly bolstered the channel’s youth appeal.

In Germany, commercial broadcaster RTL2 recently renewed a deal to air the 2001 MTV EMA and retained an option on 2002. The station’s head of entertainment, Katja Holm-Bust, calls the awards “one of the best-directed and best-produced music shows in the world. Every time, it has the biggest stars and its own very distinctive look.”

Part of the Bertelsmann/RKU group, RTL2 values the awards program as a “distinctive, trend-setting TV event,” Holm-Best adds. As the host broadcaster for 2001, RTL2 is collaborating with MTV Germany to set up a shared telephone voting hotline for the category of best German act.

Outside of Europe, Canadian specialist music channel MuchMusic has been airing the EMA show since its inception. David Kines, MuchMusic VP/Gen, says part of the MTV show’s appeal lies in “revealing the scene and buzz from somewhere other than North America. It definitely has an exotic feel.”
IMs: The New Promo Fad
Trans World, Yahoo Rolling Out Music-Related Initiatives

BY MATTHEW BENZ
NEW YORK—Promoting and selling music through instant messaging (IM) applications is becoming an increasing focus of experimentation for label marketers, merchants, and online companies looking to target Web-savvy consumers. In the latest examples, retailer Trans World Entertainment and Web portal Yahoo have announced new music-related IM initiatives.

Trans World is teaming with Microsoft to allow members of its new Backstage Pass customer loyalty program (Billboard, Nov. 3) to swap music playlists and wish lists, album and artist information, song samples, and videoclips via Microsoft's MSN Messenger software.

In addition, Trans World is one of a group of companies—and the first music and video retailer—with commerce links embedded inside of MSN Messenger. Users of the IM software will be able to click through to the FYE.com Web site to purchase music and video purchases.

Meanwhile, Yahoo is releasing new IM software called IMYer-on that allows users to play music, video, and Flash media clips inside the IM window. Traditionally, users have to launch a new window or link to another site to access such content.

INSTANT CAMPAIGNS
As part of the launch, Interscope act Garbage will use the technology to promote its new single, "Androgyny." Users will be able to correspond in a Garbage-themed environment that includes the track and a Flash photo montage of the band. A link to Launch.com to view the video for the single and a link to Yahoo Music to purchase the CD will be also be featured in the window. The company has also enhanced IM promotions in the works for Enrique Iglesias and Lenny Kravitz.

IMs and e-mails enhanced with rich media content are becoming a popular element of direct and viral marketing campaigns. MSN.com, for instance, partners with stations to send targeted e-mails about new artists and tracks that are enhanced with images and links to song clips. Meanwhile, several companies, including MP3.com and heat-greets.com, a newly announced strategic partner of AOL, offer music-themed online greeting cards that feature Flash images of an act and song clips.

TECHNOLOGY PUSH
The Trans World messenger feature becomes broadly available this month. Mark Hogan, Trans World VP of marketing and advertising, notes that IM now gives the retailer the ability to tailor specific messages and alerts to the customers, based on their stated preferences.

"What it's really about is helping customers individualize and personalize their lists," he says. "To me, this is really targeted to somebody who's a music enthusiast, who's going to be actively managing that list and wants to share and communicate with others."

Trans World, currently in the midst of rebranding itself as For Your Entertainment (FYE), recently announced a slate of new initiatives tied to the launch of Microsoft's Windows XP operating system (including the Backstage Pass customer loyalty program), as well as in-store kiosks. Underlying these are Microsoft's Passport identification system, its Windows Media player, and its .NET Web services technologies.

Hogan says, "The whole idea will be that when consumers give us permission, we'll be able to remember their behavior in-store, as well as at home when they're online, so that their preferences travel with them."

MusicChoice Offers Tunes For Sale Through TV Remote Controllers

BY BRIAN CARRITY
NEW YORK—In a move designed to test the commerce capabilities of buying music through the TV similar to the way consumers rent pay-per-view movies at home, music TV network Music Choice is launching a new interactive purchasing feature on its channels.

The service, which initially will be made available to satellite TV service provider DirectTV's 3 million subscribers who have interactive capabilities, allows viewers to buy a CD containing the song they're listening to right from their remote controllers. Users can also access facts about artists, music news, new releases, music history, gossip, and album cover art.

Music Choice president/CEO David DeBeccaro predicts that the ability to buy music with a TV remote will change the way people consume it because it delivers a convenience that was never available before. However, he is more modest when it comes to projecting just how substantial the consumer appetite for the service will be out of the gate.

DeBeccaro says, "We see this as much as the addition of a product feature as we're getting into the commerce business."

Indeed, given that buying music through the TV is a new consumer concept, DeBeccaro admits that the company is unsure of what type of response to expect. "This is an impulsive purchase, so it's hard to judge what kind of a buy-rate impact that will have," he says. "We've done projections that are all over the place, and we don't have much of a basis for any of them."

He notes that, on a price basis, Music Choice will not compete with the likes of Best Buy. Instead, titles will be offered just below list price and aimed at listeners seeking convenience and/or music that is not widely carried in stores.

The service for DirectTV users is a collaboration between Music Choice and Windstream Communications—an El Segundo, Calif.-based developer of interactive technologies for use on digital TV systems that is working with DirecTV. Wind's technology is currently installed in 3 million DirectTV homes nationwide, which overlays the existing programming of a given channel and offers users information and commerce links that correspond with the content in much the same way as a Web page.

In the case of Music Choice, viewers use their remotes to click through to a buy page, a function similar to renting an in-home movie. But instead of being billed by the TV service provider, users are prompted to enter their credit card information. Once that is logged, that information can be stored on the Wink system and accessed through a secure pass code thereafter. Wind processes the transaction, and Valley Media is providing music fulfillment services.

A GROWING BUSINESS
The concept of offering consumers the ability to buy products with a TV remote has been the longstanding dream of many since the Web went mainstream in the mid-'90s. Horsham, Pa.-based Music Choice is not alone in attempting to push the concept of interactive TV commerce: Other TV networks experimenting with commerce functions include NISC, and book/music retailer Barnes & Noble has created its own special commerce channel on the DirecTV system to sell books.

For Music Choice, the DIRECTV deal is the start of a wider rollout of commerce services that it expects to have in the homes of more than 20 million satellite and digital cable subscribers over the next five years. By the end of next year, the company plans to have commerce capabilities in more than 6 million homes.

Music Choice, with commerce capabilities on 12 audio channels, argues that such capabilities provide interesting opportunities for label marketing initiatives. The service has the ability to promote an album right on the channel that is playing the song, or any other appropriate channel, through billboard ads and/or artist trivia that rotates onscreen.

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CCE Web Site Launches As A&R Tool

BY RAY WADDELL
NASHVILLE—In an effort to create increased industry awareness about promising unsigned acts performing in their venues, Clear Channel Entertainment (CCE), the world’s largest concert promoter and radio conglomerate, has launched a new online A&R initiative through the multimedia division of its concert-promotion arm.

The company has established A&R Network (arnnetwork.com), a subscription Web site dedicated to informing music industry professionals about quality unsigned acts available for recording contracts, licensing, management, publishing, and legal representation.

Cagle says CCE is more uniquely qualified to identify new talent than anybody else out there. The idea is to harness all of our employees, from program directors and music directors in specific markets to bookers for our concert venues, not only in the U.S. but across the world. These are the people that listen to new music and give them the opportunity to feed that into one central location.

While CCE has a vested interest in the future of entertainment, it also wants to earn an immediate financial incentive for A&R Network. The initiative operates as a subscription service, so that labels, managers, or whoever else can log on and search for talent for a $20,000 annual fee. Cagle says labels and other interested parties learned about A&R Network via “door-to-door” selling and New York City and Los Angeles showcases/parties.

“The music has been extraordinaril-ly good,” Cagle notes. “The one thing every A&R person is interested in is [finding] out who the next hottest bands are and spending the least amount of money doing it.”

While he wouldn’t divulge how many subscribers A&R Network has to date, Cagle says all the major labels and many independents have signed on, along with agents, managers, and lawyers. The $20,000 fee effectively limits involvement to major players. “If we were not exclusive, it wouldn’t be worthwhile. By the way, we think $20,000 is a bargain.”

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 Declarations Of Independents

Declaring the sound of the 1990s as indie posse.

The group's sophomore Symphony
for the Record Industry release, Hip Check!, is destined for Declarations of Independents' year-end top 10. The band's decidedly sexy brew of what they call "amplified dance music" is guaranteed to fill the floor at any party, and tracks like the set-closing love song "Dol-
lar in My Pocket" hint at dimensions beyond basic hip-shake.

Vocalist/bassist Deanne Iovan, who is joined in the group by guitarist Jim Johnson and drummer Matthew Pantom, acknowledges that the band takes its inspiration from the classic soul stylings of its hometown.

"I'm Pat and I listen to a lot of old '60s & '70s R&B, especially from Detroit," Iovan says. "The whole hip-hop/modern R&B genre right now, I feel like it's coming from somewhere else. I feel like we're trying to draw more on that '90s R&B/soul influence, but we don't want to sound so derivative that we get asked to play people's weddings or something. We'd like to think that we put somewhat of a Vegas Shakedown garage fest, love to predict, "I think we're going to try to do a bigger West Coast tour."
Universal Reports Improved Cash Flow

BY MATTHEW BENZ
NEW YORK—Vivendi Universal reports improved third-quarter cash flow for Universal Music Group (UMG) in preliminary results, despite a 4% drop in sales over the period. Yet in a conference call with analysts announcing the music division’s performance, much of the attention was devoted to executive vice chairman Edgar Bronfman Jr.’s criticism of regulatory scrutiny of major-label-backed digital-music initiatives, including its Pressplay service.

“Neither Prepay nor MusicNet has yet to achieve its first dollar of revenue, and at the same time literally billions of files are being downloaded by illegal services,” Bronfman said. “I think we will find that everything we have done and will do in is complete conformance with proper antitrust scrutiny.”

As for UMG’s financial results, despite a decline in sales to €1.46 billion euros ($1.32 billion) from €1.52 billion euros ($1.38 billion), it saw third-quarter earnings before interest, taxes, depreciation, and amortization (ebida) rise to €135 million euros ($111 million) from €130 million euros ($111 million) in the same period last year.

Executives attributed the ebida growth to strong performances in North America, France, the U.K., Australia, and in the music publishing business, as well as further improvement in Japan. Additionally, Vivendi said UMG was able to keep marketing costs and overhead in check, which further aided the cash-flow performance. UMG chairman and CEO Doug Morris boasted that “the ebida of the Universal Music Group is probably greater than our four competitors combined.”

Top albums in the quarter included new releases by Mary J. Blige, Jay-Z, Ja Rule, Diana Krall, and Elton John. Reissues from Nelly Furtado and Shaggy, as well as the O Brother, Where Art Thou? and Bridget Jones’s Diary soundtracks, all continued to sell strongly around the world.

Meanwhile, revenue declined due to fewer releases, tough comparisons from sales of Eminem a year ago, and a softer economic climate. The company also attributes the drop to “the severe market decline in Latin America and weak market conditions in several major markets, including Germany.”

The company estimates that its worldwide market share has increased overall. UMG year-to-date market share, vs. the comparable period last year, has increased in France, the U.K., and Australia. It has essentially remained constant in the U.S.

Vivendi said the outlook remains strong for the fourth quarter—new releases are scheduled from Andrea Begell, the Cranberries, DMX, Lighthouse Family, S Club 7, Mylène Farmer, Enrique Iglesias, No Doubt, Ludacris, and Sting—as well as for early 2002, when albums are expected from Eminem, Dr. Dre, Nelly, and Shania Twain.

EBIDA for the whole of Vivendi’s media and communications business rose to €1.49 billion euros ($1.35 billion) from €1.41 billion euros ($1.04 billion). Revenues rose to €7.29 billion euros ($6.61 billion) from €6.74 billion euros ($6.11 billion).
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DreamWorks Gives ‘Shrek’ VHS/DVD Release Special Treatment

BY JILL PESSELNICK
LOS ANGELES—If you’re a believer in Shrek, this year’s highest-grossing film to date, its Nov. 2 release on DVD and VHS via DreamWorks Home Entertainment will keep the fairy tale going beyond its happy finale.

The two-disc DVD, which lists for $19.99, contains more than 11 hours of entertainment and 15 minutes of new animation, including a three-minute extended ending. The new ending is also featured on the $15.95 single-tape VHS edition. The DVD price is well below the standard $25 or more for new releases. To date, the movie, released in May, has grossed $266.7 million in the U.S.

The new finale was the most entertaining part to put together for the home video, says the film’s co-directors Andrew Adamson and Vicky Jenson. “The new ending was really fun,” Jenson explains. “The characters got to do karaoke songs in the swamp that were appropriate to them.”

The DVD’s various menus also allowed supporting characters to have added screen time as they guide the viewer to added features. “One thing that happened when we were making the movie was that Pinocchio and the Gingerbread Man became very popular characters,” Adamson says. “We were able to give them interviews.”

Interviews with Shrek (voiced by Mike Myers), Princess Fiona (Cameron Diaz), Lord Farquaad (John Lithgow), and Donkey (Eddie Murphy) that include some of the characters talking about their next roles, as well as the making of the movie, are also exclusive to the DVD.

Creating the extra animation was a lengthy process that was incorporated into the making of the theatrical version. It took four years to finish the 90-minute film, Adamson says, and many of the DVD’s animated features were completed after that. “Every available animator participated,” Jenson says. “From the start of the movie, just the playing of the menus brings you into the whole world and tone of Shrek. All of the additional animation keeps that irreverent humor.”

The DVD version’s many additional features include behind-the-scenes documentary, a look at how characters were brought to life on computer, a technical documentary, and technical bloopers. An original theatrical trailer can also be viewed, as well as sneak peeks of DreamWorks’ upcoming animated feature, Spirit: Stallion of the Cimarron.

A host of games for children are featured in a special DreamWorks Kids section. Activities include Fairy Tale Bowling, Learn to Draw Shrek, and Pin the Tail on Donkey. The DVD further introduces a new DVD-ROM technology in its ReVerse Studio, which allows viewers to record the lines of characters in 12 of the film’s popular scenes. (These features can be accessed via a PC.)

Even the watching of the film, which can be done in either pan-and-scan or widescreen versions on the DVD, intrigues audiences, Adamson says. “There’s a lot to be gained from just watching the movie on DVD. There are a lot of background things that you don’t catch in the theater—like what are the Three Blind Mice singing before Shrek yells at them?”

If the low price isn’t enough to attract customer attention, DreamWorks is releasing the DVD and VHS formats on a Friday instead of the customary Tuesday release date. Kelly Sooter, head of domestic marketing for DreamWorks Home Entertainment, says, “There is nothing traditional about our movie. The spirit and humor of the movie turned everything on its ear (when it was released in theaters). A Friday street date lends itself to this movie.”

The timing of the release, its many bonus and demographically oriented features, and low price are all poised to make it one of the holiday season’s hottest releases. “We also designed the discs with two broad audiences in mind,” Sooter explains. “One disc is designed for the family. That has [the] DreamWorks Kids [section] and the ReVerse Studio. The other disc is the widescreen version [of the film] and technical information for adults.”

DreamWorks’ marketing plan for the package is one of the largest programs the company has ever put together. Sooter reveals. One fact is an “instant win” peel-off sticker game in which both VHS and DVD buyers can participate. Prizes include Microsoft’s X-Box and GameBoy Advance systems, each with a Shrek game cartridge; Ria Sedona minivans; and Baskin-Robbins ice cream. Game stickers will also be included on new pressings of other DreamWorks animated VHS titles, including The Road to El Dorado, Chicken Run, Antz, The Prince of Egypt, and Joseph: King of Dreams.

The company has also coordinated a number of partnerships with specific retailers, including Kmart and Blockbuster, which are each holding promotions in advance of street date. At Blockbuster, customers had the opportunity to own Shrek and save money on video rentals by purchasing a special $25 card by Nov. 1. The cost covered 10 weeks of discounted rentals, after which a customer receives a VHS or DVD copy of the film.

DreamWorks, Kmart, and Haas Carter Motorsports teamed at the Winston Cup Series race Oct. 28 at the Phoenix International Raceway in Glendale, Calif., to unveil a Shrek-themed car driven by Jimmy Spencer. Sooter says the event was a perfect way to “maximize the sales of the video and make a great franchise to one of our partners.”

DreamWorks declined to give pre-order figures or sales projections on Shrek.

Retailers are already anticipating that Shrek will be a top-seller. Home stores have already selected Shrek to be the theme of their holiday marketing plan, with characters from the film featured on in-store displays and in print advertising.

Paul Warnaar, VP of merchandising for the Torrance, Calif.-based chain, says, “We expect it to be one of the best DVDs of the fourth quarter. It’s a movie that attracts a wide base of customers. The demographic covers kids, young adolescents, and adults. We certainly feel that what we’re doing with our [holiday] campaign will help us sell through the whole quarter.”

Jeremiah Wehler, home video buyer for Amarillo, Texas-based Hastings, agrees that Shrek has the potential to be one of the biggest releases of the fourth quarter. “It will definitely break records for family and children’s films, if not an overall best-selling record,” he says. “The added features are an incentive for most people. I don’t think a Friday release is the best thing for the consumer. But none of the previous Friday releases have been titles as big as this.”

Blockbuster Readies Itself For Digital Age

BY BRIAN GARRITY
NEW YORK—Amid a shift away from VHS tape rentals and an increase in those of DVDs, home video rental giant Blockbuster reports lower earnings but increased revenue for the third quarter that ended Sept. 30.

The company says the elimination of less-productive VHS tapes dropped third-quarter earnings, as it posted a net loss of $224.9 million, or $1.26 per share, for the third quarter.

Total revenue for the quarter tallied $1.26 billion, a 5.9% increase over third-quarter 2000, as a result of steady growth in rental revenue.

Rental revenue improved by 6.3% to $1.08 billion, primarily due to a 4.2% increase in worldwide same-store rental revenue and the addition of 176 new company-operated stores since the third quarter of last year.

“By re-merchandising our stores to make room for an expanded selection of DVDs, we are positioning Blockbuster to hasten the growth opportunities presented by this higher-margin digital format,” Blockbuster chairman/CEO John Antolico said in a statement following the release of the company’s figures. “Additionally, we are able to more efficiently merchandise both DVD and VHS, while dedicating more of our sales area to high-growth new game formats and promising new business initiatives.”

Earlier in the quarter, Blockbuster announced that it would record primarily non-cash charges related to the elimination of approximately 25% of its VHS library and selected games as part of an extensive re-merchandising of its stores to make room for new high-growth, high-margin products as DVD.

Additionally, the estimated residual value of VHS rental inventories was reduced from $4 per unit to $2 per unit, and the estimated useful life of catalog product was reduced from 36 months to nine months.

The estimated residual value of VHS rental inventories was also reduced from $10 to $5 per unit.

For the first nine months of the year, total revenue increased 5% to $3.80 billion, compared with $3.62 billion in the same period last year, due to growth in rental revenue and other revenue. Rental revenue increased 5% to $3.24 billion, up from $3.07 billion last year due to a 2.8% increase in worldwide same-store rental revenue growth in the store base.

With the transition from VHS to DVD, Blockbuster expects worldwide same-store revenue in the fourth quarter to grow in the low-single digit range. It also expects gross profits to grow in the mid-single-digit range over the last three months of the year due to growth in higher-margin DVD rentals.

For the full year, the company expects to add approximately 200-250 company-operated stores, the majority of which will be domestic. Capital expenditures for the full year are expected to be approximately $100-$125 million.
<table>
<thead>
<tr>
<th>Title</th>
<th>Director(s)</th>
<th>Cast</th>
<th>Release Date</th>
<th>Rating</th>
<th>Price</th>
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<td>Cats &amp; Dogs</td>
<td>Jonathan Lipnicki</td>
<td>Jeff Goldblum, Elizabeth Perkins</td>
<td>2001</td>
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<td>The Mummy Returns</td>
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<td>Jennifer Aniston</td>
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*Prices are approximate and subject to change. Prices are suggested retail and may vary by region. Prices are for DVD video only and may not include any applicable sales tax or shipping fees. Prices are for the week of November 10, 2001. Copyright © 2001, Billboard/BPI Communications.*
**The Clip List**

**A SAMPLE OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 10, 2001**

<table>
<thead>
<tr>
<th>Network</th>
<th>Playlist</th>
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</thead>
</table>

**College Television Network**

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ICONS’ CONFRONTATION: It’s just the sort of battle you expect when the music business splashes into November’s high waters. In one corner, an artist with one of the biggest-selling albums ever, who in this prime sold to kids and adults alike. In the other, a youth-driven group that owns two of the SoundScan era’s biggest sales weeks. First-day sales at a healthy sample of chains suggest Michael Jackson will prevail over Backstreet Boys, although there are a couple of large accounts where Backstreet’s best-of set leads.

Also lighting up next week’s Billboard 200 will be bows by Enrique Iglesias, Lenny Kravitz, Jermaine Dupri, Three 6 Mafia, and Christmas albums by Barbra Streisand and Destiny’s Child, though the seasonal items won’t shine their brightest until later weeks. Jackson’s biggest SoundScan week was 391,000 units, a feat set in 1995 by History, while Dangerous had multiple weeks with more than 300,000 units. Anticipation of his new disc, which is also on course to start in the 300,000-plus club, is indicated by his early arrival on Top R&B/Hip-Hop Albums, where street-date violations place him at No. 86. Meanwhile, Backstreet and Iglesias should each surpass 200,000.

It’s time to make of titans like Jackson and Backstreet falling shy of a half-million when last year saw five acts—including Backstreet Boys—exceed 1 million in their first weeks? Ask yourself how many artists who were popular in 1972 (when Jackson released his first solo album) are capable of topping The Billboard 200 in 2001.

Backstreet’s decline from earlier glory tips that a hits collection culled from just three albums is a tough sell, even with a new track. Furthermore, Backstreet has already stitched a longer shelf life than most of the pre-teen faves who dot pop music’s history. At some point, kids decide the music they loved last week isn’t as cool as it was before, and that may be where the Boys are at this juncture.

FIGHTING TO THE FINISH LINE: The Billboard 200’s new chart’s appearance is an eye-opener. Its current single, “Gone” (Jay-Z and Ja Rule, three of its last four Nos. 1s.

Rock hand Incubus opens in the next slot with 266,000 units, by far the biggest week in its career. Its largest previous week had been 46,000 for Make Yourself, during Christmas week of 1999. Dave Matthews Band has the next bow at No. 6 (131,000 units) with one of its live albums, marking Matthews’ sixth trip to the top 10.

HER DAY: Expect fewer big debuts on The Billboard 200 two issues from now than you’ll see next issue. That’s because Britney Spears, owner of one of last year’s million-plus-weeks, unleashes her new album No. 6, and labels have maneuvered their schedules to avoid having most priority projects compete with her opener. Although it’s too early to project how she might do, her arrival will doubtless help the industry catch up on the 1.3% lag that album sales face compared with 2000’s year-to-date numbers. That gap closes a bit this week, as for the first time in eight weeks, album sales outweigh those of the comparable 2000 frame (see Market Watch, page 12).

UNDER THE RADAR: In eight previous weeks, fistul Australian Alexander Zonjic’s latest did not sell enough units to reach the review process in which our chart managers assign albums to various genre charts. So, despite a local promotion in Detroit that drew more than 1,000 sales in that market alone, his Reach for the Sky is absent from Top Contemporary Jazz Albums, where it would rank No. 13 had it been categorized earlier. His 1991 album Neon, spent five weeks on that chart.

UNSEASONABLY EARLY: Consumers complain that merchants seem to rush Christmas displays earlier each year, but it now seems that shoppers are also speeding the holiday’s arrival. Two issues ago, before most people had bought their Halloween pumpkins, we were a tad surprised to find Eugene Ormandy and Philadelphia Orchestra’s The Glorious Sound of Christmas re-enter Top Pop Catalog Albums, where it is now No. 19.

With Billboard 200 bows by the multi-act Now That’s What I Call Christmas! and a Toni Braxton holiday outing (at Nos. 30 and 172, respectively), Christmas albums outnumber Halloween titles 12 to 3 on this week’s charts, including three holiday sets on Top New Age Albums.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>WEEKS ON</th>
<th>LAST WEEK</th>
<th>PEAK POSITION</th>
<th>8 WEEKS AGO</th>
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### Heatseekers

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Ultra.Chilled - chillout now

A sexy mix of laid back beats

Featuring Gorillaz, Massive Attack, Moby, Morcheeba, St Germain, Thievery Corporation, Zero 7, Kruder & Dorfmeister, and many more

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Ultra Records www.ultrarecords.com
### Top Internet Album Sales

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# Billboard Top 40 Tracks

## November 10, 2001

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## Modern Rock Tracks

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fuel driving the act since its 1997 Wind-Up debut, My Own Prison, through its 1999 mega-schmash Human Clay and the forthcoming Weathered. (At press time, worldwide Nov. 20.) Although Stapp asserts that he and guitarist/songwriting partner Mark Tremonti do not create music with the intention of directly affecting the thoughts and emotions of their fans, it's becoming an increasingly welcome by-product.

"I'm not writing for myself," Stapp says. "The idea of those words connecting with people who are also searching for light at the end of the tunnel is disturbing. Whatever you have and seen a whole lot of the country over the past few years, and it's been sad to feel the tension and anger among kids. If one of our songs can help breed something of that tension, that's a staggering, truly humbling gift."

As the overall demeanor of the U.S., evolves in the wake of the Sept. 11 terrorist attacks, Stapp says he sees one potentially positive result being a palpable shift in attitude among young adults. "It's a little sad," he muses, "to think you're something so huge and horrifying would have to happen in order to jolt people into reconsidering the way they view the world. But it's happening, and that's what counts. People who care about the world, in particular—want to have a good, positive future, and they're going to reach beyond the anger whatever they've been dogging them to get there."

Whether or not Stapp, Tremonti, and drummer Scott Phillips are comfortable with the concept, Creed contributes to that transitional shift by offering music that seems to be extending a proverbial hand of hope to its audience. "My Sacrifice," the single that precedes Weathered, firmly holds onto the groove and appropriately heavy guitars that will likely draw fond comparisons with Led Zeppelin's "Kashmir." "That song is driving people crazy," says Jan Lotten, manager of a Borders Books & Music in New York City. "The second it hit radio, we started getting requests for it in runs. Weathered is going to be the rock record to beat this quarter, without a doubt. The single has a recognizable sound, which is good, but it's also only one of the band's strongest songs.

The beauty of this project is that it's not limited to mainstream audiences: Indie-rock fans are also showing interest. "Creed will never be mistaken for an underground favorite, but they have a heavy sound in a lot of their material that draws the interest of kids who like their rock music to be extra-aggressive," says Marlon Creton, manager of Record Kitchen, an indie retail outlet in San Francisco. "This new album has a nice bit of word-of-mouth building because of the single. It has a pop feel, but it's not too light. The guitars are hot. Radio is having an equally positive reaction to "My Sacrifice." Since its shipment to rock radio in early October, the track has become a runaway smash. Among the early supporters of the song have been WXRT Chicago, KROQ Los Angeles, KLOI Houston, WYSP and WMRR Philadelphia, WKLS Atlanta, K102 San Diego, KJSO San Francisco, and KDWB Phoenix.

The track has become Creed's ninth top 10 entry on the Airplay Monitor Active and Mainstream Rock Charts. It is the band's eighth out of 10 hit on the Heritage Chart.

Such positive initial response to the single is encouraging to Stapp, who believes that Creed has hit its creative stride. "Nothing about this record is turned up a few extra notches," he says. "The uptempo songs rock harder than anything we've imagined doing, and the softer, chilled songs have more depth, more complexity. We went for broke on this album—no boundaries, no limits. That makes the record work is the fact that the band waited until after their nearly two-year tour supporting Human Clay before writing or recording new material—a move that Stapp believes allowed the band to "breathe and think and evaluate the lives we've been leading. It's a huge difference to get a break in the middle of a tour. Weathered is the kind of scenario you dream of when you run a label: a great record by a band that actually cares enough about its outcome to commit fully to its promotion." he says. "It was a mantra that inspired you to go the extra mile."

The linchpin to Weathered's marketing strategy is the Internet-rooted Creed Pager. Upon visiting the band's Web site (creed.com), one can download the pager, which offers a free, timed-out download of "My Sacrifice," as well as exclusive video footage of the band in the studio, up-to-date band news, and tour announcements. The pager will also have interactive elements that will allow fans to communicate with the band directly via online postings and e-mail.

"That's the best part of doing this: having a direct line to the fans," Stapp says. "Having the chance to hear their thoughts and address them in a personal way that's validating for everyone involved—especially for the fans."

In addition to the pager, the band (which is managed by Jeff Hanson and Jeff Cameron of the Orlando, Fla.-based JHM, Inc.) will play their first Internet concert by making the standard round of TV, radio, and press appearances. Already locked in are spots at the Billboard Music Awards and VH1 Awards (both in San Diego). In addition, the band has been confirmed to appear Nov. 17 on Saturday Night Live. Other high-profile performances are to be confirmed shortly.

The band is also expected to journey to Europe for a series of promotional appearances shortly after the release of the album. (Weathered is distributed in the U.S. by BMG, with Sony handling the label elsewhere in the world.)

"Europe is always an important consideration with our bands, and we feel that making Creed's visibility overseas with this project," Lerner notes. "The performances that come with such an extensive promo tour is an opportunity for Creed to test-drive new material for a 2002 headlining concert tour that is expected to keep the band on the road for at least a year. Dates are still being locked in, but the trek will be booked by Ken Fermaglich of the Agency Group in New York City, the agency's top performance agent for the many areas where Creed excels," Lerner says. "They take their songs to an incredible new level of intensity. This new album is going to be the most popular in Creed's reputation for passionate live shows has led to consistently sold-out events. During the past two years, the band has played to more than 2 million fans worldwide.

"We were out on tour for a long time, and wherever we went, there were people telling me how they've connected to them and how they felt so close to them," Stapp says. "That means more to me than any other kind of attention. It's important to feel as if you're doing something worthwhile, and in this band, I feel like I am."

Stapp believes that being road and successful has changed the way Creed is a band of substance. "You can't hide anything onstage. There are no filters, nothing to hide behind. It's just you, your strengths, and the songs. Our mission is to take people on a full-range journey of emotions."

And right now, that journey is punctuated by a desire to lead the band toward the next level of success, one that, Stapp explains, is "intended to leave you on the positive end of a catharsis. I'd never suggest denying the pain, but experiencing that emotion is not an indefinite emotion. It should be momentary. You should come out on the other side, better or smarter for it in some way."
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Latin Retail

Continued from page 5

Although Iglesias’ new release dropped Oct. 30, Anthony has a salsa record due Nov. 20 and Shakira’s next album streets Nov. 13 (see story, this page).

As a result, says Erika Grande, a buyer for the Ann Arbor, Mich.-based Border Books & Music chain, “this forces you to really know what you’re buying and to try to find your own hits rather than wait for the labels to find hits. You also have to stick to what you know. It’s certainly a time for experimenting or developing artists. We have to focus more on quality than quantity. It’s really a time for retailers to clean house.”

A different tactic is being undertaken by West Sacramento, Calif.-based Tower. National Latin market coordinator Monica Ricardo says the chain is trying to establish itself in the Latin market by stocking more titles. “We have been trying to better our product selections,” she says. “I believe that in the U.S. market, Latin music is still very young. More and more distributors are looking into it. The growing interest from labels will make more product available.”

In an effort to increase Latin sales, the Tower store, [our Latin buyer] J.C. [Gonzalez] rushes to make sure that those titles are available.

West Coast chain Wherehouse Music, based in Torrance, Calif., launched separate, Latin-only stores called Tu Música to cater to such demographic demands in 1998. “For an Anglo chain, that’s a big step,” says Isabelle Salazar, senior Latin buyer for Wherehouse/Tu Música. Even in Wherehouse stores, Tu Música’s “store within a store” sections offer a variety of Latin music categories.

“Ritmo Latino, an independent chain operating out of Neptune, N.J., has opened Ritmo Rock specialty stores to specifically focus on the sub-genre of Latin music. David Massry, president of the Latin-only retailer, says that currently, rock en español is the genre that “is growing and has potential. We’ve been opening the stores where there is demand from the Latin community.”

Once Latin music customers enter a retail store, whether they are savvy listeners or not, finding an interesting title may mean the difference between a sale or a frustrated customer. That is why most retailers are trying to have trained, bilingual staff on hand to help.

We try to make people feel at home. If Lit- monos don’t speak English, they feel may feel intimidated,” Salazar explains. “Also, when a man-ager receives product, they are able to [identify whether it is] rock en español, merengue, tropical. That’s part of the training. We give them the knowledge.”

Likewise, Tower’s Ricardo says that main- taining a bilingual staff is currently a chal- lenge and that the goal is to place bilingual employees in key Latin stores. But Borders’ Grande argues that this is less important, due to the nature of their store location and customers. “It’s a bit harder for experiments or developing artists. We have to focus more on quality than quantity. It’s really a time for retailers to clean house.”

Once Latin sales may be held in product programs customized for specific demographic areas. At the Minnetonka, Minn.-based Musicland Group, which oper- ates Musicland, Sam Goody, Media Play, and On Cue stores nationwide, a computerized system tracks which categories of Latin music and well at all given store.

The process enables retailers to more effec- tively cater to their potential Latin music buy- ers in each city, marketing manager Joseph Burch says. “We know that in Miami, a tropical artist may be selling more than a region- al Mexican artist,” he explains. “If something is popular at a particular store, [our Latin buyer] J.C. [Gonzalez] rushes to make sure that those titles are available.

BORDERS®

Continued from page 5

Spanish, closely supervising—as she is wont to do—every single process in its production. Laundary Service (Epic) hits stores Nov. 20. It includes 13 tracks—four of them in Spanish—all either produced or co-produced by Shakira. She also either wrote or coproduced six tracks. A pop album with tinges of rock, it revolves from “Objection”—best described as a rock’n’roll tango—to the Middle Eastern strains of “Eye Like Yours” and such sweeping ballads as “Dance.” Yet throughout, Sha- kira sounds like Shakira—with a blend of pop appeal and sophistication, her trademark yodel in full force—even when she sings in English, which she began learning only a couple of years ago but sounds totally at ease in both languages.

“Here I’m in control than ever,” the 24-year- old says. “I’m the only one who knows exactly what I want and the direction I want to go in.”

That single-minded- ness is already paying off. Laundry’s first single, “Hay Daddy,” which topped the Billboard Hot Latin tracks chart for five weeks in its Spanish version “Suecia.” And what may be its first bilingual foray, MTV is airing the video in late rot- ation throughout both of its English and Spanish stations.

MTV senior VP of music and talent pro- grammimg Tom Cald- erone stresses the im- portance of the retail push. “It’s not a Rush- to air the song while maintaining its heritage by playing the Spanish version. He adds, “We’re really excited about this release.”

Laundry Service is argu- ably the product of the major crossover into the English market by a Spanish-speaking artist. After all, Marc Anthony, Jennifer Lopez, Gloria Estefan, and even En- rique Iglesias were ei- ther born or raised here, and Ricky Martin was fluent in English for years before his English- language album debut. But Shakira is a Colum- bian national who makes sure to mention her country when she’s on her national TV. That element, Epic Records president Tommy Mottola says, “Lends to the intrigue and the exotic nature of the whole campaign. We’re more of a melting pot as a culture than ever before. I think we’re more curious than ever before. A young girl in her early 20s is still a young girl in her early 20s, no matter where she’s from.”

Laundry Service is essentially, like most of Shakira’s material, an album about love, written since the singer has been involved in a romance with Antonio de la Rúa, the son of Argentine presidential Fernando de la Rúa. It features poetic, remarkably well-crafted lyrics and a musical fusion that is equally provocative and accessible.

“The reason I named it Laundry Service is because I’ve spent the year dedicated to my two great passions: love and music,” Shakira says.

“Those two elements are like soap and water. It was a deep cleansing, almost like being reborn.”

The parallel rings true on other levels. Shaki- ra, represented by former Madonna and Michael Jackson manager Freddy DeMann, is being groomed for stardom success. A major TV campaign is planned around the release, including appearances with Jay Leno and Rosie O’Donnell. “Shakira is going to be the next superstar. I feel it in my bones,” DeMann says. (He has already negotiated a worldwide deal for her as a Pepsi spokesperson.) “She’s made a record that is not in one particular style. She’s written some amazing power ballads, she’s written some amazing pop songs, I think she’ll appeal to some of Ricky Martin’s audience but also clearly to some audi- ences that go for rock stars and folk singers.”

DeMann sought out Shakira after hearing her perform in 1999 on a TV special alongside Melissa Etheridge. This was prior to her performance last year at the Latin Grammy awards, which was telecasted on TV, when her per- formance of “Ojos Azt” made audiences nation- wide sit up and take note.

“We’ve been waiting for eight years to make an English-language album,” says Polly Antho- ny, who first saw Shakira perform eight years ago at a New York City club. “I remember being mesmerized. She’s a total package: a writer, produc- er, singer, and dancer. When you have someone like Shakira, the possibilities are endless.”

Shakira burst onto the Latin pop scene six years ago with Pies Descalzos (Sony), an album of original material (written with Luis Fernan- de do Ochoa, who also co-wrote and produced Laundry) that defined the scope of Latin female pop performers. The follow-up, Dónde Estás Corazón, an MTV Unplugged album established Shakira as the best-selling Latin female artist of her generation, appealing equally to rock and pop audiences.

“Shakira is one of the rare artists who can cross over in appealing to a large pop audience without compromising her highly personal music, lyrics, and sound. With that in mind, Shakira worked mostly with tried-and-tested collaborators, including Ochoa; producer Dave Matthews Band, Alanis Morissette. “Why risk it and work with some- one that has a big name but with whom I have only a small friendship? Plus, in the studio, I like things my way. And working with someone who has the same attitude would be too hard. So I get together with people who know both my defects and my strengths.”

Laundry is more elaborate and deliberate than its predecessors, as the international release of English-language tracks is to help Shakira retain her core audience. To that end, Sony Discos, which released Shakira’s Spanish-language albums, is working on coordinating all Spanish media activ- ities. So, while Sony Discos and Sony Music are doing the same in other Latin markets. Sony Discos chairman Oscar Llord says, “Our basic objective is to support Epic’s initiative with this primarily English-language album and music. As far as our operations, we can create the highest awareness level with the Span- ish fan base.”

Shakira says, “My Latin market is as impor- tant, or more [so], than others. It’s not that I’m abandoning one territory for the other. On the contrary: I’m expanding.”

“...and music,” Shakira

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Music & Money Symposium Adds More Key Execs

The countdown to Billboard's Music & Money Symposium continues, as business luminaries prepare to convene in New York City for an informative day of networking and idea sharing. The symposium, taking place Nov. 13 at the St. Regis Hotel, will bring together an elite group of executives and entrepreneurs from the global music and financial services industries to discuss current issues and opportunities relating to the music business.

 Newly added to the lineup are Ivan Lustig, managing director/head of media investment banking at ABN-AMRO; Rob Horowitz, VP of Credit Suisse First Boston; and Nicholas Henny, executive VP/CFO of Universal Music Group. They join an agenda that already features John Frankheimer, co-chairman, Loeb & Loeb LLP; Phil Leigh, VP/analyst, Raymond James & Associates; Michael Nathanson, analyst for Sanford Bernstein & Co.; David Pullman, founder/chairman/CEO, the Pullman Group; Pat Quigley, senior VP/chief marketing officer, DataPlay; Ash Rajan, director of global client equities, Prudential Securities; Karl Slatoff, partner, ZeinickMedia; Robert Stovall, senior VP/senior market analyst, Prudential Financial; Harold Vogel, president of Vogel Capital Management; and numerous others.

Additional highlights of the event include an exclusive interview with AOL Time Warner co-CEO Richard D. Parsons conducted live by legendary broadcaster Larry King, and a morning keynote address by Cliff Friedman, senior managing director of Constellation Ventures.

The symposium is sponsored by Prudential Financial and presented in association with Loeb & Loeb LLP. For further information, contact Michele Jacangelo at 646-654-4660 or visit www.billboard.com/events/mathmim.
Members of ‘N Sync appeared on the season launch of NBC’s NBA Inside Stuff Oct. 27, leading a discussion of their recent charity event, ‘N Sync Challenge for the Children. Shown on the hardwood, from left, are the group’s J.C. Chasez, Lance Bass, and Joey Fatone. Inside Stuff co-host Summer Sanders, host/executive producer Ahmad Rashad, and ‘N Sync members Chris Kirkpatrick and Justin Timberlake.

A RECORD:

City of Hope Raises $5.1 Million

The 2001 City of Hope Spirit of Life award was presented to Vivenid Universal executive vice chairman Edgar Bronfman Jr., with proceeds from the accompanying dinner benefiting the City of Hope National Medical Center and Beckman Research Institute. A total of $5.1 million was raised, breaking all previous records. Gathered at the event in the photo above are, from left in the bottom row, Sigourney Weaver, Roger Daltrey, Universal Music Group chairman/CEO Doug Morris, Terri Dwyer; Bronfman, Berry Gordy, Shelby Lynne, Richie Sambora, and India.Arie. In the top row, from left, are Vivenid chairman/CEO Jean-Marc Messier; Universal Music Group president/COO Zach Horowitz; Johnny Lang; and Zach, Taylor; and Isaac Hanson. In the photo below is Bronfman with performers Mary J. Blige and Smokey Robinson. In all, the City of Hope has raised more than $35 million in its 27-year history.

Guitar virtuoso Steve Vai is all ah-ohs. The wild beekeeper, who gathers honey twice a year from his own backyard, has just harvested a hearty yield of some 976 pounds. That makes for plenty of great Christmas presents, Vai says, but he also has a sweeter ambition for the golden spread. He auctions the majority of it to benefit his non-profit organization Make a Noise. “We collect funds for Make a Noise’s CD-listening library program for public high schools in California,” Vai says.

A former pupil of guitar great Joe Satriani who has contributed to recordings by Frank Zappa, David Lee Roth, and Whitesnake, Vai spread his wings into the world of beekeeping because he was “looking for something interesting or eclectic” to do. A Hollywood neighbor kept a honeybee hive, he says, and as a result, his garden looked beautiful, but because honeybees are one of the primary sources of pollination for fruit trees and various plants.

When Vai, 41, moved to a two-acre property in nearby Encino, Calif., he wanted to plant and maintain a vibrant backyard. “I did some research and found out that beekeeping isn’t that hard to do,” he says. “The whole process only takes one to two hours, once a month.” The actual harvest of the hundreds of pounds of liquid gold takes all day twice a year.

Though he has been involved in several startling incidents—including one dramatic encounter in which a cantaloupe-sized chunk of bees fell on his unveiled head—Vai says that honeybees are generally mellow, gentle creatures and that you don’t really need to protect yourself around them, though these days he always does.

Vai has also learned that his hobby is helping the environment. “I discovered that 95% of all wild hives are gone as a result of urbanization, and that there’s a mite that’s been killing off honeybees,” he explains. “There is a great need for beekeepers.”

As Vai readies the release of his 10-disc boxed set The Secret Jewel Box on his favored Nations label, he combs through boxes on beekeeping, surfs the Internet, and subscribes to the monthly Bee Culture. “I started out with one swarm, and now I have five colonies,” he says. “It’s just a great hobby for me. It’s the only time in my life that I get to be away from everything and be with nature.”

JILL PESSELNICK

Sweet Release: Steve Vai

‘JUST THE TWO OF US’

by Matt Gaffney

Across
1 What Ben Jos, 6a, was known for short
2 Musical key abbr.
3 Chest muscle.
4 Writer who appeared in the video for “It’s Just Wannabe Here Fan”
5 Band that did a jai- led called “911”
6 Classic new wave album from 1982
7 Musician who sang the world reknown song “Thriller” video address with, a 3-across
8 “Rocky”
9 Aillem Brothers (album)
10 Lion in an explo- sive band
11 A woman
12 Part of a burger
13 German immigrant
14 A few no time for stab- bling her
15 Ballroom Lyon
16 ... half (altered)
17 Penny or shatam
18 (Of whom Ritchie Valens sang, “Since she left me, I’ve never been the same”)
19 End Simmonds A by
20 “Creepin’ Tiger”
21 “On the Rocks”
22 British gangster pop- ular by
23 (A “Wedding Bell Blues”)
24 “I’m a Tender Tenor”
25 “We’re gonna”
26 “I want to see you”
27 “If You Knew...”
28 “Sweet”
29 “I’m not your man”
30 “I’ll do anything...”
31 “Can’t stop the Heartache”
32 “I wish you could come”
33 “Take my life”
34 “I’m Gonna Love Me Again”
35 “I’ll be there”
36 “I’m Gonna Be”
37 “I love you”
38 “I’m going”
39 “I’ll be there...”
40 “I’ve never been”
41 “I’ve been”
42 “I’m going”
43 “I’ve been”
44 “I’ve been”
45 “I wish”
46 “I want”
47 “I wish”
48 “I’ll be”
49 “I’ll do”
50 “I’ll have”
51 “I’ll wait”
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Down
1 Edwin Starr song quoted in a “Sittin’ in the Park” song
2 “Prizes”
3 “Audition”
4 A song popular during the Vietnam War
5 A song written by Jon with Friend
6 “Friday Night”
7 A song written by John
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RIM SHOTS

by Mark Parisi

Maybe you could be a pirate this year...
A STUNNING COLLECTION FROM
THE MOST SIGNIFICANT FEMALE ARTIST
IN THE HISTORY OF POPULAR MUSIC.
Deeper And Deeper • Erotica • Human Nature
Secret • Don't Cry For Me Argentina
Bedtime Story • The Power Of Good-bye
Beautiful Stranger • Frozen • Take A Bow
Ray Of Light • Don't Tell Me
What It Feels Like For A Girl
Drowned World/Substitute For Love • Music

- Extensive TV advertising presence with spots on MTV, VH1, Lifetime, E!, TNN, TBS, Cartoon Network, CNN and morning TV
- National print campaign hitting major publications including People, Time, Los Angeles Times, and The New York Times
- POP materials featuring high-visibility floor browsers, pre-release streamers, vinyl banners, posters and 1'x1's
- Mega-mixes of album tracks for radio and club play
- Exclusive MTV and VH1 programming running upon release through the holiday season, including dedicated Madonna specials and multiple airings of “Behind the Music”
- HBO re-air on November 19th of the Drowned World Tour 2001 concert
- Multi-million dollar advertising campaign featuring “Ray Of Light” for the launch of Microsoft XP running at least 3 months

Management: Caresse Henry • Caliente Management
www.wbr.com/madonna
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Who shall set a limit to the influence of a human being? —Ralph Waldo Emerson

Madonna

has more top 10 singles than any woman in history

THE BEST SONGS OF A DECADE

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GHV2
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HITS VOLUME 2