Marc Anthony’s Amazing Salsa On Sony’s ‘Libre’

BY LEILA COBO
MIAMI—Marc Anthony is an artist who usually cuts albums in three weeks to a month. But it took him almost nine months—more than with any other project—to wrap up his return to salsa after his successful English-language debut in 1999.

It was not due to capriciousness, and nine months is not long by today’s pop standards. Rather, Anthony felt that possibly for the first time in his relatively short and mercurial career, he not only had the luxury of time but of inspiration, ease, and total artistic liberty. Anc so, he titled his album Libre (Free) not after a track but after a state of mind.

“I think it is the first time in my life, ever, that I’m completely satisfied,” Anthony reveals. “I’ve done so many things, I’ve seen so (Continued on page 86).

Cautious Hopes For Holiday Sales

BY JILL PESSELNICK
LOS ANGELES—While high-level record-distribution execs are cautiously optimistic that the upcoming holiday shopping season will be a strong one, retailers are more guarded in their assessment of how consumers will deal with the Christmas season in the new world order.

“If anybody out there is sure about holiday sales, I’d like to talk to them,” jokes Mike Pratt, executive VP of merchandise and marketing at the eight-store, Omaha, Neb.-based Homer’s Music chain.

The aftermath of Sept. 11, the downturn in the economy, and the pervasive fear affecting a nation of millions are the variables with which the record industry is grappling as a heavy slate of holiday releases begins to flood stores.

Not surprisingly, a survey of major distribution companies and retailers reveals a mixed bag of holiday-season assessments. Many believe that DVDs (Continued on page 100).

Tight Credit In Music Industry

BY ED CHRISTMAN
NEW YORK—Despite new bank loans announced by a couple of chains during the past few months, label financial executives and music merchandisers fear that financial institutions are tightening up on lending practices, with the overall credit market drying up.

Music industry executives say that the banks’ actions are a result of the overall economic environment, as well as troubling issues within the music industry.

Label financial executives say that Congress Financial’s aggressive management of Valley Media’s revolving credit facility has thrust the wholesaler into a cash-flow crisis that could wind up in a Chapter 11 filing if the company’s planned (Continued on page 72)

The Getting Of Wisdom

Berklee College Female Graduates Reflect On Music Biz

In 1984, Billboard commemorated its 100th anniversary by establishing a scholarship fund at the Berklee College of Music, an institution unique for its comprehensive curriculum designed to prepare students for practical careers in all areas of the music business. This year, in addition to the scholarship fund, Billboard invited a recent Berklee graduate to contribute a Billboard Report on a topic germane to the college and the industry it is intended to serve.

BY AMANDA LAZAR
BOSTON—Berklee College of Music in Boston has nurtured and developed some of contemporary music’s most influential female artists. They are women whose talents and contributions have not only made musical history but also have redefined the traditional roles of women in the music industry.

Check out these Berklee alumnae: Diana Krall, Anne Marie Gillian Welch, Cindy Blackman, Melissa Etheridge, Juliana Hatfield, Susan Tedeschi, Lalah Hathaway, Rachelle Ferrell, Patty Larkin, Leni Stern, Toshiko Akiyoshi, Tracy Bonham, Terri Lynne Carrington, Kam Lyle, Paula Cole, Tierney Sutton, Melissa Ferrick, Natalie Maires, Claire Daly, and Ingrid Jensen.

Given such a remarkable range of distinguished artists, Berklee is obviously doing something right. Like John Coltrane’s legendary album Giant Steps, the world’s largest independent college for the study (Continued on page 99).
LUIS MIGUEL
ROMANCING THE WORLD,
LUIS MIGUEL IS BACK WITH
Miss Romances
IN STORES NOW
BY BILL HOLLAND

WASHINGTON, D.C.—After six months of negotiations, the major U.S. labels have signed an agreement with major artists’ groups ensuring that for the first time, U.S. artists will receive direct payments of digital royalties. The deal will make SoundExchange the collective agent—with equal membership from artists’ groups—to collect and distribute money, which will be determined and statutory license fees generated from a compulsory license for non-interactive Webcasting. It will also set fees from satellite and cable services for public performances of prerecorded music.

The royalties were created by the Digital Performance Rights in Sound Recordings Act of 1995 (DPRA) and the Digital Millennium Copyright Act of 1998 (DMCA).

The agreement changes the original bylaws of SoundExchange, as mandated by the Recording Industry Assn. of America (RIAA), so that it has a board of directors that equally consists of label and artist representatives. It requires all members of the group to agree to distribute fees rather than assign royalties to labels to be posted against artists’ recoupable accounts. Members can join as many other alternative collectives as they wish, as long as the agreement is shown as direct payment and have membership rules that call for joint control.

The RIAA and its major-label members negotiated the deal with officials from the Webcasters and called for an eventual agreement by the Radio and Artists Rights (AFTRA), the American Federation of Musicians (AFM), the Recording Artists Coalition (RAC), the National Academy of Recording Arts and Sciences (NARAS), and the Music Managers Forum (MMF).

The agreement must pass muster with the Copyright Arbitration Royalty Panel (CARP) proceeding authorized by Congress to oversee the terms and rates of the statutory license fees. The negotiated settlement is expected to win approval.

While each group, in a joint announcement, portrayed the agreement in a way that suggests the measure to address music reporting, the bottom line is that for political and public relations reasons, the major labels agreed to artists’ groups demands that the royalties be paid directly to artists rather than deposited into artists’ record company recoupable accounts—which in many cases would mean the artist would never see the royalties if they still held their labels advances.

In 2000, the RIAA developed SoundExchange to act as the collection and distribution agency for the statutory license fees created by the DPRA and the DMCA. Originally, the governing board comprised record company execs, officials from AFTRA and the AFM, and two artists. SoundExchange made its first direct royalty payment of $5.2 million Oct. 15 to artists and sound-recording copyright holders. When the rate for Webcasters was set early next year, future payments are expected to soar.

In a joint announcement released Nov. 7, the RIAA’s SoundExchange executive director John Simson said, “I think the record companies have shown great leadership in embracing the direct-payment approach, at a time when there is great uncertainty in our industry. I believe this will strengthen our organization and our ability to license, collect, and distribute royalties.”

The RIAA’s executive vice president Michael Greco said, “Direct royalty payment to artists has been an important part of the Acad- emy’s overall advocacy agenda. Artists deserve direct payment of their royalties and a voice in the management of SoundExchange.”

Before the negotiations began, SoundExchange had agreed to pay artists directly for one term, but reserved the option to change the method of payment after- ward. The issue of artists’ payments goes back a decade, when legislation surfaced that limited the right of performance rights societies to collect digital royalties and did not provide any benefits to performers.

Facing opposition from the music unions, the RIAA and the major record labels entered into negotiations with the AFM and AFTRA to lobby together for an amended digital performance rights bill—one that required artists to receive half of the statutory license fees. In a separate provision of the bill, both the major labels agreed to language that the unions maintain would have kept labels from recouping their artists’ advances from the resulting royalty payments. The language of the legislation was debated up and through the current negotiations.

Ultimately, the record labels agreed to direct payment in the first distribution. Still, they maintained the position that they were entitled to recoup artists’ royalties in future distributions.

AFTRA, the RAC, and other groups responded to the payment standoff with lobbying on Capitol Hill calling for direct pay- ments. AFTRA and the AFM participated in the CARP that was con- vened to set the royalty rate to be paid by Webcasters and called for direct payment to artists as a term of the statutory license. In addition, the unions filed comments with the Copyright Office requesting reg- ulations that would require direct pay- ment to artists of their share of perform- ance royalties.

NEW WORLD, NEW PRIORITIES

The tragic events of Sept. 11 have changed each of us. We are deeply saddened, many of us more than would have thought possible, at the loss of life of friends, co-workers, and even family members. The shock and the tragedy, the loss of our neighbors, has shocked that evil has reached into our own land with such devastating brutality and unrepentent persistence.

And yet, out of this tragedy, we are seeing the birth of a new determination to value the important things in life, to lift up our heroes, and to reassess our priorities as individuals and members of our communities. In my years as founder and chairman of the T.J. Martell Foun- dation, we, too, have witnessed tragedy and have seen the strength of resolve that grows from disaster—in our case, the tragedy of lives lost to leukemia, cancer, and AIDS.

As we think about our new priorities, I would like you to consider that in the two months since Sept. 11, more than 90,000 Americans have died from cancer alone. Winning the battle against leukemia, cancer, and AIDS is among our noblest goals. The cure we seek will truly be a lasting legacy for gen-

LETTERS

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we Listen to You.

www.americanradiohistory.com
BY PHILLIS STARK  
NASHVILLE—The all-country format's struggles and the impact of radio, retail, and consumer awareness were the hot topics at the second Americana Music Assn. convention, held Nov. 1-3 here. The conference—postponed from an earlier date in the wake of Sept. 11—also included plenty of country-radio hashing.

One theme that emerged at most of the panels was earnest discussion of how to categorize Americana, or whether it should be categorized at all. Several speakers suggested the format be labeled simply “good music”—with the implication that what is being played on mainstream country radio is anything but.

Keynote speaker Rodney Crowell said that following his 1988 album Diamonds & Dirt and its string of hits, the window that had opened for him at radio closed again, though he did not immediately realize it. “I feel like I stayed too long at it, throwing stuff at that closed window, and as a result, I made some music I’m not particularly proud of.”

That all changed with Crowell’s current Sugar Hill album, The Houston Kid. Of the past year that he has spent touring and promoting that album, Crowell said, “I really enjoyed being out there and not having to kiss radio’s ass.” Crowell said he discovered an audience out there apart from radio and television that loves music.

Nevertheless, he noted that “radio is still the key ingredient in the development of stardom, [but] radio has shown itself to be uninterested in the kind of [quality] music that brings us together today.” Crowell cautioned attendees to “guard against being too precious about this music. We can’t be too self-congratulatory just because we have good taste.”

Deibert McClinton, who spoke and performed at the conference, said he has “never had a better week with radio, [because] they don’t know what to do with me. Radio has become this thing where if they don’t know what to call it, they can’t use it. To have to chase radio to get your songs played means changing, and I’m not going to do that.”

At the panel titled “Record Labels—It’s a Whole New World,” most representatives of independent labels agreed with the philosophy of New West’s Jay Woods, who said, “Yes, we want radio airplay, but we absolutely don’t bank on that, because that would be suicide for us.”

Lost Highway head of promotion Chris Stacey said that while Americana stations have been supportive of his acts, “we can’t sell albums from that [alone]. The backbone of our company is press and marketing.”

Scott Robinson, co-founder of Dual-tone—which has had success this year with David Ball, Rodney Foster, and Hayseed Dixie—said that independent labels tend to allocate money better than majors, who “spend so much money stimulating themselves. If they spent that money on consumer awareness, these artists could become royalty-producing acts.”

An indicator of just how fledgling the Americana format remains came during several panels, when the format’s very identity was called into question. Some international attendees suggested that the name “Americana” was detrimental to the format overseas and in Canada.

Amsterdam-based event promoter Louis Meyers said, “The biggest drawback for Americana music in Europe right now is the name. [Europeans] want to feel that their artists in this genre are taken as seriously as American artists. That’s the one border we have to break—how to use the word ‘Americana’ without it sounding too American.”

Nick Stewart of London-based Gravity Records/BMG International disagreed. “In England, Americana is a very powerful marketing label, because it says straight away that the record is not connected with the mansion on the hill—Mu- sic Row. In England and other parts of Europe, the mansion on the hill has lost all credibility.”

DOJ Brief Leaves NARM To Reconsider Lawsuit

BY ED CHRISTIAN  
NEW YORK—Has a U.S. Department of Justice (DOJ) opinion that the National Assn. of Recording Merchandisers (NARM) anti-trust litigation against Sony Music Entertainment is flawed knocked the fight out of the trade association’s willingness to move forward with the lawsuit?

That’s what NARM retail members are pondering while they await word from the group’s lawyers on how they interpret the governmental agency’s highly technical opinion, filed in an amicus curiae brief. In it, the DOJ concluded that NARM’s suit fails to state a claim under Section 1 of the Sherman Act and further said that the Robinson-Patman Act does not apply, thus delivering a blow against NARM’s case.

The Sherman Act and the Robinson-Patman Act are aimed at ensuring companies conduct business in a legally competitive manner. In a press release, NARM said that its lawyers noted that the DOJ states that it was “not commenting on the effect of the joint ventures and licensing arrangements” that are at the “heart” of NARM’s antitrust case. The lawsuit was filed against Sony Jan. 31, 2000, alleging that the bundling of products and services—in the form of computer software add-ons, hyperlinks to Sony-controlled retail sales sites, and “blow-in” promotional inserts—amounts to unfair competition and constitutes an unlawful “tying” arrangement. The judge presiding over the case requested Aug. 15, 2001, that the DOJ weigh in on the matter.

NARM retailers decline to comment on the record about the latest turn in events regarding the lawsuit. But one merchant applauded the suit, adding, “While the wind may have gone out of the sails, because of other things coming to the forefront, I don’t think NARM should just back down.”

But another NARM retail member notes that the lawsuit “lost a lot of its luster as time wore on, with nothing happening and everyone getting a little bit fed up.”

We need Sony involved in this industry, and we now have a lot more big issues to deal with.”

Sony Music, which has boycotted NARM’s national meetings since the lawsuit was filed, declines comment, but its executives have been privately pushing for NARM to drop its lawsuit at the same time that it has been extending an olive branch by attending planning sessions for upcoming association meetings.

While some see the DOJ ruling as forging a path for PressPlay and MusicNet—the majors’ two subscription models—to completely bypass retail altogether, distributors without worrying about anti-trust implications, others suggest that the DOJ left the door open to play a role in studying that issue in the future, because its brief only ruled on the merits of how NARM states its anti-trust complaints.

The brief began by stating, “We express no view as to the truth of NARM’s allegations or the potential for any other anti-trust claim in this industry.”

Market Watch

A Weekly National Music Sales Report

<table>
<thead>
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<th>YEAR-TO-DATE OVERALL UNIT SALES</th>
<th>2000</th>
<th>2001</th>
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<tr>
<td>Total</td>
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<td>Albums</td>
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<td>Singles</td>
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<th>YEAR-TO-DATE SALES BY ALBUM FORMAT</th>
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<td>Cassette</td>
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<td>Other</td>
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<th>OVERALL UNIT SALES</th>
<th>THIS WEEK 13,345,000</th>
<th>THIS WEEK 2000 15,188,000</th>
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<tr>
<td>Last Week</td>
<td>13,058,000</td>
<td>Change 0.0%</td>
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<td>Change</td>
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<td>Last Week</td>
<td>12,666,000</td>
<td>Change 3.3%</td>
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<td>Change</td>
<td>&gt;3.3%</td>
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<th>SINGLES SALES</th>
<th>THIS WEEK 375,000</th>
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<td>Last Week</td>
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<th>DISTRIBUTORS’ MARKET SHARE</th>
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<tr>
<td>UIVD</td>
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<td>Total Singles</td>
<td>30.8%</td>
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<tr>
<td>Total Singles</td>
<td>22.9%</td>
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Compiled from a national sample of retail stores and radio sales reports. Reporter: complete; compiled by/researched by:
I was dead for 7 weeks in the city of Angels
Congratulations

ASC
2001 Country

Keith Follese
SONGWRITER OF THE YEAR
SONG OF THE YEAR
"The Way You Love Me"

Gary Overton
PUBLISHER OF THE YEAR
EMI Music Publishing

www.americanradiohistory.com
To Our Winners

SONG OF THE YEAR
"The Way You Love Me" "I Hope You Dance"

PUBLISHERS
Airstream Dreams Music
Coyote Ho:se Music
Famous Music Corp.
Follazoo Crew Music
Scott Sodha
Warner/Chappell Publishing Group

SONGWRITER/ARTIST OF THE YEAR

Michael Dufaney
Mark D. Sanders
Phil Vassar

www.ascap.com
Crowne Venture Launches Five Labels, Production Company

BY DEBORAH EVANS PRICE
NASHVILLE—Veteran producer Michael Omartian and Gary Chapman are among those involved in Crowne Music Group, a new venture that will include five new labels and a film/TV production company.

Located outside Nashville in Franklin, Tenn., the company is being launched by Rick Goodman (son of Southern gospel legends Howard and Vesta Goodman) and producer Gary Chapman.

Omartian will serve as senior VP of artist relations and production. Chapman is among the first artists signed to the new company’s Planet 24/7 Entertainment.

"As a producer, it becomes frustrating having to run all pop music through one type of musical filter, all R&B through a certain set of pre-existing loops and grooves, and generally wait around—sometimes for months—until a committee at a label decides that they liked or disliked what they heard," says Omartian, who has produced Donna Summer and Rod Stewart, as well as Christopher Cross' debut album. "This new venture convinced me that there was indeed another way to get a variety of music to the marketplace."

An artist himself, Omartian will release a CD in February 2002 featuring a song No. 1 hits he has produced for others. Cross, Peter Cetera, and Vince Gill will join him on certain tracks.

Omartian’s album will be issued on the Crowne label Planet Cali Records, which Omartian says will focus on instrumental works. Crowne Music Group will also include a country label, Planet Country Records; an R&B label, Planet Soul; a contemporary Christian label, Planet Crowne Records; and Planet 24/7 Entertainment, which Omartian says was created for Chapman and any acts he brings to the label.

"We have a mission statement that is very specific," Byerley says. "We want to really reach into our culture and touch hearts and lives."

Other signees include R&B/urban artist Javen, pop/rock vocalist Jon Fult-
ton, and Australian youth worship group Planet Shakers. Crowne will also issue the Happy Goodman Family’s last project, The Final Stand, as well as a new project from Andalucous. The new company’s first release comes Dec. 18 with Planet Shakers’ Phenomena, followed by Javen’s eponymous release Jan. 22. Chapman’s Circles and Seas-

sors streets Feb. 5. Word will distrib-
ute the product in the Christian market place, and Sony will handle general market distribution.

Emerald Coast Entertainment is Crowne’s film/TV division. The new TV series, More Than The Music, is a joint partnership with Emerald Coast, Stephen Yake Productions, and the Chicago-based Total Living Network. Byerley says the show is a "TV1-type behind the scenes look at gospel music and Christian music."

Episodes with the Goodlums, Sami Patti, and the LeFevres have already been shot.

Gorillaz, Fatboy Slim Top Video Awards

BY CARLA HAY
LOS ANGELES—With three awards each, Gorillaz’ "Clint Eastwood" (Parlophone/Virgin) and Fatboy Slim’s "Weapon of Choice" (Skint/Astralwerks) were the biggest winners at the 2001 Billboard Music Video Awards, presented Nov. 2 at the Beverly Hilton in Beverly Hills, Calif.

The Billboard Music Video Awards show was the grand finale of the 2001 Billboard Music Video Conference, held Oct. 31-Nov. 2. The awards show was hosted by BillMux. For coverage, see the Billboard, page 85, and photos on page 84.

Video clips eligible for the awards were those released between Sept. 1, 2000, and June 30, 2001. Bill- board readers voted on the winners in the music video categories. Voting for the local show categories took place at the conference by its attendees. Following is the complete list of winners:


POPCENTURY

Best clip of the year: Fatboy Slim, "Weapon of Choice" (Skint/Astralwerks). Best new artist clip of the year: Javen, "I'm Like A Bitch" (DreamWorks). Best local/regional show: The Bobby T Show.

COUNTRY


DANCE

Best clip of the year: Fatboy Slim, "Weapon of Choice" (Skint/Astralwerks). Best new artist clip of the year: Craig David, "Tell Me In" (WildMux/Atlantic). Best local/regional show: The Bobby T Show (Birmingham, Ala.).

HARD ROCK

Best clip of the year: Aerosmith, "Jaded" (Columbia).

R&B

Best clip of the year: the Isley Brothers, "Contagious" (DreamWorks). Best new artist clip of the year: India.Arie, "Video" (Motown) and Craig David, "Fill Me In" (Parlophone/Warner Bros.). Best local/regional show: 2-Zero-3-Music Clique (Bridgeton, Conn.).

RAP/HIP-HOP

Best clip of the year: East featuring Gwenn Stefani, "Let Me Blow Ya Mind" (Def Jam). Best new artist clip of the year: Gorillaz, "Clint Eastwood." Best local/regional show: Clubbin' TV (Gurnee, Ill.).

There were no local/regional show finalists in Contemporary Christian or Latin.

Weekly Touring Section Set For January Debut

In an effort to better serve our readers, Billboard will debut a new weekly touring section in January, 2002. The natural evolution comes as Billboard has increasingly devoted more space to the live-performance market over the past 18 months. Led by senior writer Ray Waddell, Billboard has been the industry leader in reporting on such trends as consolidation in the concert-promotion industry, the growth of the Latin touring market, and the decline of stadium touring.

The new section will include news and analysis of the concert business from both the touring and venue perspectives. Billboard will also run a full page of Boxscore charts, with deeper charts provided online.

The move comes as Billboard’s sister publication, Amusement Business, is eliminating its touring coverage to concentrate on its core markets of amusement parks, fairs, festivals, and carnivals. To help make the transition, a Billboard-produced "Year in Touring" section containing talent and venue charts will run in the year-end issues of both magazines.

While always a key component of the music business, live concerts have become increasingly vital to launching and sustaining artists’ careers,” says Howard Landa, president and publisher of the Billboard Music Group. "New technologies, lighter radio playlists, and additional entertainment choices have changed consumers’ record-buying habits and prompted our decision to broaden Billboard touring coverage to support the publication’s commitment to its worldwide readership and advertising base.

As a show of commitment to broadening its touring coverage, Billboard will add a number of staffers dedicated to the touring industry, including former Amusement Business senior editor Linda Deckard, sales representative Cynthia Mellow, and Boxscore manager Bob Allen.
Turn up the volume of streaming video and all of your rich content with Global Crossing. Our fast, secure, seamless global network transmits data at speeds that practically break the sound barrier. With world-class IP*+Optical, SONET and DWDM technologies from Cisco Systems®

As a truly integrated solutions provider, we’ll link the industry via our worldwide Media and Entertainment Extranet. Create, collaborate on and distribute rich content with unheard of ease. Transmit broadcast-quality video, CD-quality audio and live-event broadcasting louder and clearer than ever.

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35th CMA Awards Make It A Night Of Firsts

BY DEBORAH EVANS PRICE

NASHVILLE—“I was very, very happy to see Dan Tyminski get up and take that first award,” Lee Ann Womack commented backstage at the 35th annual Country Music Assn. (CMA) Awards Nov. 7 at the Grand Ole Opry House. “That was wonderful. I thought, ‘Oh! It’s gonna be a good night!’

Indeed it was, and it was a night of firsts. After the final bows had been taken, 24 artists carried home their very first CMA award. Winners ran the gamut from Tyminski—who accepted single of the year honors for the Soggy Bottom Boys’ rendition of “I Ain’t No Moby Dick”—to Western music veteran Bill Anderson, who won their first-ever CMA award as entertainer of the year, and the year’s top female vocalist, Montgomery Gentry’s Gina Campisi.

“It certainly means a lot to me,” Anderson said, saying, “I’m very proud to have been part of this project.”

The success of the music from O Brother Where Art Thou? has been fueled by exposure in the Coen Brothers film of the same name, but the CMA victories were something of a departure in that it’s rare for single and album of the year honors to go to music that hasn’t been supported by country radio. “The audience is people who like music,” Burnett said, explaining the coup, “We have machines today that can crank out perfect music all day long, but people don’t care for it all that much. This was real people playing and singing around real microphones. It happened all at once and exploded.”

The CMA victories are only the latest accolades for Tyminski, who is having a banner year. A member of Alison Krauss + Union Station, Tyminski also released a solo album this year on Dove B side and was named male vocalist of the year at the International Bluegrass Music Assn. Awards in October. “I was just shocked,” Tyminski told Billboard after the CMA win for single of the year. “My mind was blank, and I was stunned. I was thrilled, then I was embarrassed to have to go up and talk. I’m unworthy. I’m just very, very lucky. There were so many entities at work together to make it happen. It was everyone working together, T-Bone and the Coen Brothers and everyone working together.”

“Murder on Music Row,” penned by Larry Cordle and Larry Shell, was named song of the year, yielding yet another victory that wasn’t widely supported by radio. (The Alan Jackson/George Strait rendition of the song was named vocal event at last year’s CMA show.)

A teary Womack won the female vocalist accolade. “I wanted this so badly, and I have for so long,” she said, watching the CMA show on TV for the first time. “I’m just so happy. I’m not tonight.”

Toby Keith picked up his first CMA award in the male vocalist category. Backstage, Keith appeared more mellow than he did last May, when he picked up the Academy of Country Music’s male vocalist and album honours and took the opportunity to blast his former record company. “I’m not going to get up here tonight and crow and be all that,” Keith told the press corps backstage. “That was a different America we lived in at the last awards show. I’ll get better. I’ll get my big mouth back. I’ll have more to say just not tonight.”

Brooks & Dunn, who opened the broadcast with a stirring rendition of their hit “Only in America,” picked up their ninth award in the CMA’s vocal duo category. After eight consecutive wins, Riis Brooks and Ronnie Dunn lost the title last year to Montgomery Gentry but claimed the prize this year with momentum from their Steers & Stripes album and their Neon Circus tour.

Top Western Nods Go To Sons Of The San Joaquin, Riders

BY DEBORAH EVANS PRICE

NASHVILLE—Tradition took center stage at the Western Music Assn. (WMA) Awards this year. Sons of the San Joaquin and Riders in the Sky were the top winners at the annual ceremony that was held Nov. 7 at the Radisson Hotel in Tucson, Ariz.

Sons of the San Joaquin won in the traditional group and album of the year categories. The title cut of their award-winning album, “Sing One for the Cowboy,” penned by the Sons’ Jack Hannah, was named song of the year. Riders in the Sky were named entertainer of the year.

“Sure it certainly means a great deal to us,” Riders in the Sky’s Ranger Doug (aka Doug Green) says. “It’s a slap on the shoulder from our peers, our contemporaries. It’s the people we admire most, saying, ‘You guys are out there fighting for this music and singing Western music to America, and we appreciate it.’”

Riders in the Sky will celebrate their 25th anniversary next year. The group’s song “The Big High Wire Hop” is featured in For the Birds, the short film that currently runs before the movie Monsters, Inc. in theaters. They can also be heard on the theme song for the Internet cartoon Thomas the Timber Wolf.

Don Edwards was named male vocalist of the year, and Belinda Carlisle won her third consecutive female vocalist accolade. Musician/producer Rich O’Brien netted the instrumentalist of the year award. The Crescendo Award, comparable to the Country Music Assn.’s Horizon Award for recognition of career growth, went to Utah-based singer/songwriter Brenn Hill. The Bill Wiley Award, which recognizes an individual who does not perform musically for their contribution to Western music, was presented to Tom Michael, director of public programs for the Buffalo Bill Cody Historical Center in Cody, Wyo.

The WMA also added two new categories this year: Western swing duongroup, which was won by Asleep at the Wheel, and Western swing album, which went to the Texas Trailhands for In the Moon. The WMA also added a new award, the Western Year Award, to acknowledge individuals and institutions that have contributed to the preservation of the Western way of life. The inaugural Western Year Award went to Mary Brown, director of the National Festival of the West, and Jeff Hildebrand of the Encore Western Channel.

Four new members were inducted into the WMA Hall of Fame: Monte Hale, Johnny Western, Carolina Cotton, and the late Carson Robison. A native of Ada, Okla., Hale is one of the silver screen’s legendary singing cowboys, who made 19 films for Republic Pictures. Western began his career as a singer/radio DJ. He became a singing cowboy on TV and in films, as well as a recording artist on Columbia Records. He is also a member of the Country Music DJ Hall of Fame.

Well-known as Hollywood’s cowgirl yodeler, Cotton debuted in the 1944 Republic film Sing, Neighbor, Sing with Roy Acuff. Also a recording artist, Cotton’s hits include “Three Miles South of Cash in Arkansas,” as well as several singles backed by Bob Wills and his Texas Playboys. A native of Oswego, Kan., Robison first rose to prominence as guitarist for Vernon Dalhart, who recorded 60 of Robison’s songs. Robison went on to record as a duo with Frank Luther and later as a solo artist for Victor. He died in 1957.

Co-hosted by singer/songwriter Joni Harms and cowboy humorist/poet Mickey Dawes, the awards were filmed by the Encore Western Channel for broadcast in the U.S. and by Chaplin Films for broadcast in the U.K. The awards show was the centerpiece of the 13th annual International Western Music Festival held Nov. 7-11, which included numerous seminars and showcases.
Third Day Puts ‘Together’ A Respectable Disc
Zomba’s Essential Imprint Readies Decorated Christian Act’s New Set

BY DEBORAH EVANS PRICE
NASHVILLE—For many in attendance at last spring’s Gospel Music Assn. Dove Awards, among the evening’s highlights was witnessing Third Day take the stage to carry home five trophies—including one for artist of the year.

On the heels of that flock of Doves and the success of its Offerings album, Third Day is equipped to continue the momentum with the Nov. 20 release of Come Together on the Zomba-owned Essential label. Did success cause any anxiety while the band was recording its fifth album?

“It didn’t. The record was pretty much done before that even happened,” vocalist Mac Powell says. “That’s good, because we probably would have had second thoughts like, ‘Now [that] we’ve got this recognition, do we need to redo what we were doing?’”

Instead, Third Day converted an Atlanta loft into a studio and labored to deliver the most musically inventive and lyrically thought-provoking album of its already impressive career. Comprising Powell, bassist Tai Anderson, drummer David Carr, and guitarists Mark Lee and Brad Avery, Third Day is a tight unit with a democratic approach to writing and recording.

“There’s a little bit of something for everybody on this record,” Powell says of Third Day’s material, which is published by Vanguard 2000, ASCAP. “We have some praise and worship songs, some great ballads, some modern rock stuff, and some Southern rock-tied stuff also.”

Fans have already been showing their support, as Essential launched a pre-sale campaign Sept. 25. “[This album] is going to do really well at retail,” says Darrell Hodges, music buyer for the Nashville-based LifeWay Christian chain.

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Consumers who reserve the album prior to street date will receive a 30-minute concert video that includes the first live performance of the title track.

“The numbers we are getting from the various chains are strong,” Essential’s senior director of marketing Nina Williams says of the campaign. “We ran out of pre-sale videos. We made 35,000 available.”

Third Day is managed by Tara Butler and David Huffman at Creative Trust and booked by Jeff Gregg at Creative Artists Agency. The band embarks on a promotional tour in support of the album’s release and a full concert tour in the spring.

Zomba’s Essential Imprint Readies Decorated Christian Act’s New Set

RUN TO IT: For Maurice Gibb, putting together the collection of songs featured on Bee Gees: Their Greatest Hits: The Record was like taking a trip back through time. “When we were going through the list, from the very first song [‘Duncan’] to the one that all came back to me so clearly,” he says, “including wondering if these songs would be as successful as we hoped they would be.”

With the benefit of hindsight, Gibb can see that he and his brothers, Barry and Robin, were indeed making music that was successful far beyond even their wildest dreams. The 40-song, two-CD collection, which carries a suggested list price of $24.98, is being released Monday (12) outside of North America on Polydor Records. In North America, it comes out Nov. 20 on Universal Records, which is marketing the project with Universal Television Enterprises (UTE), a division of Universal Music Enterprises (UME). The set was coordinated from Polydor’s London headquarters.

Nodding that the release is Universal’s biggest project for the holiday season, Universal Records senior VP of marketing and artist development Ken Garner says, “We looked back at One Night Only [the Bee Gees’ 1998 live collection], and research showed us that a big part of selling those records was TV, whether it be TV specials or advertising. Television is really a good driver, because a lot of people who buy the Bee Gees don’t listen to the radio, but they do watch TV.”

TV advertising for the project began in early November, according to UME president Bruce Resnikoff, who stresses the depth of the collection. “They have had various compilations and hits packages, but they don’t have one that covered all their hits from the ’60s through the current era,” Resnikoff says. The group’s box set, released in 1990, remains available.

A highlight for fans will be recordings by the brothers of four hits that the Bee Gees wrote for other artists, including “Heartbreaker” (Barbra Streisand), “Islands in the Stream” (Kenny Rogers and Dolly Parton), and “Emotions” (Samantha Sang).

“Everything we’ve written for other people, we said, ‘Gosh, we wish we were doing this,’” Gibb says. “But we’re very professional people, so we’d give it to them even though I might cry a little on the way home.”

The collection was set to coincide with plans for the Bee Gees’ most extensive world tour in more than 20 years, slated to kick off next spring (Billboard, July 7). However, because of recent events, Gibb says the tour “is on hold. It’s not canceled, but we’re going to wait until January and February and reassess it. If we can’t do it, we’ll do a few shows here and there, a few bar mitzvahs, a few weddings.”

Regardless of the venue, Gibb says the band probably won’t be playing one of its favorite songs included on the collection: “Fanny ‘Be Tender With My Love’.” “We all love that one, but it’s just a bitch to sing.”

AT THE BEACH: Hootie & the Blowfish singer Darius Rucker has inked a multi-album solo deal with Epic-distributed Hidden Beach Records, best known as the home of Jill Scott. The first release will be The Return of My Octopus, which is tentatively slated for a February release. The album takes its name from a character in the Sidney Poitier/Bill Cosby movie Let’s Do It Again. Rucker originally intended to release the album on Atlantic Records (home to Hootie), but the label decided not to put out the project, leaving Rucker free to shop it elsewhere (Billboard, July 21).

“Hidden Beach is the perfect home for me as a solo artist,” Rucker says. “It’s been a long time finding the right place, but I think we did the right thing in signing with label president Steve [McKeever] and Hidden Beach.”

First single, “Wild One,” will go to pick up and R&B stations before the end of the year and will then be serviced to all stations in the formats in the new year.

WE CAN BE HEROES: A two-CD set of the Sept. 21 America: A Tribute to Heroes concert will be released Dec. 4 on Interscope Records in the U.S. and Canada and Dec. 3 around the rest of the world on Sony Music Entertainment. Warner Bros. will release DVD-Video and VHS versions worldwide in the first week of December. All five major labels are suspending label exclusivity clauses for artists appearing on the collections, as well as waiving publishing fees. Profits for the project will go to the Sept. 11 Telethon Fund.
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Chris Lindsey
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BOXSCORE TOP 10 CONCERT GROSSES

**NOVEMBER 17, 2001**

**ARTISTS & MUSIC**

**Boxscore Top 10 Concert Grosses**

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</tr>
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<tbody>
<tr>
<td>ERIC CLAPTON, TOTO</td>
<td>Foro Sol, Mexico City, Oct. 19</td>
<td>$2,036,679 (19,346,475 pesos)</td>
<td>41,112 sellout</td>
<td>0CESA Presents/CIÉ Events</td>
</tr>
<tr>
<td>NEIL DIAMOND</td>
<td>E Center of West Valley City, West Valley City, Utah Nov. 2-3</td>
<td>$1,123,820</td>
<td>21,310 sellout</td>
<td>Sal Benedetto, Agapay Entertainment Group</td>
</tr>
<tr>
<td>NEIL DIAMOND</td>
<td>Pepsi Center, Denver Nov. 4</td>
<td>$867,000</td>
<td>14,807 sellout</td>
<td>Sal Benedetto, Agapay Entertainment Group</td>
</tr>
<tr>
<td>NEIL DIAMOND</td>
<td>Fargoaren, Fargo, N.D. Oct. 29</td>
<td>$370,800</td>
<td>14,772 sellout</td>
<td>Sal Benedetto, Agapay Entertainment Group</td>
</tr>
<tr>
<td>TOOL, TRICKY</td>
<td>Cox Arena at Aztec Bowl, San Diego Oct. 31</td>
<td>$576,930</td>
<td>11,108 sellout</td>
<td>House of Blues Concerts</td>
</tr>
</tbody>
</table>

**Passarella is a great bandoneonist. Giovanni Tommaso is irreplaceable for me.** Daniel has a very original, inventive approach to percussion; sometimes one has the sensation to be listening to an entire section of percussionists playing simultaneously; instead, it is him alone, going from one instrument to the other, with the swiftness of a feline...

**Luis Bacalov Quartet**

**Tango and around**

Luis Bacalov Piano
Ulises Passarella bandoneon
Giovanni Tommaso double bass
Daniel Bacalov percussion

**TIS NEARLY THE SEASON:** It's undeniable—this year’s holiday season is going to be bittersweet at best. But we’re committed to celebrating life and the spirit of the season. For this reporter, there’s no better way to do that than with music.

While there's no dearth of potent new superstars holiday releases available, we can’t resist noting a fine indie single, “The Daughter of Santa Claus” by Patsy Maharam.

The track is part of Maharam’s ongoing series of charming holiday recordings, which will culminate next year in the full-length album, The Claus Family Christmas.

For additional details, call Jane Lowry at 212-371-4112.
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 Alison Wenham, but is likely to launch the sales-based system—complete with sponsor—in September.

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-promotional initiative that began early this year.

Black Promoters Retain Top Lawyer

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Andy Gershon Gets V2 President Stripes

Look for Andy Gershon, executive VP of business development at Universal Music Group's eLabs, to be 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.

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Sources: Edel Putting RED On The Block

RED Distribution is being shopped by edel Music, sources say. Hamburg-based edel bought 80% of RED from Sony Music Entertainment in October 1999, paying $75 million. Edel chairman/CEO Michael Haerjes says talk that RED is up for sale is "not true. We have said we are going to sell non-core assets, but RED is a core asset." However, executives at two of the major record labels tell Bulletin that edel has approached them to determine if they have any interest in buying RED.

Macy's New Manager

Macy Gray has signed with Michael "Blue" Williams' Family Tree Entertainment for artist management. She was formerly managed by Andy Slater, now president of Capitol. Gray brings with her SCAM, the management firm she runs, which includes Atlantic artist Sunshine Anderson. Williams—whose other clients include OutKast and Donell Jones—becomes a partner in SCAM, which remains separately owned.

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Charlie Hunter Experiments With Vocalists On Blue Note's "Playground"

BY LIANA JONAS
NEW YORK—Charlie Hunter is a man of simple aspirations. Given his druthers, his life would include little more than “getting up in the morning, following the ox around the field, and making music.”

That, and “keep on doing this” — that’s what he’s been up to for as long as he can remember. And it’s working out just fine for him.

“The artist is currently on tour — a state of perpetual touring, playing cutting from his recent release, Songs From the Analog Playground (originally released on Blue Note, Sept. 25), a set of genre-straddling, jazz-oriented tracks.”

Whether his music is commercially successful is secondary to Hunter. “I never set out to strictly satisfy a fickle, ever-changing commercial world. I do the music I like to play. It’s the only way I feel comfortable existing in the industry.”

The set features four vocalists: rapper Mos Def, Theryl DeClouet from New Orleans funk band Galactic, Norah Jones, and Kurt Elling — a first for the generally instrumentally driven music. Zach Hochkeppel, director of marketing for Blue Note Records, adds the addition of vocals “makes the album more accessible.”

Hunter brings the music to a more mainstream and younger audience, who are much more open. College-age kids don’t think in genre-specific ways that labels and stations do.”

According to Geoffrey Stoltz, senior music buyer at the Wharehouse, “this record will be good for us till the end of the year at least.”

Hunter is managed by Chris Cuevas at New Orleans-based Spire Artist Management and booked by Boston-based Ted Kurland Associates. His songs are published by CHT Music/Ryko Music.

THE 9-11 EFFECT: The gospel industry was caught off guard by the news of the cancellation of the second Sist- ers in the Spirit tour. The first installment of the tour drew upward of 115,000 in numbers, made it the most successful tour in gospel history after the tour of Life, which grossed $71 million in 1997. Tour promoter ALW Entertainment, made the cancellation official Oct. 28 with its last performance in Fort Lauderdale, Fla., three-quarters of the way through the 45-city trek that featured Yolanda Adams, Shirley Caesar, Wonder, and Mary Mary.

According to Wash, “Since Sept. 11, our ticket sales steadily decreased everywhere. That whole week of Sept. 11 we never sold more than 100 tickets in any one market. In Columbus, Ga., we were selling over 100 tickets a day with the show that was set for Sept. 18. We only needed 400 tickets to break even, but we backed out the other 30 tickets. Then on the Sunday we went to war, sales again decreased. In fact, any time there was mention of terrorist threats on the news, sales decreased.”

“How was I able to do this? Being pulled by having three gigs, and then there’s the tour,” Hunter adds. “It just gets a little crazy... a little scary out there. In Philadelphia, two days before we opened, [authorities] found a bomb [at a Greyhound] bus station, which had us selling 250-300 tickets a day, and when that happened, tickets dropped to almost a standstill. When things like that kept happening, we just had to pull the tour down.”

Wash remains undaunted. “Before Sept. 11, this was definitely a winning tour. We had been on pace in all of the mar- kets to do better numbers than we had done last year, and under these circumstances, it’s not as if the tour has lost, and that makes me feel good for the gospel industry. Look at the other tur- ns that canceled — Destiny’s Child, ‘N Sync, Janet Jackson. We’re in good company.”

Already, ALW Entertainment is on track for a comeback early next year. Wash observes, “In a month or so, perhaps.”

However, what is expected to drive sales is a string of TV appearances that are certain to boost Adams’ profile with record buyers, beginning with her co-hosting of the Soul Train Christmas special in Nov. 26, and a BET Christmas special Dec. 3. Other high-profile appearances that are scheduled include a stint at the Crystal Cathedral in Garden Grove, Calif., with Robert H. Schuller and Lou Rawls’ telethon for the United Negro College Fund.

The CD is Adams’ third Elektra release and features a soul-stirring duet with Karen Clark-Sheard titled “Po Sho” and showcases Adams’ ma- terial skills with gospel balladry.

Adams says, “I think the CD is great. I have grown a lot spiritually and musically since Mountain High, Valley Low. I hope it shows in the vocals and pro- duction of Believe.”

BRIEFLY: On Nov. 10 in Charlotte, N.C., Donald Lawrence & the Tri-City Singers electrified a standing-room-only crowd gathered at the University Park Baptist Church with a live con- cert recording of all new songs. The upcoming recording, Get Your Life Back, has been tentatively scheduled for release in late February 2002 and will feature guest appearances from Walter Hawkins and former Song of the year nominees Arise Blackness lead vocalist Ann Nesby.
In The Works

- On Jan. 22, Nothing Records will release *Nine Inch Nails Live: And All That Could Have Been* on CD, DVD-Video, and VHS. Produced by NIN mastermind Trent Reznor, the set documents the act’s sellout Fragility v.2.0 concert tour, and it features such seminal NIN songs as “The Wretched,” “Head Like a Hole,” “Wish,” and “Closer.” The DVD will feature 5.1 surround sound and such extra features as multiple camera angles, audio commentary, and still photos.

- Singer/songwriter Norah Jones is finishing up her first recording for Blue Note Records. Due Feb. 26, the as-yet-untitled set is being produced by studio legend Arif Mardin.

- Five rolls out some of its top acts on the soundtrack to *Jimmy Neutron: Boy Genius*, due Nov. 20. Contributing tracks are Britney Spears (offering “Intiminated,” a cut not featured on her new set), Aaron Carter (who provides several cuts, including the new “Go Jimmy, Jimmy” and “Leave It Up to Me”), N Sync (the Deep Dish club remix of “Pop”), Backstreet Boys (“The Answer to Our Life”), and Melissa Etheridge (a reverent cover of Thomas Dolby’s “She Blinded Me With Science”).

- Mammoth is grooming new signing Schatzi for its spring 2002 album debut by issuing the band’s self-made EP, *Death of the Alphabet*, which was the source of active major-label bidding earlier this year. The set was produced by Ed Rose (Get Up Kids, the Anniversary). The label is stirring up interest among press and radio with the recording, while the act lays down new tracks.

Latin Vibes. Jorge Moreno is among the first artists signed to Maverick’s new Latin division—which will be devoted to serving the Latin music community and bringing the genre’s rising young acts to the pop mainstream. Moreno’s “Tabalao” preview a full-length collection due Nov. 20. The artist says, “It’s an honor to be part of a label that is so committed to making great Latin music.”

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Mammoth’s Mathus Gives History Lesson

BY WES ORSHOSKI

NEW YORK—For those unfamiliar with James “Jimbo” Mathus’ music, it would be surprising to learn that his new Knockdown Society album, National Anti-Aesthetic, sounds completely unaffected by the popular music of the past 40 or 50 years. But even for the informed, it’s no less intriguing when considering that the Mississippi-bred, Chapel Hill, N.C.-based Mathus grew up in an era when Duran Duran and Van Halen ruled the airwaves.

“I just wasn’t into that stuff,” says the 34-year-old co-founder of the Squirrel Nut Zippers. “When I was younger, the guys I was growing up with were listening to stuff like Hank Williams Jr.—you know, ‘A Country Boy Can Survive’—and Molly Hatchet and all that. There was a big FM station in Memphis that played the current FM stuff, but it didn’t do it for me. I just thought it all sucked.”

National Anti-Aesthetic, which hit retail Oct. 23 on Mammoth, makes that quite apparent, as it—like the Zippers’ brand of big-band revivalism and Mathus’ first Knockdown Society set, 1997’s Songs for Rossetta—seems of another time. This time around, Mathus serves up a swampy, backbeat-heavy set of Fat Possum-style delta blues mixed up with the occasional country, bluegrass, and even ragtime-leaning number.

Featuring covers of songs by R.L. Burnside, T-Model Ford, and Lonnie Pippin, National Anti-Aesthetic carries a gritty, electric tilt that Mathus says was born out of hours spent listening to Fat Possum and Rooster Blues artists. Balking him on the record are Luther and Cody Dickinson of the North Mississippi Allstars. Their father, Jim Dickinson (Big Star, the Replacements), produced the set.

“It sounds as if he walked up in the woods outside of Chapel Hill and stayed there,” says Don Van Cleave, president of the 70-outlet Coalition of Independent Music Stores.

Helping foster his love for roots music was a childhood spent in the North Mississippi towns of Clarksdale and Corinth, where Mathus—an ASCAP-affiliated songwriter who is managed and booked by Chicago-based Eric Selz—grew up with a banjo-pickin’ father who played Hank Williams, Carter Family, and Jimmie Rogers songs with relatives at parties and family functions. Having learned to play the mandolin at six and the guitar a few years later, Mathus would often join in.

Later, Highway 61, a Saturday-night television show broadcast out of Memphis, introduced Mathus to the likes of Howlin’ Wolf, Muddy Waters, and Charley Patton—whom, he later discovered, was the father of his baby sister, Rosetta Patton. (Songs for Rosetta was both a tribute to and benefit for Rosetta, who does not receive royalties on her father’s music.)

“There’s not only a real affection for this music but also a real knowledge and exhilaration on his part,” Mammoth president Rob Seidenberg says. “You can really hear it.”

O’CONNOR’S JOURNEY: The remarkable career that formed country fiddler Mark O’Connor embarked upon as a Sony Classical recording artist has stretched far beyond his now-familiar evocations of Appalachia to take in the entire U.S. this fall. O’Connor is best known for his collaborations with Yo-Yo Ma and Eddie Meyer, Appalachian Waltz and Appalachian Journey. The latter is No. 9 on the Billboard Top Classical album chart this issue after eight weeks. It has recently been joined by O’Connor’s new disc, American Seasons, which holds the No. 8 position on the chart this issue. Yet another charting disc, Sony’s new Ma anthology, Classic Yo-Yo, includes two O’Connor compositions.

Modeled after Vitaldi’s Four Seasons and inspired by Shakespeare’s “The Seven Ages of Man,” American Seasons is O’Connor’s fourth violin concerto. The work, which he recorded with conductor Scott Yoo and the young Boston-based chamber orchestra Metamorphosen, has drawn overwhelmingly positive critical notices. The disc also includes a shorter work for violin and orchestra, the Strings & Threads Suite, and a new arrangement of Appalachian Waltz for string orchestra.

While he currently views himself as predominantly a classical artist, O’Connor still insists on pursuing his career as aggressively as he recorded his days as one of the most respected violinists in country music and jazz. To promote American Seasons, O’Connor and his management at Columbia Artists Management have mapped out a tour far more extensive than the norm in the classical music world.

The two-month jaunt by bus includes more than 30 dates—in both major metropolitan markets and the small towns that had supported O’Connor throughout his career—that concludes Nov. 11 in San Francisco.

O’Connor admits that the challenges posed by such a tour occasioned prove taxing to the young members of Metamorphosen. “Most classical musicians will never be used to any schedule like this,” he explains. “Most of them will be in orchestras where they perform in front of an audience three or four times a week—and that’s at home, not traveling. This will be an experience that they might never have again.”

More accustomed to life on the road, O’Connor spent his time on the bus composing his next violin concerto, a commission for the Academy of St. Martin in the Fields due to be unveiled at the Proms in Royal Albert Hall in 2003. He also kept a weekly tour diary for his Web site, mark-

O’Connor.com, where he related not only daily events but also the emotions stirred in both performers and audiences as both doled out the afterthoughts of each evening. According to O’Connor, the size of the audiences for this tour were down anywhere from 30% to 50% as a result of the disaster and subsequent declaration of war. Those who made the effort to attend, though, were all the more appreciative. “Musicians have a different kind of responsibility now,” he says, “to make sure that we do what we can to help people and almost, in a way, minister through music, to calm people’s nerves and reveal strength and courage through the arts.”

As the novelty of the country fiddler in the concert hall is beginning to wear off, the classical press is clearly beginning to take O’Connor’s new musical idiom seriously. On the road, American Seasons drew comparisons to Copland, Dvorak, and Elgar, while as a journeyman virtuoso, O’Connor himself drew comparison to Paganini. One reviewer even suggested that O’Connor might be an “American Haydn,” creating enjoyable works from folk-based materials while deftly demonstrating his mastery of instrumental technique.

“If you’re going to talk about a hot, young basketball player, you have to include Michael Jordan in your realm of comparison,” O’Connor says with a laugh. “It’s the same way in music. As the recipient of all of this, it can work both for you and against you. When you first come on the scene, trying to do the best that you can, and somebody’s comparing you unfavorably to Tchaikovsky, you’re going, ‘Well, what did you expect?’ If you’re lucky enough to stick around for a while and make some music that gets mentioned alongside those guys, it’s really an amazing journey to be able to see it. It’s very flattering and makes me feel good about how far I’ve come.”

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Lenny Kravitz
Lenny Kravitz
Virgin 11233

Kravitz is one of those rare artists who can illustrate his influences without reverting to trite. He essentially interprets and factors the work of his heroes into his own unique concepts. On Lenny, he continues to show his unabashed affinity for early Rolling Stones and late-era Beatles, while also mining a sound that deftly draws from psychedelic funk to harrow-styled guitar-rock. It's an invigorating, eclectic blend that is pushed over the top by lyrics that are smart and spiritually resonant, yet never too preachy. Save for the occasional vocal effect, Kravitz keeps his arrangements lean, providing the vocal line with an unfiltered view into his creative psyche. He offers a collection of concise, well-crafted songs that are driven by easily conceived melodies and hooks. As always, Kravitz convincingly strikes a brush-rock-star pose. But new songs like the plaintive "If I Could Fall in Love" and the riotous, hand-clapping first single, "Dig In," reveal that he has the soul of an unabashed popster.—LF

Radiohead
I Might Be Wrong
PRODUCER: Not listed

Capital 36628

This live set is a souvenir from the shows that followed 2000's acclaimed Kid A and this year's companion, Amnesiac. Forget about the oldies; everything here is from those albums, aside from Thrope Yorke's solo acoustic, unreleased fan favorite "True Love Waits." The band's devotion to recent fare is apparent in these dynamic versions, convincingly translating the studio experimenta-

Vital Reissues

VARIOUS ARTISTS
Blind Pig Records—25th Anniversary

PRODUCERS: Edward Chmielowski and Jerry Del Guidice

Blind Pig 2002

San Francisco's Blind Pig Records—which actually started in the basement of an apartment in Berkeley, Calif.—is branching out. Though it's a chronological penetration, the compilation is seamlessly programmed in a freestyle radio style, sequencing comfortably from the traditional to the contemporaneous and mimicking along the way for the other blues-related genres covered in the Blind Pig oeuvre. Key artists spotlighted range from legendary blues figures (Muddy Waters, James Cotton, and Johnny Shines, among others) to contemporary successors as Deborah Coleman and Joanna Connor. Acts like the Gospel Humpinbirds and the Memphis Rockabilly Band also fit comfortably in the mix—as do a number of inspired pairings, including Muddy Waters' son Big Bill Morganfield and Taj Mahal. A concept video of Roy Rogers and Norton Buffalo's "Ain't No More a Breakdown" leads to a third disc, a CD-ROM that also includes interviews and performance footage. Altogether, this is a diverse collection of historic material, vastly underappreciated. —JB

Michael Jackson
Invincible
PRODUCERS: Various

Epic 63900

Jackson deserves points for being brave enough to title his latest effort Invincible—especially since despite impressive sales and awards, he's never been more vulnerable. His undeniable creative genius has sadly become increasingly overshadowed by tales of his personal life. Yet that's not the real problem with this set; it simply isn't his best work. Invincible shows Jackson chasing trends instead of setting them. Safe, uninspired cuts like "Unbreakable" and "Rock My World" feel about two days too late. Maybe it's too demanding to expect an artist who has previously set the standard of excellence and innovation in pop music to be continually on point. But he also seems to be stuck in the proverbial mud, laboring over the same lyrical concepts (media paranoia and childlike views of romance, for example). When you know a man is capable of greatness, it's hard to accept anything less.—LF

R&B/Hip-Hop

Allure

Sunny Days

PRODUCERS: Various

Stax 2626

Second chances are hard to come by in this industry. Judging by this album, Allure is well aware of that fact, and hence goes the distance on its MCA debut. Group members Lalah, Alia, Akia, and Hem-Lee's first hit the airwaves in 1997, teaming with a then-similarly unknown 112, with a remake of Lisa Lisa & Cult Jam's "All Cried Out." Now, like then, the quartet harmonizes incredibly well. Lead single, "Enjoy Yourself," a playfully sexy club anthem, has successfully retro-intro-

Four Tops

Featuring

COMPILATION PRODUCER: Harry Weinger

ORIGINAL PRODUCERS: Various

Hip-Hop/Universal 314 556 225

Motown's stellar stable of soul are finally getting their definitive due. Best buddies Levi Stubbs, Lawrence Payton, Abdul "Duke" Fakir, and Renaldo "Obie" Benson logged an amazing 43 years together before Payton's 1997 death. Initially known as the Four Aims, the quartet cut its teeth on jazz and show tunes before finding solid R&B footing with 1964's "Baby I Need Your Loving." From that point—armed with Stubbs' addictive, 100-proof baritone and Payton's penchant for arranging beautifully intricate harmonies—the foursome became crossover and international chart fixtures. Spanning 1959-1969, this four-CD, 85-song compila-

Contributors:
- Jim Elyea, Lesta Cato, Jonathan Cohen, Larry Flick, Rashan Halls, Gail Mitchell, Michael Paolella, Deborah Evans Price, Chuck Taylor, Philip van Veek, Ray Waddell, SPOT/LO: Reissue releases, as defined by the editors, are significant changes in the basic musical or visual format. VITAL REISSUES: Reissued albums of special archival, historical, and musical interest, and outstanding collections of works by one or more artists. PROMO: Reissue releases that predict at the top half of the chart in the corresponding format. CRITICS' CHIECES: Releases. New reissues, regardless of chart potential, highly recommended because of their musical and critical Mass. MUSICOLOGY: MY EARS (L2): New reissues deemed Pubs that were featured in the Music & Ear column during the most significant records of all time. All albums commercially available in the U.S. are eligible. Send reviews copies to Michael Paolella (Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003) or to the writers in the appropriate box.
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- Four quarterly spotlights with an in-depth look at venue regional meetings, global touring, security, as well as analysis of Box Scores & important issues and trends
- An annual YEAR IN TOURING mega-section
While some tracks back to the removable sell-out singer-songwriter Rosana again involves intensely personal material with a distinct pop—... sometimes rock—sensibility. The result is a work that is both evocative, lyrical, and musically outstanding, with 'Gira,' with its flamenco guitars, infectious chorus, and unexpected phrasing. Rosana is also unafraid to lay herself bare, as she does on "Donde Ya No Tengo"—a beautiful and effective bolero... that" Cries which is initially supported simply by acoustic guitar and vocal harmonies before it dissolves into a rock ballad. When Rosana.....

**CAROLINE ZAA**

**De Una Mano, De Otro, De Un Solo Sentimiento**

**PRODUCER:** Milton Salcedo

Sony Discos 84540

Charlie Zaa's return to basics after his forays into more polished fare puts him back in an element that's more assuredly his. Stepped in strings, straight-ahead, light, airy, intimate, and... in Solo Sentimiento has a distinct trio sound, punctuated by a piano for bolder and even surer mariachi on some tracks ("El No Puedo Ser Tu Amor"). It would have been easy for this album to veer into sappiness, but it avoids that with elegant, subtle arrangements that clearly hark back to an earlier more innocent time. Zaa,...

**DANCE/ELECTRONIC**

**LA AVENALCES**

Since I Lost You

**PRODUCERS:** Bobby C. and Darrell Self

Modular Recordings/Site 31177

In the mood for some major rays of sunshine during these not-so-sunny times? If so, this fine full-length debut from Australian-piece DJ collectiv... the Avaleches needs to seriously find its way to proper release sooner and rather later, in the course of 18 tracks, and with the help of thousands of disparate samples (complete with... work this for vintage Zaa will welcome his return.**—LC

**ROSANA**

Rosana

**PRODUCER:** Rosana

Universal 440166808

On this outing singer-songwriter Rosana again builds intensely personal material with a distinct pop—... sometimes rock—sensibility. The result is a work that is both evocative, lyrical, and musically outstanding, with 'Gira,' with its flamenco guitars, infectious chorus, and unexpected phrasing. Rosana is also unafraid to lay herself bare, as she does on "Donde Ya No Tengo"—a beautiful and effective bolero... that" Cries which is initially supported simply by acoustic guitar and vocal harmonies before it dissolves into a rock ballad. When Rosana.....

**WORLD MUSIC**

**LYDIA MENDOZA**

La Alondra de la Frontera

**PRODUCER:** Chris Strachwitz

Arhoolie 490

For decades, Mexican-American vocalist Lydia Mendoza has been known by her legion of fans, from both sides of the border, as La Alondra de la Frontera, the Lark of the border, the soaring title cut—without sacrificing Diffie's considerable vocal appeal on cuts like the bouncy "My Give a Damn's Busted" and the first-rate John Scott Sherrell/Shawn Camp Formation, "Holler Deep as Mine." Diffie owns the piano intro to "If I Lost Her," and "Stoned On Her Love" is well-performed country funk. Diffie shines brightest on the fiddle-laced midtempo "I Still Love You, Joe," and the closer, a rare five-minute-plus sentimental exercise called "The Grandpa That I Know," a stone appealing treat that's as hillbilly as a jar of moonshine.**—RW

**CHRISTIAN**

**DAVID PHELPS**

David Phelps

**PRODUCER:** Phil Naish

Spring Hill Music 1021

David Phelps has one of the most impressive voices to grace the Christian music world. In a genre where many singers can sound rather thin and wear out their welcome quickly. On the contrary, Phelps has a muscular voice capable of booming out, and he's not timid in releasing his vocal firepower. Phelps issued his first solo project last year with a wonderful Christmas collection, "Sleigh a String," with a multitude of fans were already familiar with Phelps as one-fourth of the acclaimed Gaither Vocal Band. That ensemble dominates the Southern Gospel scene, but for his solo career Phelps has embarked on a decidedly inspirational/adult contemporary path. He's recorded even more fame singing the border styles—cornetas, ronderos, boleros, canciones. In the 16 songs featured here, we have a compelling reminder of Mendoza at the apex of her career, in command of a repertoire that took a lifetime to master.**—PVV

**BLUE'S**

**MCCARTHY-HITE PROJECT**

Weekend in Memphis

**PRODUCER:** Rich Hite

Inside Sounds 0511

The late Rich Hite, former Canned Heat bassist, invited Yardbirds drummer John Bonham, and his bandmates into the studio for a blues session. McCarthy thought it sounded like a plan. The result is the winning Weekend in Memphis. It's clear from the opening track that these players had a good time in the studio, and that translates into a listening experience rich in the sort of basic blues garage that reunion comes in its appeal. Key tunes include the rollicking "Shake 'Em On Down" and "Keep It To Yourself," the rambunctious Mccarthy-Hite original "Goin' to the Country," the happenings in "I Guess I'm Like That" and "Second Hand Store," featuring a noteworthy performance from Blind Mississippi Morris on harmonica and vocal. There's nothing fancy going on here—but, then, that's a big part of the appeal.**—PYY

**HENRY TOWNSEND**

My Story

**PRODUCER:** Chad Kasem

Avalanches

Listening to Townsend on these tracks, it's easy to hear that he's a veteran blues artist, but it's difficult to believe that he cut these ten cuts at 90 years old. He plays guitar and barrelhouse piano and sings with a measured authority that will never lose its magic. He wrote all 12 songs on the album as well. Townsend was learning his music when the blues was being invented, so he knows the genre in ways that. He'll be around in the day. Henry's blues is a distinctive sound. Some tunes have the uncut... blue. The sublime grace of this music, however, is the quality that will win your heart. Distributed in the U.S. by Harmonia Mundum,**—PVV

**COUNTRY**

**JOE DIFFIE**

In Another World

**PRODUCERS:** Don Cook and Lonnie Wilson

Monument 85573

Oklahoman native and former foundry worker Joe Diffie has lasted a decade in a country environment known for an uncertain career life-expectancy, and he's managed this feat largely because he can sing like a bandit. He has also been pretty adept at song selection—a savant of novelty misses—and he continues that trend with In Another World, his first effort after an initial label shift from Reprise to Monument. In a savvy production maneuver, the record manages to forge highly contemporary... the soaring title cut—without sacrificing Diffie's considerable vocal appeal on cuts like the bouncy "My Give a Damn's Busted" and the first-rate John Scott Sherrell/Shawn Camp Formation, "Holler Deep as Mine." Diffie owns the piano intro to "If I Lost Her," and "Stoned On Her Love" is well-performed country funk. Diffie shines brightest on the fiddle-laced midtempo "I Still Love You, Joe," and the closer, a rare five-minute-plus sentimental exercise called "The Grandpa That I Know," a stone appealing treat that's as hillbilly as a jar of moonshine.**—RW

**LATIN**

**CHARLIE ZAA**

De Una Mano, De Otro, De Un Solo Sentimiento

**PRODUCER:** Milton Salcedo

Sony Discos 84540

Charlie Zaa's return to basics after his forays into more polished fare puts him back in an element that's more assuredly his. Stepped in strings, strong-laced, light, airy, intimate, and... in Solo Sentimiento has a distinct trio sound, punctuated by a piano for bolder and even surer mariachi on some tracks ("El No Puedo Ser Tu Amor"). It would have been easy for this album to veer into sappiness, but it avoids that with elegant, subtle arrangements that clearly hark back to an earlier more innocent time. Zaa,...

**HOLIDAY**

**VARIOUS ARTISTS**

MTV TRL CHRISTMAS

**PRODUCERS:** various

Lawa/Atlantic 83512

**THE BROOKLYN TABERNACLE CHORALE**

Light of the World

**PRODUCERS:** Carol Cymbala, Lari Goss, and Oliver Webb

M2 Communications/Weebl 080088612429

It's a shame that Nancy Rea... era isn't an idea decent for a musical. It's easy to imagine it as a pointed parody, something along the lines of recent hits like Urine-town and Rat... But rather than keeping its... song-and-tongue firmly dance routine in Reeler Madness.**—PYY

A young couple starts out innocent, but corruption lies just around the... a cast of crazy characters and an infectious score, Murphy and Studney's effort has little that is original. The only memorable melody comes in the title song, and then only because the same four notes are repeated ad nauseam. The rest of the score is a mish-mash of styles ranging from '50s bebop to '60s Christian rock—rather likely appropriate for a story ostensibly set in the '30s. Murphy's contribution isn't as jarring, because the music is so over-amplified that the lyrics are largely unintelligible.

The attempts at humor range from sophomoric to offensive, such as when one woman sings: "Sometimes the fun escapes me/When Jack gets stoned and rapes me."

That last line mars what would have been the evening's best song, a delightfully hokey booz... The Stu was early in the show, so you're hopeful that Murphy and Studney have finally found the right tone, but it proves to be a fizzle. By the second act, they are so desperate for ideas that they reprise more than half of the songs from the first act.

It isn't surprising that "The Stu" works so well because it's sung by the inimitable Michele Pawl. The Broadway veteran played the Stu in the original and could be the only one involved in the production who understands that this type of humor works better with a sly wink than an elbow to the ribs. By playing it straight, her drug-dealing citizen is the funniest character in the show. It's a shame she gets just one song. Also better than the material is Gregg Edelman, who has the good role of a character that calls for him to dress as an old woman, a horny satyr, and Franklin Roosevelt. The rest of the cast, at least, seems to be enjoying themselves.

Watching Reeler Madness is a bit like being the designated driver for a group that has landed just a bit too hard. They're having a great time, and you're left jingling the car keys.**—MARK SULLIVAN

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NIKKA COSTA Everybody Got Their Something (3:51) PRODUCERS: Jason Stanley and Mark Ronson WRITERS: N. Costa and J. Stanley PUBLISHER: Cheeky Sound, ASCAP Virgin 16443 (CD promo) Long before “Like a Feather” found its way to the Hilfiger commercial that launched Costa’s name in the U.S., the singer-songwriter was working her way into household status overseas. The daughter of arranger-producer Don Costa, she made her first recording with Don Ho at 5 and opened for the Police in Chile at 8. Several albums followed before and after her first retirement (at 14) when her father died. Her American debut was well-timed, fitting comfortably on the wings of the so-called neo-soul movement. “Everybody Got Their Something is an affirmation of self-reliance, freedom, and possibility. But a hook does not a song make. Without a fully developed melody you’ve got a . . . single. And this hook is only OK. Costa’s sense of funk, rock, and soul are not lost—the soulfully serpentine vocals are still there—but the production is under-stated and cheaply synthesized. The intentions are good, but this is simply missing “something.”—ME

ROCK

MARIJUNA MANSON Tainted Love (3:20) PRODUCERS: Marilyn Manson and Skold WRITERS: E. Cobb Published: Embryo Music, BMI Mavorka 100780 (CD promo) Marilyn Manson’s cover of the 1982 new wave staple from Soft Cell, “Tainted Love,” sounds like a train wreck in concept, but you know what? The weird guy’s mug, guitar-trashed, rock’n’roll deal takes on actual beauty. Manson has a flirting lead in the signature sounds that define the beat of the song—now regimented into a headbanging thrash of bass—and even includes the synthesizer brush strokes that were such a key part of the original’s charm. Manson is taking no prisoners here: “Love” is loud—razzingly, throngingly loud, particularly at the song’s peak, where the tongue-in-cheek rocker pretty much screams until you swear he’s done permanent damage to his vocal cords not to mention your ears. Sounds fun, huh? No doubt, this has got to be a local piece of the fick it’s taken from. Not Another Teen Movie. We admit it, he took us there.—CT

JAHM FEATURING NEXT anything (4:05) PRODUCERS: S. Morris, K. Russo, B. Lamb PUBLISHERS: K. Russo, K. Stone, S. Morris BMI Warner Bros. 100075 (CD promo) Jahm is a rapper and shows no signs of coating with third single “Strange.” Following the success of “Could It Be” and “Just in Case,” this time out the New Jersey native teams with Next. The result is a sensual ballad about giving your lover anything he or she wants—sounds good, huh? The influence of crooners like Luther Vandross and Teddy Pendergrass is evident in Jahm’s voice; while Kogge, the former DJ/producer for Naughty by Nature, continues to prove that his skills go beyond the realm of rap with a beautifully spare track. Mainstream and adult R&B stations should be quick to pick up “Anything”—its mixture of smooth sounds and edgy riffs fits perfectly into both formats. With his Ghetto Love debut still cranking out hits, Jahm should be looking at a Grammy nod in the near future.—RH

JAGUAR WRIGHT BILLBOARD ARTIST (1:38) PRODUCERS: T. Wright, R. Jackson, and E. King PUBLISHERS: Juggo Publishing/MCA 25617 (CD promo) Philadelphia has long been known as the City of Brotherly Love. So why shouldn’t two of the city’s hottest musical prospects share the love on a duet? The second single from Jaguar Wright’s forthcoming debut, Emotions . . . Delusions . . . E . . . Decisions, “I Can’t Wait” teams the singer with Bilal. Over the past year, both singers have created a buzz—Bilal with his stellar debut, 1st Born Second, and Wright with his sorely under-appreciated Emotions. “I Can’t Wait Playin’.” The pair makes beautiful music together over this midtempo ditty that is reminiscent of classic Prince. With production work from Roots drummer Ahmir “uestlove” Thompson and James Poyser, “I Can’t Wait” is a true R&B music raps to be right now—adventurous, sleek, and brilliant. Hopefully, this gem won’t be missed by radio, because with track like this under her belt, the Roots-discov- ered Wright is already primed to be the R&B story of 2002.—RH

NEW & NOTEWORTHY

STONE TEMPLE PILOTS Revolution (3:37) PRODUCERS: Stone Temple Pilots WRITERS: Lenten and McCartney PUBLISHERS: ATV Songs, ASCAP Atlantic 300711 (CD promo) Stone Temple Pilots probably surprised even themselves with the potency of their performance of the Beatles’ classic “Revolution” on TNT’s recent broadcast of Come From Away. A Night for John Lennon’s Words and Music, which was dedicated to New York City in the wake of the Sept. 11 tragedies. After its head-bobbing good reviews, the band decided to head into the studio and re-create the performance on an album, and everything is a rolling good time, completely in tune with the times, both lyrically and aurally. The guys really throw it down here with a briny organ of guitars, the free-falling vocals of Scott Weiland, and the familiar words of Lennon and McCartney, which demand peace amid the ca- reess, “Don’t you know it’s gonna be all right?” It’s a wonder Lenny Kravitz didn’t think of this first. Rock radio will unleash this Revolution without a second thought—and top-40 could bite hard, too, given its current penchant for gu- tars. Proceeds from singles sales go to the Twin Towers Fund.—CT

ICE CUBE $100 Bill Y'all (3:42) PRODUCER: Rockwell WRITERS: D. Jackson and D. Silson PUBLISHERS: Universal/Gangsta Boogie, ASCAP, Dayna’s Day/Warner-Chappell, BMI Priority 81612 (CD promo) For those who don’t remember that Ice Cube began his career as a rapper, the accomplished actor returns with two new tracks from his upcoming greatest-hits set. Teaming with produc- ersordinate Rockwell, the West Coast veteran turns in a pretty standard performance over an evenly averaged track. “$100 Bill Y’All” showcases a moderate. Cube—no one would link this same artist who roared on such classics as “Check Yo Self” and “We Be Clubbin’.” Unfortunately, what could have turned out to be an American classic is let down by the short of expectations. Hardcore Cube fans and radio may still bite for nostalgic’s sake. We hope that this is only one for of rap’s greatest MCs.—RH

COUNTRY

TRISHA YEARWOOD FEATURING DON HENLEY Inside Out (3:34) PRODUCERS: Mark Wright and Trisha Yearwood WRITERS: B. Adams and G. Peters PUBLISHERS: Backwater Music, BMI Sony/ATV Tunes, Purple Crayon Music, ASCAP MCA 02219 (CD promo) Trisha Yearwood steps up the title cut from her current MCA album Inside Out, and like the album that spawned it, this cut is a blue-ribbon winner. Penned by Bryan Adams and George Peters, it has an insinuating groove, memorable melody, and infectious hook. Amid all the gloom and doom dominating the news these days, this light-hearted little tune is a fitting antidote. The cheery lyrics speak of that instaible desire to fully know the object of one’s affection from “the sweetest dream you had last night, your darkest hour, your hardest fight! I want to know you like I know myself.” As she celebrates her 10th anniversary in country music this year, Yearwood continues to demonstrate why she’s one of the format’s most formidable female talents. To add to the soup, she is joined here by Don Henley. The former Eagle previously sang with Yearwood on “On the Line.” He again elevates the proceedings from a fine single to a major event. Two tracks just sound so good together. Here’s hoping there are fewer years until their next collaboration.—DEP

ALAN JACKSON It’s Alright To Be A Redneck (2:40) PRODUCER: Keith Stieg WRITERS: P. McLaughlin and B. Kenner PUBLISHERS: Sony/ATV Songs/Cake Takes Music/Country Music Universal/Songs of Polygram/Hook Line and Kenner Music BMI Arista 69010 (CD promo) This latest offering from Jackson’s When Somebody Loves You glorifies the rural joys of riding around in a dirty old truck, catching fish, and shooting ducks. It’s a silly song, but Jackson delivers it with a kind of good ol’ boy charm that works. A record this lightweight could derail a lesser artist’s career, but Jackson has a history of churning out frivolous little singles that his fans embrace and turn into hits. He also has the same of truly substantive hits. This is definitely territory that Jackson has covered before, but with his reputation as Merle Haggard’s successor as the workingman’s troubadour, Jackson could strike a chord with others who’ve been sitting outside of music, rather than just out there who hear their lives echoed in the lines of this song. Bottom line: It’s fine despite itself.—DEP
ATLANTA HEA: At winter nights at our heels, things seem to be heating up down in Atlanta. With the Dungeon Family and Ludacris dropping albums this month, it sounds like the South will rise again — this time with a hip-hop swagger.

As far as supergroups go, the Dungeon Family boasts a deep well of talent. With a roster that includes in-house producer Organized Noize, OutKast, Goodie Mob, Pa, Backbone, Cool Breeze, Witch Doctor, Concrete, and Slim Calhoun, among others, the Family unites for its Arista debut, *Even in Darkness*, No. 20.

"Being in the South, we felt shad ed," Organized Noize's Rico Wade says when explaining the title. "New York got light and L.A. got light. And we may be getting light in Atlanta now. But back in the day — even in darkness — we found a way to shine.

Although the album's lead single, "Trans DF Express," debuted at No. 99 on the Hot R&B/Hip-Hop Singles & Tracks chart last issue, it wasn't the first single chosen by the group. "'Six Minutes' was the original single back in March, but Arista wasn't really feeling it back then because we hadn't finished the album," Wade notes of the track that references Doug E. Fresh & The Get Fresh Crew's "The Show."

"We pulled together nine or 10 MCs on that one," he continues. "With rap, it's so hard to get a bunch of MCs on one record that people like and [then get them] to listen to the whole record. That's why we were trying to do a 'Six Minutes' video so they'd understand how important it is. At first, it was as if Arista wasn't respecting the whole family. It was like, 'Just give us a record with Andre [3000] of OutKast and Cee-Lo of the Goodie Mob,' but that isn't the family. Also repping the ATL is Ludacris. The radio personality-turned-rapper, who scored hits earlier this year with "Southern Hospitality" and "Area Code," is reading his sophomore set on Disturbing Tha Peace/Def Jam, titled *Word of Mouf* (Nov. 27).

"It's called *Word of Mouf* because that's one of the best promotional tools we've, the rapper says. "If there was no TV or radio, I still feel my album would go multi-platinum by word-of-mouth alone."

Joining Ludacris this time around are guests Twista, Nate Dogg, Mystikal, Jagged Edge, and Shawna, among others. *Word of Mouf's* first single, "Roll Out (My Business)," is currently No. 37 on the Hot R&B/Hip-Hop Singles & Tracks chart.

SCREEN SCENE: Rapper Rahe Digga spent her Halloween scarifying major box office royalty. The rapper-turned-actress recently made her big-screen debut in the Steve Beck-directed horror film *Thirteen Ghosts*.

Digga plays Maggie, the family nanny who finds herself in a haunted house haunted by — guess what? — 13 ghosts. "My character provides the comedic relief for the movie," the Newark, N.J., native says. "Just imagine the only black character in the scary movie. I'm running with the attitude through the whole movie.

"I was a little nervous about how it was going to come off," Digga continues. "I'm in this very serious intense film with an Academy Award-winning actor [F. Murray Abraham]. Me having just jumped out of a music video — playing the satire role.

In related movie news, there is a Big Pun documentary currently in the works. Titled *Still Not a Player*, the Marcos Antonio Miranda-directed feature project will feature interviews with Fat Joe, Nas, Toney Touch, DJ Premier, Cuban Link, and others. Pun's widow, Liza Rios, will also provide personal commentary. *Still Not a Player* is scheduled to hit stores on VHS and DVD Video early next year.

HERE AND THERE: It looks as if Char li Baltimore's debut set may finally see the light of day. The rapper/ actress, who was signed to Entertain ment, signed with Murder Inc. Records. Baltimore recently appeared in Spike Lee's *Bamboozled* and on "Down A** Bitch," a track from Murder Inc. cohort Ja Rule's "The Light." Sources report that the Beatnuts were dropped by Loud Records. The group's last album, *Take It Or Square It*, peaked at No. 20 on the Top R&B/Hip Hop Album chart. I hope that some label picks up on the ultra-talented New York City-based duo — and fast.

Raschaun Hall may be reached at rhill@billboard.com.

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**R&B/HIP-HOP AIRPLAY**

**LATEST SONGS ON BILLBOARD**

**Last Week**

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**R&B/HIP-HOP SINGLES SALES**

**LATEST SONGS ON BILLBOARD**

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**RECORDS**

*For more information on the latest sales charts, please visit [www.billboard.com](http://www.billboard.com)*.
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**Top R&B/Hip-Hop Catalog Albums**

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West Coast Has Sunny Influence On Colette’s Nettwerk Collection

BY TAMARA PALMER

SAN FRANCISCO—On the contemporary dance-music scene, Colette has reared/Los Angeles-residing DJ Colette is rather visionary. A deft DJ who possesses strong programming skills, Colette is also a classically trained singer—who skillfully incorporates her blues-tinted vocals into her lively DJ sets.

In addition to DJ Colette’s scorching a cappella opening interlude (“Inexorably”) and her progressive house track (“Feelin’ Hypnotized”), the album is home to dancefloor staples from such producers as Gene Farris, Mr. G., Hati-ras, and Angel Alanis.

Chris Pocino, a Los Angeles-based DJ and owner of dance-music specialty shop Wax Records, predicts there will be much interest in Our Day, which he bases on the success of DJ Colette’s past singles and mixed CDs at his store.

“What makes Colette distinctive is that she not only has great taste in music, but she also has the ability to get the crowd going by singing over her sets,” Pocino notes. “I don’t know anyone else that does that.”

Such comments are not lost on Nettwerk America, whose director of dance promotion, William Godoy, realizes just how unique DJ Colette is. He says, “Our initial goal is to make her as visible as possible.”

“We know that once people see her and talk to her, they will get a feeling for who she is and why music is so encompassing in her life.”

“Her belief in her music and her genuine soul are the most important aspects we want to get across to those in—and outside of—the dance community.”

Throughout this month, the self-managed DJ Colette, who is booked by Joy Connolly of San Diego-based Champion Sound, will DJ at numerous clubs. A highlight of the tour will surely be Friday (9), when she plays a SuperJuke party at Chicago’s Smart Bar.

DJ Colette first garnered international attention four years ago as a member of Chicago’s SuperJuke, a female DJ collective she formed with DJ Heather, Daynita, and Lady D. Though now living in Los Angeles—where she hosts a weekly mix show on top 40 outlet KIS—DJ Colette is still an active member of SuperJuke.

Between DJ dates and her radio show, DJ Colette is working on her proper artist album debut, which Nettwerk America plans to release mid-January. In mid-January, the label will deliver a 12” of DJ Colette’s “Feelin’ Hypnotized” to club DJs.

Godoy predicts, “This single will act as a great bridge to Colette’s forthcoming album and demonstrate her skills as a DJ, producer, and singer.”

“I’m hoping to experiment with several styles of electronic music, focusing more on the listening end than the dancing one,” DJ Colette says of the forthcoming album’s likely course. “I’ve always done dance songs, so I’d like to see what happens if everything gets charged up a little bit. There will be plenty of dance remixes, but for the album I’d like to step away from the four-on-the-floor mentality for a minute.”

Beat Box Hot Plate

MACY GRAY, "Sexual Revolution" (Subliminal single). By special arrangement with Gray’s label (Epic), Subliminal is issuing "Subliminal Mixes" of the disco-happy "Sexual Revolution," culled from the artist’s new album, The Id. Reconstructed by Erick Morillo, Jose Nunez, and Alex Alica, “Sexual Revolution” is now ready to dominate progressive-house dancefloors.

SOLARIS, "Sunshine" (Guidance Recordings single). U.K. outfit Solaris delivers positively ebullient beats on this essential filtered-house jam, which is tailor-made to be played alongside the latest Full Intention production. Flip the record over for the peak-hour antics of the Chop Shop dub, re-tweaked by Karmadelic’s Konrad Carali. "Jamyz Nylon, "Papolo Soul" (Covadigroving single). For his latest offering, DJ/producer Nylon has crafted one serious tech-tinted tribal groove. Those in need of something slightly left-of-center should go directly to the Nylo Johnson remix, which was overhauled by Jamyz and DJ/producer Gant Johnson; it recaptures the spirit of the Paradise Garage. For straight-up house, look no further than the two journeys by Automag-ic (aka DJ Will & Bryan Wright).

The Beat Box Hot Plate

This document contains a list of albums and their corresponding Billboard rankings from November 17, 2001. It also includes a list of Hot Dance Breakouts and Maxi-Singles Sales from the same date. The content is a snapshot of the music industry at that time, reflecting the popularity of certain songs and artists.
Nashville Applauds Songwriters

BY DEBORAH EVANS PRICE

NASHVILLE—The Evry Brothers, Dennis Linde, Darrell Scott, and the late Johnny Russell were the top honorees during the Nashville Songwriters Association International’s annual induction ceremony. Linde, Russell, and the Evry Brothers were inducted into the Nashville Songwriters Hall of Fame during the festivities, held Nov. 4 at Loews Vanderbilt Plaza Hotel in Nashville.

In addition to the hall of fame inductions, the Nashville Songwriters Assn. International (NSAI) presented the Nashville Songwriter achievement awards. Darrell Scott, whose writing credits include Travis Tritt’s “It’s a Great Day to Be Alive” and Sara Evans’ “Born to Fly,” was inducted into the Songwriter Hall of Fame for his services to the country music industry in 2001. Scott’s ASCAP awards for his songwriting efforts were presented to him by his former label, Giant Records.

Linde, Russell, and the Evry Brothers were also inducted into the Songwriters Hall of Fame in 2001. Their award-winning songs include “When I Was a Dicky,” “I’m No Good,” “The Most Beautiful Girl,” and “You Are My Sunshine.”

In 2001, the NSAI presented the Songwriter of the Year award to Darrell Scott, who received the award for his songwriting efforts on the album “You Are My Sunshine.” Scott’s album “You Are My Sunshine” was released in 2001 on Giant Records.

In addition to songwriting, Scott has also had success as a vocalist, with his song “I’m No Good” reaching the top 10 on the country charts.

Scott has also been involved in other projects, including a collaboration with the band ‘O Brother, Where Art Thou?’ on their album “The Gospel According to Mississippi.” Scott’s song “I’m No Good” was included on the album, which was released in 2001.

In 2001, Scott also received the Songwriter of the Year award from the Nashville Songwriters Association International (NSAI). The award was presented to Scott during the association’s annual induction ceremony.

Linde, Russell, and the Evry Brothers were also inducted into the Songwriters Hall of Fame in 2001. Their award-winning songs include “When I Was a Dicky,” “I’m No Good,” “The Most Beautiful Girl,” and “You Are My Sunshine.”
### Top Country Albums

**NOVEMBER 17, 2001**

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<th>Artist</th>
<th>Title</th>
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<td><strong>GREATEST GAINER</strong></td>
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<td><strong>PACESETTER</strong></td>
<td><strong>THE CHARLIE DANIELS BAND</strong></td>
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**Top Country Catalog Albums**

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**Top Country Albums**

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**ARTIST** | **IMPRIPT & NUMBER/DISTRIBUTING LABEL** | **WEEKS AT NUMBER 1** | **2 WEEK AVERAGE** | **WEEKS AT TOP 5** |
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**ARTIST** | **IMPRIPT & NUMBER/DISTRIBUTING LABEL** | **WEEKS AT NUMBER 1** | **2 WEEK AVERAGE** | **WEEKS AT TOP 5** |
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### Hot Country Singles & Tracks

**NOVEMBER 17, 2001**

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<td>Trace Adkins</td>
<td>Trace Adkins</td>
<td>Epic</td>
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<td>THE TIN MAN</td>
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<td>Warner Bros.</td>
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<td>SAINTS &amp; ANGELS</td>
<td>Sara Evans</td>
<td>Sara Evans</td>
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<td>24</td>
<td>IN ANOTHER WORLD</td>
<td>Joe Diffie</td>
<td>Joe Diffie</td>
<td>MCA</td>
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<td>25</td>
<td>BEER RUN</td>
<td>George Jones &amp; Gretchen Wilson</td>
<td>George Jones &amp; Gretchen Wilson</td>
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<td>Jamie O'Neal</td>
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<td>COLD ONE COMIN' ON</td>
<td>Montgomery Gentry</td>
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<td>28</td>
<td>IF YOU EVER FEEL LIKE LOVIN' ME AGAIN</td>
<td>Clay Walker</td>
<td>Clay Walker</td>
<td>Arista</td>
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<td>EASY FOR ME TO SAY</td>
<td>Clint Black</td>
<td>Clint Black</td>
<td>MCA</td>
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<td>SOME DAYS YOU Gotta DANCE</td>
<td>Dixie Chicks</td>
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**HOT SHOT DEBUT**

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<tr>
<td>1</td>
<td>I CRY</td>
<td>Tammy Cochran</td>
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<td>2</td>
<td>LIL亞O LIVE</td>
<td>Alan Jackson</td>
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**NOVEMBER 17, 2001**

<table>
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<tr>
<td>GOD BLESS THE USA</td>
<td>Lee Greenwood</td>
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<tr>
<td>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</td>
<td>Lyle Lovett &amp; Philip McKeon</td>
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<tr>
<td>HOW TO LOVE YOU CAN'T FIGHT THE MOONLIGHT</td>
<td>Lyle Lovett</td>
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<td>AMERICA WILL ALWAYS STAND</td>
<td>Montgomery Gentry</td>
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<td>CALL ME CLAUDE</td>
<td>Daryle Singletary</td>
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<td>ON A NIGHT LIKE THIS</td>
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<td>SOMETHING IN THE WATER</td>
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<td>AUSTIN</td>
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<td>THE WAY YOU LOVE ME</td>
<td>Lyle Lovett</td>
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<td>12 23 HOW DO I LOVE YOU</td>
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**Top Country Singles Sales**

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<td>POUR ME</td>
<td>Trick Pony</td>
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<td>WHAT I REALLY MEANT TO SAY</td>
<td>Cyndi Thomson</td>
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<td>DON'T WE LOVE</td>
<td>Tanya Tucker</td>
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<td>19</td>
<td>UNBROKEN BY YOU</td>
<td>LeAnn Rimes</td>
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<td>17</td>
<td>LOVE IS ENOUGH</td>
<td>LeAnn Rimes</td>
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<td>17</td>
<td>A ROSE IS A ROSE</td>
<td>Reba</td>
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<td>15</td>
<td>I'M GOING TO TRY</td>
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<td>13</td>
<td>LIE TO YOURSELF</td>
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<td>Reba</td>
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<td>11</td>
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<td>3</td>
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**Notes:**
- Records shown are in descending order of sales over the prior week, regardless of chart position.
- Sums of entries are for sales of singles appearing in the top 50 on both the BSS Airplay and Audience charts for the first time with increases in both audience and audience times in the top 20 on any chart. Entries are based on a one-year period ending on the week ending May 15, 2000.
- Compiled from Billboard's Country Charts and SoundScan. Sales are for singles compiled from the Billboard Hot Country Songs chart.

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**Billboard**

For the latest news, charts, and more information, visit www.billboard.com.
Follesé, Vassar, EMI Win ASCAP Country Honors

BY PHYLLIS STARK

NASHVILLE—Keith Follesé took home ASCAP’s top award—songwriter of the year—at the company’s 39th annual Country Music Awards held Nov. 3 at Nashville’s Opryland Hotel. Follesé is the writer of hits “The Way You Love Me,” “Smile,” and numerous others. He previously performed and recorded for A&M as a duo with his wife, Adie You Dance.”

ándose “The Way You Love Me” with Follesé), and ASCAP’s Connie Bradley and John LoPruimento.

ASCAP Honors. A patriotic theme prevailed at ASCAP’s annual Country Awards gala Nov. 3 at Nashville’s Opryland Hotel. Keith Follesé was named songwriter of the year. EMI Music Publishing won the publisher of the year accolade, and “I Hope You Dance” and “The Way You Love Me” tied for song of the year honors. Purchased at the event, from left, are EMI Music Publishing Nashville executive VP/GM Gary Overton, EMI Music Publishing Worldwide executive VP Bob Pax, Mark D. Sanders, and wife, Adie You Dance” with Adie You Dance” with Follesé). Follesé, Michael Dulaney.


For a complete list of winners, log on to ASCAP.com.
TAYLOR'S TRAIN WRECK RECORDS CARRIES 'BLACK AND BLUE AMERICA'

A Bigger Piece of Sky on his new Rosetta Records label.

ROBERT KEEN

KEEN'S CHRISTMAS PRESENT: The latest in the Rutledge Hill Press series of small books based on country songs—which includes He Didn't Have to Be (from the Brad Paisley hit) and I Hope You Dance (Lee Ann Womack)—is Robert Earl Keen's Merry Christmas From the Family.

Along with the song's lyrics, it features wonderfully white-trashy snapshots and illustrations, not to mention such party favors as the family's EggLegs! From Hell recipe and directions for making angel decorations from tamarind (hence the song's reference to stopping at the Quik Pak store for "a can of bean dip and some Diet-Rite, a box of tampons and some Marlboro Lights")...

KEEN

Words &Music


TAYLOR

BY JIM BESMAN

NEW YORK—Singer/songwriter Chip Taylor says his new album, Black and Blue America—with its spoken-word sound-bite intros from the likes of former president Dwight Eisenhower, Dr. Martin Luther King Jr., Sigmund Freud, and Gandhi—echoes the passion of the '50s and '60s, which was the foundation for his burst of classic '60s hits like the Troggs' "Wild Thing," Merrielle Rush's "Angel of the Morning," the Hollies' "I Can't Let Go," and Janis Joplin's "Try (Just a Little Bit Harder)."

But the album, released in August on Taylor's Train Wreck Records label, also reflects his own rekindled passion for songwriting. "I'd given up music basically 100%..." he reveals. "I worked hard with The Racing Ford...now I wasn't at it."

"It took my time away from music—which was fine, because I was jaded with the business. But my mom got very ill, and I sang songs for her..." and I got a job I'd like did in high school, when I had a country band in Yonkers [N.Y.]." He says, "and the spirit of that one week enlightened me; I wanted to get back to music with the same spirit of the '50s and '60s, which was from a love of music and not the business. So I gave up gambling and played for whoever wanted to hear me play."

Although he was not expecting a big turnout, Taylor attracted "a small army" of loyal fans, he says, especially in Europe. "Holland, England, Ireland, Scotland, Sweden, Norway—I can play there now," he reveals. "I'm going to Holland, and I've sold out 19 shows in theaters. My new record sold 2,000 [copies] in Sweden in the first week—and a half, and I've never sold out before. A bunch of people bring vinyl albums for me to sign."

Taylor, who was added in his initial songwriting efforts by the late Chet Atkins and had songs covered in Nashville by the likes of the Browns, Bobby Bare, Eddy Arnold, and Willie Nelson, began his career as a solo artist in 1970. His own records, he notes, were "rooted-tinged and marked by the formative influences of pre-rock, southern blues, "race records," and country music. He achieved some success on the country charts, and his 1973 album, Last Chance, was cited by Rolling Stone as one of the year's best discs.

Still, disenchantment with the music business set in, even though he says his music-business relationships have remained extremely positive—especially his publishing connections, first with April Black, can use my brain and my craft."

The perennial "Wild Thing" and "Angel of the Morning" have reappeared of late, the former in a Burgu King commercial, the latter in pop-rapper Shaggy's chart-topping "Angel" remake.

"About a year ago I got a tape from my attorney by this Jamaican rap artist who wanted to use the chorus," Taylor recalls. "I kind of liked the tape, but normally I wouldn't allow the song to be dissected in any way. So I phoned my son and told him of my dilemma, and when he found out the artist was Shaggy, he told me to work it out because [Shaggy] was so cool. So I gave permission and met Shaggy and his family, and they're the nicest people."

Recently, George Strait covered the Last Chance track "The Real Thing" on his new album, The Road Less Traveled.

Bruce Burch, creative director for BMI Music Publishing in Atlanta, says, "With the state of country music the last few years, it's been hard to get the type of songs that Chip writes recorded. He's done a great job as a hero and works his back catalog. But [Strait's] cover is a good sign, and we're starting to see class writers like Chip and Kris Kristofferson and Guy Clark starting to get response—writers outside the usual country audience realm who got me and a lot of people like myself into country music."

Taylor's current touring schedule, which includes a stop in Nashville, is also paying off, Burch adds. "He's on the road unreleentingly, and word's getting out to those who are looking for more depth in country music songs again."

Taylor says Chrissie Hynde is now holding his "Could I Live With This" duet with Lucinda Williams from Black and Blue America, which also includes duets with John Prine and PP Arnold. Meanwhile, he continues touring non-stop, having just returned from sharing a bill with Clark in Santa Cruz, Calif., prior to a European swing that included dates with Prine.

Additionally, Taylor is performing benefits in New York City relating to the Sept. 11 terrorist attacks and is also reading a Black and Blue theater piece, mixing the new album and the musical influences it encompasses with his hit songs. It opens Feb. 28, 2002, in Austin, Texas. He notes, "I hope to run a theater piece with future albums as well."
BY CHRISTOPHER WALSH

NEW YORK—The Sept. 11 terrorist attacks and subsequent fears of additional terrorism have had a significant impact on the New York City recording industry. While cancellations, especially from overseas-based clients, have hurt many studios, some facilities report a rapid recovery from a disastrous September.

“Dead as a doornail,” says Ray Martin of Theater 99 Recording on the Lower East Side, closer to the World Trade Center site than most other studios. “We were busy until Sept. 11, and then we were dead.”

On the bright side, Martin adds, Gov’t Mule and producer/engineer Michael Barbiero have been mixing at Theater 99, and a major artist’s upcoming project is pending.

“The gist that I get,” says David Amin of Sound on Sound Recording, “is that if you didn’t have the projects before Sept. 11, you’re not going to have them until the new year. So it’s going to be a tough time for a lot of us. We’re going to have to figure out how to survive.”

“It’s going to be a tough time for a lot of us. We’re going to have to figure out how to survive.”

—DAVID AMEN, SOUND ON SOUND RECORDING

John King, owner of Chung King Studios, a short distance from the World Trade Center site, says, “We’re doing well right now, but we’re doing a couple of big projects. I’m curious as to what I’m facing once these projects end.”

At Avatar Studios, a poor September gave way to a strong October, but with increased use of ISDN. “I’ve got a couple of EDNet sessions a week now,” says studio manager Tino Passante of the telecommunications network that allows artists in different locations to collaborate simultaneously via fiber-optic connections. “I guess that is directly related to everything that is going on. With the unrest, some producers and artists have refused to fly.”

“It’s having an effect on the industry because the whole economy is down,” Walter Sear of Sound round remarks. The [World Trade Center tragedy] pushed us over the edge. People are going to be coping now, and that means they may be buying more records to listen to at home. However, there are so many alternate ways of getting entertained at home. I think we’re going to see some radical changes in the whole economy.”

“We were all on pins and needles about it,” says Ed Rak of Clinton Recording, “but I think the resolve of the community and the general outgrowth of support has allowed people to soldier on.”

—DAVID AMEN, SOUND ON SOUND RECORDING

SONGS OF FREEDOM: In the midst of these politically and emotionally charged times, the news that pro audio manufacturer Euphonix has rescued several rare, live recordings of reggae legend Bob Marley takes on added significance. AES 31, developed over the past four years by the AES Standards Committee Working Group on Audio-File Transfer and Exchange, is the industry-standard digital audio format currently being implemented by a number of workstation and recording manufacture. While development of AES 31 is focused on allowing universal interchange, its archiving applications are significant. With aging multitrack tapes deteriorating over time, the need for long-term, secure storage of important recordings has been the subject of debate in recent years.

Palo Alto, Calif.-based Euphonix, manufacturer of the System 5 digital console and R-1 multichannel hard disk recorder, among other products, recently introduced the AES 31 TransferStation, an option for the R-1 allowing audio transfer to the AES 31 format.

Numerous analog multitrack recordings of Bob Marley and the Wailers concerts, long stored in Universal Music Group’s London vaults, were in various degrees of decay, with the content in danger of being lost forever given magnetic tape’s finite life span. The recordings, made between 1975 and 1978, are extremely moving, says Euphonix VP of artist relations Stephen Smith. Preserving them, however, presented a significant challenge.

“The stuff that was on SM tape was in really dodgy condition,” says Smith, who spent four days at Battery Studios in London, where the transfers were made. “On a few of them we had to stop in between songs to clean the heads, because so much debris was flying off the tape. The tape would start to spin on the heads and lose its traction. Thank God this work got done, because it would have been a shame to lose it all.”

Martin Kobler. Euphonix’s chief product officer, adds, “The tapes had to be baked. Some of them only played once. We fed them into the R-1 at 96kHz. There were a couple of 16-track tapes that were locked to video; for those we had to transfer time code too. This was done parallel to using the TransferStation, where we converted the R-1 files into Broadcast WAV files. Then we created AES 31 titles for each song and archived them to DLT tapes.”

The recordings, Smith adds, feature Marley and his music in various moods and settings. “We had the right night at the HammerSmith Odeon in ’76. I believe each night, you could hear differences in the performances. One night there was a five-song encore that was just unbelievable. There’s also a recording from Leeds Polytechnic. It’s very different—it has long intros, it’s very laid back, and Bob is talking a lot in between songs.”

Beyond expected release of these recordings on CD, the 24-bit/96kHz AES 31 files can be remixed in 5.1 for DVD-Audio release, though no announcements have been made at this time. In video footage of the concerts also survived, fueling hopes for future DVD-Video releases, a godsend for younger fans of Marley, who passed away in 1981.

“You won’t believe how great this stuff sounds,” Smith says, noting that the concerts were very well-recorded. “The great thing about the R-1 is that when you’re transferring from analog to digital, you’re retaining the warmth of the analog tape because of the high resolution.”

The Marley undertaking is another of the special projects Smith brought to the company. One year ago, he helped to arrange the R-1’s use in recording the Elton John concerts at Madison Square Garden, from which the One Night Only CD and DVD were created. The success of that effort led to the R-1’s use at the Brian Wilson tribute at Radio City Music Hall in March.

I made a very short list of what would be my dream projects,” Smith confides. “Bob Marley made the top. People were so moved by the performances. It’s the best I’ve ever heard Bob Marley.”

Pictured at Battery Studios in London, from left, are Euphonix chief product office Martin Kobler, Universal Music director of studio operations Jeffrey Glixman, and Euphonix VP of artist relations Stephen Smith.
Argentina Gets Lucky With Newsstands

BY MARCELO FERNÁNDEZ BITAR
BUENOS AIRES—Tired of financial and distribution problems with giant retail chain Musimundo, the Argentine record industry now seems to be placing its bets on the European-style newsstand system that covers the country with more than 15,000 strategic display units.

Furnished with newspapers, glossy magazines, videos, and CDs, the five-square-meter stores can be found on sidewalks all over Buenos Aires and other major cities. And record labels—which in the past decade have discovered the incredible marketing potential of these outlets thanks to successful tie-ins with weekly magazines, TV, and radio—are distributing their new products there on their own.

Edgaro Larrazábal, marketing director at independent label Sum Records, delivered recent albums by Slipknot and Megadeth exclusively to newsstands at $18.90, in sturdy, five-inch-by-five-inch digipacks rather than the usual plastic wrap and with the addition of a small poster. He says newsstands are now an important resource borne out of necessity after outlets restricted orders because of late shipments.

Another plus in the newsstand channel is that payments are made 30-40 days after shipments are delivered, a relief to companies used to 120-day (or more) wait for Warner's. In August, the retailer called a meeting with debt holders to work out a refinancing agreement (Billboard, Sept. 15).

NOT A LONG-TERM SOLUTION
Larrazábal emphasizes that newsstands should not be considered a long-term solution to the industry's woes. “They are more of a short-term opportunity for new artists, because they require shipment of at least 15,000 units and have limited exhibit space. Still, the opportunity they present cannot be lost on an industry racked by a 40-month recession.”

At Universal Music, marketing director Diego Villanueva raves about Insoportablemente Viro, the new live, two-CD release by popular rock band La Renga that hit newsstands and record stores Sept. 17 and immediately reached platinum status (40,000 units).

Newsstand sales already demand exclusive distribution rights, but the sheer volume of this release gave the company more leverage in the deal. The newsstand edition includes a magazine with rare photos of the band. It is priced at $25, only $3 more than the standard edition.

Release of this edition was a strategy also intended to fight piracy, appealing to die-hard fans who would prefer the deluxe packaging and the magazine.

Villanueva says, “Newsstands are the only way to distribute albums by popular artists throughout the country. Music lovers have to get used to looking for records on newsstands.”

---DIEGO VILLANUEVA, UNIVERSAL MUSIC

Argentina

Argentina is the country where the music is played.

In Argentina, the music that is played is Universal Music.

Newsstands are the only way to distribute albums by popular artists throughout the country.

---DIEGO VILLANUEVA, UNIVERSAL MUSIC

Other companies that have embraced newsstands include Sony Music—which delivered a reissue of teen-pop singer Daniela Herrero’s successful debut—and Emanuel Ortega’s recent Premio Imperfeccio.

Released exclusively on newsstands by magazine publisher Editorial Atlántida, A 2000, by the late tropical star Rodrigo, sold 200,000 copies before the singer’s tragic death June 24 last year.

América Latina...

In Argentina, Lideres Entertainment Group began releasing albums in Argentina in late October. They include the Reunión Cumbre compilation (with tracks by Alejandro Lerner, Los Fabulosos Cadillacs, Soda Stereo, Fito Páez, Gal Costa, and Joaquin Sabina), a compilation of love songs that have been made to exploit the music’s romantic appeal, and a two-CD set of greatest hits by Creedence Clearwater Revival titled Platinum, and the debut album of Spanish singer/songwriter Lorca. The marketing campaign includes advertising in the group’s media companies: national TV network Telefé, radio stations Continental and Hit, cable channel Much Music, and Internet company El Sitio.

In Brazil, the music industry has been hit hard by the economic crisis, and the music business is in crisis. In 1997, the music industry in Brazil was worth $1 billion, but in 1998, it was only $600 million. The industry has been forced to cut back on spending on advertising and promotion, and many record labels have gone bankrupt.

In Chile, the music industry is also facing hard times. The government has been cutting back on funding for the arts, and the music industry has been hit hard by the economic crisis. The music industry in Chile was worth $500 million in 1997, but in 1998, it was only $300 million. The industry has been forced to cut back on spending on advertising and promotion, and many record labels have gone bankrupt.

In Mexico, the music industry is also facing hard times. The government has been cutting back on funding for the arts, and the music industry has been hit hard by the economic crisis. The music industry in Mexico was worth $1 billion in 1997, but in 1998, it was only $600 million. The industry has been forced to cut back on spending on advertising and promotion, and many record labels have gone bankrupt.
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**Latin Pop Albums**

- **Artistas**
  - **Juan Sebastian**
  - **Gringo**
  - **Alejandro Fernandez**
  - **Estrella**
  - **Gaby**
  - **Miguel Rios**
  - **Enrique Iglesias**
  - **Seite**
  - **Ximena**
  - **Cali**

- **Títulos**
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Fulanito Turns American On Cutting Records

BY KARL ROSS
MIAMI—While many Latin acts are still struggling to cross over into the U.S. mainstream, New York City-based merengue-ropers Fulanito are already firmly entrenched at the industry's musical crossroads, as their upcoming Cutting Records release shows.

With a street date of Nov. 20, Americanizao (Americanized) is the crew's third CD of all-original fare. Leadoff the Latin club scene with 1998’s El Hombre Mas Famoso de la Tierra (The Most Famous Man on Earth).

Once again, Fulanito displays its signature perico ripia’o style—a fusion of New York house, hip-hop, and old country, accordian-driven merengue. Three of the 11 tracks adhere to this formula, but Americanizao also offers up some new flavors, both foreign and domestic. “We’re trying the reggaeton sound from Puerto Rico that’s hitting in New York,” says Fulanito founder Rafael “Dos” Vargas. “There’s a big movement with it right now. It’s more like a hip-hop record with a reggae feel.”

Vargas, who scored the 1990s dance hit “Wiggle It” with 2 in a Room, remains the group’s undisputed frontman. But Americanizao, he says, is more of a collaborative effort with bandmates Elvin Ovales, Marino Perea, and Jose Fuentes, aka “Pickles.” And the diversity shows, especially on such tracks as the radio-worthy “Otra Vez” (One More Time), a reggaeton-singed romantic jam written by Ovales. Leadoff single “Callate” (Shut Up), a sassy dance track, is already making chart noise, spending its seventh week on the Billboard Tropical/Salsa Airplay chart.

Cutting Records executive Ernie Nieves says the label is optimistic that, with a big holiday season, Americanizao has a chance of rivaling the success of Fulanito’s debut album, which netted worldwide sales in excess of 500,000 units. The group’s second album, El Padrino, sold about half as many units but earned a trophy at last year’s Billboard Latin Music Awards. Fulanito members say that maintaining popularity among their diverse fan base is a never-ending balancing act. The act dropped the last band it featured in its second CD because its emphasis on perico ripia’o—embrazed by immigrants—was too earthy for second-generation U.S. audiences. Vargas says, “It seemed like it was turning off our younger audiences, the element that wants something more hip-hop.”

At varying each either English or Spanish, three of the band’s four members were born in the Dominican Republic and raised in New York City’s Washington Heights neighborhood. The fourth, Fuentes, is Cuban-American but, like the others, was raised in “Los Altos de Manhattan.”

STRETCHING THE ENVELOPE
Perea, the band’s baby-faced member, says one can only stretch the musical envelope so much. “We’re getting our lyrics across, but it’s still underdog enough where the clubheads will feel it,” Perea says. “You want it in the clubs, at the house parties, people playing it in their jeans. It’s hard to please everybody and keep your credibility.”

Having conquered Latin America and after making inroads in Europe and the Far East with summer performances in France, Italy, and Japan, Fulanito recognizes its toughest challenge remains on the front. The band’s attempt at a crossover so far seems to have found acceptance among urban audiences, and earlier this year, the group’s hip-hop credentials were put to the test when it opened for U.S. rapper Jay-Z at the Palladium night club in New York City. “They threw us to the wolves—I was waiting for a heckler,” Vargas recalls. His fears, it turned out, were unfounded. “They respected the sound. Even if it’s merengue or dance music, we have the presentation. Even if they don’t understand the language, they respect the flow.”

THE ART OF COMPOSITION: Two new releases by saxophonist/composer Henry Threadgill, Up Popped the Two Lips and Everybody’s Mouths a Book (both Nov. 13) simultaneously mark the launch of the Pi Recordings label, as well as the recorded debut of what Threadgill describes as “a whole new concept of composition and improvisation” that he has been developing for the past five years.

Everybody’s Mouths a Book features Threadgill’s Make a Move ensemble—vibraphonist Bryan Carroll, guitarist Brandon Ross, bassist Stomu Takeishi, and drummer Dafnis Prieto—in what the composer says is a radical departure from standard jazz improvisation. “In traditional improvisation, you manipulate pre-existing chord changes or harmony in order to make a statement,” Threadgill explains. “With Make a Move, I have reversed that entire process. The musicians play against a series of intervals, like a code, that goes from one place to the next. The harmony that is created fits what the musicians are playing, but in fact the harmony is an illusion that does not really exist.”

Threadgill’s history with Make a Move—The ensemble has worked with the composer for more than five years—made it the ideal candidate for recording the eight pieces that Threadgill believes represent his most challenging works to date. By contrast, the Zooid ensemble that performs on Up Popped the Two Lips—acoustic guitarist Liberty Ellman, oud player Tarik Eaton, tuba player Jose Davila, cellist Dana Leong, and drummer Eric Pos—was grouped together by Threadgill just over a year ago. For that reason, the recording comprises material that predates that on Everybody’s Mouths a Book, and as such, it represents a new, second generation. Threadgill just over a year ago. For that reason, the recording comprises material that predates that on Everybody’s Mouths a Book, and as such, it represents a new, second generation.

“Make a Move was recorded specifically for cutting records and selling it to the public,” Threadgill thinks that recording is secondary to the act of writing music and performing it in a live setting. It has a back catalogue of “probably four or five albums” worth of material composed over the past few years.

Seth Rosner, founder of Pi Recordings, says that the immediate goal of his fledgling label was to document the composer at this crucial stage in his artistic development. “Henry is constantly composing new material,” Rosner says. “He only performs a handful of dates in the United States each year, and repeating compositions in the five set does not appear to be in his game plan. I felt it was important that many of these bold compositions would be heard and, the way to do that is to record them. In years to come, unless this music can be heard and analyzed, it can never truly be recorded and fully understood.”

Rosner expects to release a maximum of four recordings on Pi next year, and he is distributing the label in the U.S. and U.S.A. His site Web site is pierecordings.com. Rosner says that Pi will focus on jazz artists who are first and foremost composers. “The musicians whose legacies survive are the ones who are composers,” he says. “Not necessarily those who write songs, but those who, like Henry, create their own musical worlds.”

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Arturo Sandoval
The 40th Anniversary Billboard Salute
"Arturo,
It is a pleasure and an honor for all of us
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Your Touring Band,
Management Team,
& Loving Family
Man With A Horn
On A Flight To Freedom

Whether bucking an oppressive regime or confining labels, Arturo Sandoval’s journey has always been toward an open expression of the music he feels and loves. BY LEILA COBO

A little more than a year ago, trumpeter Arturo Sandoval sat on a film set and watched the making of the story of his life. Sandoval looked happy and at ease, chomping on a cigar and offering advice on musical aspects, even as he observed what was an unusual occurrence. It wasn’t just that it was his life being played up there by actor Andy Garcia. For Love or Country: The Arturo Sandoval Story, which aired last year on HBO, was also, doing so, it happened to strike a universal chord. It was also, as Sandoval likes to say, the story of countless others—be they artists or ordinary folks—who’d been forced to flee repressive regimes like he did in 1990.

Indeed, as excels go, Sandoval is hardly alone. There’s been a steady stream of well-regarded artists who’ve traded Cuba for the U.S. in the past dozen years, their defections causing momentary stirs and fluctuates. But Sandoval has remained singularly active and versatile, establishing himself as a mainstay of the U.S. jazz scene in little more than a decade, recording an average of one solo album per year, creating endowments at three universities and virtually building an entire music department—

Sandoval’s credit appears on countless pop albums—from Gloria Estefan to Dave Grusin—and he’s been featured on numerous classical albums, as well. A composer and arranger, he’s worked on all kinds of music, from ballets to musicals to—of course—film and television.

at Florida International University—from scratch. Far from simply making a living, or even a cultural dent in his adopted country, Sandoval’s name has become synonymous with jazz trumpet.

His credit appears on countless pop albums—from Gloria Estefan to Dave Grusin—and he’s been featured on numerous classical albums, as well. A composer and arranger, he’s worked on all kinds of music, from ballets to musicals to—of course—film and television. Indeed, his score to Love or Country, in which he plays with his orchestra, won him an Emmy this fall for Best Musical Score.

In addition, Sandoval, at 52, has already taken home four Grammy awards, including two for Best Latin Jazz Performance, for 1998’s Hot House and 1994’s Danzón; he’s written music books and a trumpet concerto; he’s a frequent soloist with symphony orchestras worldwide; and, most recently, he recorded his first piano album—playing in piano-trio format and featuring his own compositions—which will be released through Crescent Moon/Sony records, the label with which he’s signed a deal for seven albums.

It’s a far cry from the small town of Artemisa, Cuba, where Sandoval was born and where he stumbled upon a passion for music when he was 9 or 10 and joined the town band, learning to play trumpet. Sandoval eventually joined a traditional sefeta, or scetet, that played Cuban son.

They were called Los Granjeros [The Farmers], and they were all 60 years and older, except me,” remembers Sandoval, who was only 13 at the time, a skinny kid who was laughed at by the locals because he looked so out of place with a group of veterans.

Indeed, Sandoval could have ended up living a life of Cuban son were it not for an ad in the paper, calling prospective musicians to audition for scholarships to the newly founded Escuela Nacional de Arte in Havana. Unbeknownst to his parents, Sandoval filled out an application, got on a bus to Havana to take an exam and, weeks later, got a telegram notifying him he was accepted. “I showed the telegram to my folks, and they could only say, ‘What?’ I left them cold. And I explained that was my decision, and that’s what I wanted to do. So they supported me as much as they could.”

VOICES OF AMERICA

Sandoval, who had never taken a formal music lesson in his life, went to Havana—on the strength of his attitude alone—and began his schooling in classical trumpet. Along the way, he discovered jazz through a Dizzy Gillespie album and became an avid fan of the music, which he listened to daily via a U.S. radio show called The Jazz Hour, which aired on The Voice of the Americas network.

But again fate intervened in an extraordinary manner, when Sandoval befriended Luis Escalante, the first trumpet of the prestigious Orquesta Cubana de Música Moderna, which played a vast array of repertoire—including jazz—and whose members included pianist Chucho Valdés and saxophonist Paquito D’Rivera. A veteran player, Escalante announced his intention of leaving that orchestra to join the symphony. His replacement, he said, would be Sandoval. “I couldn’t believe it,” says Sandoval. “Being in that orchestra was like going to heaven. But I was 16, I had no experience playing with a group.”

Initially, reception to Sandoval’s inclusion was cold, and, after much prodding, director Armando Romeu grudgingly gave Sandoval the sixth—and last—trumpet seat in the group. “I practiced. All day, trying to learn what these people already knew,” remembers Sandoval. “After a month, I was moved up a chair. After a year, I went to the fourth chair. Then to the second. And finally to the first. The same people who didn’t want me in the orchestra were the ones who wanted me to have that seat.” In the company of some of Cuba’s greatest musicians, Sandoval flourished. It was during that time that Sandoval honed his prodigious technique: the impossibly high, sustained notes, the impossibly fast and even runs, the musicality that imparted significance to the most banal music—including what the orchestra was obligated to play for political functions. The honeymoon ended on June 24, 1971, when Sandoval, at 20, was called for mandatory military service. “It broke my heart, really,” he says, recalling three crucial years when he was barely able to touch a trumpet. “They were the worst three years of my life.”

GLOBE-TROTTING AND GRAMMYS

Sandoval returned to the orchestra in 1974, but the momentum was lost. That same year, he joined Valdés, D’Rivera and others to create Irakere, a group that fused a variety of rhythms with experimental daring and technical
On a Thursday morning, between a trip to Santo Domingo—to play a jazz concert with his big band—and a trip to Los Angeles—where he finished shooting several episodes of The Bold and the Beautiful—trumpeter Arturo Sandoval is spending his time doing something he rarely does: not think about music.

Instead, the 52-year-old Sandoval is waiting for his father, a former mechanic, to come help him restore the vintage 1966 white Cadillac convertible that's parked in front of Sandoval's unassuming home in Miami Lakes. It's the same house Sandoval, his wife Marivaela and their 14-year-old son Arturo moved into more than 10 years ago, barely eight months after defecting from Cuba to the U.S.

Once inside, however, there's no denying the music. Barely past the front door sits a 9-foot Bensendorfer grand, the instrument Sandoval plays for a couple of hours every single morning. To the right is Sandoval's home studio; next to the console sits four Grammys and the Emmy award he picked up in September for the score to For Love or Country: The Arturo Sandoval Story, the HBO bio-pic based on his life. It's a film that ends with Sandoval's defection in 1990, a year in which arguably his life started anew. "In the Billboard interview, Sandoval fills in the blanks."

For Love or Country has been critically acclaimed, and, for many, it offers the most comprehensive view of Arturo Sandoval. Do you feel this film is your legacy?

I would say no. I've been playing music 40 years, but I sometimes think I've only been playing the 10 years since I've been here. Everything else was a pre-ramble for a later development. My stage in Cuba was very limited in many things. Here, I've had opportunities I never dreamed of.

Ever since you arrived here, you've been immersed in U.S. society and an American way of life. One of the first things you did was expand the music department at Florida International University (FIU), where you teach.

It's going to be 11 years. They had a very small music department, with very few resources. I taught in this room [the points toward his studio], because there weren't enough classrooms. We used to have a small combo and three or four teachers and a dozen students. Now, there's a symphony orchestra and two big bands. And, about four years ago, it became a [bunch line] school of music.

Why did you choose FIU?

Because they came to me. I had just arrived. And I truly value that. Likewise, my favorite orchestra, until the day I die, will be the London Symphony. When I was living in Cuba, I was not known. I was a nobody. And that was the first big orchestra—the first orchestra, period—that said, "We want you to play with us." I played twice with them, way before I came to the U.S.

Going back to your very beginnings, as a child, why did you choose to play the trumpet of all things?

It's a very peculiar instrument. It's one of the few instruments that truly allows a human being to fully express everything the way you want to say it. For example, if you get on a horse in the middle of an infantry and play the violin, well, even the horse won't hear it. But the trumpet has always been used in battle. It's the instrument that's played when people die. It's an instrument that can transmit joy. It's mentioned in the Bible. In a symphony orchestra, there's dozens of cellos and violins and maybe two trumpets. But when that trumpet speaks, people listen. Even if we're saying nothing of consequence.

Do you remember when you first heard the trumpet?

I was 9 or 10. And, in my town, they created a little band to teach the kids how to play instruments so we could perform at the town's political functions. They taught you solfege, theory and an anthem. And that's where I came in. They gave me several things to try out, and I chose the trumpet.

And would your mother say, "Please kid, stop making so much noise"?

Not only my mother. My entire family. They thought I was nuts. "You want to be a musician? What's that?" No one in my family had anything to do with music. My dad was an mechanic, and he wanted me to do the same.

I understand your teachers weren't particularly effusive either.

No! Anyway, they weren't "teachers." He was a little old man who played the clarinet, and he more or less helped us, gratis mode. But he couldn't play the trumpet. So my lessons were zero point zero zero.

What trumpet did you play?

Ah, that was something else. When I went to the teacher—his name was Dellin Fleitas, he was a good man—and said I wanted the trumpet, he said, "I'm sorry, but we're out of trumpets." And I said, "If I get a trumpet, can I play?" And he said yes. And my aunt, poor thing, she worked in a sewing shop, she gathered a few pesos and bought me a used, lattered trumpet. And that's Continued on page 12

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You later got a scholarship to study at Havana’s Escuela Nacional de Arte, which had just opened. When you were there, did you have any notion of your own talent?

I really can’t reply to that. People see you differently from how you see yourself. Plus, I have to confess, at the beginning, many people doubted that I had any talent or aptitude.

Why do you think that was?

I think it has to do with lack of knowledge. And also, you can underestimate the degree of effort and discipline. And desire. A person’s desire to do something is incalculable.

Well, of course, you have the discipline. But beyond that, great artists also have a spark.

God has to send you something. In my case, I think it’s been a combination of several things. First, poverty. We were a very, very poor family. Our house had a dirt floor. My father was a mechanic, and then, in 1959, they took his shop away, and then he was on a state salary, and we really ate dirt. The first 10 years of my life were beautiful, because my parents tried to give us everything. But then, it was absolute misery. Until—and I’m convinced of this—God sent me music. He said, “Look, I’ll give you this if you develop it, if you become disciplined, this will save your life and your family’s life.” I’ve believed this since I’m 13 years old. And this created the notion that music would indeed save my life and help my family.

So, why did you opt for jazz and classical, which are so much more demanding than pop?

The thing is, the trumpet, like a Cuban writer used to say, no matter what you play, will always distill a certain jazz flavor. The instrument is tied to the history of jazz, and the greatest jazz masters have been trumpeters.

Your introduction to jazz was an album featuring Dizzy Gillespie and Charlie Parker. What was it?

A friend of mine invited me to listen to this jazz album. It had a green cover with a close-up photo of Dizzy. You could see his eye and that huge bubble [Sandoval gestures toward his cheek]. I was 15 or 16, and he said, “This is something called jazz.” And I froze when I heard that. All I had heard until then was traditional Cuban music: son, I had played in my town with a traditional septet. And I thought, this is fierce music! How different from what I thought music was. And that’s what sparked my interest.

You’ve played all kinds of music, and your recordings span all genres. But do you find that because you’re considered predominantly a jazz and classical player, people assume your music can’t be pop?

I’ve never felt that a label has truly gotten behind the promotion of one of my albums. And, you know, my philosophy has always been that I love music. Period. And I think there’s only one kind of music: good music. I don’t want to be remembered as a jazz trumpeter. I’d like to be remembered as a man who loved music. Because I like to play piano, I like to compose. I like to do all those things as much as I like to play the trumpet.

Your idol and mentor was Dizzy Gillespie, but, frankly, I sometimes think you have more in common with Louis Armstrong, who took the trumpet and jazz to a broader audience.

He was very charismatic. And I believe the instrument has the capacity to sing. It can take a very simple thing and transform it into something beautiful. It has that possibility.

Do you feel radio has given it a chance, in your case?

No! I tell you, I’ve had so many albums that have had the potential to have been played frequently. For example, Latin Train had great things with Celia Cruz, Oscar D’León, Luis Enrique, really authentic Cuban music. And that was never played on the radio.

How about the film. Do you feel that has raised your profile?

I feel that a group of people who didn’t know who Arturo Sandoval was, or who didn’t have access to my music—the film has been a vehicle for [them to learn about me]. But that’s it. Instrumental music, unfortunately, is at a disadvantage, as opposed to music with lyrics.

I’ve heard you sing lately. Are you seriously considering going in that direction?

No. Not at all.

You scat, though. And you’re good at it.

I learned that with Dizzy. I started to do it here in the

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Arturo, te admiro y te felicito por tus grandes logros, para mí eres uno de los grandes trompetistas del mundo.

tu amiga,

Celia Cruz

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U.S. In Cuba, I tried to do it several times, and audiences never accepted it. They made fun of it. It was something cultural. My constant battle has been living in a medium that hasn't been the best for what I've done.

Let's talk about some of your recordings, beginning with your latest—your first as a pianist, playing in trio format. I know you love the piano and you've been passionate about it for years. What prompted you to record a piano album?

Ah, Marianela [my wife] influenced me greatly. I owe her so many things. She's been not only an inspiration but a guide. For example, I wrote a trumpet concerto because she made me do it. I was rehearsing at FIU and was teaching my students from a music book I wrote. And one of the lessons was how to play what could be a second movement of a classical concerto. I included trills, apoyaturas. And that day, a student of mine was playing the exercises, and I thought, "This can be harmonized." And I went home and played it at the piano, and it worked. Then I went to the studio and added the orchestral parts. And Marianela was in the kitchen and asked, "What was that?" And I explained it. And she said, "Perfect, now you have the second movement. Well, write the first and the third." Same thing happened with the piano. People were always asking after my concerts (where Sandoval often plays the piano) where they could buy a piano album. And she said, "They're right. You must record at the piano." And she made me do it one week I spent home.

It's mostly your own material, though you do include "Windmills of Your Mind," a Michel Legrand song.

He's a great composer. I've recorded two albums with him. We met many years ago in Paris, where I went every year when I was still in Cuba. And we played together in several festivals.

Tell me about I Remember Clifford. It's an album you're very proud of, and one you recorded upon your arrival.

It's a very well-made and well-recorded album. It's a very serious work of jazz and interpretation, especially because of all the Clifford Brown solos harmonized for four trumpets [Sandoval played all four parts]. It was nominated for a Grammy, and it was a real shame it didn't win.

Do you find there's a certain resistance to the notion that someone Latin can play good straight-ahead jazz?

Stereotypes exist in everything. Some people think if you're from New Orleans, you're going to be a hell of a jazz player. It doesn't work that way. And I see it as a form of discrimination. If they see you as Latin, they say, "Go ahead and play your salsa thing."

Do you also see the reverse happening, where people assume all Latins can play Latin music?

Yes. And I know many people who aren't Latin and who are wonderful interpreters of Latin music, have learned it well and are interested in it. I've never liked the phrase "Latin jazz." The people who invented [that music] were Mario Bauzá, Dizzy Gillespie and Chano Pozo. They called that music Afro-Cuban jazz. It was bebop with a Cuban rhythm. And that's what that music has been since 1946.

---

To our good friend Arturo Sandoval,

Thank you for your dedication, encouragement, leadership and especially your friendship as together we reach out to bring the joy of music and learning to young people through the GRAMMY Foundation*

With love from,
Michael Greene and your Recording Academy* and GRAMMY Foundation family

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Arturo Sandoval
(ow of the world's greatest trumpet players) and I met on stage at Carnegie Hall...what a great beginning for a wonderful relationship. We have been mutual admirers and friends ever since. Our concert with both of our bands and the Boston Metropolitan Orchestra felt like magic. It is always a pleasure to hear Arturo and even more fun when we play and eat together.

Congratulations on 40 years in music and I wish you another 40!

Om,
Maynard
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WE'RE PROUD TO SALUTE HIS 40 YEARS OF MUSICAL ACCOMPLISHMENTS AND TO WELCOME HIM INTO OUR FAMILY.

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Thank you for your support and generosity.
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May your life continue to be filled with beautiful music.

Dear Arturo,

Congratulations and thank you for the 40 years of musical excellence that you have given us.

It truly was an honor co-producing your Grammy-nominated album for Best Jazz Instrumental Performance, “I Remember Clifford”.

All my love, respect, and admiration.

Fellowship House
PsychoSocial Rehabilitation Center, Inc.
5711 South Dixie Highway
Miami, FL 33143

Jorge L. Hernandez-Toraño
Miami • 305-374-8500

Arturo Sandoval

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Flight to Freedom
Continued from page 48

virtuosity. They became the darlings of the world circuit, playing virtually every corner of the globe and racking up Grammy nominations.

It was during that time, on May 18, 1977, to be exact, that Sandoval met his idol, Dizzy Gillespie, when the legendary trumpet player came to Cuba. In what’s become almost a fable, Sandoval met Gillespie and offered to take him around Havana, never telling him he was a musician himself. That evening, Gillespie heard him play. The relationship endured for years, and Gillespie would become Sandoval’s mentor and friend, even as Sandoval’s musical world in Cuba began to crumble around him.

The first high-profile player to defect was D’Rivera. Sandoval, whose entire family was in Cuba, remained, and, in 1980, he left Irakere to found his own group. But doing what he loved was increasingly difficult, due to continued and growing interference from the government.

“The minster of culture made my life impossible,” says Sandoval. “He said leaving Irakere went against the country’s cultural policy. I remember him saying, ‘I don’t think you’re crazy enough to go and create some little jazz quintet.’” And when I did leave, he said, ‘Just know that you won’t get any kind of government support for anything.’ And he kept his promise.” Still, Sandoval made inroads in unexpected ways.

“When we went to Cuba, he was playing there, and my wife, Michel Legrand, and I went to see him every night,” remembers Alan Bergman, who had first heard Sandoval as part of Gillespie’s United Nations Orchestra. “But that night [in Cuba], he played everything. He played the piano, the drums and the sax. And I sang with him, and Michel played, and we had a wonderful time together. And then, when he defected, I played some records of his to Dave Grusin [Sandoval would later sign a deal with Grusin’s GRP Records], who was composing the score to Havana, and he played trumpet for the score. We’ve been friends ever since.”

Drama of Defection

Sandoval’s decision to defect in 1990, while on tour with Gillespie’s United Nations Orchestra, was preceded by a deep sense of frustration and sustained lack of support from the communist regime. When Sandoval learned Cuba was privy to his defection plans—he was in Italy at the time—he went to Gillespie, who, in a historical move, called the White House for help from his hotel room. The American Embassy opened its doors to Sandoval, and he was able to come to the U.S. The drama of the defection would be an ironic contrast to Sandoval’s day-to-day reality when he went to Miami with his wife and son.

“I landed in Hialeah, in a tiny apartment a friend of mine rented, because I didn’t have credit and they

Continued on page 62
Once In A Lifetime...

Forty Years

Arturo Sandoval's Heart and Soul

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Carlos Fuente, father and son.

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THE BILLBOARD INTERVIEW
Continued from page 54

Now you find all kinds of mixes in the music.
Yes. Today, it's become a term you have to accept, and I've accepted it because the circuit has expanded. But there's also a bit of confusion. I go to many jazz festivals where orchestras are billed as Latin jazz simply because they're Latin. But there's no one in the orchestra who knows bebop or can improvise. They play salsa. And that doesn't educate people, and it doesn't help them learn the difference between styles. Many people claim to play Latin jazz, and they don't know who Bud Powell or Thelonious Monk was.

When you were given the ASCAP Founders Award this summer, why did you choose to play the piano that evening and not the trumpet?
I've played a lot of music, and I've written a lot of music. And I feel the ASCAP award was given to the composer and not the trumpet player. It's like the Grammys, which I greatly value. But this Emmy for composition has a very special place for me.

I know you write everything at the piano. Was your training in piano equally rigorous as in trumpet?
Not at all. Piano came much later. One day, I read a jazz history book where Miles Davis asked Dizzy Gillespie for advice and Dizzy said, "Let's go work at the piano." And Miles said, "I don't play the piano." And Dizzy said, "Go learn how to play a little, and then come back, and we'll be able to understand each other." I read that, and the next day I was obsessed with the piano. It's

A.S. On Record: A Sandoval Discography

1978 TURN, Egrem
1983 To a Finland Station (with Dizzy Gillespie), Patito Records
1984 Breaking the Sound Barrier, Chicago Caribbean Art
1985 Arturo Sandoval and His Group with Dizzy Gillespie
(At Live Latin Jazz Festival) Havana.
1986 Cuba, Egrem
1987 Arturo Sandoval and His Group, Egrem
1988 Tambalito, Melsior
1986 No Problem, Ronnie Scott's Jazz House
1987 Arturo Sandoval Plays for the Pandas, Coral Records
1987 Populares con Arturo Sandoval (Venezuela), Leon Records
1987 Just Music, Ronnie Scott's Jazz House
1987 Arturo Sandoval En Concierto Vol. 1, Egrem
1987 Arturo Sandoval En Concierto Vol. 2, Egrem
1988 Arturo Sandoval Sings from Europe, Coral Records
1988 Straight Ahead (Arturo Sandoval/Chucho Valdez),
Ronnie Scott's Jazz House
1988 Arturo Sandoval & J. Prats (classical), Egrem
1989 Arturo Sandoval (classical), Egrem
1991 Flight to Freedom, GRP Records
1992 I Remember Clifford, GRP Records
1993 Dream Come True, GRP Records
1994 Daniel, GRP Records
1994 Arturo Sandoval - The Classical Album, GRP Records
1994 Cubano, Sonydisc
1995 Arturo Sandoval & The Latin Train, GRP Records
1996 Swing, GRP Records
1997 Best of Arturo Sandoval, Milan Music
1998 Hot House, NPH Encoded Music
1999 Americana, NPH Encoded Music

SOUNTRACKS
1990 Arturo Sandoval: "El Señor Cornelio" (Cuban Documentary)
1991 Mambo Kings
1993 GUANO (cartoon series in France)
1994 The Perez Family
1997 Mr. Wrong
1998 Eight Heads in a Duffel Bag
1998 Knockout
1999 Row Your Boat
1999 Random Hearts
2000 For Love or Country: The Arturo Sandoval Story
2000 Cool Women Series (AMC Romance Classics)

Between 1973 and 1981, Sandoval recorded 13 albums with Grammy-winning group Irakere, of which he was a founding member.
the best teacher for orchestration, composition and voicing. If you play any instrument, if you can play the piece at the piano, it will give you the resources to understand that piece and allow you to do anything you want with it.

**Is this piano album a one-time deal?**

No. Hopefully there will be more to come.

**Going back to the movie of your life, for people who don't know Arturo Sandoval and turn on the TV and see that, what will they see?**

I would say they would see that music takes second place. I didn't want my life story to become a musical. The most relevant thing is this isn't just my life story but the story of everyone who's had a similar experience. But it's a good part of my life. You know what my philosophy is? The first thing is family. Then comes music. But my loved ones take first, second and third place. They're the people that have been with me always. I met my wife when my only pair of shoes had holes in the soles. I had to put a piece of cardboard inside so my socks wouldn't get wet. I had one pair of mended pants. I met her at the bus stop, and a week later I asked her to marry me and she said yes. And that has more value than music or a movie. It's the absolute confidence in knowing that woman married me—not because I had a Mercedes Benz and a couple of bucks and fame. No. She married a little guajiro from Artemisa, who just served in the military, who was a nobody and who was only known by his family. That's the man she fell in love with.

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**HUGE AWAY FROM HOME**

Continued from page 56

the *Arturo Sandoval Technique Books* line of instructional tools for beginner, intermediate and advanced students, as well as many full charts from his big-band album, *Hot House.*

"Rather than go and do things just to do them, we take into consideration why you do them on the creative end," says Pinos. "You do things for a reason: to develop markets and open up new frontiers."

So Pinos continuously aims to put Sandoval "in appropriate concert packages and important festivals and in cities where it makes sense" throughout the world.

One aspect of Sandoval's musicianship, though, hasn't been fully explored, says Pinos, who also seeks to spread awareness of the lesser-known attribute worldwide.

"He's a tremendous performer, but part of him that not many people know is that he plays the piano—and he's a great, great piano player!," he says. "I saw him in Miami in concert with the symphony, and he invited me to his house, and we were having drinks and he said, 'Jorge, I want to play something for you,' and he sat at the piano and he was unbelievable! And it shocked me because I didn't know that part of him. He does a little bit of it in concert, but when he played it in his house, he just blew me away!"

Perhaps most important for Pinos, though, is that Sandoval "happens to be a very nice guy," he says. "He's loyal and professional, and I feel honored to have the opportunity to work with him."
To Arturo, "Mi Tocayo,"

My deepest admiration and friendship.

Congratulations on this most deserved tribute,
Andy Garcia

Arturo,

Congratulations on your 40th Anniversary in the music industry.

Thank you for your friendship and for letting us be a part of your team.

Linda L. Carroll

FLORIDA INTERNATIONAL UNIVERSITY
~ School of Music ~

Congratulates its faculty member Arturo Sandoval on his 40th Career Anniversary.

Thank you for your dedication to our students and to the art of great musicianship.

FREDRICK KAUFMAN
Director School of Music
FIU

FLIGHT TO FREEDOM
Continued from page 58

wouldn’t rent to me,” he recalls. “My wife, my son and I would sleep in the same bed. We ate on the floor because there was no table. And we stayed there seven months. Until a Dutch friend of mine, a businessman I had met in Cuba, came to visit me, and he was in shock. And he said, ‘We’re going to go out right now and buy a house. The one you like. And you pay me when you can.’ And this is the house.”

Sandoval began recording, under a contract with GRP Records. He played on innumerable sessions. He wrote a series of method books and established himself as a mainstay on the classical circuit, as well. More impressive, he went far beyond the confines of jazz, playing and recording material for a broader audience.

BALLET AND MOVIES

“He is an unending resource of ideas,” says choreographer and actress Debbie Allen, who first worked with Sandoval on Pepito’s Story, a children’s ballet for which he wrote the music. “I can’t begin to tell you how brilliant he is as a composer and an artist. I would explain what I needed, and he would go and write 10 things and say, ‘Debbie, you don’t like it? I’ll go and write it again.’ I just think Arturo Sandoval is the most brilliant, consummate artist in the music world today. And I don’t say that lightly.”

But the coup de grâce came when actor Andy Garcia and music producer Jellybean Benitez decided to work together to produce a movie of Arturo Sandoval’s life. They sold the idea to HBO, which aired For Love or Country in November of 2000, directed by Joseph Sargent (My Antonia, A Lesson Before Dying) and starring Andy Garcia as Sandoval, Mia Maestro as Marianela Sandoval, Charles S. Dutton (Ros, A Time to Kill) as Dizzy Gillespie and Gloria Estefan. Garcia, an amateur musician and fan of Sandoval’s, practiced for months to become proficient enough at the trumpet to believably portray a man many consider the most accomplished instrumentalist of his time.

For Love or Country is a drama with two parallel stories—the romance between Sandoval and Marianela, who sympathizes with the Castro regime while he does not—and the story of Sandoval as a representative of artists worldwide who seek a place where they can practice their art in liberty. Everything takes place between 1967—when Sandoval became the youngest member of the Orquesta Cubana de Musica Moderna—and 1990, when he defected to the U.S. To reflect the years of his life with a dozen songs, Sandoval and the film’s producers chose the most representative pieces for each pivotal moment in his life. They included Dizzy Gillespie’s “A Night in Tunisia,” representative of Sandoval’s association with his mentor, Marianela, a ballad he wrote for his wife toward the end of his tenure with Irakere; “Blues for Dizzy,” which Sandoval wrote for Gillespie; and “Take the A Train,” the Duke Ellington standard Irakere performed regularly during its trips abroad.

Sandoval has long transcended Irakere. This summer, when he picked up the ASCAP Founders Award for his musical accomplishments, he was recognized not only as a virtuoso trumpet player but as a versatile composer and arranger. That evening, instead of playing the trumpet, he played jazz at the piano, accompanied by bass and drums.

“There’s only one kind of music: good music,” says Sandoval. “And I don’t want to be remembered as a jazz trumpeter. I would like to be remembered as someone who loved music. Because I like to play the piano, I love to write. I love those things as much as playing the trumpet. I want people to say, ‘This was a man who lived, breathed and enjoyed every minute he had contact with music.’”
Canadian Dollar Slump Impacts Local Music Scene

BY LARRY LeBLANC
TORONTO—The plummeting exchange value of the Canadian dollar spells misery for a huge swath of the country’s music industry.

The drop in the currency’s value is hitting promoters, independent distributors, and labels or artists either recording or producing videos outside of Canada.

House of Blues' managing director/executive VP Don Simpson recalls reading a newspaper headline Nov. 1 announcing the decline of the Canadian dollar the day before a record row of trading at 62.43 cants (U.S.). "When I got to my office, the first thing I did was take that page and fax it to U.S. booking agents," the Toronto-based concert promoter says. "Now when they call and say, ‘What are we getting in Buffalo? New York? I can say, ‘Here’s why you’re not getting it.'"

Steve Herman, president of promoter Clear Channel in Toronto, agrees. "I recently had a five-date tour, where the differential on the dollar from the time we booked the tour to the time they played rose 900,000 Canadian ($56,650)."

The Canadian dollar has lost almost 6% in value against the U.S. dollar since the beginning of this year. "It’s the worst scenario in the 25 years I’ve been doing business," complains Dominique Zgarka, president of Koch International Canada. "Our distributed labels will now request we either increase prices or cut down on marketing expenditures.

When the Canadian dollar began falling three years ago, international acts looking for the same guarantee in Canadian cities they were getting in U.S. cities. Although they collect gate receipts in Canadian money, local promoters still pay out in U.S. funds.

The current dollar drop seems certain to curtail international artists touring here. "Americans don’t understand the difference in our dollar because we are next door to them," Simpson says. "When they work in the U.K., Germany, or France, they take into account the conversion rate. If [U.S. booking agents] keep high guarantees, resulting in high ticket prices, we will see a cannibalization of ticket sales. Consumers will say, ‘Do I go to Etton John or Aerosmith? I can’t afford both.’"

Without competitive guarantees, though, many international acts may pass on working extensively in Canada. Simpson notes, "Acts are still coming to Toronto because they know the [national] video, press, and radio outlets are here. However, Ottawa, Toronto, Edmonton, Calgary, and Vancouver aren’t getting as many tours. Acts can’t make as much money here as they can in the U.S."

But Herman suggests the current dollar crisis should focus on domestic artists working in Canada. "The public still wants to see live entertainment, and domestic artists will benefit.”

Canadian bands touring in the U.S. Simpson notes, can also benefit. “Bands can make more in U.S. dollars there, “he says. "Then they get the pickup of the exchange.”

The warning dollar has meant significant adjustments for Canadian-based audio and video distributors in the past three years. These include adjusting terms with distributed labels, higher priced U.S.-imported albums, and more selective buying. With the latest dollar drop, independent distributors predict that wholesale price increases on imports will jump from the current $13.15 Canadian ($8.89) range to $14.15-$15.90 Canadian ($98.40-$97.75).

"For us to buy imports now is crazy, unless it’s a special order,” says Stewart Duncan, director of music and DVD-Videodisc at the Indigo Books and Music chain, with 89 stores nationally.

Three years ago, the diving dollar caused Koch International (Canada) to rework terms with distributed labels. Zgarka notes, "We made them based on Canadian dollars."

Jim West, president of Distribution Fusion III in Montreal, adds, "We’re going to order from U.S.-based labels specifically what our retail customers order and not keep a huge inventory." For Canadian-based distributors operating largely in the U.S, the lowered Canadian dollar does bring strong gains. "I’d be lying if I said [it] didn’t help us," says Miles Paul, president of the St. Clair Entertainment Group in Montreal.

Higher recording costs outside Canada are also encouraging domestic labels to record their Canadian roster at home. "We’re getting a lot more Canadian-based label work, where they used to run to Los Angeles,” says Alex Andronico, manager of independent record label and Mastering Studio in Toronto. "They are recording at home and bringing in American producers when they can.

Distribution Fusion III’s West-who also heads the Justin Time Jazz label—concludes, "I’m going to cut back on recording in the U.S. and do more in Canada.”

APRA Reports Rise Of 9% In Collections

BY CHRISTIE ELIEZER
SYDNEY—The combination of a sharp rise in income from commercial radio stations, increased overseas revenue, and an expansion of the pay TV-market royalty led to a 9% rise in collections for the Australasian Performing Right Assn. (APRA) in the year ended June 30.

APRA collected $97 million Australian ($485.5 million) during the year, according to a report tabled at its annual general meeting Nov. 8 in Sydney. APRA, celebrating its 75th anniversary this year, represents 32,066 writers and publishers in Australia and New Zealand.

APRA receives 2.85% of gross advertising from commercial radio stations (labels body the Australian Record Industry Assn. gets 0.17%). According to the Federation of Australian Radio Broadcasters, the commercial radio sector earned $700 million Australian ($350 million) last year in advertising.

License fees for use of music on Australia’s terrestrial TV networks provide APRA with $25 million each year. But added fees from the pay-TV sector market boosted APRA revenue, six years after they were introduced, the penetration of cable/satellite pay-TV channels is at 20% of Australian homes, according to a September report by poll organization AC Nielsen.

APRA chief executive Brett Cottle attributes a 23% rise in overseas income—up to $3 million Australian ($1.5 million)—to the continued global success of Aussie acts. He also cites the growing attractiveness of Australian TV series and films to overseas distributors as being a result of the low exchange rate the Aussies Australian dollar. APRA's income from overseas has increased by 200% during the past decade and now accounts for more than 16% of its total revenue.

A dispute with the Sydney Organizing Committee of the Olympic Games regarding the music used during last year’s games (Billboard, Oct. 14, 2000) was settled confidentially in May. Cottle says the amount was "far above what was paid in previous Olympic Games. We hope it is reflected in future dealings by Olympic committees in attaching meaningful volume to the role that music plays in their events.”

Expected revenue from online music delivery and distribution systems fell short of expectations, however. Cottle says, "The record industry seems to have adopted online sales quite a lot of online applications. People who require our license and the record industry’s licence aren’t getting the latter, so the application doesn’t go ahead. Nonetheless, he says he anticipates substantial revenue growth from music-on-hold (music played by companies while telephone callers wait to be connected) and mobile-phone ring tones.

APRA, which also manages the Australasian Mechanical Copyright Owners Society (AMCOS), has collected $75 million Australian ($41.5 million) to its members and overseas affiliates, up 8.94% from the previous year. Administration costs accounted for 14.34% of revenue, one of the world’s best such ratios, according to Cottle.

Labels Body VP Cámara Says Piracy Is ‘100% To Blame’ For Declining Spanish Sales

BY HOWELL LEEWELLYN
MADRID—Piracy in its various forms is “100% to blame” for a slump in Spanish music sales in the first nine months of this year, according to the VP of the country’s labels body, AFYVE.

Trade shipments slumped by 5% in value and units between January and September compared with the same period last year, claims José María Cámara, who is president of BMG Ariola Spain as well as VP of AFYVE, the local International Federation of the Phonographic Industry (IFPI) affiliate.

Cámara spoke to Billboard about AFYVE’s "notoriously bad figures" and the piracy’s "spectacular robbery" of the Spanish music market following his announcement of the nominations for the AFYVE-organized Fifth Annual Premios Amigo music awards, due to be held Nov. 26 in Madrid. At the announcement of the nominations, Cámara warned that “Spain has now joined the club of [music] markets that have crashed thanks to piracy. We are now reaching zero-tolerance level.”

Speaking to Billboard later, Cámara said trade shipments during the nine months were down from 45.9 million pesetas ($255 million) in 2000 to 43.6 million pesetas ($242 million) this year, with units down 14%. According to figures from the IFPI, Spain was the world’s ninth-highest market in 2000, despite negligible year-on-year growth.

Cámara insists he has "never seen such compelling evidence" that piracy is seriously damaging the Spanish industry.

This summer, he carried out a simple survey to compile evidence for the Anti-Piracy Platform formed last year by the main industry bodies (AFYVE, the Spanish authors’ and publishers’ society SAGA, and artists’ association AIE). The platform aims to raise public and political awareness of piracy.

To conduct his survey, Cámara says, “I contracted a team of people. At the end of concerts, they asked fans if they had the albums of the artists, and if they had bought them in legitimate stores. Over 100 concerts were surveyed, and of every 100 fans interviewed nearly all had the albums, but less than half had paid for them (in legitimate outlets).”

According to IFPI estimates, piracy represents between 10% and 25% of the Spanish music market. But Cámara insists, Piracy in its various forms (actual or assumed) represents more than half the market in Spain."

The Premios Amigo nominations saw the emergence of a broad array of contenders, with no fewer than 15 artists earning double nominations in the 16 categories. The event will be screened live by Antena 3 TV, and acts set to appear live are Jamiroquai, Enrique Iglesias, Estopa, Miguel Bosé, Monica Naranjo, Cemela, and Marla Dolores Pradera.
Moore Has His ‘Day’ Again

BY NICK KELLY

DUBLIN—After keeping a relatively low profile in recent years, Irish folk legend Christy Moore is back with a new album that has reunited him with previous collaborators and an old audience.

This new album, *The Day* (Newbury/ Columbia), is a characteristically mixed-up political commentary and gentle, romantic ballads. It went straight to the top of the Irish charts upon its release in May. Its Nov. 5 U.K. release will be followed with a release in Australia, while releases in other territories are expected in the coming months.

After a long break from live work (prompting speculation that he had, in fact, retired from making public appearances altogether), Moore recently popped up to play a few not-so-secret gigs at Dublin’s intimate Vicar St. venue. Fierce fan clubs planned to attend the event in the traditional preistle.

Some music Ireland managing director John Sheehan witnessed Moore’s return to the Dublin stage: “It was the best reception from an audience I’ve seen an artist receive in recent years. It was quite astonishing.”

Moore’s relationship with the singer dates back to 1995. The new record is that fifth in a partnership that includes the studio albums *Grafton Tongue* (1996) and *The Traveller* (1999). But the biggest seller featured the singer face to face, Chris Lowe explains, “Christy’s Live at the Point album [in 1994] sold 215,000 Ireland alone. Christy has always had an amazingly large following here and has always been viewed as a very credible artist.

Once I heard the new album, I immediately realized that it had very significant potential. Indeed, *This is the Day* has already exceeded the four-times-platinum (60,000 units) mark in Ireland. But in his native country, Moore is almost part of the national psyche—or at least conscious of it. The release of Moore’s 24th solo set—features a lament for murdered Dublin crime journalist Veronica Guerin titled “Veronica,” which reflects the enormous sense of outrage felt in Ireland at her death. But *This is the Day* is mostly an album of covers, including songs by Jackson Browne, Dan Penn, and Ewan MacColl.”

The album also reunites Moore with longtime collaborators Donal Lunney and Declan Sinnott, with whom he initially played in the Irish/traditional rock Moving Hearts. Moore explains, “The album began in August 2000—with Declan Sinnott and I began to play something together when Donal Lunney appeared out of the blue. It was at Donal’s 50th birthday party that the three of us played together for the first time in many years. We simply gathered and decided to record again together. Our last collaboration was the Ride On album in 1984.”

Those overseas fans hoping that Moore will undertake a U-2 style world tour will likely be disappointed, though, says his Longford, Ireland-based manager Mattie Futtrup, “For the moment, he has decided to play quiet, low-profile shows.”

But, “He’s always done gigs where he’s just decided on the day to turn up and play a lot of his music and has always managed to keep them secret. I don’t even find about them myself.”

Aqua’s A&R Man Anker Returns

BY CHARLES FERRO

COPENHAGEN—After leaving his post as A&R director at Universal Music Denmark in July, Michael Anker is ready to introduce to potential international partners his new concept of a “music one-stop.”

During the next few months, the executive— who is based in Valley, near Copenhagen—will be traveling to Hamburg, London, and New York City in his new role as the owner of the Nicai Anker Ventures start-up. He will meet with label and publishers and introduce them to his new “creative powerhouse,” intended to combine artist management, music publishing, and recording activities.

“Anker has worked closely with Universal Denmark’s now-defunct multi-platinum pop act Aqua until he left the company last year. Former band member Berny Berenson had a close association with the prospects for Anker’s new company: “I expect his phone to be ringing off the hook. Denmark needs a place where all sorts of ideas will be considered.”

Michael Hwang, chairman of Greater China for Universal Music Asia Pacific (UMAP), will quit his post Jan. 1, the company has announced. Following Taipei-based Hwang’s resignation, he will continue to work for UMAP as a consultant responsible for supervising Universal activities in mainland China through June 2002. UMAP has yet to announce a replacement for Hwang, who is considered a key player in the region’s music industry, and will keep an open line to potential doors for us in China,” says UMAP chairman Norman Cheng. He adds that Hwang was “responsible for turning PolyGram and, later, Universal into the leading group of recording companies in Taiwan.” Hwang says, “I’m happy to know that despite my decision to leave, I can still be part of the Universal family.”

STEWIE McGUIRE and WINNIE CHUNG

Draft legislation that aims to ensure performing artists get what they deserve when their work has been broadcast is being tabled in the South African parliament. The Performers’ Protection Amendment Bill and the Copyright Amendment Bill seek to legislate the payment of royalties to the owners of the rights to songs and other works. In terms of the bills, performers will need to form collecting societies to bargain with broadcasters and recording companies on the payment of royalties. Among the nine organizations consulted for the draft legislation were the Music Industry Task Team, South African Broadcasting, and the South African Musicians Union.

DIANE COETZEE

Swedish rock band Teddybears Stihl and local hip-hop acts Petter and Eye ‘N have reached an out-of-court settlement with mobile-phone manufacturer Siemens for its unauthorized use of some of the acts’ lyrics in an advertising campaign. No figures were disclosed. The action was taken by Stockholm-based publisher BMG Music Publishing Scandinavia earlier this year, after Siemens promoted its hi-polyphon (presented Feb. 7 during the NRJ Radio Awards) in a pop-star campaign that used excerpts from both acts’ lyrics. Siemens advertising agency had not licensed to reprint the lyrics, according to BMG. The songwriters say they will have the damnation in an international relief organization Medecins Sans Frontieres.

KAI R. LOFTUS

Universal Music France launched a subscription download Web site Nov. 2. The site, at e-coplin.fr, is initially intended to offer more than 600 tracks from the Universal catalog, with about 50 tracks to be added each week. Universal Music France CEO Pascal Nègre notes: “We have talked with independent labels to have independents upload to the site with independent labels to have independents incorporate to the service. Customers will be offered three subscription rates. For a six-month contract, they may download 10 tracks per month for eight euros ($7.13) or 20 tracks per month for 15.50 euros ($13.82). Users may also pay 18 euros ($16.05) to get 20 downloads in one month. Subscription to limited to Windows-based Hwang’s resignation, he will continue...
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**HOT MOVIN’ SINGLES**

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**SINGLES**

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| 2. NAUGHTY BY NATURE | MICHAEL JACKSON | 2. NAUGHTY BY NATURE |
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| 4. NAUGHTY BY NATURE | MICHAEL JACKSON | 4. NAUGHTY BY NATURE |
| 5. NAUGHTY BY NATURE | MICHAEL JACKSON | 5. NAUGHTY BY NATURE |

**NEW**

- New Entry
- Re-Entry
ZULU HIP-HOP: South Africa's solo star of the moment is, without question, Zola. The 24-year-old, whose full name is Thuthukani Bonginkosi Dlamini, first came to prominence in the role of Papa Action in the TV urban youth drama series 1981 Yizo 2. But music is where his light shines strongest, and the chart-topping single "Ghetto Fabulous," from the 1981 Yizo soundtrack, was the first sign of his wide-ranging talent. Now he has his own talk show on SABC 1, but he insists that making music remains his first love. A debut album, Undiscovered (Ghetto Rul Music), has spawned his latest radio hit, the hip-hop-influenced "Ghetto Scandalous." "Our hip-hop is as good as international stuff. We write about internal issues, the ghetto, and what's happening. 'Ghetto Scandalous' is truly South African hip-hop, because we sing in Zulu." - DIANE COETZER

Soul Exchange: Thomas Helmeig's 1999 multi-platinum pop-rock album Dream added new male fans to his already huge and largely female fan base. On his latest studio album, released recently, entering the Danish chart at No. 1, Helmeig normally produces his own material but to capture a fresh sound, he called in U.K. veterans Mary and Danny Schoger, as well as top Swedish production team Ghoz. "It was good to work with people who don't really know me," he says. "It was a team effort, although my signature is still in the music." - CHARLES FERRO

Double Trouble: The second album in only a few months from Tinndersticks, Trouble Every Day (Reggular Barquet), finds the band matching its powerful, soaring music to the controversial Claire Denis film of the same name, which stars Vincent Gallo and Beatrice Dalle. The release comes hot on the heels of the studio album Can Our Love and completes a busy year during which the group celebrated its 10th anniversary. The soundtrack recording is punctuated by the stunning central track, which has become a feature of the band's current European tour. At every show the band is joined by a local orchestra, with whom it rehearses the first time of the day. Performance. Tinndersticks has also recently completed the music for an animated short film called Trojan Horse, produced by U.K. animation house Convoe Hall.
LONDON—This year’s U.K. Music Industry Trusts (MIT) gala dinner saw more than 1,000 representatives from all sectors of the business gather Oct. 18 at the Grosvenor House Hotel in London to honor HMV Media Group COO Brian McLaughlin.

The first record retailer to receive the annual man of the year award—which recognizes an outstanding contribution to the U.K. music business—McLaughlin joins a roll of honor that includes Atlantic Records co-founder Ahmet Ertegun (last year’s recipient), Sir George Martin, and composer John Barry.

A veteran of more than 30 years at the U.K.-based retail group, McLaughlin received tributes both in person and on videotape from a string of artists and high-profile label executives, including newly appointed vice chairman of EMI Recorded Music David Mums. Mums, who is also chairman of the award committee, announced at the event that the Brit Trust has established a scholarship at the Brit School for Performing Arts & Technology in memory of Maurice “Obie” Oberstein, former chairman of the British Phonographic Industry and a previous MIT honoree. It will donate an “Obie” bursary of £15,000 ($21,600) annually to fund students in vocational higher-educational courses.

This year’s dinner generated more than $200,000 for Nordoff Robbins Music Therapy and Brit Trust charities.

A strong contingent of past and present HMV employees were at the Grosvenor House for the MIT dinner, among them the female team of staffers affectionately known as Brian’s Angels that includes the former HMV Europe managing director’s previous personal assistants Emma Allen and Cathy Coackley. Pictured enjoying the evening, from left, are Allen; Johanna Roche and her husband, David; who is HMV Europe product director, Coackley; and HMV events coordinator Karen Little.


EMI Group chairman Eric Nicoli, center, places an arm around his new signings. EMI Recorded Music chairman/CEO Alain Levy, left, and vice chairman David Mums.

Spice Girl Emma Bunton, center, was another of the artists who joined Brian McLaughlin onstage when he collected the MIT award. Bunton and current beau, Jade Jones, right, of pop/R&B act Damage, meet with up the evening’s MC, broadcaster Paul Gambaccini.

MIT 2001 honoree Brian McLaughlin celebrates the award with his wife, Sue, who attended the Oct. 18 event along with several family members.

Scottish pop icon Lulu delivers the speech that preceded Brian McLaughlin’s arrival onstage.

Fresh from a world tour by the reformed Roxy Music, guitarist Phil Manzanera was among the artists at the MIT dinner.

Iron Maiden vocalist Bruce Dickinson took time out from his ongoing promotional jaunt around Europe in support of his Best of... collection on Sanctuary to attend the MIT dinner.

Rob Dickins, left, chairman of labels body the British Phonographic Industry (BPI) and managing director of Sony-backed indie label Instant Karma, shares a joke during the champagne reception with former colleague Sara John, previously director of legal affairs at the BPI and currently music advisor at the U.K. government’s Department of Culture, Media & Sport.

MIT 2001 honoree Brian McLaughlin holds aloft his trophy to a standing ovation led by some of the artists—representing five decades of hit-makers—who joined him on the podium. Pictured, from left, are Sophie Ellis-Bextor, McLaughlin, John Lodge of the Moody Blues, Rick Parfitt of Status Quo, Bruce Dickinson of Iron Maiden, and Lulu.

Iron Maiden's Brian McLaughlin reflects on his career as a member and former chairman of the ruling council of the British Assn. of Record Dealers (BARD), other prominent members of the retailers body turned out in force at the MIT dinner. Pictured, from left, are BARD deputy chairman Richard Wooton with Liz, his wife and partner in indie retailer Arlesey Music & Video; and Tracy Radford with her husband Alan, of Jays Records & Tapes, Cambridge—a fellow independent dealer and BARD council member.
Madonna Earns Another RIAA Diamond

BY BILL PESELLINCK

LOS ANGELES—Madonna added another diamond award to her collection with the certification of The Immaculate Collection (Warner Bros.) for sales of 10 million units, according to the October certifications compiled by the Recording Industry Assn. of America. This follows the diamond earned by Like a Virgin in 1999.

Matchbox Twenty’s Yourself or Someone Like You (Lava/Atlantic), which moved an additional 2 million copies, bringing its sales total to 12 million. The group’s Mad Season also received a quadruple-platinum certification.

A host of rock acts earned multi-platinum, platinum, and gold awards this month, including Linkin Park—whose Warner Bros. project, Hybrid Theory, was certified for sales of 4 million units. Labelmate Disturbed earned its first multi-platinum award for The Sickness, which was certified double-platinum.

Atlantic act P.O.D. received both gold and platinum honors for Satellite, while System of a Down also earned this two awards for Toxicity (American/Columbia). Gold and platinum awards were given to Roadrunner acts Slipknot and Nickelback for their latest respective efforts, Laura and Sister Side Up.

Enya’s A Day Without Rain (Reprise/Warner Bros.) reached sales of 4 million copies. Bob Dylan earned his 29th gold album as a solo artist for Love and Theft (Columbia).

Patriotic projects also received certifications. Whitney Houston’s “The Star Spangled Banner” (Atlantic) earned a platinum single, while Lee Greenwood’s American Patriot (Capitol Nashville) was given a gold album.

Judas Priest earned its first multi-platinum award for the live project Screaming for Vengeance (Columbia). Other winners included Andrea Vollenweider, Donnie McClurkin, Trans-Siberian Orchestra, Afroman, Fabolous, Puddle of Mudd, Rich Mullins, and Dream Street.

Restructuring Takes Toll

Decreased Sales Also Contribute To Losses For Tower

BY ED CHRISTIAN

NEW YORK—With a $90.3 million loss last year, Tower Records wiped out about four-fifths of the equity it carried on its balance sheet in the previous year, leaving the West Sacramento, Calif.-based merchant with $21.4 million on the books on July 31, the end of its most recent fiscal year, according to the company’s 10-K filing with the Securities and Exchange Commission.

Tower reported that loss, which included $46.7 million in restructuring and asset impairment charges, against revenue of $1.08 billion. That total was down slightly (1.9%) from the $1.12 billion the company generated in its previous fiscal year, when it posted a net loss of $10.1 million.

Tower attributed last year’s decrease in sales to store closures that were undertaken due to a company restructuring. During the year, Tower closed 23 stores worldwide and converted six international locations into franchise operations. The company also opened five stores statewide and 10 stores internationally.

Tower also reported that comparable store sales, on a worldwide basis, decreased slightly, to 0.69%.

The restructuring plan was implemented to stem losses and appease Tower’s bank. In agreeing to extend the chain’s revolving credit facility, the lender was imposing new, stringent terms that could have caused a liquidity crisis if that loan had not been subsequently amended, restricting the chain’s access to a greater amount of funding. The loan was decreased to $2.5 billion, and the company reports its viability is dependent upon its ability to replace that loan with a new one.

At the end of the fiscal year, the revolver was drawn down $129.4 million, while accounts payable stood at $164.3 million and long-term debt was $183.8 million.

Meanwhile, inventory was substantially reduced from the previous year’s total of $293.4 million to $245.1 million. Cash stood at $32 million.

As part of the restructuring, Tower paid out $1.6 million in termination pay and benefits to 170 employees who were let go during the year. The restructuring also calls for closing a second store in Canada in the second quarter of 2002 and for monitoring nine U.S. stores for possible closure.

New stores and remodeling of existing ones will be postponed. Total capital expenditures for 2002 are expected to be $15 million, of which $11.9 million will be related to maintenance and required technological and capital improvements.

In breaking even by country, U.S. operations generated $631.3 million in sales, while international stores constituted 42% of revenue, or $448.3 million. Of the latter total, Japan constituted $365.1 million, the U.K., $54.7 million, and Australia, $75.1 million, while losses in Europe were $28.5 million. On an operating basis, the U.S. outlets were the company’s weakest point, posting an operating loss of $57.7 million, compared with an operating profit of $17.5 million a year ago. Japan posted an operating profit of $11.3 million, the U.K. stores lost $4 million, and other international stores made $9.2 million.

After closures, the chain was left with 106 U.S. stores, 49 in Japan, 11 in the U.K. and Ireland, five in Mexico, and franchise operations in Latin America, Asia, and the Middle East.

In breaking even on product category, music sales accounted for 86.3% of total revenue last year, vs. 87.8% in the previous year, while video accounted for 9.8%, as compared with 8.6% in the previous year. Other products totaled 3.9% last year and 3.6% in the previous year.

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BY SHARON LEVINE
NEW YORK—As one of the first of its kind in the U.S., the Breakbeat Science store here has helped transform the drum'n'bass dance genre from a primarily London-based enterprise into an American phenomenon.

Founded by four drum'n'bass enthusiasts, Breakbeat Science came into existence as a store in 1996. It added a label with the same name in 1998, importing the dance genre to America. “We got in touch with producers and labels overseas. They were like, ‘You’re calling from America? People there are interested?’” recalls Sean Shuter, store/label manager. Friends DJ and DJ Dara procured the idea for the store, but, Shuter adds, “no one really knew if we could support something so specific.”

Combined store and label sales hit $1.2 million last year. Shuter says, and the operation has expanded to an 11-person in-store team along with co-owners DJ, DJ Dara, and Paul Morris.

The store celebrated its fifth anniversary Oct. 17 with an in-store party, featuring the music loved by staff and customers alike. DJ Still, Breakbeat Science's two-step and nu-skool buyer, offers this description of drum'n'bass: “Every track is a breakbeat—kick and a snare, as opposed to just a kick.”

In order to accommodate its growing stock and customer base, Breakbeat relocated from its East 9th Street locale in June, doubling its size to a 1,200-square-foot laboratory-style space at 181 Orchard St. Semi-glass white walls and blue and red formula-filled beakers now welcome drum'n'bass connoisseurs and passers-by. Two

The store’s music inventory consists of 300 CD titles, ranging in price from $16 to $27, and about 1,500 vinyl titles, with prices at about $9.99. While 90% of the store's 12-inch singles imported from the U.K., it sells 10 times more American product than it did five years ago. The store also carries releases of classic drum'n'bass hits.

Unlike some similar stores, Breakbeat Science organizes its music by label, not artist. Shuter notes, “People will be loyal to labels, and we can be guaranteed of selling these labels because they’ve built a reputation.” In order to source inventory for the store, the merchant relies heavily on U.K.-based distributors, including Southern Record Distributors in London, and Record Distribution in Reading, and ST Holdings in Dorset, while the labels generating the best sales in-store include Necessis Music and Wats—and both in Long Island, N.Y.—and Time Drums in San Francisco.

Stakk and SkyNet’s “The Clockwork LP,” J.Matik vs. Hatiras’ “Spaced En- vounters,” and Bad Company’s Book of the Bad have been very successful titles over the past six months, selling up to seven hundred copies per month. Overall, drum'n'bass accounts for 80% of the music, with two-step and nu-skool breaks making up 20%.

Looking at c-stores, Shuter cites Throb and Satellite as local outlets and naturally gives the nod to Boston’s 4Front Records and San Francisco’s Compound Records. While Breakbeat Science doesn’t advertise its 2-year-old Web site, breakbeatscience.com, the company has still managed to generate 35% of its sales from the online store over the past six months, Shuter reports. The store sales break out to a ratio of 70/30 music to clothing, while the site generates a sales ratio of 90/10.

The company is also looking to grow its affiliate imprints, Breakbeat Science Recordings and Orgone Recorings, which boast 15 titles among them. Both labels recently released albums, DB’s “The Secret Art of Science” on Breakbeat Science and DJ Trace’s “Spin” from Ventrical on Orgone.

The store’s grass-roots marketing approach has paved the way for store-hosted parties, where owners and affiliates such as DJ and DJ Dara español packed dance clubs. In turn, these parties post Breakbeat Science’s addresses, so that guests may visit the store after. While the goal is to host weekly parties, the environment in the wake of Sept. 11, in addition to city ordinances that limit the opportunities to host dance clubs, makes it a difficult objective, Shuter says, “What we’re doing is dance music, and if there is anywhere to dance, the music suffers.”
Pumpkin Yields A Patch Of Kids’ Music

BY MOIRA MCCORMICK

CHICAGO—Over the past few years, there has been a rise in the number of indie rock musicians moonlighting as recording artists in the children’s music industry. Among them are former Del Fuegos leader Dan Zanes, former Half Japanese guiding force Jad Fair, former Bad Examples chief Ralph Covert, and former Pimentos for Gus principal Justin Roberts. Now, on the heels of the alternative acts, alternative retailers are beginning to serve as live show/caserecord-store destinations for the music. One is Pumpkin Maternity in New York City.

Book stores and children’s specialty retail stores have for some time hosted live performances by kids’ artists, but this may be the first instance in which the retail outlet caters almost exclusively to parents-to-be. Pumpkin Maternity, which opened one year ago in a 3,000-square-foot space in the SoHo district, began staging children’s concerts Sept. 29, when Zanes appeared. Last month, Roberts performed there, and co-owner Charles Gansa says a third concert, probably holiday-themed, is in the planning stages.

Gansa and his wife, Pumpkin Wentzel, were founding members of indie rock trio Gus’ner, which recorded Superchunk’s Merge Records and Thurston Moore’s label, Ecstatic Peace, among others. The couple has an 18-month-old daughter, Poppy.

Pumpkin Maternity is carrying both of Zanes’ kids’ records, Rocket Ship Beach and the just-released Family Dance (on Zanes’ Festival Five label; Roberts’ two children’s releases, Great Big Sun and Yellow Bus; and You Are My Flower by indie folk act Ida (on group co-founder Elizabeth Mitchell’s label Last Affair). He also plans to stock Jad and David Fair’s 26 Monster Songs for Children on the Kill Rock Stars label.

It was Zanes, Gansa says, who suggested that Pumpkin Maternity stage kids’ concerts, “and he volunteered to be the first performer.” Gansa and Wentzel, who were developing their store as “a meeting place and hangout for parents and parents-to-be,” took to the idea—nothing that, among other factors, their store was an island of “parent friendliness” in a sea of “chi-chi boutiques.”

Currently, the store displays its music wares in the point-of-sale area, as well as in the book section. Gansa says each title is displayed with an information card on the artist. “You’ll often find dads-to-be looking at the music, while the moms-to-be are trying on clothes,” observes Gansa, who adds that dads are responsible for most of the music impulse buys. “We want to offer a wide selection of unusual acts—25-35 handpicked titles. We’re also thinking of putting out albums ourselves, of our friends making music for kids.”

Gansa says idiosyncratic singer/songwriter Cat Power is a likely candidate for such a project. Gansa is currently in conversation with a number of other artists, and he also notes that former Chicago lounge-rockers the Cocktails are reportedly making a children’s album.

Gansa says he and Wentzel have embarked on a campaign to persuade adult artists to do kids’ shows at Pumpkin Maternity, as well as to continue featuring fellow alt-rock artists who’ve already made the leap into the family-music arena. “We are developing the store into a destination for kids’ music,” Gansa explains. He adds that he envisions prospective clients saying, “I want a cool record for my kid—I’ll go to Pumpkin Maternity.”
BY BRIAN GARRITY
NEW YORK—Elite artists have the brand power to sell records on almost any name alone, but can that name also drive interest, legitimacy and funding for new businesses? A number of ventures, ranging from Internet companies to merchandise distributors, have cropped up in recent years looking to test that theory, aided by entrepreneurial artists like Peter Gabriel, David Bowie, Trent Reznor, Nine Inch Nails and huge D of Public Enemy, who are taking on roles that go beyond traditional spokesperson.

Still other companies are taking on well-known artists as financial investors, in the hopes of signaling the legitimacy of their businesses to the financial community, as well as to the industry at large.

But the success of artists leveraging their name power into the more traditional business world has been mixed thus far. While some artists have found the right partners to create thriving niche companies, others are finding that association with celebrity alone has its limitations.

LENDING A NAME
U.K. digital-commerce services company O2, co-founded by Peter Gabriel, ranks as one of the better examples of a successful artist-backed business. The company distributes downloads for the likes of Warner Music U.K., EMI, edel and Telstar. It is viewed as the leading Internet service called WebAudio.Net.

Charles Grimsdale, co-founder of O2, says that Gabriel’s participation in the project has “unquestionably” raised the company’s profile with the press, as well as with potential investors (that is, once they were looking for money; Grimsdale and Gabriel funded the venture themselves at the outset). Further benefits from Gabriel’s involvement, he says, are less tangible and not necessarily reflected in day-to-day operations.

“It’s difficult to quantify,” he says of the company’s relationship with Gabriel. “It certainly adds credibility. And it adds awareness, from a PR perspective.”

But, by nature, artist involvement in a start-up business is likely to take a backseat to the business of making music.

Says John A. Malm, Jr., who co-owns and runs businesses with Trent Reznor, Nothing Records and Object, a Cleveland-based distributor of artist- and tour-related merchandise, “Trent’s focus remains on creating his own music, working on film soundtracks and with the gaming industry. The deals take many different forms, but the focus is on the creative product first.”

But, for artists willing to think outside the box and attach themselves to the right business projects, their participation can help pay dividends.

Such is the case with Object, which recently launched a new online store, objectmerch.com, to supplement its offline business, which dates back to 1989. The company reported earlier in the year that the site already accounts for about half of Object’s business and promises to become more critical in the future.

Object, which began as an outlet for Nine Inch Nails gear, has expanded its reach and now distributes merchandise for other bands with loyal followings, including Radiohead, the Dandy Warhols, Aman, Fatboy Slim, G. Love & Special Sauce, Orbital, Sister Sledge and Throwing Muses.

“Trent and I founded Object ourselves to create quality and unique merchandise that we could not find at existing companies,” Malm says. “After bands saw what type of products we were making, they began to migrate toward Object, and the roster grew.”

INTERACTIVE BUSINESS
Not surprisingly, most of the business opportunities for artists in recent years have somehow been related to the Internet.

Public Enemy front man Chuck D co-founded Rapstation.com, a Web venture dedicated to hip-hop culture in September 1999 with backing from Creamers Multimedia and SLO Media. Earlier this year, the site launched its own brand Internet service provider, Rapsta
tion Global Connect, in conjunction with software developer Portavision.

David Bowie also has been active in the Internet. He is the co-founder of UltraStar Internet Services LLC, a New York–based online sports and entertainment company that pow-
ners, among other sites, Bowie’s fan site and a Bowie subscription site called BowieNet.

The challenge for the artist is determining the right business concept to work with. As Gabriel told Billboard at the time of O2’s launch, “Artists get hit by everyone who’s got an Internet idea.”

Other artists have found themselves playing the role of venture capitalist in recent years, making strategic investments in start-up companies with music connections.

David Crosby recently made an investment in DataPlay, a new digital media storage format that has backing from the likes of Universal Music Group and retailer Trans World Entertainment and is set to bow early next year.

Other artists who have made high-profile investments in new companies include Paul McCartney, F. W. Bel
tette, who was an early investor in MP3.com, and Madonna, who, through Maverick Records, invested in online music site Listen.com.

Last, but not least, an additional spokesperson.

Trent Reznor, recently looking to...
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- **Ashford & Simpson**

**Edward Holland, Jr.**

**Lamont Dozier**

**Brian Holland**

**Motown Hit Machine**

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Music & Money Symposium

Billboard Gathers Expert Panelists To Discuss The Current Economic Conditions And Opportunities

BY MATTHEW BENZ

NEW YORK—"I think there are a lot of misconceptions about what it is... I think there are many moving pieces, and that all needs to be explained." These are the words of Michael Elkin, chair of law firm Thelen Reid & Priest's entertainment practice group. While they may be true they are in reference to the somewhat arcane subject of music-asset securitization, they could perhaps just as easily be applied to the subject of music and money itself.

Some of the economics of the music industry may seem very strange indeed—the way in which, for example, record labels invest in dozens of artists with the expectation (and hope) that perhaps one or two prove successful. That may help to explain why, as Elkin himself says, "Very few institutions actually understand the record business."

In an effort to dispel some of the myths and focus on the new realities facing the business of music, Billboard, in conjunction with Prudential Securities, convenes on Nov. 13 its very first Music & Money Symposium.

The one-day event, which is being held at the St. Regis Hotel in New York, draws together executives from firms throughout the music industry, including record labels, music publishers, new-media companies and the retail and promotion firms. They will join finance and consulting professionals for panel discussions on such subjects as the valuation of music assets in mergers and acquisitions, the funding climate for new ventures and the future of asset securitization.

Confirmed panelists come from across the spectrum of music and include Dataplay chief marketing officer Pat Quigley, Zelnick Media's Karl Slatoff and Harold Vogel, president of Vogel Capital Management and a former Merrill Lynch entertainment analyst.

Clifford H. Friedman, senior managing director at venture-capital fund Constellation Ventures, is the morning's featured speaker. In the afternoon, AOL Time Warner COO Richard Parsons sits down for an exclusive live interview with CNN talk-show legend Larry King.

Prudential experts, including its director of global equities, Ash Rajan, and senior market strategist Robert H. Stovall, will also be on hand to discuss the right money-management strategies and what's next for Wall Street in the aftermath of the events of Sept. 11.

All this happens at what Michael Nathanson, an analyst with Sanford C. Bernstein & Co. and a panelist in the session "Mergers & Acquisitions: Valuing Music Assets," says is a critical juncture for the music business. As Nathanson sees it, "a confluence of perfect events"—including consolidation within the retail sector, slowing consumer spending, piracy and the absence of a "technology stimulant"—that can drive music sales the way the compact disc did in the 1980s and 1990s—are putting serious pressure on the industry's top and bottom lines.

Thus, the only real way the labels can sell more records is to increase their individual shares of the market. The way to do that, in turn, is to develop one's own artists and also acquire smaller labels, says Nathanson. As a result, "If you're an indie right now and doing well, I expect that you'll have people try to buy you."

INVESTING IN THE INTERNET
It is the digital distribution of music in streams and downloads that many inside and outside the industry believe will help to get music sales going again. By now, the first chapter in Internet-music investments has been closed, with the markets consigning to the scrap heap the business models of such firms as Musicmaker.com or forcing others, such as ARTISTdirect.com, to retool and recast themselves. Still others—such as MP3.com and Launch.com—have ended up part of larger music or Internet operations.

Those that remain are working to define the exact nature and pricing of the various digital-music platforms they are developing. Phil Leigh, a VP for Internet research at Raymond James & Associates and a panelist in the Symposium session on "The Funding Climate for New Ventures," believes that, despite the turmoil in the sector, venture capitalists and investors remain interested in digital music.

But before they invest, Leigh says these groups want to see the firms they're backing secure the licenses they need and do so on reasonable financial terms. "That hasn't happened yet," says Leigh, "but it does appear to be the next step." With Pressplay and MusicNet, the two major-label-backed digital-music ventures, prepared to launch in the

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The banks are now calling the shots, some industry observers complain. So the lending institutions don't have a handle on the problems. The major labels have overreacted. They don't realize that the challenges facing the music industry are hurting some [music companies] but allowing through to the benefit of others. For every retailer that is going out of business, some other retailer is going to benefit. The blanket application of tougher credit on the entire industry is somewhat frustrating.

Moreover, the banks' lending practices may be forcing the labels' hand as well, when it comes to providing credit to music retailers. “What other industry gives this much credit to their retailers?” asks one financial executive. “Now, it's just a question of at what point will the vendors lose their stomach for the liberal credit policies.”

CHAIN REACTIONS

But financial executives with the majors say they are already regaining in credit policies, and with the banks tightening their credit, "we look at tightening our credit, too," says one of those executives. Another credit manager explains that since "the banks are reaching a peak sooner than before, we have to stay in the loop and react sooner." He adds that, so far, "the accounts getting squeezed are where there are inherent problems. On the other hand, he points out that, in some ways, tighter credit policies make the industry become more efficient. "We still want to sell music, but we have to do it more efficiently. That means we ship less but have a faster turnaround of inventory, so there is less inventory in the system everywhere, which plays into just-in-time delivery."

While some note that the labels have been mirroring the banks in tightening up credit in order to provide them with "the perfect credit profile" of the major executive wonders if they will be able to maintain tighter policies. "Every since the FTC did away with MAP, traditional retailers are no longer able to compete with mass merchants," that label financial executive notes. "Since we can't rely on the mass merchants to try developing artists, we will still have to go to traditional retailers, so you may wind up supporting developing artists with larger outlays of credit. Even with that, it will be tougher in the future to break developing artists." 

Fahnestock's Sosnick has no sympathy for the labels. "The labels are getting what they deserve," he states. "They have hacked themselves into a corner in floating hopes of digital distribution ahead of any proof of it being a viable format." If the banks have been frightened into tightening up their credit, "the labels have actually done this to themselves, and they are reaping what they sow."

But Universal Capital's Catain says that, while the banks have become more cautious, the industry can elucidate them so that they can alleviate some of the lending institutions' concerns. He points out that, as an advisor to banks, he has helped their lending executives understand that T-shirts, posters and other accessories have value and can be used as collateral and can be lent against. Similarly, lenders previously didn't understand returns on authorizations and wouldn't lend against such product. But that too has changed. Catain argues that the banks will learn that brick-and-mortar will always have a role in music retail, and that should help the credit situation.

However, Mike Dreese, CEO of Newbury Comics, is worried that the worst has yet to visit the industry. "The last time there was a downturn in the industry, in the mid-'90s, was very analogous to this."

Dreese says, "There was loose credit, and, when the window shut, it did so forcefully and suddenly. My apprehension is what it will be going through becomes a hard recession. If Christmas is bad, you will see the whole financial industry reevaluate their lending, and there is a good chance that the window will slam hard.

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coming months, "the next thing to do is license other entities."

ADDED SECURITIZATION

As for securitization, in the arcane world of music-industry finance, it may be the strangest bird of all. It has been a much-discussed subject ever since David Bowie secured $55 million for himself through the 1997 sale of bonds backed by future royalty payments. The fact remains that only a handful of deals of this sort, whether for artists, record labels or performing rights organizations, have ever gotten done.

Michael Elkin, who is a panelist in the session titled "The Future of Asset Securitization," is among those who believe securitization can and will be employed by more music firms who find it difficult to raise capital by traditional means, such as secured lending or joint ventures with more established companies.

Securitization, says Elkin, gives smaller firms "an entrée into the capital markets, because you're basically able to reduce the same credit risk as a Time Warner. You're not evaluated on the basis of your balance sheet; you are looked at simply in terms of how your copyrights have been documented. "I see it not as a craze that started or ended," says Elkin, whose firm's clients have included Iron Maiden as well as SESAC. "I see the fade as having given rise to looking at securitization as a way to attract capital at very competitive rates and something that will be considered constantly in the future."

These are the times that try music-industry executives' souls. "You have an industry that has stopped growing," says Nathanson. "You have a retail base that has contracted. You have price points that are being skewed because the Internet's giving (music) away for free." It is a dire analysis, but one that is certainly rooted in the new realities of the day. By the end of the Billboard Music & Money Symposium, perhaps some light will have been shed on the new opportunities that also exist.
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ADDITION AID: The American Foundation of Addiction Research is hosting a fund-raising dinner and a number of workshops Nov. 15-17 at the Hermitage Hotel in Nashville. The Nov. 15 dinner will feature an auction and performances from Jimmy Hall, John Kay of Steppenwolf, and Mike Eldred. Individual tickets to the event are $150. A free lecture on sex addiction will take place Nov. 16, and a workshop on intimacy and recovery will be held Nov. 17. The workshop is $45 for advanced registration and $55 at the door. Contact: Alison Auerbach at 615-297-1036.

SANTA TRAIN: Country artists Joe Diffie and 11-year-old Kree Harrison will be taking the Santa Special train Nov. 17 to distribute more than 15 tons of gifts to children in Appalachia. The train departs from Shelby, Ky., and will make several stops in Kentucky and Virginia communities before arriving in Kingsport, Tenn. Contact: Steve Levesque at 310-860-9170.

LYMPHATIC RESEARCH BENEFIT: A number of Nashville singer/songwriters will take part in a benefit concert aiming the Lymphatic Research Foundation Nov. 18. Participants in the show, which will be held at 12th & Porter in Nashville, will include Beth Nielsen Chapman, Gary Burr, Billy Dean, and the Wilkinson. A silent auction featuring items from celebrities and local businesses will also take place. Contact: Jeff Walker at 615-269-7071, ext. 123.

ARTS EDUCATION AUCTION: Yahoo Auctions and Old Navy have teamed to benefit the arts education organization P.S. Arts. Visitors to oldnavy.com Nov. 8-18 can bid on Old Navy items designed or signed by such celebrities as Britney Spears, Destiny’s Child, ‘N Sync, Busta Rhymes, Joni Mitchell, and many others. Proceeds will help in providing music, dance, drama, and visual arts classes to children attending under-served public schools. Contact: Gloria Friedmann at 212-453-2344.

WINSTON’S DONATIONS: All artist royalties raised from the sale of George Winston’s latest project, a six-track CD titled Remembrance (Windham Hill), will be donated to survivors and families of victims of the Sept. 11 tragedies. Winston produced the album and wrote four of the tracks. He is also planning an upcoming benefit concert in New York City this December, though a date and location is not yet known. Contact: Rachelle Schlosser at 718-208-8929.

MORE TRAGEDY AID: Urban/ paz keyboardist Alex Bugnon will perform a benefit concert at New York City’s Beacon Theater Nov. 14. All proceeds from ticket sales will go toward the World Trade Center Disaster Relief Fund. Contact: Athena Pope at 310-391-9684.

WRAP-UPS: The Country Freedom Concert, which took place Oct. 21 in Nashville and featured Tim McGraw, raised more than $5.1 million for the Disaster Relief Fund. The concert was broadcast live on CMT. Contact: Tiffany Borgert at 615-599-2777, ext. 229. Also, the Young Musicians Foundation’s Una Festive Gala Latinoamericana charity benefit, which took place Oct. 26 in Los Angeles, raised more than $250,000 for performance opportunities, financial assistance, and music education for Latino youth. The event featured performances by Poncho Sanchez and David Foster. Contact: Jamie Sarachit at 310-449-2878.

Solution to this week’s puzzle (page 102)
**AOL, Maverick Partnership Pays Off For New Artists**

**BY BRIAN GARRITY**

NEW YORK—Can the Internet deliver a ready-made audience for new priority acts, prior to support at MTV and radio and before an album’s release? AOL is betting it can, and it is pointing to a recent marketing campaign with Warner Music Group’s Maverick Records for Michelle Branch as proof of its ability to get the word out on new artists.

The company teamed with Maverick to aggressively push the video and download of Branch’s first single, “Everywhere,” across its properties—such as AOL, MusicNet, the Internet music channel the Artist Discovery Network, its teen channel, and its home page, as well as on AOL-owned Web sites AIM, Netscape, CompuServe, and ICQ—a month ahead of the release of her debut album, The Spirit Room.

AOL premiered the video and released a companion promotional download—of the week of July 20 through its Artist Discovery Network. By early August, Branch was being plugged across AOL, including on the service’s welcome screen, where she was billed as the “Anti-Britney.”

AOL and Maverick contend that the early push helped the track debut Aug. 10 on MTV’s TRL, shortly after the video was picked up by the channel. At the time, the song was not yet established at radio—and it would take close to another month for the track to crack the top 20. “Everywhere” was at No. 12 on The Billboard Hot 100 in the Nov. 10 issue.

Jeremy Welt, head of new media at Maverick, argues that the promotion demonstrates that AOL “can make a certain demographic very aware of an artist if they want to. For us, that’s the power they brought to it. Whatever that TRL demo is, it already seemed to know all about her when she had only been on the channel for a couple of days.”

Kevin Conroy, head of AOL Music, says that was the plan. “One of the key priorities for us was to identify some new artists that we could build plans to support,” he says, “and really begin to test our ability to make a meaningful difference in building exposure, creating excitement, and really setting the stage to sell records and break acts.”

But whether AOL actually delivered Branch is up for debate, as it was hardly alone in plugging the album. Vivendi Universal’s MP3.com was also featuring the track, as was Yahoo’s Launch.com.

What’s more, while the Internet steadily wins praise as a powerful music promotion tool, the medium’s ability to help record companies break new acts largely remains as much of an art as it is a science.

Still, through integrated campaign like that for Branch, AOL is banking on its ability to change that. Conroy says the collaboration is the first of many such efforts and that time will tell.

“The lifeblood of the industry is helping artists establish careers in an increasingly difficult marketplace, in an increasingly challenging environment, and at a time when record sales are essentially flat,” he says. “We believe in the power of this medium to connect artists with music fans.”

Welt says that what stood out in AOL’s campaign was its persistence. “They stuck with her,” he says. “She was very prominent on the service through the months of August and September. The Internet is kind of like radio. You have to hit people over and over again. They made a commitment to affect the project sales-wise, not just to make it a publicity article.”

Her download was also the third-most-popular track on AOL for the month of August. In addition, sister TV property the WB Network ran TV spots for Girls that month featuring the track and a bag with Branch’s AOL keyword.

Not surprisingly, AOL Music is calling the effort a victory for its reach with consumers.

“It’s a great example of what can happen when everything gets lined up,” Conroy says. “For a new artist to have that kind of exposure, and to have it before there is a radio picture and well before her video has otherwise been available, [as well as] before the record is available in stores, is unprecedented.”

Maverick says that the album scanned more than 15,000 units in its first week of release in mid-August—more than double its initial expectations—a fact it attributed to effective early Web marketing.

**THE STRUGGLE OF ONLINE RADIO**

Independent Internet radio outlets have been folding at a rapid clip in recent months, despite a dramatic rise in the number of consumers listening to streamed music on the Web and the sector’s increasing attractiveness to corporate behemoths like AOL. Among the companies to shutter and/or restructure their operations in the past month are NetRadio, ClickRadio, RadioWave, Clear Channel, MTI, Radio Free Virgin, and Live365.

Executives and analysts attribute the woes of the industry to high-bandwidth costs, a poor ad climate, and a lack of venture funding. “The potential for digital radio to convert from a novelty to an industry is at its most sensitive point yet,” says Zack Zalon, GM of Radio Free Virgin. “However, given the fact that the capital markets are in such a slump, people stop recognizing the inherent value in something like this, and the smaller players are just not able to make it through.”

One thing that cannot shoulder the blame is listener interest in the format. MeasureCast, a Portland, Ore.-based research firm, reports that listenhip to the stations follows has more than tripled since January.

Julia Parker, Media Metrix senior analyst, says the problem isn’t traffic but rather profiling on a per-listener basis: “That's something that no one has been able to do yet.”

**MIXING IT UP**

In the latest example of how new music-mixing technologies are changing traditional notions of the DJ culture—not to mention giving rise to a generation of bedroom DJs in the process—M-nus/Noonvallechno artist Richie Hawtin, aka Plastikman, is performing live sets armed with a laptop loaded with MP3 files rather than a box full of vinyl records.

Using a new mixing technology known as Final Scratch—an application he has invested in, along with partner John Acquaviva and system developers N2IT Development—Hawtin can play digital music tracks over any normal turntable. The laptop hooks up to the stereo, and a software interface allows the files to be relayed to a special dub plate that looks and feels like vinyl and plays and responds to the touch in the same way a regular record would.

Hawtin, who is plugging the technology along with his latest album, DEP: Closer to the Edit, says the primary advantage of Final Scratch is that it allows the DJ greater convenience—
‘Dr. Cindy’ Promotes ‘Mommy’

BY MORA MCCORMICK

CHICAGO—Madacy Kids, the children’s division of Toronto-based Madacy Entertainment Group, is going forward with a long-delayed campaign for its recently launched video series “Mommy & Me.” Dr. Cindy Brun Nurr, whose work inspired the videos, will appear Wednesday (14) at New York City’s Fifth Avenue FAO Schwarz location to promote the series though group-activity demonstrations, sing-alongs, and question-and-answer sessions geared toward parents and children aged from newborn to 5.

Nurr, a child-development specialist, family therapist/educator and the co-founder of Mommy and Me Enterprises, was originally scheduled to make the appearance in September, but it was postponed as a result of the terrorist attacks.

The “Mommy & Me” series guides parents in interactive play with children less than 5 years of age through live action, animation (featuring the voices of comedians Tom Conway and Caroline Rhee), and a variety of music styles in a combination of songs, dances, stories, and nursery rhymes. The three videos—“Mommy & Me: Fun & Friends,” “Mommy & Me: Splish Splash,” and “Mommy & Me: Lullaby & Goodnight”—each run for 30-45 minutes and are priced at $12.98; the DVD—“Mommy & Me: Ultimate Collection”—comes with three videos and a $29.98 tag (29.98 for DVD). Target and Barnes & Noble are carrying the series domestically, as is Wal-Mart in Canada.

Nurr, who is known as “Dr. Cindy,” (she holds an Ed.D in early childhood education), will conduct the promotional sessions in two groups prior to the store’s 10 a.m. opening. The first session, geared toward newborns to 18-month-olds, will take place at 8:30 a.m. and will be followed by a more informal, 30-minute interaction with participants. A second session for 18-month-olds to 5-year-olds will take place at 9 a.m. and also includes a half-hour interactive wrap-up.

When the store opens, Nurr will sign video and her companion book published by Doubt, “Parenting with Dr. Cindy: The Game.” The program will continue until 11 a.m.

Sandy Gardner, VP of sales and marketing for Madacy Kids, notes that her company has been working with Mommy and Me Enterprises for three years but only in an audio capacity. The “Mommy & Me Sing Along” series of CDs and cassettes has moved more than 5 million units, she says.
REACH FOR THE STARS! MOVING? RELOCATING? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD MAGAZINE.
Awards show host BBMak congratulates 2-Zero-3 Music Clique’s David Watson on winning the award for best R&B local/regional show.

Melissa Voyagis from DreamWorks Records relaxes offstage after winning the awards for best R&B clip (the Isley Brothers’ “Contagious”) and best pop new artist clip (Nelly Furtado’s “I’m Like A Bird”).

John Warden, left, and Roy Lamanna of Rive Video Promotion and Productions accept the award for best hard rock new artist clip. The winner was Drowning Pool’s “Bodies.”

Keynote speaker Teddy Riley hangs out with conference attendees before his speech. Pictured, from left, are Virgin Records’ Jaison Jackson and Stephanie Seymour, Billboard music video associate editor Carla Hay, Riley, Virgin Records’ Ashley Newton, and Billboard director of conferences & special events Michele Iacangelo, associate publisher Howard Appelbaum, and R&B associate editor Gail Mitchell.

The “Discrimination and Sexual Exploitation” panel explored issues of playlist selection, as well as standards and practices, with national music video networks. Standing, from left, are VH1’s Paul Marszalek, MTV’s Amy Doyle, MuchMusic’s David Kines, Great American Country’s Jim Murphy, MuchMusic USA’s Norm Schoenhofeld, and Billboard music video associate editor Carla Hay.

Melissa Voyagis from DreamWorks Records relaxes offstage after winning the awards for best R&B clip (the Isley Brothers’ “Contagious”) and best pop new artist clip (Nelly Furtado’s “I’m Like A Bird”).

The event’s grand finale was the Billboard Music Video Awards, hosted by hit pop trio BBMak. The complete list of award winners can be found on page 10. (Photos: Heather Harris).

AristoMedia’s Nicole George, left, accepts the best contemporary Christian new artist clip (Tammy Cochran’s “Angels in Waiting”), while awards show presenter Katie Wagner looks on.

Billboard special events coordinator Phyllis Demo, left, and singer Lila McCann, center, congratulate AristoMedia’s Jeff Walker for the awards for best country clip (Faith Hill’s “If My Heart Had Wings”) and best country new artist clip (Cyndi Thomson’s “What I Really Meant to Say”).

Top industry professionals gathered for the Billboard Music Video Conference & Awards, held Oct. 31-Nov. 2 at the Beverly Hilton in Beverly Hills, Calif. The conference, which celebrated its 23rd anniversary this year, featured guest speakers Teddy Riley and director Brett Ratner, panel discussions, parties, and the first Billboard Music Video/Short Film showcase. The event’s grand finale was the Billboard Music Video Awards, hosted by hit pop trio BBMak. The complete list of award winners can be found on page 10. (Photos: Heather Harris).

The “Local Show Spotlight” panel featured video presentations from local music programs. Pictured standing, from left, are Siouxsie Crawford of Bohemian After Dark and Rob Mason of Super Duper Splosh Be-Dep 2001. Seated, from left, are DJ Fink of Clubbin’ TV, Laurel Sylvanus of indie promotion company Telemotion, and the TSNK of VidDREAM Television.

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Awards show presenter Pru, left, congratulates 2-Zero-3 Music Clique’s David Watson on winning the award for best R&B local/regional show.

The “Great Beyond” panel revealed music TV options outside of traditional music video networks. Pictured, from left, are Universal Records’ Steve Leeds, Channel M’s Michael Lloyd, Music Choice’s Claire McCabe, TV Guide Channel’s Gayle Allen, ABC Fox Family Channel’s Amy Baker Severson, TrioUSA Network’s Kris Slava, and Nick-elson’s Shelly Sumpter.

Atlantic Records video promotion staffers celebrate winning awards for Uncle Kracker’s “Follow Me” (best adult contemporary new artist clip) and Craig David’s “Fill Me In” (best R&B new artist clip and best dance new artist clip). Pictured, from left, are Atlantic’s Marybeth Kammerer, Anthony Ko, and Byron Ward.

The “Show Me the Money” panel examined video budget issues between record companies and production companies. Pictured standing, from left, are Oil Factory/MVPAs Heidi Herzon, Squeak Pictures/MVPAs Pam Tarr, Capitol Records’ Kate Miller, and Merge6/Crossroads Joseph Ultano. Seated, from left, are Eextasy Records International’s Nicole Ehrlisch and Columbia Records’ Marian Bradley.
**PROGRAMMING**

**NOVEMBER 17 2001**

**Billboard NOVEMBER 17, 2001**

**The MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS**

"New Ons" are reported by the networks (not by BDS) for the week ahead.

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**The Eye**

**MUSIC VIDEO CONFAB:** There's something to be said about an event that takes place because the attendees want it to go on despite the turmoil and uncertainty faced in the aftermath of the Sept. 11 terrorist attacks. Such was the case with the 2001 Billboard Music Video Conference & Awards, held Oct. 31-Nov. 2 at the Beverly Hilton in Beverly Hills, Calif.

**IN BRIEF:** With six nods each, U2 and Dave Matthews Band lead the nominees for this year's VH1 Music Awards. The two bands are nominated for favorite group, favorite video, music video of the year, and the best video of the year. The awards will be held at the Shrine Auditorium in Los Angeles.

Many in attendance told us it was the best Billboard Music Video Conference in recent years because of what it had to offer and the sense of community people had in spite of the fear of terrorism. We appreciate the feedback and support of all participants.

We want to say a special thank you to guest speakers Teddy Riley and Brett Ratner, who gave outstanding speeches and made themselves accessible to the conference attendees. Special thanks also go to the very charming members of B.B. King, of the 2001 Billboard Music Video Awards.

During Riley's keynote speech, he challenged the industry to make better music videos. He said that most music videos "have lost their conceptual edge. Videos need to go to the next level." He advised artists to take a more hands-on approach to their videos, including being more informed about expenses.

Ratlere's speech featured great anecdotes about how persistence has paid off. The director also noted that having a passion for your work is the secret to success: "If you really want something, you can't be afraid to fail." Many thanks to everyone who helped make this year's Billboard Music Video Conference & Awards such a memorable event.

**Additional reporting by Gail Mitchell in Los Angeles.**

Film/ music video director Brett Ratner, who gave a speech before the Billboard Music Video/Short Film Showcase, greets some of the finalists. The showcase was part of the Billboard Music Video Conference & Awards. Pictured, from left, are Lee/Then Inc's Brett Bonacorsa; Bill Morace, and Shannon McGlothlin, Ratner, director Joseph Daniel Lewis of Swordfish Films, and director Farah Kahili.
many things, I’ve met so many people, worked so many places, had incredible milestone moments. But I never quite felt [like it was] what I was born to do. When I started this whole thing, I immediately called my wife and said, ‘I have this amazing feeling. This is it. This is it.’ She said, ‘What are you talking about?’ I said, ‘This is what all this work has been for—to go into this project.’"

Libre, due out Nov. 20, is Anthony’s most personal work and an album he arranged, produced, and mixed in its entirety, working with longtime keyboardist Juanito González as co-producer in what he calls “a match made in heaven.” It will be released as a joint effort between Sony Discos—which will take over the bulk of Spanish-language promotion—and Columbia Records, which will handle the general market.

“We’re going to be very aggressive, given its stature and priority within the entire Sony music system,” says Will Botwin, executive VP/GM for Columbia Records. “And we just feel that to limit Marc’s audience is not to do justice to the music he’s created. It’s not only our pleasure but our responsibility to get other people who are not traditional salsa buyers to decide if they like this music or not.

Libre is 100% salsa, sung in Spanish (Anthony considers singing salsa in English “sacrilege”) and works as both a departure from Anthony’s previous albums and a logical continuation of it.

Like all of Anthony’s salsa albums, Libre’s foundation is love songs with a musical and lyrical edge. It’s a departure from the “romantic salsa” subgenre, known for its insinuating, often nearly erotic lyrics and stylized accompaniments. And like his previous albums, Libre capitalizes on Anthony’s extraordinary voice, limiting choruses and expanding on sones (vocal improvisations).

Songs were written mostly by a host of writers whose work Anthony had recorded before and from whom he had specifically requested tracks, including Alejandro Pérez (who co-wrote the single “Célos”), Perico Sambeat, and Gian Marco, who wrote “El Ultimo Adiós.” The track recorded by dozens of Latin artists to raise funds for the families of the victims of the Sept. 11 attacks.

But in a radical departure for a salsa album, Anthony, has a co-writing credit on all but one of the tracks because he arranged and wrote the vocal harmony sections that make up most of the latter part of each song.

“Articulated this point before I brought anybody aboard,” Anthony explains. “Writing is writing,” he said. “I’m going to use your song, and it’s two-and-a-half minutes long but the song ends up being five minutes.” Before, that was of world rhythms and using multiple instrumental layers that go well beyond guitar and keyboards. Many tracks start slowly or with lengthy instrumental introductions (“Barco a la Deriva,” for example, begins with an Andean flute intro). “Hasta que Vuelvas Conmigo” starts as a classic guitar-based romantic trio, expands, and finally locks into the clave (the salsa beat) to become hard-swinging salsa.

Anthony was so open to different ideas that, in a spur-of-the-moment occurrence, guitarist Dave Stewart of the Eurythmics came in and jammed on a couple of songs. Other artists, including Paul Simon and Eric Clapton, had also expressed an interest in participating but had scheduling conflicts.

“Had I had an extra three or four weeks, it would have been an album with interesting collaborations,” Anthony muses. “But, next time. It’s really interesting to see the musical interest from these amazing artists that I’ve admired so many years. It’s a new day.”

Libre might not be your typical salsa album, but then, Anthony is one of the few artists in the genre whose overwhelming popularity and musicanship give him license to tinker with formulas.

“When an artist has such a big name, he can get away with a lot. He can change things,” says Jesús Salsa, programming VP for radio network SBS. “There has not been another salsa [in recent years] who’s broken sales records like he has. And ‘Célos’ is kick- ass. He has that winning formula again. Even if it’s a salsa album, I think that ballad stations will also play it—that’s how big he’s become in Spanish.”

Libre is not only Anthony’s first salsa album with his new label after a long and finally rocky association with indie RMM ended, but it is also his first studio album since his triple-platinum English-language debut in 1999, a release that established Anthony as a force to be reckoned with in the mainstream pop market.

Anthony’s visibility was bolstered by an HBO live concert special and his roles in the Broadway musical The Capeman and a series of films including Bringing Out the Dead, starring Nicolas Cage. And in the aftermath of the Sept. 11 attacks, Anthony performed “America the Beautiful” at New York’s Yankee Stadium during a Day of Prayer and also played in a series of benefits, including Come Together: A Night for John Lennon who Wrote ‘Imagine.’

A cert that was organized in memory of the former Beatle (Billboard, Sept. 8).

At the same time, Anthony’s following in the Latin market remains fiercely loyal, and his compilation Desde un Principio, released in 2000, is still on the Billboard Top Latin Albums chart. No wonder, then, that given tropical music’s flagging sales, Libre has become one of the most-anticipated releases of the season.

“I definitely think it will be the hit that comes through for tropical music this year,” says Alberto Uribe, head buyer for the Rito Latino chain. “Even if the promotion weren’t that strong, he has an enormous amount of fans. All his albums sell well in our stores. For example, in Chula Vista [Calif.], where we sell mostly pop and rock, he sells as much as any of the big groups. In Washington, D.C., he’s a pop radio standard, the best-selling tropical artist.”

Indeed, Anthony’s strength in both the tropical and pop market places is so well-established, Libre was originally going to be released simultaneously with his English-language album, which is now scheduled for a January 2002 release. As a result of the albums no longer being released together, as well as the events of Sept. 11, there was a change in promotion plans. Although Botwin says both Columbia and Sony Discos are being very aggressively at promoting the album, given its timing in the retail market, press opportunities will be placed on hold until the projected January release of the English-language album.

To date, appearances are scheduled with Rosie O’Donnell (Nov. 15) and Jay Leno (Nov. 20), as well as with Christina and Bran Frisco’s pop album on Spanish-language TV. Extensive radio interviews are also on the itinerary, and promotion and media dates are planned for Miami, Puerto Rico, Los Angeles, and New York. Columbia and RMM will release a DVD of Anthony’s Madison Square Garden HBO special. The English album will nicely dovetail from this campaign into [the other album’s] campaign, which will involve a whole [set of] other initiatives,” Botwin says.

“The music is so important to Marc,” he adds, “that he personally made it a mission to finish this record and put it out first.”

“I think this is myopus. I think it’s, believe this, is the true album,” says Anthony. “It’s almost like when, I finished I almost collapsed because I didn’t realize how high-strung out I was. If this is the boat that brings me down, I’ll go down gladly.”

Anthony Plans Pop Album With Springsteen Song

MMI – During this year’s Billboard Latin Music Conference, Marc Anthony made an unprecedented announcement. He was going to release two studio albums simultaneously in 2001: one salsa album in Spanish and one pop album in English, each featuring different, previously unreleased tracks.

By August, a single—“Tragedy,” written by Rob Thomas—had been picked for the pop album, and a corresponding video was shot. But following the Sept. 11 terrorist attacks, Anthony felt uncomfortable promoting the song because of its title, even if the track had nothing to do with tragedy itself.

The logistics of picking a new single and shooting a new video became difficult, as Anthony was finishing his salsa album, Libre. So the release of the pop project was pushed back to January 2002.

In the midst of these decisions, a silver lining arrived in the form of a last-minute track Anthony received from Bruce Springsteen. Titled “I’ll Stand by You Always,” the song had been written by Springsteen for his son. Springsteen thought Anthony would be the right person to sing it.

“Isn’t that an honor?” says Anthony, who is also producing the track. “I thought it was very, very generous of him. And I [think it’s the ultimate compliment, when someone like that thinks you’re worthy of singing] a song he wrote for his son. “I’ll stand by You always” will be a real departure to the salsa I’ve been making over the years, and I think it will become the single, although that has not been determined yet. As for the pop album’s January release, some record execs see it as a marketing opportunity.

“I’m not concerned, because I think it’s worthwhile to hold good releases for after the season,” says Alberto Uribe, head buyer for Rito Latino. “January release may be the album that recoups sales for that month.”

LEILA COBO

www.billboard.com
www.americanradiohistory.com

Anthony
Continued from page 1

An Anthony Discography

Marc Anthony (Columbia): His first English-language pop release from 1999 peaked at No. 8 on The Billboard 200 in October of that year. Desde un Principio (Sony Discos/RMM): Released in 1999, this collection of greatest salsa hits spanning Anthony’s entire career spent 13 weeks at No. 1 on the Billboard Top Latin Albums chart.

Contra la Corriente (RMM): Debuted at No. 1 on the Billboard Top Latin Albums chart in November 1997 and spent three weeks in that position. It remained on the chart 99 weeks and went to catalog.

Todo a Su Tiempo (RMM): Debuted on the Top Latin Albums chart at No. 6, its peak position, in June 1995. It was on the charts for 98 weeks and hit No. 1 on the tropical album sub-chart.

Otra Nota (RMM): Anthony’s salsa debut peaked in June 1994 at No. 30 on the Top Latin Albums chart. It peaked at No. 2 on the tropical sub-chart.

Marc Anthony’s vocal recordings have been featured in numerous soundtracks and compilations, including the 1998 Warner Bros. release Songs From the Capeman, the soundtrack from the Broadway musical.
MICHAELO'S MOMENT: Michael Jackson's *Invincible* lives up to its title—at least this week—topping The Billboard 200 by a lead of almost 100,000 units. At 366,000 units, the album falls shy of the 391,000 units that his *HisStory* pulled during its first week in 1995, but exceeds the 325,000-unit opener he had with 1991's *Dangerous*.

Perhaps International would have been a more appropriate title for this new one, because the album's success in the U.S. is just a part of the story, as Jackson also checks in at No. 1 in the U.K., Germany, France, Australia, and the Netherlands.

For some time, it appears that Jackson's value in the international market has overshadowed his stature in his homeland. His global status is underlined by a unique accomplishment on the Common Currency table in *Billboard*’s Hits of the World (see page 66), which highlights albums that hold top 10 status simultaneously in at least three of 10 leading international markets. Since the start of 2001, 33 albums have qualified for Common Currency status. Of those, *Invincible* is the first to register top 10 ranks in all 10 of those countries, with Japan (No. 4), Canada (No. 3), Spain (No. 2), and Italy (No. 2) joining the six where the album stands at No. 1. Now we’ll see whether Jackson can temper the steep second-week slides that so often follows a handsome bow. In 1991, his *Dangerous*, with a 14% increase, became the first album of the SoundScan era to see a second-week gain after debuting at No. 1—a feat since accomplished by just seven other albums.

PASSING THE CROWN: Next week, the King of Pop will turn the throne over to younger royalty, as Britney Spears becomes the first female solo act in the history of The Billboard 200 to debut at No. 1 with each of her first three albums. Early retail action suggests she’ll break 700,000 units, certainly shy of the historic 1.3 million that she opened with last year, but probably enough to rank as one of 2001’s five largest sales weeks.

*Echoes,* a compilation of Pink Floyd hits from both its Capitol and Columbia tenures, should open at 200,000-plus, while George Strait, Petey Pablo, and Faith Evans are candidates to start with more than 100,000 units.

CHOKING FULL O’ HITS: The runner-up slot on The Billboard 200 represents solid growth for Latin heartthrob Enrique Iglesias (*267,000* units), whose *Escape* sells more in one week than his English-language debut, *Enrique,* sold in its first three weeks combined. That 1999 disc peaked at No. 33.

*Backstreet Boys* enter at No. 4 with 197,000 units. That seems like a skimpy number for a group that has twice enjoyed million-plus-openers. But since this is a greatest-hits collection from an act whose first three albums have sold more than 27 million copies in the U.S. in just four years, this is probably not a good barometer to tell whether Backstreet has finally hit the wall that all youth-driven acts inevitably encounter.

Indicative of November’s brisk pace, five other titles start inside the top 20, including Lenny Kravitz’s *Wayfaring* Lowry, which opens at No. 12 (83,000 units). Of the four other albums that Kravitz has released since SoundScan logged on in 1991, only last year’s *Greatest Hits* had a larger first week (162,000).

Joining the march are Jermaine Dupri, Mariah Steamroller, The all-star What's Going On EP, and a multi-artist assortment from Three 6 Mafia, at Nos. 15, 17, 18, and 19, respectively. For the Mannheim ensemble, its seventh Christmas album represents a career-high debut. Only one Steamroller title, 1995’s *Christmas in the Air*, appeared at No. 4 on The Billboard 200—started inside the top 40, opening at No. 35. The new *Christmas Extraordinary* bows at No. 1 on Top Independent Albums, Top Contemporary Christian Albums, and Top Internet Album Sales.

STEEP: Two weeks ago, Ozzy Osbourne, now No. 28, opened at No. 4 on The Billboard 200 with 152,500 units, his highest SoundScan debut week. Not bad for a 52-year-old rocker, but he only spent one week in the top 10.

No shame there, though. From the start of September through last week, 24 albums entered the big chart at No. 10 or higher. More than half of them, 15, spent one more week in the top 10. The others (and their current ranks): System of a Down (No. 20), Dave Matthews Band (No. 27), Toby Keith (No. 34), Bubble Sparx (No. 35), Puddle of Mudd (No. 39), Diana Krall (No. 43), Martina McBride (No. 44), Fabolous (No. 46), Brian McKnight (No. 56), Gerald Levert (No. 57), Bob Dylan (No. 78), Mariah Carey (No. 80), Slipknot (No. 97), and Tori Amos (No. 127).

BEST MAN: Twice just as nice for Usher as he returns to No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart with "U Got It Bad." In July, his first single from current album 8701, "U Remind Me," spent a month at the top of that chart. "Bad," in its second week at No. 1 on the Hot R&B/Hip-Hop Airplay chart, reaches an audience of 60 million listeners, nearing the record set in August by Alicia Keys of 63.8 million. With the only sales points for the track stemming from the 12-inch vinyl release, the Usher single reaches No. 1 solely on airplay merit.

The radio success of "U Got It Bad" has propelled 8701 to top 10 status on The Billboard 200 for several weeks, spanning more than 100,000 units the past two issues—a level not reached since the first two weeks of the album’s release. Usher’s maneuvers mimic the chart action of the first two singles from his last studio album, *My Way,* as both “You Make Me Wanna…” and “Nice & Slow” also hit the top of the chart.

On The Billboard Hot 100, “Bad” earns Greatest Gainer/Airplay stripes for a third consecutive week and inches up 6-5, swapping places with Nelly Furtado’s “Turn Off the Light,” which slips to No. 6 while maintaining its bullet. Another backward bullet is found farther down the Hot 100 as Garth Brooks’ “Wrapped Up in You” gets pushed back 64-65 in a highly competitive area of the chart, even though it gains in audience.

DOUBLE SHOT: In the same week that he earns Hot Shot Debut honors on The Billboard 200 with his No. 1 entry *Invincible,* Michael Jackson also has the highest new entry on The Billboard Hot 100 at No. 60 with "Butterflies." This is the second consecutive track from *Invincible* to earn the Hot Shot Debut designation on the Hot 100 following “You Rock My World,” which came in at No. 34 in the Sept. 8 issue. "Butterflies" is off to an especially strong start on Hot R&B/Hip-Hop Singles & Tracks, where it climbs 32-15 in its third week on the chart.

"Butterflies" is the Greatest Gainer/Airplay winner there for a second consecutive week, with an audience gain of 9 million R&B listeners. At this pace, "Butterflies" should easily surpass the No. 13 R&B/Hip-Hop Singles & Tracks peak of “World.”

PLEDGING ALLEGIANCE: Charlie Daniels recently celebrated his 65th birthday and the release of his new album at a gala reception held at BMI’s Music Row headquarters, but the Southern-rock patriarch wasn’t cracking any retirement jokes.

Daniels’ luminous 40-year career continues with renewed vitality as “This Ain’t No Rag, It’s a Flag” becomes his first top 40 hit on Hot Country Singles & Tracks in more than a decade. With the most new airplay of any title on the chart (30 monitored stations picked up the track) and the sixth-largest spin increase overall, “Rag” vaults 51-39 in its second week. The Charlie Daniels Band revisits an area of the radio chart it hasn’t seen since “Mr. DJ” stopped at No. 34 in the Feb. 24, 1990, issue.

Elsewhere on Hot Country Singles & Tracks, David Ball’s “Riding With Private Maloney” (Dualtone) holds at No. 8 with a bullet and is the chart’s second top 10 from an independent label during the current chart year. The only other indie to crack the top 10 in 2001 is Mark McGuinn’s “Mrs. Steven Rudy.” McGuinn’s debut rose to No. 6 in the May 19 issue. Hot Country Singles & Tracks hasn’t seen two top 10 indies in the same year since 1983, when the six-member group Atlanta and pop-country star B.J. Thomas reached No. 9 and No. 1, respectively, with “Atlanta Burned Again Last Night” on MDJ and “Whatever Happened to Old Fashioned Love” on Cleveland International.

MOON DANCE: LeAnn Rimes’ “Can’t Fight the Moonlight” rises 11-9 on Hot 100 Singles Sales, a height that the title last achieved more than a year ago. “Moonlight” peaked at No. 5 in the Sept. 16, 2000, issue and spent the last of its four weeks in the top 10 in our Oct. 7, 2000, issue. From that point to the present, “Moonlight” has remained on the chart, never dropping below No. 27.

This week, the song peaked at No. 71 in September of 2000 and spent its allotted 20 weeks on the chart before moving over to recurrent status. “Moonlight” has gained renewed interest, thanks to the newly formed pop division of Curb Records that has re-serviced the song to radio and has kept re-orders of the single flowing to retail. If airplay continues to increase, “Moonlight” will be eligible to re-enter the Hot 100.
The Billboard 200

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**Note:** These are Billboard hot charts from November 17, 2001. The charts list the top-performing songs and albums in the United States. The data is compiled from various sources and represents the popularity of songs at the time of publication.
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The Heatseekers chart lists the hottest selling new and developing artists, as determined by those who have applied for their titles. The Billboard Hot 100 chart lists the week's top hits, as determined by radio airplay and sales. The Billboard magazine provides the information for both charts. The RIAA certifies albums and singles for sales in the United States. The RIAA awards are based on the number of physical copies sold, as well as digital copies. The RIAA awards are issued in gold, platinum, or diamond, depending on the number of copies sold.
The Billboard chart from November 19, 1994, includes a variety of music genres and artists, such as Afroman, Afro Celt Sound System, Acoustic Alchemy, Aaliyah, Christina Aguilera, 112, Heatwave, and others. The chart highlights a mix of Billboard Hot 100, Adult Contemporary, Mainstream Latin, Gospel, Heatseekers, and Rock genres. Notable artists like Garth Brooks, Michael Jackson, and others are featured, along with various track titles and chart positions.
Lee Elliot Berk, Berklee president for 21 years, points out, “If you look at the contemporary music industry as a whole and you say—Well, how many women are really out there? It’s more than 25%.” Some people would argue that it’s far less than that and that Berklee is already ahead in that way.

But there’s more to being ahead of the game than numbers. Increasing female enrollment at Berklee can’t be the only goal. The college needs to be a place where women want to stay. Changes are being sought within the Berklee community so that it will be more comfortable for its female students. In its vision statement—a set of 14 college-wide initiatives—Berklee addresses an important change by saying, “The next step [will be looking] at what it’s like to be a woman and on the staff here,” Zorn continues, “and then finally what it’s like to be a student and a woman.”

Leni Stevens, jazz guitarist/composer/entrepreneur (she owns LSR Records) was a composer-in-residence at Berklee in 2006. She hopes that the vision statement won’t result in an environment that’s “too safe” for students. “I would warn against creating [an environment] that’s too different from the world,” Stern says. “In school, it’s very safe. It’s very conformist. If you engage the students in a real way...and the real world, there’s no time for that. It’s a lot harder than school already.”

President Berk disagrees with Stern: “I think we should try to make it safe for even women we can. If we can minimize whatever forms of inappropriate [behavior], I suspect we’ll still have plenty of true-life experience here within the Berklee community to prepare people for the music industry.”

Some teachers are taking matters into their own hands. Rather than waiting for Berklee to change, they are changing the system by setting positive examples for colleagues and students. Professor of conducting George Monseroe has strong beliefs about gender equality and follows them up with actions. On the subject of gender equality, he says, “I’ve changed the way I teach, the way I interact with my students,” and adds, “It’s just a situation I’ve been dealing with...I’ve had good luck with it.”

Drummer Terri Lynne Carrington, who has played with jazz legends Dizzy Gillespie, Art Blakey, and Oscar Peterson and who was the house drummer for The Arsenio Hall Show, thinks that developing talent is the key. “You gotta be strong with your talent,” she says. “Your talent’s gotta be there, so if somebody closes their eyes and listens to you, they don’t have gender.”

For Krall, the bottom line points: Berklee is “You have to be a leader,” she says. “It’s about being a strong woman and knowing who you are.”

Carrington agrees. “Artists have to have courage and a certain amount of...I don’t know...unrella and wait for Prince Charming to come and offer [your place in music] to you. Learn about the whole business so that you cannot be taken advantage of. Sit among the wise and wily.”

Amanda Lazar is a vocal/song-writer who graduated from Berklee in May 2001. She extends special thanks to Zann Aver, Toni Ballard, Sarah Godchen, Rob Hayes, and Emily Singer for assistance with this report.
HOLIDAY CONTINUED FROM PAGE 1

Will be the hot item for Christmas, while others are optimistic that CD sales will be healthy due to the strong fourth-quarter lineup of titles. Some question whether consumers will spend money or be too afraid to brave the malls and will, therefore, turn to e-commerce.

Distribution execs are putting on a brave face, saying that in times of strife, such budget entertainment as music and movies tends to sell well. WEA chairman/CEO Dave Mount explains, "In any time of economic slowdown or stress, people are looking for low-cost entertainment at home. People stay closer to home. No one is sure how the consumer will react this Christmas, but there’s been no sign yet to get back to normal."

EMI Music Distribution president Richard Cottrell agrees, observing, "I think the economy is probably having more effect on our industry than what we’ve gotten used to. Overall, Unemployment is also increasing. But I still think it will be a strong year, because the release schedule is very strong."

In light of this reasoning, and because most marketing plans were in motion before Sept. 11, distribution executives say that their release schedules have remained largely unchanged and retail promotions are proceeding aggressively. Universal Music Video Distribution president Jim Urie says, "We haven’t changed any of our plans or marketing promotions. People are going to go out and shop for Christmas as they get used to the new world order. A little part of this whole terrorism thing is a war against Ameri- can pop culture. As far as I’m con- cerned, we’re going to fight it by producing as much American pop culture as possible."

BMG Distribution VP of national sales Kurt Wilcken reports that his release schedule was not affected. "Obviously, a few things slipped back, but this was due to production changes. Hopefully, people are ready to party. Retail has gotten more con- servative, not knowing what the future holds. But as product sells through, they will continue to order."

The sheer number of new CDs being released during the fourth quar- ter, combined with heavily marketed

DECK THE HALLS WITH DVD
Among those small-ticket items, retailers are citing DVDs as the prod- uct that will most likely entice cus- tomers this Christmas.

The holiday season would be "a lot uglier if it wasn’t for DVDs," says Mike Dreese, CEO of Allston, Mass.-based Newbury Comics. "The music industry too is facing a severe problem in terms of the relative value of cat- alog music compared to catalog DVD. A super-star priced CDs costs the same as The Matrix DVD. The consumer may pick up those three DVDs instead of [three] CDs. The DVD is a new toy and a hot product, DVD sales will go up 40%-50% for us. It’s a sexy gift."

Similarly, Ron Phillips, buying and operations manager for music and video at Seattle-based Amazon.com, says DVD is the site’s biggest growth category going into the holiday season. "DVD is spurring a much more active buyer. We’ve got DVD players on sale for $99. Titles such as Shrek, Star Wars, the Godfather trilogy, Snow White, and The Spongebobs are going to be the back- bone of our Christmas."

For retailers selling both DVDs and CDs, video may be pushing music to the side. "Overall, there is more of a focus on DVDs when customers walk into stores," Sony’s Curtis observes. When you look at a Wal-Mart or Target or Best Buy circular, a lot of space on the front page that might have pro- moted a music release is now being given over to a DVD release."

TIS THE SEASON TO LISTEN UP!
Though Fratt expects that his music-only chain will be competing with "a phenomenal season for DVD," he says that consumers have a need for all types of music this year. "In uncertain times, music with a mes- sage becomes increasingly impor- tant. But so does music that provides escape. While the hedonism and nar- cissism in a lot of rap, rock, and teen pop may make [those genres] less successful due to what’s going on, they might all perform well."

When asked to predict which al- bums will be the season’s top-sellers, labels and retailers cited projects span- ning a variety of musical genres, although there is some movement from labels and retailers that they think people are looking for more "feel good" music this year. "We get the feeling that it will be a more traditional Christmas this year from retailers," says Curtis, who pegs new holiday albums from Barbra Streisand and Destiny’s Child as poten- tially big sellers. "They’re looking to play up being with the fire with family. [The Streisand album] will reinforce that kind of old-fashioned Christmas, while Destiny’s Child puts their patent on some of this older music for a more contemporary sound. People might also be going back and buying an older Harry Connick or Tony Bennett Christmas album."

John Marmaduke, president/CEO of Amarillo, Texas-based Hartmark, thinks "rap and heavy metal will probably have some fallout," but he also sus-pects that "people will probably tend to buy music that they would previo- usly not buy. The trend of recentering in e-commerce is what’s going on. I think even the week of Sept. 11, it was apparent that our customers needed to escape from the overburdening reality."

A recentering of America may not, however, mean that people are ready to go shopping outside of their homes, and it may lead to an increase in CD burning or boost online shop- ping. But Fratt and Hartmark both agree that an increase in e-commerce that’s occu- rred since Sept. 11, it’s difficult for traditional retailers to [be positive]."

Other retailers aren’t so sure that e-commerce will be the shopping method of choice. Goman—who picks Jackson, Lenny Kravitz, Kid Rock, Creed, Spears, and Elton John albums, as well as the Star Wars, Shrek, and Planet of the Apes DVD to be top-sell- ers—says, "I think people will be more afraid to get stuff in the mail. But I think what we need to do is get it focus- ing on this. If people keep printing articles about why people aren’t shop- ping, people are going to start believ- ing it (and change their behavior)."

Both Cottrell and Curtis are more concerned about the potential rise in CD burner sales. "The proliferation is much more serious today," Cottrell points out. "CD burners are becoming a much more common Christmas gift this year. The sales of blank CDs are increasing, as are record CDs. It’s a sim- ple technology, and it’s probably pre- valent in schools."

The way to lure consumers back into stores may lie in offering more than just CDs and DVDs. Recognizing that more people are buying sophis-}

ticated home entertainment systems and DVD players, Goman says Tower will be very supportive of the super- audio CD (SACD) and DVD-Audio lines this season. "We’re really ready to go on them. We’re as stocked as we can possibly be," he says. "It’s a whole new market with about a couple hundred SACD titles available and probably an equal amount of DVD-Audio. Also, there’s a lot of DVD music videos."

DISPLAYS ARE TEST CASES

Marmaduke will try to interest customers in all of the multimedia products Hartgings sells through in- store displays. "There’s no question that it’s going to be a DVD and game Christmas. We’re hoping to turn that traffic into some solid music pur- chases," he says. "We’re putting DVD-Audio in our DVD-Vide area because that section has the highest traffic. Near a Shrek display, we’ll have the DVD, the soundtrack, a book on the making of Shrek, some action fig- ures, the plush [items], and T-shirts."

No matter how smart the purchas- es or well-designed the display, some independent retailers fear that the con- sumers will not come—and it’s a con- cern they say their bigger retail chain counterparts cannot admit. "Publicly traded companies tend to promote the optimistic viewpoint for fear of shareholder backlash," Fratt explains. "As an independent retailer, I’m tired of seeing that in print. If consumers are attempting to reduce their personal spending, they’re going to be spending less."

Newbury’s Dreese predicts a much gloomier scenario: "I think [the season] will be extremely challenging [for all retailers]. Things like housing sales are particularly alarming for the Northeast. Massa- chusetts was down 32% in [housing] sales in September. State un- employment seems to be the highest ever. The horror stories coming out right now are about mid-size com- panies going out of business. Each com- pany are laying people off. My gut tells me there may be a lag of six to eight weeks in a lot of this."

"Some of the worst human feelings about this are going to be there in time to really damage Christmas," Dreese continues. "People are in cri- sis, and people are sticking to budg- ets through the holidays. In January and February, there is a chance that the bottom will fall out in retail."
Alicia Keys Set To Perform At 2001 Billboard Music Awards

Soul music songstress Alicia Keys has been added to the list of performers for the 2001 Billboard Music Awards, to be held Dec. 4 at the MGM Grand Garden Arena in Las Vegas. The star-studded event will air live from 8 to 10 p.m. (EST) on the Fox Television Network.

Keys debuted at No. 1 on The Billboard 200 earlier this year with her self-penned J Records album Songs In A Minor. The album, which includes the No. 1 single “Fallin’,” has achieved triple-platinum status.

Keys joins ’N Sync, Tim McGraw, and Shaggy on the list of awards-show performers. Other artists set to appear include Jennifer Lopez, P. Diddy, Pink, Godsmack, Creed, Lifehouse, Blink-182, Aaron Carter, Jamie O’Neal, Joe, and Petey Pablo. Additional performers, presenters, and other participants will be announced soon.

Now in its 12th year, the Billboard Music Awards will bring together today's hottest stars, top figures from the music industry, and dedicated fans to honor the year's top artists and songs. Winners are determined on the basis of Billboard's year-end charts of sales and radio airplay data.

For more information on the 2001 Billboard Music Awards, call 646-654-4600, or email billboardawards@vnuinc.com. Tickets are available for purchase by calling the MGM Grand at 800-929-1111.

upcoming events

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For more info: Michele Jacongelo 646-654-4660 bbevents@billboard.com
Angels & Snowflakes

Toni Braxton, right, embraces Ashlie Atwell Story, 12, winner of the Angel Soft Angels in Action contest in Atlanta, which recognizes youth from across the nation who perform exemplary acts of service to benefit their communities. Story, from Mission, S.D., is a Makota Indian girl from the Rosebud Reservation who has distributed more than 500 toys and gifts for children in crisis centers in her community, as well as 700,000 pop tabs for the Ronald McDonald House—and all of this despite missing her right leg and arm birth defect. Braxton, meanwhile, is preparing for her own new project: She is due to deliver her first child next month. The singer also dropped her latest album, Snowflakes, Oct. 23.

Alien Nation

Dryden Mitchell, lead singer of Alien Ant Farm, showed off his sensual color on The Tonight Show With Jay Leno at the NBC Studios in Los Angeles. The band's remake of Michael Jackson's "Smooth Criminal" has dominated the Modern Rock/Tracks and Mainstream Rock Tracks charts for months, and it is now waving its flag at top 40; the track has hit the top 25 of the Hot 100.

Pride From On High

The recent New Yorkers Against Violence concert at the Hammerstein Ballroom in New York City aims to raise money for people affected by the World Trade Center terrorist attack Sept. 11. Among those participating in the sold-out show were, above from left, Moby, U2's Bono, and R.E.M.'s Michael Stipe; and inset, Jon Spencer of the Jon Spencer Blues Explosion. (Photos: ImageDirect)

Time Out: Robert D'Loren

A financier with a penchant for polo is the stuff of clichés, yet Robert W. D'Loren loses it, nonetheless—but not because it is the favored pursuit of the wealthy. Instead, he lives for the cold-water splash in the face of what he sees as the pinnacle of athletic competition.

"It's the ultimate adrenaline rush," says D'Loren, president/COO of C.A.K. Universal Credit Corp. in New York City. "I've done it all—jumped out of planes, raced cars, flown gliders. There is nothing more exciting than polo. Fear, power, greed: It's all rolled up into one form." D'Loren's firm, like his passion for polo, is unique. "C.A.K. are the initials of Charlie A. Koppelman, the former head of EMI's North American operations, who serves as chairman/CEO. There's a 3-year-old boutique investment bank that helps companies use their intellectual property assets to raise money. Clients have included TVT Records, SESAC, and Bill Blass.

An avid horseman, D'Loren was turned on to polo by a friend and business partner in 1992. "It's the only sport where you're thinking for yourself and another animal," he explains. "It's you, the animal, the other players. And every one of the horses has a different personality and a different skill set." Meadowbrook, America's oldest and most-storied polo club, is a few miles from D'Loren's Long Island, N.Y., home. Polo has also taken him to Argentina, where, alongside soccer, the sport reigns supreme. When America was itself "more of an agrarian society" 100 or so years ago, it was even popular here, he says: "There was a polo field—the Polo Grounds also the name for the famous baseball stadium nearby—in Manhattan, and 50,000 people would show up to a match.

Action on the 300- by 160-yard field is intense, requiring a change of horses every 7-minute period, or "chukker"—the word defining each of six periods in a polo contest. It is also not cheap, with annual costs for horses, gear, and travel running into the tens of thousands of dollars.

And it is dangerous. A spill two years ago—"I kind of tossed and tumbled for 20 feet or so," D'Loren recalls, though he broke no bones—helped convince him to stop playing and spend more time with his family.

Yet sports are never far away for him, his wife—who met him in a pool ("She swam for Ohio, I swam for NYU")—and children, "the first word my son spoke, before 'Mommy' and 'Daddy,'" D'Loren says with a grin, "was 'goal.'"
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- Richard Franchella
  National Sales Manager, Prudential Securities
- John Frankenheimer
  Co-Chairman, Loeb & Loeb, LLP
- Clifford H. Friedman
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