Distant Profits Or ‘Pipe Dreams’?
Experts View Online Music Services As Uncertain Propositions

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

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

Interscope’s No Doubt Feels ‘Rock Steady’

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

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

Interscope’s No Doubt Feels ‘Rock Steady’

London, Kingston
Trips Enhance Music

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(Continued on page 66)
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Some observers were unimpressed recently when AOL Time Warner (ATW) announced a broadcast deal with the Chinese government in which the former became the first Western media conglomerate granted a license to broadcast directly to the Chinese population. Skeptics noted that the license extends only to the Guangdong province that hosts Hong Kong—and that Phoenix Satellite Television (38% of which is owned by Rupert Murdoch’s Asian Newspaper syndicate, Star TV) was given a similar license in 1995 for the same reason, and also received and harvested it.

Leadership: The Fine Art of Facing The Truth

Valley Media Considers Bankruptcy Options

BY ED CHRISTIAN

NEW YORK—With Valley Media on the verge of seeking bankruptcy protection after the collapse of its planned merger with Alliance Entertainment (Billboard, Nov. 12), labels, distribution companies, and retailers that will be hurt by the wholesale’s fall are waiting to see if Valley will file for Chapter 11 reorganization, which many sources suggest will likely be sold and that it is only a matter of semantics whether it is a Chapter 11 reorganization through a sale of the company or a Chapter 7 liquidation.

The route Valley takes is largely dependent on whether its bank, Congress Financial—the senior secured lender—will supply interim financing under the terms of its loan agreement to keep hundreds of labels and other companies that bank on the strategy that will yield the most cash for its creditors.

Some sources suggest that Congress Financial has already turned down Valley’s request for interim financing, but others say that the bank has told management at the Woodland, Calif.-based company to come up with a model for how much cash it will need after the collapse, which will likely be sold and that it is only a matter of semantics whether it is a Chapter 11 reorganization through a sale of the company or a Chapter 7 liquidation.

Valley Media is a major player in the music industry and has a significant impact on the realm of record sales and distribution. If it were to file for bankruptcy, it could have a ripple effect on the entire sector, causing uncertainty and potentially leading to a decrease in the value of music companies and labels. This is why the decision of Congress Financial will be crucial for Valley Media’s future.

In the meantime, Valley Media has been trying to negotiate with its creditors and has been in talks with potential buyers. However, the company has faced significant challenges in finding a suitable buyer due to the complex nature of the situation. The bankruptcy filing could force Valley Media to liquidate its assets, which may not be the best option for the company and its creditors.

Regardless of what happens, it is important to understand the implications of a bankruptcy filing on the music industry and the potential impact on the future of Valley Media. The outcome of this situation will determine whether Valley Media can continue to operate and whether its creditors will be able to recover some of their losses.
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OVER THE WALL: Before this issue’s charts were published, the score was Pink Floyd 4, Britney Spears 2. That’s in terms of No. 1 albums on the Billboard 200. The veteran rock act had a chance to pull farther ahead, but Echoes—The Best of Pink Floyd (Capitol) opens in the runner-up slot, while Britney becomes the first artist’s third set to enter the chart in pole position. That’s her entire output of albums.

It’s the third consecutive year that Spears has topped the album chart... Baby One More Time debuted at No. 1 the issue of Jan. 30, 1999, and Oops!... I Did It Again opened at the summit in the issue of June 3, 2000. The former spent six weeks on top, while the latter had a one-week stay.

Spears’ debut album was the third album on the Jive label to top the chart, following R. Kelly’s eponymous release in 1996 and B治es, Rhythm & Life by A Tribe Called Quest in 1996. Jive now has No. 1 albums, and eight of them have topped the chart since June 1999. The imprint’s other artists to head The Billboard 200 are Backstreet Boys, ‘N Sync, and Mystikal.

The Pink Floyd collection is the band’s highest-charting disc since Pulse debuted at No. 1 in the June 24, 1985, issue. If Echoes doesn’t move up a notch, it will be the first of the group’s 22 chart albums to peak at No. 2.

The debut of Echoes extends Pink Floyd’s album-chart span to one week shy of 34 years, dating back to the Dec. 2, 1967, debut of Pink Floyd on Capitol’s Tower imprint.

Internationally, Echoes seems destined to be a No. 2 album. It debuts in the runner-up spot in Canada, Germany, and Austria behind Britney; in Ireland behind a Mary Black hits collection, and in the U.K. behind a greatest-hits CD by Steps.

LET ‘FREEDOM’ RING: After an absence of more than five years from the Adult Contemporary chart, Paul McCartney has his second new entry in five weeks. “Freedom” (MSP/Capitol), the song introduced by the former Beatle Oct. 18 at the Concert for New York City, debuts at No. 23, one rung higher than the peak position of “From a Lover to a Friend.” That song disappears from the AC chart as “Freedom” claims its.

WESTLIFE STORY: A wise person once said the student often surpasses the teacher. Or was that something I heard on Klang Puf? Either way, Irish boy band Westlife continues to prove the homily true, as it collects its ninth No. 1 in the U.K. with “Queen of My Heart” (RCA). The members of Westlife are protégés of another Irish boy band, Boyzone. But that group only managed to collect six No. 1 hits during its tenure.

With nine chart-toppers under their belts, the five Westlifers now tie with Abba and Spice Girls for No. 1 hits. The only artists with more No. 1’s in the U.K. are the Beatles (17), Elvis Presley (17), Cliff Richard (14), and Madonna (10).

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**Music Execs Discuss Capital Ideas**

**Symposium Stresses Opportunity In Tough Times**

**BY MATTHEW BENZ**

*and BRIAN CARRITY*

New York—If attendees of the first Billboard Music & Money Symposium to be held Nov. 13 at the St. Regis Hotel here, brought executives from across the music industry together with attorneys, accountants, bankers, and analysts to assess the current state of the music business.

There was no getting around the bad news. Piracy is rampant, the right strategy for digital music remains unclear, and world巡 tourists music sales are falling—by 10% or more in 2001 compared with last year, according to a recent research report issued by London-based market and entertainment analysts Merrill Lynch. Such a decline, analysts say, would make 2001 the worst year in music history. At the symposium, Harold Vogel, a longtime Wall Street entertainment-industry analyst who currently runs his own investment shop, said, "I don't believe we're going back to the good old days of rip-rearing unit volumes."

Yet most present at the St. Regis were eager to discuss the willingness that remains—on Wall Street and within the music industry itself—to raise capital, build businesses through mergers and acquisitions, and fund new ventures. Indeed, they said, the seriousness of the problems currently facing the industry underscores the importance of delivering funding to those companies that may have the solutions.

"The greatest opportunities never happened during wonderfully robust times," said Jay Samit, EMI Recorded Music senior VP of new media, echoing the words of Billboard editor-in-chief Timothy White from the symposium's opening. Samit added, "Right now, you will get the most receptive ears ever if you have a solution to the problem of one billion to two billion songs a month being stolen."

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

The day of reckoning may even have come in the esoteric realm of asset securitization—the concept that famously found its first music-industry application in the 1997 "Bowie Bond" deal. Participants in a panel on the subject acknowledged that each time royalty streams are packaged into securities that investors will buy, the wheel must, to an extent, be reinvented.

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

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

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

As for finding new ventures, ZeinickMedia's Karl Slattuf reminded symposium attendees that investors commit money on the basis of a note, ideas—and that good records, not great new technologies, fuel the business of music. "Hit," he told attendees, "cure all ills."

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**Louis Jordan, Al Green Named R&B Pioneers**

**BY RASHAUN HALL**

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

Singer Louis Jordan became the third artist honored with the Legacy Tribute. The award, presented by 60 Minutes anchor Ed Bradley, was accepted by Jordan's widow, Martha. The Rev. Al Green was honored with this year's Lifetime Achievement award. Although Green was not in attendance, Betty Wright, one of last year's honorees and one of Green's former back-up singers, performed "Let's Stay Together" in his honor.

The show also included performances from Sharp, Bass, McNeely and the Emotions. Among the presenters, Paul Shaffer presented Sly & the Family Stone with their honor. Although Sly Stone wasn't in attendance, the rest of the Family Stone ably represented.

Stone family bassist Larry Graham commented, "We may not own the masters to 'I Want to Take You Higher' but we know the true master."

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

The evening, hosted by Dionne Warwick and Isaac Hayes, also featured presentations by Motown Roundtree, Ashford & Simpson, Mary Wilson, and Brenda Russell. Founded in 1988, The Rhythm & Blues Foundation provides financial assistance to the R&B singers of the 1940s, '50s, and '60s. The foundation also promotes the educational outreach and historical and cultural preservation of R&B music through various grants and programs.
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ASIA PACIFIC QTRLY, I - Issue Date: Feb 9 • Ad Close: Jan 15
BOSTON - Issue Date: Feb 16 • Ad Close: Jan 22
LATIN MUSIC SIX-PACK I - Issue Date: Feb 23 • Ad Close: Jan 29
Mystic And Her Quest For Goodvibe's 'Freedom'

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

Against a backdrop of atypical, sometimes surreal beats, Los Angeles-based Mystic melds singing and rapping, hip-hop and soul as she takes listeners on her life's journey from a vulnerable "Fatherless Child" to an empowered "Girlfriend Sistagirl." Driven by joyous, dadaistic Dumbing, hip-hop and soul melds with Motown's freedom, which Los Angeles-based Chris Rankin, "The Life," Mystic's break-the-mold debut has earned her Rated Next status at BET, indicating she's an artist to watch, and co-headlining honors with Motown's new face, India.Arie, on the MTV2-spon-
dored Sisters for Hip-Hop & Soul tour. The first time I was on BET's top 10 countdown I laughed," Mystic reveals, "because artists like me don't belong there. In my music I talk about experiences we all go through, and we're scared for life—my scar from not growing up with my father (who later died of a heroin overdose in 1999)."

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

"The first order of business was to establish her as a hip-hop artist outside of the L.A. area, where she's built a lot of credibility," ICOR GM Dan Gill says. "Goodvibe did a good job of that, starting with the college audience. This is pure artist development," he adds. "Not your normal plug-in marketing plan. We definitely worked 'The Life' at radio and made some headway. But it's not about one song with Mystic. It's the record. Her music and lyrics go far deeper than a lot of today's manufactured, surface-oriented urban music. And we're telling that story through the press and touring.

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

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

Butterfly Jones Can Soar 'Anywhere'

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

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

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

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

ingly fun song about the negative effects of pop culture. Vanguard president/GM Kevin Welk says that this more organic approach is perhaps the best way to market the band. With modern rock stations, "we just didn't get the spins to commit to really making it happen," he says. "But we don't throw a single at the wall and say, 'See you later.' A lot of people really loved the single, and now we're building a lot of excitement."

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

Butterfly Jones is booked by Barbara Snydel of New York-based Premier Talent and managed by Los Angeles-based Chris Rankin.

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

Terry Currier, owner of the Portland, Ore.-based Music Millennium stores, believes that the band is a good fit for national success. "These songs all have great melodies to them, and it's the kind of record you can sing along to. If Vanguard continues to work with retail, this record could eventually take off. But you have to look long-range on a record like this. This may be a 12- to 24-month building kind of thing."
Mayer Proves He’s No ‘Square’ With Release Of Aware/Columbia Disc

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

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

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

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

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

That accessibility is what has won him fans at triple-A radio. “He sounds very unique on the air,” says Haley Jones, assistant PD of KFPG San Francisco, who has been playing first single “No Such Thing” since June. “We love that song—it sounds great on the radio. There’s a sort of swing back to the old singer/songwriter feel right now, and he’s doing it well.”

Releasing the record in June on Aware gave Mayer time to concentrate on the music before the start of major-label activity rushed down on him. “It scaled everything down to the lowest common denominator—to just playing music,” says the Connecticut native, who briefly attended Boston’s Berklee College of Music before moving to Atlanta. “There was no pretense. We built enough of a base that when Columbia got involved, they could see that what was happening was growing out of the ground naturally—it hadn’t been planted there.”

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

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

Home’s Where Hampton’s ‘Heart’ Is

Real West Productions Disc Evokes Vivid Images Of The West

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

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

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

After Mark Hamill released a song on his own Mustang Music label, Hampton inked a deal with Real West, which has a joint venture with the Burbank, Calif.-based Paras Group, to record and manage by his wife, Lisa. Hampton, a BMI-affiliated writer with his own publishing company, Cimarron Sounds.

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

Produced by Rich O’Brien, Always In My Heart covers a variety of territory. “Shelby’s Winter Love,” penned by Merle Haggard, finds a man willing to settle for the seasonal affection of the woman he loves. “Living in far-off places in the ranch country, I’ve seen a lot of romances go that way,” Hampton says, “where a gal will fall in love with a cowboy, but living that far away from town is pretty hard for them to do.”

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

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

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

Snowden says Hampton’s music will be featured on a Real West sampler being used to help brand the label’s roster, which also includes Joni Harms, Michael Martin Murphey, and Cowboy Nation. Red Steagall, veteran recording artist and host of the syndicated radio show Cowboy Corner, features Hampton regularly on his show, which airs in 160 markets. Steagall thinks Hampton will be one of the artists who takes the Western genre forward. “For Western music to survive, we can’t just keep recording ‘Strawberry Roan.’ Little Joe the Wrangler, and Sons of the Pioneers songs over and over again. We need new songs,” says Steagall, who just signed a recording deal with Real West. “R.W. is an outstanding singer and great songwriter. He has the ability to help keep the Western genre alive."

—RED STEAGALL, ARTIST/HOST, ‘COWBOY CORNER’
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**BROOKS AND DUNN**  
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ALBUM OF THE YEAR

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**SAM PHILLIPS**  
**DON GIBSON**  
**THE LOUVIN BROTHERS**  
**THE JORDANAIRES**  
**KEN NEAL**  
**MAYLON JENNINGS**  
**BILL RAWLINGS**

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BY NIGEL WILLIAMSON

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

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

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

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

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

The earthy folk set of his career, Goddess in the Doorway is the first album under Jagger’s own name since 1993’s Wandering Spirit (Atlantic) and his solo debut from 1987, She’s the Boss (Virgin). The label on the Stones are also signed. It is a recording that aims to buck the popular belief among many Stones fans that Jagger and Keith Richards need each other to produce their best work. After all, their songwriting partnership has endured for 40 years, and it has produced a seemingly endless list of classic compositions. Yet the singer says in many ways it is far easier to work solo.

“The good thing about being in a band is there’s a committee. But that’s the bad thing about it as well. You try to please everyone.” —MICK JAGGER

“...the Stones have made. But it is a danger. With this record, I could go any way I wanted.”

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

“Stones fans expect a certain kind of music, and I’m always wary to ensure there are enough rock tracks on a Stones record,” he says. “In the early days, the Stones did a lot of pop; we don’t do that any more. It’s not that we can’t. We just don’t. On a solo record, “The great thing about working with Bono and Rob was that they both have a different melodic take from mine,” Jagger says. “I’d give them his chord sequence and they’d be off with a completely different melody. That was refreshing.”

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

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

Retailers agree with Berry’s assessment of the project. “Jagger managers to give Stones die-hards the band’s best work, while also trying out a lot of new sounds,” says James Lonten, manager of a Borders Books & Music store in New York City. “It has a fresh sound that could prove to be appealing to adults and kids alike.”

The set’s first single, “God Gave Me Everything,” will be accompanied by a video clip directed by Mark Romanek. The second single, due in January, will be “Visions of Paradise,” featuring Thomas. “It’s the title of a TV special, Being Mick Jagger, directed by the British film-maker Kevin Macdonald. The documentary includes scenes shot during the recording of Goddess in the Doorway. It airs worldwide on Thanksgiving. It will be transmitted in the U.S. on ABC-TV and in the U.K. on Channel 4.”

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

The singer also leaves open the question of whether there will be live dates with the Stones next year, which marks the 40th an- niversary of the group’s first gig at London’s legendary Marquee Club July 12, 1962. “We’re trying to cook something up,” Jagger says cryptically. “I don’t want to talk about it too much yet, but the 40th anniversary is a good party to give. He adds that it is unlikely there will be “a complete new album,” but hints that some kind of anniversary release is under consideration.

“WAVES AT ATLANTIC: Platinum acts Tori Amos and Collective Soul, as well as gold-certified artist Poe, have left their longtime home, Atlantic Records. After more than a dozen years at Atlantic, Amos is negotiating a deal with Epic Records. “It was time to find a new energy with a new point of view,” says Amos’ manager, Arthur Spivak. “It’s almost like a child leaving for college.”

Spivak says that even though he and Amos feel the need for the change, it is a painful departure. “We leave with a lot of sadness.”

As of mid-Novem- ber, Haunted has sold 250,000 units, according to SoundScan. Her 1996 al- bum, Hello, has moved 625,000 copies.

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

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

SHORT-LIST SHORTEN: The winner of the first Virgin Megastore Short-list Prize for Artistic Achievement in Music will be announced Monday (19) at the Knitting Factory in Los Angeles. The party, which will culminate with the naming of the winner, will feature performances by five of the 10 finalists for the prize: Sigur Rós, Nicki Costa, Tabitha Soren, Lyle Lovett and Dandy Warhols. The winner receives a $10,000 cash prize provided by Virgin Megastores.

OOPS: Of course we know that Dionne Warwick recorded “Heartbreaker,” not Barbra Streisand, as we erroneously reported in last week’s column about the Bee Gees.
ALEJANDRO SANZ

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**JOE SEA LA ROYAL TOUR GROSSES**

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<tr>
<th>ARTISTS</th>
<th>VENUE/ DATE</th>
<th>GROSS/ TICKET PRICE</th>
<th>ATTENDANCE/ CAPACITY</th>
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<tr>
<td>U2, GARBAGE, NO DOUBT, STEREOPHONICS</td>
<td>Madison Square Garden, New York Oct 24-27</td>
<td>$4,786,376 / $130 / $45</td>
<td>56,130 three sellouts</td>
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<td>Dunkin' Donuts Center Providence, Providence, R.I. Oct 30-31</td>
<td>$2,736,218 / $130 / $45</td>
<td>36,675 two sellouts</td>
<td>Clear Channel Entertainment</td>
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<td>UNITED WE STAND BENEFIT CONCERT</td>
<td>Robert F. Kennedy Memorial Stadium, Washington, D.C. Oct 14</td>
<td>$2,293,775 / $75 / $25</td>
<td>47,190</td>
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<td>U2, STEREOPHONICS</td>
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<td>$1,596,735 / $130 / $45</td>
<td>19,909 sellout</td>
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<td>19,320 sellout</td>
<td>Clear Channel Entertainment</td>
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<tr>
<td>U2, NO DOUBT</td>
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<td>18,432 sellout</td>
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<td>U2, NO DOUBT</td>
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<td>17,199 sellout</td>
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<td>JANET JACKSON, 112</td>
<td>National Car Rental Center, Sunrise, Fla. Oct 28-29</td>
<td>$1,286,001 / $77.75 / $34.75</td>
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<td>U2, GRAHAM PARKER</td>
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<td>$1,511,610 / $130 / $45</td>
<td>13,550 sellout</td>
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Out and About. Verve recording artist Charlie Haden recently performed music from his current disc, *Nocturne*, at the Iridium jazz club in New York City. The project shows the famed bassist joined by pianist Gonzalo Rubalcaba, guitarist Pat Metheny, drummer Ignacio Berrao, and saxophonist Joe Lovano, among others. Pictured with Haden at Iridium, from left, are Universal Music Jazz France managing director Daniel Richard, Rubalcaba, and Haden.

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

by Steve Smith

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

Today, a handful of countertenors enjoy the same level of international renown as star sopranos and tenors. A few have used that stardom as a mandate to explore unusual repertoire. On the new Decca album Wayfaring Stranger, young German countertenor Andreas Scholl steps away from the early-music repertoire to perform traditional folksongs with the Orpheus Chamber Orchestra. The move may be unexpected, but it is not without precedent. In lending his subtle, polished voice to these songs, Scholl also pays tribute to pioneering English countertenor Alfred Deller (1912-1979), who almost single-handedly revived the vocal style.

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

“It was the most beautiful sound I’d ever heard,” Scholl recalls. “It was so pure and simple. He just told the stories, and that’s what fascinated me.” Scholl immediately began to consider recording his own folk song project, hesitating only out of fear that the simplicity of the music might bore a sophisticated modern audience. He slowly introduced the songs into his recital repertoire. Positive response bolstered his confidence, but Scholl still couldn’t decide how to set the songs for a recording project.

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

“This is music that has been sung by mothers to their children in the night.”

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

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

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

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The music industry met Wall Street at New York City's St. Regis Hotel Nov. 13 for the first-ever Billboard Music & Money Symposium, sponsored by Prudential Financial in association with Loeb & Loeb. Executives from major and independent labels, publishers, touring firms, and management companies joined bankers, analysts, and attorneys to analyze the current funding climate and explore the possibility of future mergers and acquisitions. The day included a candid interview of AOL Time Warner co-COO Richard D. Parsons by CNN's Larry King. Coverage of the symposium may be found on page 10. (Photos: Chuck Pulin)

“Funding Climate for New Ventures.” Pictured, from left, are industry attorney Michael S. Sukenin, ZelnickMedia’s Karl Slatoff, Chazen Capital Partners’ Larry Miller, Garrity, and EMI Recorded Music’s Jay Samit.

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

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

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

Billboard associate publisher Howard Appelbaum greets the team from Prudential. Pictured, from left, are Prudential’s John Colon, Anna Candilo, Fitzgerald Miller, and Joan Keilby, Appelbaum; and Prudential’s Phyllis Luts and Robert Ollon.
Billboard to Expand its Touring Coverage

BY RAY WADDELL
NASHVILLE—Global touring has always been

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SHELBY LYNN

Love, Shelby

PRODUCER: Glen Ballard
Island 314 586 436

Love, Shelby opens with "Trust Me," which Lynn begins with whispering the words "faith" and "hope" as a piano gently plays. Once the rhythm section kicks in, she utters the word "say." If the artist's most recent album (her sixth)—I Am Shelby Lynn, which earned the singer/songwriter/guitarist a Grammy Award for best new artist—was steeped in pain (as Lynn has acknowledged), the Glen Ballard-produced Love, Shelby is suffused with joy. Of course, joy in the eyes of Lynn doesn't mean sugar-coated happiness: it means enjoying the sunshine after the rain. For proof, look to the set's lead single, the heartwarming "Wall in Your Heart," as well as the Bacharach-hued "Bend" and rollicking "Jesus on a Greyhound." The album closes with a cover of John Lennon's "Mother," which, in Lynn's hands, takes on new shades of meaning. Ultimately, Love, Shelby may not be as postcard-perfect as I Am Shelby Lynn, but it comes pretty close. —MP

GARTH BROOKS

Scarce

PRODUCER: Allen Reynolds

Capitol 72723

Never accused of playing it safe (remember Chris Gaines?), Garth Brooks offers up a comparatively focused effort on Scarcrow, having zeroed in on his vocal strengths, Allen Reynolds' crystalline production, and powerful songs. A muscular Brooks vocal and arena-rock guitars propel the panoramic midtempo "Why Ain't Rosina?" and the upbeat "Up In You." When "Squeeze Me In" is both mighty while the ballads "The Storm" and "My, Mid-Life," a smart act from a well-performed, Brooks more than makes up for it with a brace of more personal cuts like "Thicker Than Blood" and "Pushing Up Daisies." With insistent acoustic guitar, razor-sharp lyrics, and a passionate vocal, "Daisies" is arguably the artist's most-inspired track in years. If this is indeed a swan song for Brooks, it's like calling it a career with a championship-winning shot at the buzzer. —BW

MARK ANTHONY

Like

PRODUCERS: Marc Anthony and Juanito González

Columbia/Sony Discos 84617

Marc Anthony's first studio salsa recording in four years is incredibly rich in artistry and texture—and it's daring, too. Anthony probes the possibilities of a genre of music that is traditionally rigid by inserting new musical elements into the salsa formula, such as the classically inclined strings and piano in "Vivendo," and the Chic conga"Andean introduction to "Barco a la Deriva." But what really makes this album fly to the sheer depth of vocal interpretation and Anthony's effortless, organic use of rhythm play. Although the material was good to begin with—nottably the single "Color" and "De Què Depende"—some tracks rise to the occasion by virtue of the arrangements and performance. The only dip in energy comes in "Amor Aventurero," recently recorded by Jerry Rivera as a ballad ("I Se Escapó el Amor"). Wisely, Anthony closes the set with "Caminante," which begins as a bolero and dissolves into an irresistible samba. Throughout, listeners may find access to a dancefloor necessity. —LC

SEVEN DUST

Anamolty

PRODUCER: Ben Grosse

TNT 5870

Hard-rock act Seven Dust is like the slightly worn pickup truck that keeps going in the midst of the newer, sleeker- model just churned out. Seven Dust's music isn't sophisticated or profound by any means, but it gets the job done, even though it sometimes gets stuck in the mud of memorable songwriting. This set's most outstanding songs—"Praise," "Xmas Day," and "Angel's Song"—are also the most radio-friendly cuts. (A direct version of the latter song appeared on last year's Stratt Upt (tribute album to Lynn Stratt and Snoop Dogg).) Despite lead singer Lagon Witherspoon's above-average vocal talent, many of the other songs are forgettable. Anamolty will probably please DieHard fans but that could be it. —CH

R&B/HIP-HOP

JILL SCOTT

Experience: Jill Scott PRODUCERS: various

Hidden Beach/Epic EZK 86150

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

PETEY PABLO

Diary of a Sinner: 1st Entry

PRODUCERS: various

Jive 41774

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

R & B/HIP-HOP

JILL SCOTT

Experience: Jill Scott

PRODUCERS: various

Hidden Beach/Epic EZK 86150

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PRODUCERS: various

Jive 41774

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

VITAL REISSUES

ANDY LLOYD WEBBER

Now and Forever

PRODUCERS: various

Decca Broadway 314 589 393

Theatrical composer Andy Lloyd Webber has a flair for both comedic and melodrama, along with a musical ear that ranges from rock to opera. Although his music is a string of memorable songs, many of which have earned their place in the musical theatre pantheon, "Memories" is one of the most beloved, but others have become standards as well and will be remembered for years to come, including "As We Never Said Goodbye" (Sunset Boulevard), "I Don't Know How to Love Him" (Jesus Christ Superstar), and "Love Changes Everything" (Aspects of Love). A few others—"Close Every Door" (Joseph & the Amazing Technicolor Dreamcoat), "Don't Cry for Me, Argentina" (Evita) are too specific to their shows to become standards, but remain enduring gems nonetheless. These songs form the backbone of Decca Broadway's live-five disc boxed set, which includes selections from Webber's shows—from Joseph, which was first performed in 1968, through The Beautiful Game—which are arranged in not-quite-chronological order, take up the first three discs. A series of fragmented shows is already somewhat jarring, and Decca has only furthered this disjointed feeling by varying the source recordings, removing any remaining coherence the partialรส might have. Elaine Paige from the original London cast sings as Evita on "I'd Be Surprisingly Good for You," but minutes later, "High Flying, Adored" features Madonna in the same role, even though the latter's recording (with notably different arrangement)—comes from a film adaptation two decades later. London revival lead Jason Donovan sings one song from Joseph, only to be replaced by a Broadway revival star Donny Osmond on the next. Relying on each show's first recording, or perhaps its best rendition, would make for a better listen, but consistency is trumped here by variety, often for its own sake. And where is Patti LuPone, famed for her turns in Evita and Sunset Boulevard? Disc four includes 18 lovely stand-alone versions of Webber songs performed by such pop luminaries as Barbra Streisand and Betty Buckley. The last disc is a Webber fan's dream: rare tracks, including a number by Elvis Presley, a disco cover from Evita; and Webber himself performing a demo from Cats. In all, the set demonstrates the range of Webber's music and the wider range of interpretations. But many fans could likely skip this uneven package, though its unreleased cuts offer a glimpse into future projects and reach for their favorite complete cast albums instead. —WH

CONTRIBUTORS

Bradley Bambarger, Leila Cobb, Rasham Hall, Carla Hay, Wayne Hoffman, Gail Mitchell, Michael Paoleta, Deborah Evans Price, Ray Waddell. SPOTLIGHT: Reissues deemed by the review editors to deserve special attention include:

- An analysis of a release's most distinctive aspects of musical merit and/or Billboard chart potential; VIETRI ESSAYS: Reminiscences of artists, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases pedicted to top the half of the chart in the corresponding format. CRITICS' CHOICES (◆): New releases, regardless of chart potential, highly recommended because of their musical merit; MUSIC TO MY EARS (▻): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant releases of the year. All albums commercially available in the U.S., are eligible. Social reviews copied to Michael Paoleta (Billboard; 770 Broadway, 6th Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

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**CHRISTIAN**

**TOPYMAC**

**Momentum**

**PRODUCERS:** various

**FOREFRONT** FT05294

As one-third of *Christian music's* ruling rock triumvirate, d-c Talk, Toby McKeehan (aka TobyMac) already has more than a decade of hits under his belt with pals Kevin Max and Michael Tait. This year, each has taken a solo turn with Max and Tait delivering their albums this past summer. McKeehan's own solo venture is everything fans could expect. Outside the confines of the group, he learns more into rap/hip-hop; the tracks explode with thought-provoking lyrics and percolating grooves.

Opening track “Get This Party Started” sets the tone for the jammin' good times that follow. Highlights include the soulful “I-Train,” a collaboration with Kirk Franklin; “Tru-Dog,” a hypnotic interlude from his 3-year old son; and “What’s Going Down” poignantly examines some of life’s harsh realities. Expect response from long-time and new fans alike.—DEP

**LATIN**

**LUIS MIGUEL**

**Mis Romanes**

**PRODUCER:** Luis Miguel

**WEA Latina 41572**

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

**ALEJANDRO SANZ**

**MTV Unplugged**

**PRODUCER:** Humberto Gatica

**WEA Latina 41541**

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

**ON DVD**

**RICHARD STRAUSS:** Eine Alpensinfonie, Also Sprach Zarathustra

**STRAUSS, RICHARD**

**Biba & Tina Karajan**

**PRODUCER:** Michael Glotz

**EMI Classics 92397 9**

**WAGNER: Overtures, Preludes**

**Berlin Philharmonic**

**HERBERT von KARAJAN**

**PRODUCER:** Michael Glotz

**EMI Classics 92397 9**

**RAVEL: Bolero, Daphnis et Chloe, La Valse**

**Orchestre de Paris/Jean Martinon**

**PRODUCER:** Rene Chailan

**EMI Classics 92395 9**

**HOLST: The Planets, The Ballet from The Perfect Fool, Eoghan Godon**

**London Symphony Orchestra**

**ADRIAN VORHIN**

**PRODUCER:** Christopher Bishop and John Willan

**EMI Classics 92399 9**

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

Four of these offerings were re-mixed and re-mastered for surround sound at Abbey Road Studios in London; their surround mix is in a 4.0 conﬁguration (left and right front, left and right surround). Simon Rattle’s second EMI take on Mahler’s bountiful Unsymphony 10 is a 1999 recording that features a 5.1 mix.

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

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

Inspired, like Strauss’ Alpine Symphony, by nature with a capital “n,” English composer Gustav Holst’s popular orchestral suite *The Planets* depicts our solar system through sound, whether the ominous “Mars, the Bringer of War” or the tranquil “Venus, the Bringer of Peace.” Similarly, the insistent strings and thunderous percussion of the ballet from *The Perfect Fool* and the tensely narrative tone poem *Eoghan Godon* makes for a study in dynamic contrast. That such divergent dynamics come across on the same disc with equal emotional impact again testiﬁes to DVD-Audio’s ability to make the most of orchestral recordings.

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

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

**CHRISTOPHER WALSH**
SPEAK LIGHTS

SINGLES

Edited by Chuck Taylor

POP

SMASH MOUTH Pacific Coast Party (2:58)

PRODUCER: Erinteene

WRITER: P. DeLide

PUBLISHERS: Squish-Moth Music/Warren Tamerlane, BMI

Iscopne 10572 (CD promo)

Any song that playfully teases with the opening cascade of strings from “Love’s Theme” is bound to be packing a party punch, and that’s precisely the mission of “Pacific Coast Party,” the latest from good-time outfit Smash Mouth. It remains an enigma that a band that started out with “novely” tattooed across its collective forehead—with breakthrough “All Star”—would continue to pour forth formidable hits that maintain its feet-first approach while pushing ahead just enough to keep radio’s ear from losing interest. This track serves up the usual guitar-flushed beats and a chorus that sticks to the brain like gum to a shoe. No real surprises, but there’s such an ease about the song that you’ll pay no attention to the fact that Smash Mouth is the lead track from the upcoming Smash Mouth, due Nov. 17, which includes the act’s recent hit cover of “I’m a Believer” from the gold-selling Beach Boy soundrack. You’d almost think it was summer again.—CT

R&B

R. KELLY The World’s Greatest (3:56)

PRODUCER: R. Kelly

WRITER: R. Kelly

PUBLISHERS: Zomba/R. Kelly

Interscope Records (CD promo)

After the top-10 success of his crass “Feelin’ on Yo Booby”—true—located in a distinctly otherworldly career—R. Kelly returns to familiar territory with this soaring anthem that is an obvious upcomer (with soundtrack due Nov. 27). While the track is obviously biographical—“I’m that star up in the sky—I’m that mountain peak up high/Hey, I made it/I’m the world’s greatest” —it offers a universal message of finding faith in one’s self. And the song is truly lovely, but hey, we’ve been here before, right down to the choir at the song’s peak, and he still hasn’t topped the original, “I Believe I Can Fly.” Perhaps the time is right for a feel-good ballad, but one or two original elements would have been appreciated.—CT

COUNTRY

MARK WILLIS With Jamie O’NEAL I’m Not Gonna Do Anything Without You (3:59)

PRODUCERS: Keith Stegall and Carson Chamberlain

WRITERS: R. Van Warmer and R. Alves

PUBLISHERS: Zomba Enterprises/Suzanne ASCAP, Ascot Rose Music, BMI Mercury 02146 (CD promo)

Mark Willis teams up with successful newcomer Jamie O’Neal for this affecting ballad plucked from his current album, Loving Every Minute. Celebrity power-ballad pairings have a tendency to be too-loud, too-good, too-ham-fisted that reverberates with high vocal drama and strident production. On the contrary, this lovely number starts off and builds to a gentle emotional crescendo that is effective, not overpowered. Penned by Randy Van Warmer and Rich Alves, the song is a winner, and Willis and O’Neal’s voices blend beautifully. Country programmers should find this one easy to support, and it wouldn’t be surprising if AC stations decided to give it a shot as well. It could easily be a multi-format hit.—DEP

ROBIN ENGLISH Girl in Love (3:22)

PRODUCERS: Robin English, Kyle Keating, and George Massenburg

WRITERS: R. English and M. Hummon

PUBLISHERS: Earthwood/BMG Music/Floyd’s Dreamy Music, BMI Columbia 16761 (CD promo)

An Arlington, Texas, native who moved to Nashville in 1992, Robin English has had his dues writing with “anyone who had a pen and an idea.” It was only a matter of time before his songwriting work, ethic, and considerable vocal ability drew label interest. She makes her debut with this impressive single on which she shows writing and production credits. With co-writer Marcus Hummon, English finds some innovative ways to describe falling in love, such as with the opening lines: “I’m a little looking for a trailer/I’m light- ning looking for a tree to split.” English has a highly expressive voice that coos and crow with passion, wringing every drop of emotion from the fiery lyric. The production has enough kick and sass to complement her vocal firepower. It adds up to an appealing record that should signal the emergence of a new star in the country format.—DEP

ROCK

MICK JAGGER God SAVE me Everything (3:35)

PRODUCERS: Lenny Kravitz

WRITERS: M. Jagger and L. Kravitz

PUBLISHERS: Jagged Music/Miss Bessie Music, ASCAP

Virgin 16481 (CD promo)

Mick Jagger’s first outing in a hundred years at the studio sounds so much like Michael Hutchence you’ll shudder. But as the Rolling Stone works his way to the chorus, those long-lived, familiar vocal patterns begin to work their way into the mix. Written with and produced by Lenny Kravitz, “Godsaveeverything” serves up a formidable rock credibility—and it doesn’t hurt that Kravitz does most of the work, playing electric guitar, bass, drums, tambourine, and back-up vocals—but there’s nothing particularly outstanding about the song. The chorus is catchy, sure, but the verses are redundant to the point that Jagger actually sounds out of breath and bored. Fans of the rocker are likely to welcome this effort, and radio may indulge the curiosity factor. But for the most part, it just makes you nostalgic for some “Brown Sugar.”—CT

DANCE

CRYSTAL WATERS Come On Down (3:40)

PRODUCER: Orlando “DJ Bone” Ortiz

WRITERS: R.A. Israel, C. Waters, and O. Ortiz

PUBLISHERS: Jessica Michael Music, ASCAP

Strictly Rhythm 12589 (CD single)

Sampling is effective when snippets of a familiar song accent a new song. But on “Come On Down,” the bone-crunching Crystal Waters Sounds more like she has written lyrics to a TV jingle than enhanced something original. Using the theme song to The Price Is Right as her foundation, Waters does little more than layer unremarkable beats and unimproving lyrics over the game show’s signature tune. The melody quickly becomes annoying, since its riffs last longer than the showcase showwindow. This tempo syncopation has a chance at rhythm top 40, especially the Tam- perer Radio Mix, whose brassy accents give the track some character. But this remains a novelty song, more suited for TV spots than radio rotation. Three club mixes do little more than extend the problem. The Just Keith Dub Mix wins points for using the hook sparingly, teasing us with it over a spacey groove. But only the Silent Nick Dub truly cooks, building an acid-y synch beat while eschewing the TV riff almost entirely. The other mixes offer for the consideration price.—WH

CHRISTMAS

TONI BRAXTON Snowflakes of Love (4:06)

Arista 5061 (CD promo)

TONI BRAXTON FEATURING SHAGGY Christmas in Jamaica (remix) (3:39)

Arista 5066 (CD promo)

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

Columbia 54873 (CD promo)

BARBRA STREISAND Christmas Memories (3:25)

RCA 65619 (CD promo)

‘N SYNC Merry Christmas, Grown-Up Christmas List (3:30)

Columbia 54903 (CD promo)

CHRISTINA AGUILERA The Christmas Song (Chirstmats Roasting on an Open Fire) (CD promo)

(3:59)

RCA 65900 (CD promo)

TRANS-SIBERIAN ORCHESTRA Christmas Eve Sarajevo (3:24)

Lava/Atlantic 6929 (CD promo)

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

Ropper 2255 (cassette single)

Contact: 212-371-4142.

PERRY PAYNE Santa Claus Won’t GetLUB (U.S.) (4:38)

(lll) (no listing)

Hometown Productions 214 (CD single)

Contact: 212-795-7728.

CELINE DION Don’t Save It All For Christmas (Day 3:48)

550 Music/Epic 69523 (album promo)

LEA DelARIA The Truth About Christmas (3:21)

Street 1003 (album track)

COLLIN RAYE I’ll Be Home ForChristmas (6:24)

EPIC 67751 (C/S) (album) (no listing)

SALSOUL ORCHESTRA Merry Christ- mas All (no listing)

The Right Stuff 10976 (CD cut)

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

Experience Hendrix/MCA (CD promo)

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REVIEWS & PREVIEWS

CONTRIBUTORS: Wayne Hoffman, Deborah Evans Price, Chuck Taylor, Spotlight Reviews deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTeworthy: Exceptional releases by new or aspiring artists. PICKS (>): New releases predicted to hit the top-half of the chart in the corresponding format. OFFICIALS’ CHOICES (>): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th Floor, New York, NY 10036) or to the writer in the appropriate box.
De La Soul Goes ‘Bionix’

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

BY RASHAUN HALL

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

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

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

AOI: Bionix’s guests include Cuban singer Pariquo Fernandez, Dave West, Slick Rick, and Goodie Mob’s Cee-Lo. Spotlighted on the first single, “Baby Phat,” is West Coast crooner Devin the Dude, which Dave calls “an ode to the women who aren’t always remembered.”

“Rappers talk about partying and dancing,” he says, “but when they do a video they always use skinny models with the long fingernails — runway types. That’s not real life.”

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

“That song was produced by Pos’ brother, Lucky, and it’s classic De La to the fullest,” says Dave. “The song lets people really see where De La is at a personal level, and that’s something we’ve never done before.”

Posdounz adds, “This [album] also feels good because we didn’t overpack it with a lot of skits or songs.”

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

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

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

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

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

“De La have been, and will always be, strong sellers for us,” says Nelson Genoa of New York City-based Blacksmith Management. “We’re initiating some major promotions in such cities as Washington, D.C., Chicago, and Raleigh, N.C., before wrapping Dec. 17 in New York.”

Motown president/CEO Kedar Massenburg and recently named senior VP of promotions and marketing Michael Joliff have also focused on touring, DJ Rogers Jr., Sanity, and other new acts next year.

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

ON THE ROAD AGAIN: Borrowing a page from its own history, Motown is launching a new millennial version of its infamous, ’60s-era Motor City Revue. The Motown Lounge tour, designed to showcase “the rising stars of tomorrow,” will present Prophet Jones, hip-hop/soul singer Shariassa, neo-classic crooner Lathan, and singer/songwriter/producers Chocolate Bandit and Fella/Def Jam.

Rhythm, Rap, and The Blues

by Gail Mitchell

SCREEN SCENE: Quincy D. Jones III’s Q33 Entertainment has signed an exclusive multi-year distribution and license pact with DVM Imagination Entertainment to produce urban/hip-hop music-related programming for worldwide home video and broadcast. First up under the 12-program deal: Thug Angel: The Life and Times of Tupac Shakur.

STUDIO CHATTER: Songwriter/producer Josh Thompson has just completed a couple of songs for Az Yet, which is now signed to DreamWorks.
MUSICAL QUOTA: Bandit, a member of U.K. rap act MSI & Asylum, as well as head of the act's Kranku label, says he saw the light last August after a gig in France. Legislation there stipulates that 40% of radio music airplay must be of French origin, with half from new artists. Convinced that much of France's indigenous rap and urban music's commercial success is due to that legislation, Bandit has tirelessly campaigned for a similar quota system on behalf of British-origin music (BOM).

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

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

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

HIP-HOP GOSPEL: Norwegians' acquaintance with mixing gospel and hip-hop barely extends to M.C. Hammer's 1992 gem, "Do Not Pass Me By." Yet, two Oslo-based hip-hop acts and a gospel choir are examining the connectivity between the two genres. Local indie MTG Productions (marketed and distributed by Virgin) is preparing the February 2002 release of Let's Dance, a new album by Norwegian Gospel Voices. Rapping on and producing six of the tracks are Oslo Fluid and Kloven 1 Kampp (the Battling Clowns).

"Meanwhile, the 30 of us will just be pouring our energy into the whole thing," says choir conductor Ragnhild Hils Anestad, a hip-hop fan who has regularly toured urban gospel venues in New York City and San Francisco with her choir. Oslo Fluid member Gaute Rimehall is equally enthusiastic: "Most musicians in Norway have at one time been associated with a choir. The main thing for us is that [the Oslo Fluid members] are all real musicians. We've collaborated with jazz bands and even string quartets. Our vision is to eventually hit the road with drummers, horns, DJS, and a choir."

KEY RELEASES: November/December U.K. releases include Gorillaz' "Tomorrow Comes Today" (Phonogram/EML), Adam F Featuring M.O.P.'s "Stand Clear" (Chrysalis/EML). Aspect's clever remake of "My Genre" (Hollywood), Ritson's rerecorded version and the Mark Rae remix of "Hungry Ghost" (Grand Central), T-Power Featuring Blade's "Dangerous" (Botchel & Scarpe), Beecham-Faust's D's "Night and Day"/"Priceless" (Ronnin), Big P's "Sterling Forever" (Tsunami Sounds), and Skinnyman's "Bangers" (Tsunami Sounds)—the last indie product from the U.K. Talkin' Loud/Mercury-signed rapper.

Kid Acne's forthcoming Rap Traffic (Invisible Spies) mixes Acne's very English raps over producer Req One's old-school hip-hop beats. DJ-producer Mark B's Harlem World: The Sound of the Big Apple Rappin' (Heroes & Villains/Beachwood Music) compilation appeals to those into vintage American underground cuts like Kurtis Blow's "Do the Do." Meanwhile, the old-school-vibed funky grooves and street-conscious lyricism found on Freeport, Ill.-based Donsen Park's Emotional Sickness (Lightyear) will appeal to the British collegiate market... The Ritz Music Group has signed the South London-based Big Brovaz collective of rap & R&B artists and producers. Collectiv members 4 Just featuring Jazzic & JYNN and Lyrics are on this month with the R&B-laced party jam "Let's Do It Out." It precedes the early 2002 release of the revamped Big Brovaz compilation, Watching 'U'.

Additional reporting by Kai R. Lofthus in Oslo.
Definity’s Knuckles Is ‘Motivated’

BY MICHAEL PAOLETTA

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

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

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

Compiled by Knuckles, the uplifting gospel-infused house compilation streets Tuesday (20) via New York City-based Definity Records, the label imprint of Def Mix Productions—the management/production company co-owned by industry veteran Judy Weinstein and DJ/producer David Morales that handles Knuckles’ career—presents a collection of such Knuckles-certified jams as the now-classic “Walking” (featuring Adeva and Ricky Dillard’s New Generation Chorale) and the current hit “Keep On (Take Your Time)” (featuring Richard Robinson, the album shines the light on artists like Kenny Bobien, Donna Allen, and Sounds of Blackness, among others.

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

“When DJ live, I like to play music that makes people feel good,” explains the Grammy Award-winning Knuckles, who has served as a governor and trustee for the New York City chapter of the National Academy of Recording Arts and Sciences. “I wanted that same kind of emotion to prevail on this compilation. These days, Knuckles believes the collection may resonate deeper than originally planned.

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

“That was a very dark moment in our history,” Weinstein says of that Tuesday. “And Frankie’s album is the most uplifting and inspiring piece of music I’ve heard in a long, long time.”

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

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

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

Dub label Delight, Knuckles says the disc features collaborations with Richards, Satoshi Tomiie, and Jamie Principle. “It’s the first time Jamie and I have worked together,” he says. “I love the way he’s singing on the artist says. “We’ve rerecorded some of his classic tracks, like ‘Baby Wants to Ride,’ as well as the new ‘Back in the Day.’

Throughout his pioneering career, Knuckles has prided himself on championing songs that “have a way of staying with people.” It’s like years ago, he says, “when full-size records were the norm and DJ’ing was about songwriting were integral ingredients of dance music, like those now-classic Ashford & Simpson tracks. People could never walk away from those classic tracks. It’s like the ‘Florida Rocks’ and ‘Right in the Middle’ songs were. It’s those types of records that I still like to uncover—and that I wanted to include on Motivation.”

30 W W W . B I L L B O A R D . c o m

Beat Box

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

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

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

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

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

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

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National TV Campaign / Album in stores 11.27.01
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New York office: 212.886.7500 / California office: 323.468.8626
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Ultra Records www.ultrarecords.com
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CMA Week Pays Tribute To U.S.A.

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

DEBORAH EVANS PRICE

COUNTRY SCENE

Nashville

by Phyllis Stark

Bless His Heart: Don't call his brand of humor Southern comedy or country comedy. T. Bubba Bechtol says his humor is mass-appeal, and he shuns any label that indicates otherwise. His comedy is both clean and fairly universal, with material about such topics as what it means to be a Bubba and how to spot one, food and weight, life in the South, and Vermont, which Bechtol calls "the Idaho of New England."

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

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

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

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

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

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

By the time he left that profession to try stand-up comedy, he says he was the highest-paid humorist in the country. Bechtol's background, he says, has been an asset. "Not coming from comedy and nightclubs has given me a different perspective for the country music market. It actually helped me."

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

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

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

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

- **George Strait**
- **Toby Keith**
- **Alan Jackson**
- **George Jones**
- **Kenny Chesney**

### Greatest Gainer

- **SOUNDTRACK**

### Pacesetter

- **Nickel Creek**

### Charts:

#### Top Country Albums

<table>
<thead>
<tr>
<th>Weeks on Chart</th>
<th>Artist</th>
<th>Title</th>
<th>Format</th>
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<tr>
<td>1</td>
<td>George Strait</td>
<td>The Road Less Traveled</td>
<td>CD</td>
<td>11/25/2001</td>
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<tr>
<td>2</td>
<td>Toby Keith</td>
<td>Pull My Chain</td>
<td>CD</td>
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### Catalog Albums

- **Toby Keith**
- **Faith Hill & Tim McGraw**
- **Garth Brooks**
- **George Strait**
- **Various Artists**

### Soundtracks

- **The Magic Of Christmas: Songs From Call Me Claus**

### Artists & Songs:

- **Toby Keith**
- **Garth Brooks**
- **Alan Jackson**
- **George Strait**
- **Kenny Chesney**

### Sales:

- **100,000** units
- **35,000** units

### Other:

- **Billboard's Heatseeker title**
- **Certification levels**

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**Note:** The chart includes sales data and rankings for various artists and albums, including sales figures for the top 10 albums, sales figures for the top 5 artists, and sales figures for the top 5 soundtracks. The chart also highlights the greatest gainer and the pacesetter for the week. The chart covers the top country albums and sales for the week ending November 24, 2001.
### November 24, 2001

**HOT COUNTRY SINGLES & TRACKS**

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<th>Label</th>
<th>Producer (Songwriter: Imprint &amp; Number/Promotion Label)</th>
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<td>Toby Keith</td>
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<td>2</td>
<td>LOVE OF A WOMAN</td>
<td>Darryl Worley</td>
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<td>3</td>
<td>I'M A SURVIVOR</td>
<td>Brooks &amp; Dunn</td>
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<td>4</td>
<td>RIDING WITH PRIVATE MALONE</td>
<td>George Strait</td>
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<td>ANGRY ALL THE TIME</td>
<td>Tim McGraw</td>
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<td>HANDLE MY HEART</td>
<td>Hank Williams Jr.</td>
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<td>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</td>
<td>Aaron Tippin</td>
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<td>I'M TRYING</td>
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<td>Alan Jackson</td>
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<td>16</td>
<td>REAL LIFE (I NEVER WAS THE SAME AGAIN)</td>
<td>Jeff Carson</td>
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<td>BRING ON THE RAIN</td>
<td>Joe Diffie</td>
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<td>MAN OF ME</td>
<td>Gary Allan</td>
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<td>WHAT I REALLY MEAN TO SAY</td>
<td>Cyndi Thomson</td>
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<td>Tracy Byrd</td>
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<td>SAINTS &amp; ANGELS</td>
<td>Sara Evans</td>
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<td>SHIVER</td>
<td>Jamie O'Neal</td>
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<td>Brooks &amp; Dunn</td>
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**TOP COUNTRY SINGLES SALES**

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<td>GOD BLESS THE USA</td>
<td>Lee Greenwood</td>
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<td>BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT</td>
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<td>Blake Shelton</td>
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<td>THE WAY YOU LOVE ME</td>
<td>Faith Hill</td>
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**NOTES**

- Records showing an increase in detections over the previous week, regardless of chart movement. Agregate award selected by Billboard Airplay Charts for the top 30 on both the BSS and Audience Charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. **\*\** Voting availability. Catalog number for CD Single, or Very Single if CD Single is unavailable.
- **\*\** CD Single Available
- **\*\** DVD Single Available
- **\*\** CD-Max Single Available
- **\*\** Maxi Single Available
- **\*\** Cassette Single Available

- Records with the greatest gain over the week. **Plan to buy**
- **\*\** Featuring Rhythm & America (R&B) certification for net shipment of 50,000 albums/unit. A R&B certification for net shipment of 1 million units/album. Top sales charts compiled from a variety of sources and sales and releases reports compiled and supplied by SoundScan.

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

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

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

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

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

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

“CLEOMA WAS A GIANT”: On my annual autumn punt to Acadia, the Cajun French-speaking triangle of South Louisiana, I learned that Cajun artist/historian Ann Savoy is involved in the soundtrack for the upcoming Warner Bros./Sisterhood Productions film version of Rebecca Wells’ best-selling, Louisiana-set, women’s-oriented novel, Divine Secrets of the Ya-Ya Sisterhood. The film, Warner Bros. Pictures’ Suzi Civila, is “very music-sensitive—not soundtrack-driven” and, in the manner of O Brother, Where Art Thou?, “so organic” musically and “another example of [showcasing] an American music and tradition nobody else is aware of.” She’s referring to the Cajun music supplied by soundtrack supervisor—and O Brother music producer—T-Bone Burnett. Savoy and her son Joel appear in a Cajun fais-do-do party scene in the movie and perform two songs (with Tom Waits’ hand members Larry Taylor and Stephen Hodges) by legendary female Cajun artist Cleoma Falcon. Cleoma, along with her husband, Joseph Falcon, was the first to record Cajun music in 1928. “T-Bone called me and said, ‘Cleoma Falcon was a giant!’” recalls Savoy, author of the encyclopedic Cajun Music—Reflections of a People. “She was very influential and translated a lot of American songs by Fats Waller, the Carter Family, and Jimmie Rodgers into Cajun French. Indeed, Wailer sang “Lulu’s Back in Town” and “It’s a Sin to Tell a Lie,” both of which the Savoys perform on the Ya-Ya soundtrack. Meanwhile, Savoy has completed a compilation, Evangeline Made—A Tribute to Cajun Music, set for release by Vanguard next March. It features the likes of John Fogerty, Linda Ronstadt, Richard Thompson, Maria McKee, and David Johansen singing
**EXPERIENCE HENDRIX:** As its 10th anniversary approaches, North Hollywood, Calif., facility NRG Recording Services is emerging as one of the pre-eminent studios on the West Coast, with artists Staind, Linkin Park, Drowning Pool, and Alien Ant Farm all choosing the facility for recent album projects.

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

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

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

“I've done a few of these now,” Kramer reflects, “and I really enjoy the experience, no pun intended, of making the stage appear in front of you and filling it in on the sides with the nice audience and stuff behind you. You get the feeling of ‘Wow, I'm in this show!'”

As with the Berkeley remix, analog tapes were transferred to digital formats and the tracks remixed for presentation in 5.1. “We're transferring all of the stuff to 15 ips analog as a safety,” Kramer notes, “and also converting it into SMPTE code and driving a Tascam DA-99HR and MX-2424 hard disk recorder in 24/96 as my safety backup. We're probably going to archive some of it in Pro Tools. We're using the Mytek converters, which are really good.”

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

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

“There's very good stuff,” says Kramer of the Monterey Pop recordings. “It's a challenge, though. Looking at the list of acts over the three days of the festival, you can imagine how it must have been getting them all onstage. And they probably had virtually no PA. But most sound pretty darn good. I was very impressed. Janis [Joplin] was amazing. Jimi was phenomenal. I was really impressed with the way the Mamas & the Papas sounded—how tight they were, and they had really good musicians playing with them. When you hear it in 5.1, you really feel as if you're sitting out in the audience. That's the advantage of course.”
BY RAMIRO BURR
SAN ANTONIO—During turbulent times, music can heal with lyrics conveying unity. And messages of peace and brotherhood have perhaps never been more timely than today, says Los Huracanes del Norte accordionist/percussionist Guadalupe García.

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

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

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

The group also included a political corrido, “El Cambio,” which is musically and thematically similar to Los Tigres del Norte’s recent “La Crónica de Un Cambio.” Both songs celebrate the election of Mexican president Vicente Fox but remind him to keep his promises.

Although Los Huracanes refrained from blasting Mexico’s former ruling PRI party until it was safely out of power, the song does go further than Los Tigres’ effort blaming “dinosaurs” within the party for the 1984 assassination of presidential candidate Luis Donaldo Colosio.

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

One of the most consistent bands on the norteño circuit, Los Huracanes—who recently renewed their deal with Fonovisa for five more albums—were established in 1969 in San Jose, Calif. The original members were Arzú Rubalcava and García brothers Heracio, Jesús, and Francisco, all natives of Tanganzú, Michoacán, Mexico.

Originally called Los Cuatro del Norte, the group had to change its name when its lineup grew to cinco in 1972, when 9-year-old Guadalupe—the youngest García brother—joined the group.

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

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

By the late 1970s, the group had become a headliner, thanks to such hits as “El Ranchero Chido,” “La Musiquera,” and “El Corrido de Juan Martha.” The group’s success continued into the 1980s and solidified with the 1995 corrido, “El Gato de Chihuahua.”

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

García says, “A lot of people [think it relates to] drugs, [to] a narco-trafficker. Actually, the song relates to things on drugs. It starts with a bleeping gofer, and I think that was a big factor in the song’s success.”

Critics often compare the group’s sound to that of Los Tigres, and it is true that, sometimes, one cannot tell the two groups’ sax and bass riffs apart. But Los Huracanes differentiate themselves by recording brassy walztes and, these days, leaning more toward romantic themes.
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[Carlos Álvarez]
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Greatest Gainer indicates song with largest audience growth.

Song with most audience growth by region.

Song with most audience growth by region.

Hot Shot Debut

Title: No Se Vivir Sin Ti
Artist: Conjunto Primavera

Title: Si Tu Superas
Artist: Las Terceretas

Title: Como Olvidar
Artist: Olga Tanon

Title: Amor, Amor, Amor
Artist: Luis Miguel

Latin Pop Airplay

Title: Si Tu Conoces A Un Hombre
Artist: Alejandro Fernandez

Title: Me Vuelvo Loca
Artist: Banda El Recodo

Title: Como Se Curar Una Herida
Artist: Arturo Vidal

Title: Yo Quiero
Artist: Cristian

Title: Me Vas A Extranar
Artist: Pepe Aguilar

Title: Yah Voy O Te Vas
Artist: Marco Antonio Solís

Title: Cada Vez Te Extraño Más
Artist: Los Tucanes de Tijuana

Title: Promesas
Artist: Los Populares

Title: Sera Porque Te Amo
Artist: Laura Gutiérrez

Title: En La Misma Cara
Artist: El Recodo

Title: Mi Fantasia
Artist: Los Tigres Del Norte

Title: Vuolere Junto A Ti
Artist: Laura Gutiérrez

Title: De Verdad
Artist: Alejandro Gómez

Title: Corre Mi Amor
Artist: Frankie Negrot

Title: Con Bada
Artist: Ricardo Montaner

Title: Pena de Amor
Artist: Ricardo Montaner

Title: Voy A Guatiamar El Anillo
Artist: Marco Antonio Solís

Title: Vas A Sufrir
Artist: Grupo Bryndis

Title: Nada
Artist: Ricardo Montaner

Title: Si Tu Superas
Artist: Las Terceretas

Title: Como Olvidar
Artist: Olga Tanon

Title: Amor, Amor, Amor
Artist: Luis Miguel

Title: No Se Vivir Sin Ti
Artist: Conjunto Primavera

Title: Sera Porque Te Amo
Artist: Laura Gutiérrez

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Artist: Frankie Negrot

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Title: Pena de Amor
Artist: Ricardo Montaner

Title: Voy A Guatiamar El Anillo
Artist: Marco Antonio Solís

Title: Vas A Sufrir
Artist: Grupo Bryndis

Title: Nada
Artist: Ricardo Montaner

Regional Mexican Airplay

Title: No Me Conozco en el Rumbo
Artist: Los Dinos

Title: Casa de los Camarones
Artist: Banda El Recodo

Title: Preciosas
Artist: El Recodo

Title: Estrellas de Plata
Artist: El Recodo

Title: No Me Perdonas
Artist: Enrique Iglesias

Title: Saludos
Artist: The Mavericks

Title: En El Rancho Mama
Artist: Los Tucanes de Tijuana

Title: Saliendo Tu
Artist: Mariachi Los Camperos

Title: Mi Sherma
Artist: Los Tigres Del Norte

Title: La Californiana
Artist: El Recodo

Title: El Alguacil
Artist: Bebe

Title: Cuando Mires en Mi Ojo
Artist: Mexico

Title: De Que Me Vas A Dolar
Artist: Mariachi Estrellas Victoria
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América Latina...

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

TERESA AGUILERA

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

TOM GOMES

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

MARCELO FERNANDEZ BITAR

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

ANASTACIO PUERTA CAICEDO

In Chile: Renowned composer Charles Aznavour, Valeria Lynch, and Rike Santander are among those selected to participate Feb. 20-25 in the 25th Festival de Viña del Mar. Aznavour's "On a Toujours D'amour" will be performed in the international contest by compatriot Almir Garbelo. Oscar Patiño will represent Argentina with the Valeria Lynch-penned song "Soy Tu Angel." Rike Santander's "Como He Podido Estar Sin Ti" will be performed by Catalina Rodriguez. Dominican artist Chico Peralta and Chilean musician Joe Vasconcellos collaborated in Santiago de Chile on a song for Peralta's forthcoming album. Vasconcellos visited the Dominican Republic last August and recorded "Ache Moinsa" with Peralta on percussion.

SERGIO FORTUNIO

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Jazz Notes

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

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

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

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

From the electrifying opening notes of "The Swinging Nut (Overpowered Junior)," the familiar melodies of Tchaikovsky's ballet—which premiered in 1892—jump out at the listener with a bold new sense of swing, before they are transformed by the quartet's improvisational skills. Belden's arrangements take the listener on a journey that encompasses bebop, blues, and samba, with chord changes that subtly echo Oriental and Arabic scales—"Ornamental Rhythm (Chinese Dance)" and "Bedouin Dreams (Arabian Dance)," respectively—giving the music a distinct jazz flavor while retaining the melodies and varied moods of the original compositions. Barron and Harris, in particular, prove to be worthy sparring partners, weaving delicate lines around one another. Carter and Nash provide solid backing, with the bassist's classical training melding seamlessly with his improvisational skills when he steps out to solo. "Jazz," sums up Belden, "is about how you set up the musicians who are involved."

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

FOR A GOOD CAUSE: Nancy Wilson's first-ever Christmas release, A Nancy Wilson Christmas (MCG Jazz/Telearc, released Sept. 25), is more than just a collection of the singer's favorite holiday songs. All proceeds from the project benefit the Manchester Craftsmen's Guild, the Pittsburgh, Pa.-based multi-discipline, minority-directed center benefiting education programs for urban communities. "I've appreciated what the Guild does for a long time," Wilson says, "and when I had the opportunity to give something back to them for all the work they've done, I could not resist." While the initial recording began with Wilson's trio, pianist Lew Matthews, drummer Roy McCurdy, and bassist John B. Williams, the final recording boasts guest appearances by the New York Voices, Monty Alexander, James Moody, and the Dizzy Gillespie Alumni All Star Big Band.
Some institutions open small and develop into household names. New York’s Blue Note club opened its doors in a big way on Sept. 30, 1981, with a performance by the Nat Adderley Quintet, and, by the time the year closed out, a who’s who of jazz royalty, including Lee Konitz, Clark Terry, Kenny Burrell and Zoot Sims, had found their way to the club’s stage. In the 20 years since, the Blue Note has continued to present jazz legends and up-and-coming talents, solidifying its name in jazz history and indelibly imprinting its name on the minds of several generations of musicians and fans.

Seven nights a week, a line can be seen forming at the Blue Note’s piano-shaped awning and snaking eastward past the stores that neighbor the club. It is a mixed bag of customers who embody the esoteric melting pot that makes jazz such a unique art form. Young fans, many in the company of their parents, stand side-by-side with older music fans who talk excitedly about seeing the night’s headliner perform two, 10 or 15 years prior at the club. Tourists from out of town and abroad rub elbows with jaded New Yorkers who pretend not to notice the excitement being generated around them.

Inside the club, patrons are greeted by the Blue Note’s trademark royal-blue-trimmed furnishings and gleaming wooden tables and chairs. Two hundred and fifty jazz fans can be seated for each of the night’s two sets, with additional seating and standing room available at the bar. The club has a full menu to choose from, along with drinks grouped into jazz-appropriate categories such as “A Night in Tunisia,” “In a Sentimental Mood” and “Seven Steps to Heaven.” The stage, home to innumerable performances, jam sessions and musician reunions, can fit the club’s 7-foot, 6-inch Steinway piano and has extensions that allow it to accommodate ensembles ranging from duos to 18-piece big bands, complete with band boxes and music stands.

**DIZ’S DOMICILE, SASSY’S STAGE**

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

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

The sense of history continues into the present. Drummer Max Roach, who first headlined the Blue Note in September 1982, continues to lead bands there, ranging in size from trios to octets. Drummer Elvin Jones brings his Jazz Machine to the club every year. Saxophonist Paquito Rivera is a frequent performer. Such young artists as singer Jane Monheit and saxophonist James Carter have led bands there in recent years, and legendary vocalists Annie Ross and Jon Hendricks chose the Blue Note as the site of their first onstage reunion in decades. Pianist Chick Corea used the club for the New York City debut of his group Origin and recorded a week’s worth of performances there that were released in full as the *A Week at the Blue Note* boxed set (*Stretch*/Concord, 1998).

**REUNITING COREA**

Next month, Corea will make yet another of his frequent returns to the Blue Note, in celebration of his 60th birthday. Over the course of three weeks, the prolific Corea will reunite ensembles that he has performed with throughout his career, including the trio with drummer Roy Haynes and bassist Miroslav Vitous that recorded the pianist’s classic *Now He Sings, Now He Sobs* album in the late ’60s, as well as the late ’80s Acoustic Band with bassist John Patitucci and drummer Dave Weckl. The magnitude of the event speaks for the regard in which musicians hold the club.

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

Continued on page 49
Love For The Room

Ray Brown Brought His Friends

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

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

"When I first saw that room, I felt it was a good room, it was a nice size, but they needed some upgrades if they wanted to get the top names in jazz to play there," recalls Brown. "At the time, they had no dressing rooms and no private bathrooms for the headliners. I sat down and had a good talk with them, and I explained that you could not bring top-grade people to play in a club and ask them to get dressed in the bathroom."

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

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

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

— S.G.
Q & A With Danny Bensusan

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

BY STEVEN GRAYBOW

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

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

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

I bought the building in 1980, and I was not sure what to do with it, but I felt like it was the right time to start up a venue that had live music. I had owned other bars and restaurants and had been doing business in the Village already. At the time, clubs that did not have live entertainment, like discos, were not doing well; they were fading away. It seemed like live music was the way to go.

So why jazz?

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

Arturo Sandoval and Turi’s Music would like to congratulate you. Arturo is proud to be part of the history that is the Blue Note.

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Dear Musicians, Agents, Managers, Record Labels, Media, Vendors, Friends, Family & Valued Customers:

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

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

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

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

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

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

With heartfelt thanks,

Danny Bensusan, Steven Bensusan & Tsion Bensusan
At what point did you know the club was going to become successful?

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

How did musicians like Dizzy Gillespie become such strong supporters?

We treated jazz musicians on the level they deserved to be treated. They have their own dressing room, their own bathroom. The stage is big, and the sound has always been good. The jazz musicians we were booking (back then) were legends, and we treated them like legends. First was Dizzy Gillespie, and then Oscar Peterson and then the Modern Jazz Quartet. Those artists gave the club an immediate lift.

Some artists who usually played concert halls thought it would ruin their career if they played the club. But it is a different audience, and the musicians realize this and still work here and do very well for us. Some audiences go specifically to hear an artist play, and then they go home and don't go out again for a long time. That is the concert-hall audience. But some people like to have a night out, have dinner, drinks, stay out a bit longer with their friend or wife. We provide a night out and a place where they can see these artists close up.

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

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

Dizzy Gillespie used to sit in the dressing room and play cards, whether he was performing or not. Sarah Vaughan used to hang out here until morning; she would stay here rather than return to her hotel. Because the musicians come here to hang out, the audience always knows that they could be in for a surprise, that anyone could show up and play. It adds to the excitement.

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

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

I never thought it was not going to work. After the first few years of business, I realized that the longer you stick with it, the better you get. It is not a business where you have your popular time and then you fade away. In the music industry, you have a very loyal audience, and, if they like the music and they like the place, if you have a good sound system, a good atmosphere, good service, they will always come back. You
“Once, we had Al Jarreau, George Benson, Nancy Wilson and Bobby McFerrin performing on stage together, and it happened just because they were all in the club that night.”

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

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

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

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

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

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

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

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

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

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

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

Blue Note
TOKYO
WORLD’S FINEST JAZZ CLUB & RESTAURANT

Getting Dizzy: Gillespie onstage
on the legendary stage.

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

TAKING THE NOTE ON THE ROAD

The Blue Note franchise expanded its international reach on Nov. 26, 1988, with the opening of its first Japanese club, located in Tokyo. Additional Blue Notes opened in Osaka and Fukuoka in 1990. A Las Vegas Blue Note opened last year as part of the Aladdin Hotel/Desert Passage Entertainment Complex, and further U.S. and international locations are in the planning stages.

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

CONGRATULATIONS TO THE BLUE NOTE ON YOUR 20TH ANNIVERSARY

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

Many, many CONGRATULATIONS!

From Mike and Darryl!

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

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A Club That Works For Working Musicians

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

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

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

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

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

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

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

Calhoun adds that the club further enhances the artist’s profile “by having a lot of posters and advertising around town. They also build a community among the artists, record labels and jazz writers, so, when a writer is interested in an artist, they don’t just review the show. They come down to the club, meet the musicians, and everyone hangs out together. It is a sharing between everyone involved that you rarely find anywhere else.” —S.G.
Looking Forward to Recording Live at the Blue Note for the Next 20 Years.
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The Blue Note
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The Best in Jazz

2001 Best Latin Jazz Album Grammy Award Winner
EVENTS CALENDAR

NOVEMBER
Nov. 17, Third Annual Urban Music Forum, presented by the Philadelphia chapter of the National Academy of Recording Arts and Sciences, University of the Arts, Philadelphia. 215-985-5411.
Nov. 27, How to Make Money in the Music Industry From a Producer’s Perspective, presented by ASCAP, ASCAP building, New York City. 212-621-6485.

DECEMBER
Dec. 4, Recording Academy New York Heroes Awards, Roosevelt Hotel, New York City. 212-245-5440.
Dec. 5, Chicago Heroes Awards, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Adler Planetarium, Chicago. 312-786-1121.
Dec. 6-8, 2001 Aspen Artist Development Conference, St. Regis Aspen, Aspen, Colo. 970-544-8392.
Dec. 11, 40th Songwriter Showcase, presented by the Songwriters Hall of Fame, Makor, New York City. 212-857-9230.
Dec. 19, Entertainment Lawyers: How to Find One and What to Expect, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick at Billboard, 3655 Wilshire Blvd., Los Angeles, Calif. 90036 or to jpesselnick@billboard.com.

UPDATE

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

INDIE ROCK RELEASE: Fire-tone Records will release Indie Rock Unites...Vol. 1 Nov. 27 to benefit the Juvenile Diabetes Foundation. The 16-track CD primarily features songs from such Chicago-area bands as Frisbie, Milkplow, I-Decline, Brain Rakes, and Team Rock-It. A benefit concert aiding the foundation will also take place Nov. 21 at New York City’s Mercury Lounge. The show’s featured artists include the Red King, Kitty in the Tree, and the Churchills. Contact: Paula Donner at 404-577-8866.

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

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

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

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

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

Abba showed the world that million-selling pop records didn’t have to originate in the U.S. or the U.K. After the group’s heyday in the ‘70s came the breakthrough of Roxette in the ‘80s, and the hits of Ace of Base, the Cardigans and Robyn in the ‘90s. Although talent abounds throughout Sweden, most of it is centered in Stockholm, the country’s capital and largest city. Nestled on the western coast of the

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

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

STAGES OF DEVELOPMENT

The live-music scene in Stockholm today is something of a contradiction. The city’s inhabitants, about 1 million, strongly support performances by international touring superstars. Stockholm hosts more shows than many major cities in the U.S. or Europe, and open-minded audiences are among the first to take new trends to heart. But, ironically, some complain there are insufficient smaller venues suitable for the development of local talent.

“We need places for rehearsals and stages to perform on in order to develop the talent,” says Ola Håkansson, founder and CEO of Stockholm Records. “We must have a better live scene; there aren’t many places where you can see an upcoming local band.”

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

Johansson has a veteran’s view of Stockholm and the Swedish music business that few can match. He founded EMA Telstar (today owned by U.S.-based Clear Channel Entertainment) some 30 years ago. He recalls when the local music scene was born in Stockholm’s clubs and concert halls in the mid-’60s. Among the most successful acts of that era were rock bands Tages and the Hep Stars, the latter featuring keyboard player and budding songwriter Benny Andersson, co-founder of Abba.

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

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

RADIO, RETAIL PLATFORMS

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

“For many years, we didn’t...”
Teaming Up & Making Hits

Stockholm has been a hotbed of pop songwriting and producing in recent years, with the Swedish touch credited for the multiplatinum success of Britney Spears, the Backstreet Boys, ‘N Sync and others. Billboard correspondent JEFFREY DE HART offers a selective look at some of the most noteworthy production/songwriting teams in Stockholm today.

MARATONE

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

Anderson records
www.andersonrecords.se

Maria Ledin, managing director

Artists: Tomas Ledin, Eva Dahlgren, Frida, Jenny Olhund, Eriq Lofmark, Corneilia, Michael B. Tretow

BMG Sweden
www.bmg.se

BJörn Lindberg, VP


Bonnier Amigo Music Group
www.bonniermusic.net

Jonas Silljärken, CEO; Frederik Boquist, managing director, Amigo


Diesel Music
www.dieselmusic.se

Torbjörn Sten, president & creative director

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

Edel Records Sweden
www.edel.se

Michael Manasse, managing director

Artists: Da Buzz, Black & Becker, Lisa Andreén, April Tears, (Daito) Andy Philips, Lisa Ryberg, Lovisa Wangberg, (Fluid) Earthbound, Templechrome

EMI Sweden
www.emi.se

Stefan Gelberg, managing director


Eva Records
www.absolute.nu

Niklas Ehring, managing director

Releases: compilation albums

Gazell Records
www.gazellmusic.se

Dag Häggqvist, managing director

Artists: The Real Group, Claes Janson, Shining Hammers, Sofi Hellberg, Georg Wadenius & Doug Katsuros, Samna Niehen, Rune Olwerman Trio, Hatsey, 4Hands—Mats Norvell & Borje Sandkvist, Okay Teenz, Peter Carlson & Båll Grorodna, Ville Pusa, Slan Creepers

Mono Music
www.monomusic.se

Görel Hanser, VP

Artists: Benny Andersson, Josefin Nilsson, Tommy Körberg, Orla Spelmán, Görel Crona, Kalle Morauss

Music Network Records Group (MNW)
www.mnw.se

Niklas Nyman, CEO


Playground Records
www.playgroundmusic.com

Torgny Spå, managing director

Artists: Ellinor, Le Fox, Promoc, 22-Pisterpikko, Mark Ryan

Reactive Music
www.reactivemusic.com

Lars Ryen, managing director

Artists: Paralife, Phasso, Magic, Rubberbandity, Mercy, West of Eden, Red Mode

Sony Music Sweden
www.sonomusic.se

Per Sundin, managing director

Artists: Jennie Lögren, Isak, Rebecca Facey, Patrik Isaksson, Lisa Nilsson, Sova, Teddybearz, Stihin, Magnus Uggla, Bo Kaspers Orkester, Peter Jöback

stockholm records
www.stockholmrecords.com

Ola Håkansson, founder/CEO


Universal Music Sweden
www.universalsmusic.se

Gert Holmfred, managing director


V2 Music Scandinavia
www.v2music.com

Helen McLaughlin, general manager

Artists: Eskolat, Caroline af Uggla, Ida Kristin, Solomon

Virgin Records Sweden
www.virgin.se

Åsa Törneryd, managing director


Warner Music Sweden
www.warnermusic.se

Sanji Tandan, managing director


Zomba Records Sweden
www.zombera.se

Kenneth Ruiz Davila, managing director

Artists: (Jive) Robyn, Jessica Folk, Redneck, Twin, (Music For Nations) Hardwell, Westerstar, Entombed, Witchery, Opeth, Candlemass, Dispatched, Haystack, Lost Horizon, Spiritual Beggars
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SWEDEN RISING
(continued from page 53)

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

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

Universal's Holmfred agrees.
"The press is one of the few
important platforms to start an
artist's career," he says. "Lille-
man, a Swedish R&B/hip-hop act,
has been broken purely by
press and video. Radio has not
really been involved, except for
national radio P3 playing a song.

Lillemans is considered to be one
of Sweden's hottest acts now, ba-
cially without any support from
commercial radio.

The growth of retail in Stock-
holm and elsewhere in Sweden
has also contributed to the suc-
cess of local acts domestically. It
doesn't hurt that the largest
department-store chain in Swe-
den, Ahlens, continues to domi-
nate the music retail market,
despite the growth of music-
focused retailers like Mega.

Ahlens is by all means the most
important retail chain," Holmfred
says, "but chains like Mix are getting
stronger, and Rocks and Skiagret, as well. I

think we will see more record
chains building in the next peri-
od." Stockholm has a long histo-
y of specialty vinyl shops, as well.

Ultimately, it's the talent itself
that sells records. And, despite
the focus on Stockholm's song-
writing and production teams in
recent years, some artists are on
the verge of breaking out inter-
nationally. A* Teens are the most
dominant recent example of U.S. success
by a Swedish act, but acts such as
Bosson, the Lives, Amean, Jessi-
ca Epstein and the (International-
al) Noise Conspiracy have been

"Hiphopper" have been includ-
ed, respectively, on the U.S.
soundtracks for One Night at
McCool's and Jay & Silent
Blk Strike Back.

BOY BAND FEVER

In Europe, among the Swedish
acts gaining attention are Lisa
Mikas, Esko, the Ark, Mil-
colin and Tiitoo.

Tiitoo lives in Stockholm and,
although she is the sister of Eagle-
Eyen and Nenich Cherry, she
earned a lot of recoginition in her
own right. She has been much more
critical acclaim for her previous three
R&B albums, winning a Swedish
Grammy nomination or award
for each release, while building
a European fan base. Her sin-
gle "Come Along" is developing
into a hit across Europe.

"I really want to do Europe,
but America... I don't know. I
don't know anything about the
market," she says. "It scares me
a little. Everybody I know who has
had a career in America has come
home with a nervous wreck
because there must be something
wrong with their songs and the
market. You can work your ass
off but still not cover the whole
country.

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

"The record industry wants a
certain type of artist to promote,
and it is easier to promote a good-
looking 19-year-old kid than a

"It's easier to make money with
streamlined, manufactured things
than to breed a new rock band."

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

Some would argue that it is
harder to find talented artists
than it is to find writers or pro-
ducers and, once found, teams
have focused their talents on
foreign artists.

Continued on page 58

Christina Aguilera, Jennifer Lopez, Samantha Mumba,
Jessica Simpson, 98 Degrees, O-Town, Victoria Beckham,
Millencolin, Ronan Keating, No Angels,
Joe Cocker, Nikki Webster...

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www.air-chrysalis.se

MAKING HITS
(continued from page 54)

Anthony, Robyn, Jennifer Lopez
worked with Magnuson and
Kreuger. The latter two now operate
as a Side Productions, with
Magnuson signed to peer music
and Kreuger to Warner Chappell.

The three had been known for
their success with "moody Swedish
acts selling really, really well in
the early to mid-90s," Magnuson
says. "We worked with an artist
named Dele on Son's who was
really big in Japan. The success
actually happened when we
joined forces with Jörgen." Their

A SIDE PRODUCTIONS

Three more Cheiron veterans
who had worked in that studio as
a team were Jörgen Elofsson, Per
Magnusson and David Kreuger.

The latter two now operate as
a Side Productions, with
Magnuson signed to peer music
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The three had been known for
their success with "moody Swedish
acts selling really, really well in
the early to mid-90s," Magnuson
says. "We worked with an artist
named Dele on Song's who was
really big in Japan. The success
actually happened when we
joined forces with Jörgen." Their
collaboration jolled at Cheiron on
the track "We'll Be Yours," which
was recorded by the Irish boy-
band Boyzone. They had also
worked with Scandinavian acts
like E-Type, Leila K. and Michael
Larsson to Rock, but undoubtedly
their biggest success came with
Britney Spears' "(You Drive Me)
Crazy" and "Sometimes," as well
as Westlife, whose debut album
they produced and co-wrote
and "I'm Yours," which
was recorded by the Irish boy-
band Boyzone. They had also
worked with Scandinavian acts
like E-Type, Leila K. and Michael
Larsson to Rock, but undoubtedly
their biggest success came with
Britney Spears' "(You Drive Me)
Crazy" and "Sometimes," as well
as Westlife, whose debut album
they produced and co-wrote
and "I'm Yours," which
was recorded by the Irish boy-

ECLECTIC

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

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SWEDEN RISING
Continued from page 36

"The money and the prestige in working with a Britney Spears, Ronan Keating or Jennifer Lopez is, of course, something that has a strong impact on the production houses," says Universal's Holmfred. "I think these kinds of things are pulling up from time to time, [but] it is not something that's coming constantly, the mega-selling artists. They will come maybe every five or 10 years from Sweden, but we are a very small territory with a constant production of good artists. Not all are capable of keeping up with the mainstream in the same perspective of Abba and other major successes."

Shane Songs' Jorgen Elofsson, a member of the most successful songwriting/production teams, says the transition away from the artist-oriented focus in Sweden began with the multi-platinum success of Ace of Base. "They were produced by Denniz Pop and Cheiron [Studios]," he recalls. "It was a sound and a concept that we never had before in Sweden. That led to other acts being interested in Cheiron, like the Backstreet Boys and 'N Sync; then it turned into Britney Spears. When these big acts exploded, that made everybody look at Stockholm. 'OK, so if they're there, who else is there?' The producers and production companies took advantage of the big success Cheiron had."

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

WAITING TO EXPORT

Talomaan had been running a club called the Ritz in the south of Stockholm, and Cheiron was a community of producers and artists who spun there, including Pop himself. Pop's insight proved that Stockholm is chock-full of talented songwriters and producers.
TIM NORELL led to a string of hits for acts including Lili & Susie, Artie & Bogger, Army of Lovers, Rednex, and ABBA’s Agnetha Faltskog. When he struck out on his own, Hansson first teamed up with art student Johan Berg and later invited former performer and A Chrysalis songwriter Paul Rein to join them at Eclectic Studios, where they’d signed a publishing deal with BMG Music.

“It’s a good story,” says Hansson, “because the first song they wrote was No. 1 in America.” That was Christina Aguilera’s hit “Come on Over (Baby).” Rein works independently of Eclectic under his own Perfect Beat Productions. He has recently spent time in Nashville writing with Donna Summer and has written a song with Robyn called “You Wear Me Out.” Hansson has co-written and co-produced two new tracks for the forthcoming Acázar album for international release. The Eclectic team differs from other studios in Stockholm, in that those involved sometimes write and produce tracks but at other times provide only the songwriting or production services. In recent years, they have added to their staff with Sigurd “Ziggy” Rønnes and Dennis B. Lomdahl, who have helped with projects by Jessica Simpson, Dreamstreet, A*Teens and a song called “Different Kind of Love Song,” slated for Cher’s upcoming album.

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

Consulate General of Sweden (New York) www.swedeninfo.com
Export Music Sweden www.exmus.com
IFPI of Sweden www.ifpi.se
Stockholm Information Service www.stockholmtown.com
Swedish Artist’s and Musicians’ Interest Organisation (SAMI) www.sami.se
Swedish Music Information Center www hmmf.se
Swedish Music Publishers Association www.smff.se
Swedish Musicians’ Union www.musikerforbundet.se
Swedish Performing Rights Society www.sist.se
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Scandinavia, Japan Lead The Way On Ring-Tone Distribution

BY JULIANA KORANTENG

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

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

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

Since the CD market in the global music industry is stagnant, Samit thinks “a good chunk of our business will be delivered via phone. In 2010. He is convinced that telephone companies could profit from the content business. For example, Djuice, the mobile-Internet portal owned by Norwegian telecommunications company Telenor, recently signed an agreement with freetrx.com to accelerate the construction of its own music effort, d’Trax. Djuice customers can acquire ring tones and listen to tracks via d’Trax; Web surfers looking for freetrax.com are now taken directly to d’trax.com.

Although still at the early stages of development, mobile ring tones have started generating money. During 1999 and 2000, the U.K.’s Mechanical Copyright Protection Society collected £150,000 ($218,000) for its publisher and composer members. Sister organization the Performing Right Society will unveil its income later this year. In the Japanese market, copyright organization JASRA distributed $13.5 million for ring-tone sales to publishers in the year that ended in March.

In Europe and Asian markets, young people seem permanently attached to their mobile phones. In Japan, NTT DoCoMo—the country’s largest mobile-phone operator, with 27 million subscribing to its i-mode mobile Internet service alone—forecasts that nearly 600 million wireless devices will be used by the country’s population of 127 million by 2010. More than 60 million people have non-voice purposes, including entertainment.

After voice applications, analysts say the most popular application is for ring tones, ordered via Web sites or premium-rate phone services and sent via short messaging system (SMS) signals to customers’ mobile phones. SMS text is increasingly used to inform young people of new CD releases, concert dates, and the latest artist logos to download. But the narrow bandwidth used to transmit text is insufficient to handle full harmonies, hence the familiar “tinny” sound of ring tones on standard mobiles.

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

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

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

But there are loopholes that threaten the business. Some ring-tone companies offer the service for free, some charge about $3 per tone, and some demand an exorbitant price via premium-rate phone services, including every second the caller waits to complete the order. Rosenthal is highly critical of some Australian firms, especially those operating offshore or from other countries, who use the premium-rate phone services to exploit growing demand. By paying up to $5.75 per minute, a customer can end up with a $28.75 phone bill for downloading a few seconds of sound. This compares with the $3 a month that NTT DoCoMo charges for up to 10 different ring tones.

The Australian Mechanical Copyright Society has joined forces with local phone operator Telstra to clamp down on unscrupulous practices. “These are operations set up by people not in the music business who are opportunistic and in for a quick kill,” Rosenthal declares. “It threatens to discourage sales because of the ludicrous costs [to consumers].”

In addition, the role of wireless distribution within new-media rights needs clarification. In Germany, independent publisher Wintrup Musik has even clashed with collection society GEMA. Wintrup’s Detmold-based owner, Walter Holzbaur, says, “We’re one of the few German publishers that didn’t sign an additional agreement with GEMA for new-media rights [in 1996].”

When GEMA allegedly licensed a Wintrup song for ring tones, the company demanded 29.1% of revenue from each ring-tone company for the use of its music offline on the premium-rate phone services. It then asked for another 18.1% for ring-tone usage. Holzbaur explains, “This means, in some cases, you can collect more money from ring tones than from singles sales.”

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

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

But, industriewide, ring tones are the tip of the iceberg. Universal Music France has joined forces with local mobile-phone carrier SFR to enable users to purchase full music files on their phones at the touch of a button before purchasing. Parent Universal Music International has linked up with Schibsted Telecom, a Nordic telecoms company, to deliver Napster compatible service via mobile phone. And Ericsson, the Swedish hand-set manufacturer, has formed a partnership with Sony’s electronics arm to offer multimedia content via wireless devices. Currently, an Ericsson offers to MP3 player that may be attached to Ericsson mobile phones for listening to downloaded music. “This functionality will be integrated into Ericsson’s 2.5G second-generation smart phones,” declares U.S.-based Jeremiah Zinn, head of partnership and developer services at Ericsson Mobility World.

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

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

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

**JAPAN**

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<td>4. MR. MOONLIGHT</td>
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<td>5. ALL MY LOVE TO YOU</td>
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<td>6. FREE LOVE</td>
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<td>7. THE MUSIC'S NO GOOD WITHOUT YOU</td>
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<td>8. CASKET DEAD</td>
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**SINGLES**

1. CAKES OF MY HEART
2. CAN'T GET IT HIGH
3. DONT KNOW WHEN
4. ALL OF US
5. HE'S MY BABY
6. LEAVE ME
7. CHOICE I'VE MADE
8. THE NICK OF TIME

**UNITED KINGDOM**

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**SINGLES**

1. SMOOTH CRIMINAL
2. CAN'T GET YOU OUT OF MY HEAD
3. YOU ROCK MY WORLD
4. I'M REAL
5. WHAT IF YOU'RE NOT THERE
6. I'M REAL
7. THINK I'M A SLAVE
8. WHAT IF YOU'RE NOT THERE

**SPAIN**

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### Album Charts

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### Billboard

- **HITS OF THE WORLD**
- **CHANDELLE**
- **SINGLES**
- **ALBUMS**

**Hits of the World** is compiled at Billboard/London by Menno Visser. Phone 44-207-420-6165, fax 44-207-836-6718, e-mail mvisser@musicandmedia.co.uk.
**Global Music Pulse**

**BY NIGEL WILLIAMSON**

The cat is back! Yusuf Islam, the artist formerly known as Cat Stevens, has made a tentative comeback. His performance of "Peace Train" via video link last month at the New York City concert for the victims of terrorism was the first time he had performed a Cat Stevens song in public since converting to Islam in 1977. "Some of the old songs have become more vivid with time," he says. "Peace Train is a stop-the-war anthem for today." Now he has written a lengthy essay about his musical and spiritual journey for the four-CD retrospective set Cat Stevens (A&M/Universal). In addition, he has just released the compilation album "Bismillah" on his own Jamal label, featuring four of his own compositions, as well as tracks by five other Islamic artists. Bismillah is available via mountaingoatlight.com.

**NIGEL WILLIAMSON**

**SEEING RED:** Marie Frank hit the big time with her 1999 debut, Ancient Pleasures, and is reaping similar success with the follow-up, Vermilion (BMG). The album entered the Danish sales chart at No. 5 last month. Frank's girl-next-door voice has an enigmatic quality as she sings of the pitfalls of love with subtle emotion and wit. "The material is both new and a continuation of the old," she says. Frank won three Danish Grammies (now Danish Music Awards) for Ancient Pleasures and a quarter of a million mix of the single "Under the Water," which became a club hit in the U.K. and at home under the artist name Brother Brown Presents Franie. The new album is slated for international release in early 2002.

**CHARLES FERRO**

**BAND OF BROTHERS:** Dublin-based brothers the Devlins have scored another top 10 album in their native Ireland. Consent (Invisible Records/Universal Ireland) entered the charts last month at No. 9. It was recorded by the duo of Collins and Peter Devlin in Ireland, the U.K., Spain, and Vancouver. "We asked specific people to work on certain songs, and we thought they might be able to contribute to, and luckily nobody refused," Peter says. The cast list for Consent—a languid affair full of sensitive, lovelorn odes—includes Tori Amos production team Mark Hlawey and Marcel Van Limbeek, Robert Bell (the Blue Nile), drummer Matt Chamberlain (Fiona Apple, Mace Gray), programmer Alan Friedman (Depeche Mode) and Canadian producer Pierre Marchand. 

**NICK KELLY**

**FRIEND OR FOE:** Enzo Jannacci has produced some 20 albums in a wide variety of different styles since he emerged as a cabaret artist in the 1960s. But he had made a Necronomicon album and attempted suicide to find a label for Corne Glor. Iervolieri (Like the Airplanes). It was finally released last month on indie label Ablanica. Label head Tami Verona says Jannacci "is vitally important part of Italian popular culture"—a view endorsed by Nobel Prize-winning playwright Dario Fo, who wrote the album's liner notes. Such is the instant recognition of Jannacci's songs that their titles have been used as the names of Italian TV shows, magazines, and even charity organizations. Jannacci also has a full-time medical career.

**MARC WOODEN**

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**COMMON CURRENCY**

A weekly scoreboard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

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**GREEK DOUBLE:** Two new labels, A-Z, and E-Terra, take their place on the Greek music market this month. Equipped with their own studios, both independent labels sign artists directly and have their sights set on foreign markets. Distributed locally through Universal, E-Terra launched with the release of the acid jazz-tinged Lichte by Kad Achour, the neo-flamenco Toruque Dream by Mario Reyes (of Gipsy Kings fame), and Kosmon by new-ajey Greek band Avaton. The label celebrates its launch with a two-day festival featuring its launch artists Nov. 30-Dec. 1. In Athens, A-Z has its heart in electronics and launches with house/dance single "Desert Echoes." Both A-Z head Nikos Zarharpoulos and E-Terra's PR manager Vangelis Perakis are convinced of internationally potential.
Glinert Looks Back From Casablanca
Canadian Lawyer Founds Company To Acquire Music, TV, And Video Back Catalogs

BY LARRY LeBLANC

TOLEDO—To capitalize on the increasing demand for entertainment content from cable and digital broadcasters globally, Canadian entertainment律师 Ed Glinert has set up Casablanca Media Acquisitions. Glinert intends to acquire back catalogs of music, TV, and video properties with the potential to generate new revenue. Casablanca, he says, will significantly increase royalty streams from these properties by offering a new generation of specialty broadcasters a product package that will cost-effectively meet their needs.

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

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

“Most of the financing was put up by myself with three other investors,” says Glinert, who is a lawyer—recently retired but still law practice in Toronto. “We who do deals, we will bring in different parties.”

Casablanca Media Acquisitions owns 50% of Solid Gold Records, also distributed by Koch in Canada via Casablanca Media Records. Its catalog comprises 15 albums from the 1980s by such Canadian acts as Chillywack, Toronto, the Headpins, and the Good Brothers.

In February, Casablanca Media Acquisitions purchased the assets of 13-year-old Oak Street Music, a Winnipeg, Manitoba-based label specializing in children’s family-oriented music, from leading Canadian children’s singer/songwriter Fred Penner and his manager Gilles Paquin.

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

Glinert has also just finalized a distribution pact for the Elephant Records catalog of Canadian children’s act Sharon, Lois & Bram through Casablanca Media Kids. Glinert says he will reset the pricing of children’s audio product in Canada with Casablanca Media Kids. “No parent is going to spend $20 Canadian ($12.50) on a children’s record today,” he says. “We’re going to sell titles in the $12-$13 Canadian ($7.50-$8.10) range at retail.” The wholesale price to retailers is $8 Canadian ($5).

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

Casablanca Media Publishing administers, among others, Glinert’s publishing company Six Music, Branch Music, and Forest Group Publishing (acquired from Oak Street), and certain Solid Gold Publishing titles. With more than 25 years’ experience as an entertainment lawyer in Canada, Glinert has substantial expertise in assisting clients in the acquisition, financing, and distribution of catalogs and intellectual property assets. Prior to becoming an entertainment lawyer, he operated Toronto-based booking agency Frederick Lewis Artist Placement Bureau from 1967 to 1971 and was later co-owner of the concert promoter National Variety Promotions. In 1990, Glinert was one of the founders of the Children’s Group imprint, best-known for Susan Hammond’s Classic Children’s Kildun series.

One of Glinert’s first projects with Casablanca Media Acquisitions is re-establishing Solid Gold Records. Founded in 1979 by Neil Dixon and Steve Propas, the label has been dormant since 1985. Propas, now senior VP of international for Koch Entertainment, bought out Dixon in 1986. Glinert notes, “They closed their doors owning the Royal Bank and Sony money. Steve and I bought back [the label] from the Royal Bank. We are now starting to license Solid Gold tracks on compact discs, and we’re going to put other Canadian catalogs into the Solid Gold mix, including two Lee Aaron albums.”

Glinert also intends to relaunch record company Pablo Records. “We’re going to put 10 children’s series Fred Penner’s Place, which ran on CBC-TV in Canada from 1984 to 1995. Penner’s career faltered when the show was dropped by CBC-TV. Glinert hopes that new syndication of the TV show will spark a demand for Penner’s catalog.”

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

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

STEVE McCLURE and TIM CULLAN

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

THOM DUFFY

HMV Europe product director David Roche is leaving to take a newly created position at HMV Media Group’s other major business, bookstore Waterstone’s, effective Jan. 1, 2002. Roche will be based in Brentford, west London, and will report to Waterstone’s managing director Steve Knott. A 12-year HMV veteran, Roche was appointed product director in 1987 and was responsible for “mixed emotions” about leaving the music merchant, Roche adds that he is “very much looking forward to the different challenges that lie ahead at Waterstone’s.” HMV says an announcement regarding Roche’s replacement will be made in due course.

TOM FERGUSON

Spanish pop group La Oreja de Van Gogh (Van Gogh’s Ear) is a double winner in this year’s Premios Ondas awards, organized by radio group Cadena SER. The winners were announced ahead of the awards ceremony, set for Nov. 29 in Barcelona. La Oreja de Van Gogh won two of the 15 music awards—best group and best album—for the Epic set El Viaje de Copenhague (Copenhague’s Journey). The 38 categories in the Premios Ondas cover radio, cinema, TV, and music. Other music winners include Tamara (best song), M-Cian (live artist), Carles Baute (Latin-style artist), Alejandro Sanz (video), and Estetica (best label).

Howard Llewellyn

Record Companies: Neir Eálnsky is named VP of worldwide strategic marketing for BMG Entertainment, based in London. He was VP of strategic marketing for Universal Music International. Bogdan Rosie is named GM of Universal Music Austria, effective Jan. 1, 2002. He was GM program director of the Austrian Broadcasting (ORF) national radio station HitRadio 3.

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

Dirk de Clippeleer is appointed director of technology implementation for Universal Music Belgium, based in Brussels. He remains managing director.

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

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

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

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

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

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

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

ON THEIR OWN

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

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

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

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

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

In June 2001, Sony Music International (SMI) set up a venture SMI-Chang, by teaming up with Shanghai-based label Tenwell in May to launch on June 20. It was the first major to sign with a domestic label to cash in on China’s elaborate music industry. SMI-Chang now has a recognized record label (Tenwell), a distribution footprint through China’s largest chain of supermarkets, and a sales network in every province.

Hong Kong Indies Take The Long Road To China
Struggling Against Piracy And Limited Opportunities, Smaller Companies Maintain A Stake In The Market  
BY WINNIE CHUNG

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

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

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

“The situation doesn’t seem to be changing,” says Avex Asia general manager Holly Tan. “In fact, it seems to be getting worse. From our discussion with our licensee, China Records, things seem to be going from bad to worse.”

Klaus Heymann, founder and chairman of independent classical-music company HNH, who made his foray into the Chinese market in August, is also finding it “difficult to do business”—especially with his Naxos label already offering bargain CDs priced at about 10 renminbi yuan ($1.20). “Anything that we release gets pirated right away. The pirates are the ones who benefit from our success,” he says.

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

At the moment, the IFPI is helping record labels in the battle by hiring a private consulting firm, Tenwell Consulting, to aid in the raids on pirates and subsequent civil action. In the past year, the company has filed 260 suits on behalf of infringed labels and claims a 90% success rate.

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

“There is a lot of talent in the country, but it is a low-price, low-margin market. The number of
Taiwan Strait Is Two-Way Street

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

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

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

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

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

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

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

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

For Ming-tien, promotion in China has consisted of just two concerts in September—in Nanjing and Shanghai—and accompanying press conferences, supplemented by two concerts in nearby Hong Kong in August. Given the limited effort, China still accounts for more than half the album’s sales. Ming-tien’s success in China has come from the hype in the more sophisticated Hong Kong and Taiwan markets, which have a key influence on China’s youth.

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

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

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

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

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

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

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

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

Korea Provides NRG To Chinese Audiences

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

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

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

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

Music Factory began NRG’s China strategy in modest fashion, keeping its initial marketing efforts for Messenger focused on the Beijing market, according to Music Factory president Kim Tae Hyung. The label set up interviews with local newspapers and music magazines, sent video clips to local dance clubs and arranged for an appearance on a music program broadcast by a Chinese satellite TV service, he says.

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

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

Although NRG has enjoyed robust CD sales in China, Kim cautions, “You can’t go into China with the intention of making a lot of money off of CD sales.”

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

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

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

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

Kim predicts that the country’s entry into the World Trade Organization should eventually improve market conditions and copyright protection. “The Chinese market will get better,” he says.
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www.discovision.com
China’s Potential

Continued from page APO-2

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

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

EMI has representatives offices in Shanghai and Beijing, with a total staff of 15 reporting to Hung Tik, EMI Asia VP in charge of greater China. EMI’s activities in China have co-production and bringing in overseas artists for promotion, as well as sponsorship. EMI currently has “four or five” major licenses in China.

In April, Prescott, BMG Asia-Pacific VP of marketing and regional GM, also stresses the importance of gaining control of distribution. “For the market to become genuinely attractive to us for investment, we need a stable distribution system through which money moves effectively,” he says.

“We need to be able to form companies on the mainland where we have sufficient amounts of financial security and freedom of operation and the ability to pay our artists an equitable royalty.”

Pirates Still Threaten

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

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

But the label chiefs agree that the Chinese government is taking a hard look at the piracy problem and is moving to do something about it.

“We believe the Chinese government is sincere [about fighting piracy],” says Rutherford. “I think piracy rates are going to be down to 20% within two years time.”

The main problem, according to Denekamp, is the sheer number of existing optical-disc production facilities in China. “The production capacity is so huge that only a fraction of it can be used for legitimate product,” he says. “I’m just taking a wait-and-see approach.”

Universal Music Asia Pacific chairman Norman Cheng says that the piracy situation has improved considerably in major cities such as Shanghai, Beijing, and Hong Kong. “There is a light at the end of this particular tunnel, and we have noticed recently a harsher crackdown to eradicate this problem,” Cheng says. But in a country as large as China, this problem will not disappear tomorrow.

Local Talent

In a more positive vein, the majors are actively sourcing talent in China, and in the last year have signed some high-profile acts.

Universal, for example, has signed classical pianist Yungdi Li to the prestigious Deutsche Grammophon label. One of theFn major steps was the signing of its first A&R people looking at who and what is out there. Sponsors have come to us about being involved with them in talent searches, etc., and that gives us more of an opportunity to discover new talent,” he says. In the meantime, male vocalist Jacky Cheung is Universal’s best-selling artist in China, where, according to the label, he averages sales of around 300,000 units per release.

EMI recently signed Beijing-based singer-songwriter Young Chan and Jay Chou, who are working under the label.

INDIES

Continued from page APO-1

legitimate retailers is so small that record labels cannot afford to invest in new talent. The distribution system is still rather backward,” says Tan at Aves, which has seen some success with artists such as Shino and Thai group China Dolls, who have sold more than 100,000 copies.

Even Rock Records, one of the first Chinese labels to enter the mainland Chinese market almost a decade ago, has found itself cutting back. “We signed on many rock bands in the early ‘90s, like Tang Dynasty and Dou Wei, but we don’t sign as many now,” says Rock president San Dunn. “Our policy in recent years has been to keep a stable but low profile.”

It is a bit of a vicious cycle: Without the investment, it is hard to reap eventual benefits, but, without immediate benefits, it is also difficult to justify the investment.

Heymann has signed more than 10 mainland Chinese classical musicians, including pianist Kong Xianglong and violinist Vera Tsu, but has recorded most success with his other Asian artists, such as the Hong Kong Philharmonic, percussionist Yoo Hok-Man and violinist Takako Nishizaki.

At EE&G, which also owns the Music Plus label, managing director Gordon Cheng says that the company has had to pull back from some of the promotional activities for their own artists because of piracy, despite the popularity of artists such as Nicholas Tsui, who sells between 200,000 to 300,000 legitimate copies. How many illegitimate copies have been hawked remains anybody’s guess.

As such, EE&G and Aves rely on the low-cost radio, music channels or print media to carry spillover news from Taiwan. Hong Kong and Southeast Asia to fuel interest for their repertoire. Interest in China is still predominantly in Mandarin language or Putonghua fare, although Japanese and Korean music have been gaining on the mainland.

“Hong Kong is a very small market but it is very influential as far as Chinese repertoire is concerned, and, although the Taiwanese market may be quite bad at the moment, Mandarin songs still form the bridge into China,” says EE&G’s Cheng.

Its earlier policy in Hong Kong and Taiwan was to set aside big promotional budgets to break new acts, but Dunn says the lessons Rock has learned in China have been different. “In China, the big budgets don’t work,” he says. “You need to spend the time and effort on it. You have to set aside staff to follow your artist as they tour the country. It’s very difficult, and you have to be very patient.”

The patience has paid off for Rock Records, though, in the form of Chinese singer-songwriter duo, Yu Quan, whose first two albums sold a whopping total of 1.7 million copies, according to Rock. The new album, released in September, has already sold more than 300,000 copies, the label reports. Rock has also seen some success with Taiwanese singer Richie Jen, whose new album has also sold 300,000 copies. Dunn says he is expecting figures for both albums to top 300,000.

China was expected to amend its copyright laws to strengthen the powers of enforcement officers and deal with Internet piracy in the run-up to WTO, but the effects of that will likely not be seen for a while.

“We have high hopes about the anti-piracy amendments that are expected to be introduced at the end of the year. I think the industry will see the piracy situation cleaned up, but the big cities like Beijing and Shanghai,” says Dunn.

One way of speeding up the process may be to allow the record labels to take things into their own hands, suggests Tan. “We need to have access to the market by going in and cutting our own copyright. We are working through licensees at the moment, and they don’t have as much vested interest,” he adds. Aves products are currently licensed through China Records Shanghai.

Dunn, whose label distributes through “about 10” different licensees throughout China, told the panel that things are changing. “You have to negotiate terms for every single album. They have their own way of doing things, and we have to persuade them to do more each time. It’s very exhausting. Certainly, if the regulations are changed, it would be good for the fight against piracy too,” he says.
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Universal Triumphs At MTV Europe Awards

BY GORDON MASSON

FRANKFURT—Universal Music Group (UMG) acts stole the show at this year’s MTV Europe Music Awards, winning in no fewer than six of the 15 key categories during the Nov. 8 ceremony.

No-shows by such booked acts as Janet Jackson and Destiny’s Child—and their entourages—perhaps accounted for the swaths of empty seats in Frankfurt’s Festhalle, but despite that and some technical hitches with sound during performances, the event passed without incident. Hosted by British cult comedian Al G, the show was not entirely lacking in American presence, as Fred Durst, R.C.M. (Limp Bizkit), Jay-Z (and Blink 182 were all on hand to perform.

Durst’s Limp Bizkit gained top honors with awards for best group, best album, and the Web award. Other UMG artists, such as Blink 182 (best rock act), Eminem (best hip-hop act), and Safri Duo (best Nordic act).

Parlaphone act Gorillaz carried the flag for EMI, winning best dance act and best song, while Robbie Williams (EMI/Chrysalis) also added to the U.K. company’s tally with his win in the best male artist category. Sony picked up two awards—Anastacia (best pop act) and Jennifer Lopez (best female artist)—while EMG collected one award through Arista-sighted Dudo (best new act).

Europe’s independent labels were also represented on the winners’ podium. Craig David notch the best R&B accolade, delighting his British label Wildstar, and Australian act the Avalanches (XL/Modular) collected the best video award.

Meanwhile, FREE Your Mind award was presented to South African anti-drug organization Treatment Action Campaign. The majority of the award categories are decided by public voting: the recipients of the best video and FREE Your Mind awards are picked by a jury of MTV Europe staffs.

Boyz and Corrs Win IFPI Certifications

Tortoise And Hare Pieces Both Lead To Platinum Finish Line

BY PAUL SEXTON

LONDON—October’s Platinum Europe certifications included one album that qualified for the title after seven years—and another that did it in seven days.

Seven acts—four European and three American—on the International Federation of the Phonographic Industry (IFPI) list of albums newly certified for sales of 1 million units or more in Europe. Their impact ranges from the slow-burning success of U.S. R&B stars Boyz II Men’s 1994 sophomore album II (Motown/ Universal) to the lightning-fast graduation of Irish quartet the Corrs, whose Atlantic/WMI set The Best of the Corrs hit the million mark within a week of its release—in some European territories—Oct. 15.

The continuing prevalence of the Corr family in the IFPI roll of honor—the Corrs have been the organization’s artist spokespeople since summer 2000—now extends to five straight European million sellers. The new award landed on their desk even before the 18-track retrospective’s Nov. 5 release in the U.K. Atlantic estimates the band’s total European sales to be 15 million with a global total of 25 million.

Boyz II Men’s success comes as the Philadelphia quartet prepares to celebrate a decade of success with their new album, Legacy—The Greatest Hits Collection. One of the biggest of the international singles from that disc, “I’ll Make Love to You,” originated on the Corrs’ album Bended Knee.” “Thank You,” and “Water Runs Dry.”

The individual bestseller in the October rankings was another compilation, Disney Channel’s Sultans of Swing—The Very Best Of, which adds 3 million to a 358.3 million total in Europe.

But Knopfler recognizes the value that the Straits’ material still holds for many fans. “When I’m on the road, I see all these people that want to hear you play some of these songs, and I think that’s just fine,” Knopfler says. “I get into them when I’m doing them. There’s always a [big] part of you that wants to move forward, but I don’t think that you should stop from playing a song. Some of these songs are milestones in people’s lives.”

Swedish Sales Bounce Back In Strong Third Quarter

BY JEFFREY DE HART

STOCKHOLM—A strong third-quarter performance has put Sweden’s music market back on track for equalizing its best-ever annual performance.

Earlier this year, labels body GLF—an affiliate of the local International Federation of the Phonographic Industry—reported poor sales of recorded music from January to June: Shipments were down 14% in units and 13% in value, compared with the first six months of 2000. But GLF says third-quarter shipments rose 19.7% in value to 378.9 million Swedish kronor ($43.6 million), compared with the same period in 2000. Units were up 9% to 6.6 million.

Although singles sales showed a decrease in both units and value during the quarter, CD albums were up 17.4% to 5.6 million units, with value up 22.5% to 358.9 million kronor ($43.2 million).

The unexpected gain brings hope that this is the end of a slump that began in fourth-quarter 2000. Then, the poor showing was attributed mainly to online piracy (Billboard, March 10). Year-to-date totals for 2001 stand at 18.1 million units, with a value of 1.02 billion Swedish kronor ($123.4 million)—a fall of 2.8% compared with the same period in 2000.

According to a GLF spokesperson, the growth can be attributed to a variety of factors, including a strong release schedule during the third quarter and a healthier climate of media exposure for artists—including positive exposure for Napster.

The growth of high-profile Swedish acts releasing new albums in the fourth-quarter—Bonnier Music’s newly rapper Markoolio and Universal Music’s home-grown diva Carola—there are real hopes that the year could top 1999, which was the best year in the history of Sweden’s music business.
No Doubt

Continued from page 1

were on the road last year for *Return of Saturn*, we were playing dance parties every night after the shows, inviting a bunch of people back and listening to a lot of Jamaican dancehall—just having the most fun. In fact, the dance parties became like fun as the shows themselves. So, we decided to make the best of this, we decided to put everything else aside and just have a great time. The thinking was, ‘While we’re writing music, let’s keep the fun going.’

The result is an album made like no other No Doubt set—one that, as Rock Steady co-producer/Spice Stent notes, marks “a great, great return to form” for the band, and one that was borne out of collaborations with, among others, Prince, Nellee Hooper, noted dancehall producers Sly and Robbie, and the band’s Ric Ocasek. Stefani, Kanal, and guitarist Tom Dumont—the band’s songwriters—set out to keep the party alive in early January, when the trio convened at Dumont’s home studio in Los Angeles. Accustomed to writing songs on acoustic guitar and then cutting and recording them in the studio, they decided that this time—after their particularly laborious work on the *Return of Saturn*—things were to be much more spontaneous and free.

Working at first with prerecorded drum beats, the shared goal was to both write and record a new song each day—quite a new experience for Stefani, the band’s chief lyricist. “For me,” that’s like a huge challenge to just kind of write on the spot,” she says. “I’ve always been a real, like, journal-keeping type. It takes me forever. But on this record, it was just, like, ‘OK, write it right now, record it, and it’s done.’”

Like the *Return of Saturn* shows, each session had a festive after-party. Kanal says, “We were having so much fun that once we were through each day, Tom, Gwen, and I would go, ‘OK, let’s go out and join all our friends at a dance club now.’ And we would do this daily—go out and have a few drinks and dance the night away and at the end of the night go, ‘OK, I’ll see ya tomorrow at two o’clock, let’s do it again.’ We were just keeping that life energy and that vibe flowing.

Having come up with a batch of songs heavily influenced by the dancehall that the band, especially Kanal, had been listening to over the past year—records by the likes of Mr. Vegas, Bounty Killer, and Cutty Ranks—No Doubt (now with drummer Adrian Young) then carried those tracks and that vibe—born to Kingston, Jamaica—we thought, ‘Let’s go make it real,’ Kanal says.

Through some friends, the bassist had arranged for the band to continue work on *Rock Steady* with the legendary rhythm section—drummer Sly Dunbar and bassist Robbie Shakespeare (Jimmy Cliff, Desmond Dekker)—who invited Bounty Killer and fellow Kingston dancehall fave Lady Saw to spice up the tracks—and fellow heimmen Steely & Clevie (Maxi Priest, Gregory Isaacs).

The band’s enthusiasm was immediately noticeable, says Lady Saw, who was familiar with Stefani through her guest appearance on Eva’s Dr. Dre-produced “Let Me Blow Ya Mind.” “(When I heard that song, I was like, ‘It’s beautiful, and it’s a white girl kickin’ it!’)”

“We’re going to have a call to do a song,” Lady Saw notes, “and once you get to the studio, you’re not feeling the vibe. Or the song isn’t working. That always seems like a deal breaker for your talent. But it wasn’t that way with No Doubt. I was feeling it!”

Working in Kingston proved to be a “phenomenal” experience, Kanal says. “We spent every morning at this place called the Blue Lagoon, this pristine lagoon. And we would be drinking rum and Red Stripes and eating jerk food and then, we would go into the studio at about four o’clock and work through the night. It’s a wonder we actually got stuff done.”

Recording the album on hard disk using Pro Tools made it easy for the band to move the project to Jamaica and to London, where it was “Underneath It All” with the Eurythmics! Dave Stewart and worked with Stent (Massive Attack, Madonna) and fellow producers William Orbit (Blur, Madonna) and Nellee Hooper ( Björk, Soul II Soul).

With some songs boasting hip-hop grooves and others carrying an almost electro, Edun-like feel, the different tracks seemed to yearn for ing and recording. “I think we had to get through that phase to get to where our heads could be free and clear,” he says. And despite the fact that *Return* was considered by many to be both an artistic and a commercial disappointment—though reaching platinum status relatively quickly, the album did a fraction of the business of *Kingdom* and was, lyrically, a much more serious and mature album that reflected Stefani “turning 30, becoming a woman, and reassessing my life”—the band was feeling little pressure this time around.

In fact, “all that mattered was that the process was fun,” says Stefani, who adds that *Rock Steady* “wasn’t hard at all” to make. “Like, I feel guilty that it wasn’t hard. But it wasn’t.”

Helping to keep things loose and natural—and opening up a new musical world for the band, managed by laguna Beach, Calif.-based Jim Gussot at Rebel Waltz and booked by the L.A.-based Mitch Okim—was its decision to collaborate with hip-hop hitmaking producer/artists Dre, Timbaland, and the Neptunes.

None of the band’s work with Dre or Timbaland made the final cut. But, like the *Rock Steady* track “Waiting Room”—a song originally written during the *Return of Saturn* sessions that was later re-arranged and co-produced by Prince—some of those songs will probably surface eventually. Kanal says.

The band’s work with the Neptunes, though, yielded the funk-filled sure-hit “HellaGood,” of which Neptunes Chad Hugo says he and partner Pharrell Williams were trying to re-create the danceable but dance-band-sounding of “Another One Bites the Dust” or “Brick House.” He notes, “We were trying to bring No Doubt in the clubs.” And Kanal says that exactly what No Doubt was looking for: “When we started writing this record, we wanted a record we could funk. I was always thinking we wanted to go to dance clubs and hear our stuff played.”

The band’s sessions with Hugo and Pharell Williams also yielded another Neptunes/No Doubt co-write, “Perfect Day,” a track given to R&B singer Kelis for her forthcoming Neptunes-produced album, *Wanderland* (Virgin).

Sales-wise, *Rock Steady* is certain to benefit from Stefani’s own collaborations outside of the band during the past year, one of which she says almost didn’t happen.

After partnering with Moby on his “South Side” single, she says she was reluctant to take part in Eve’s “Let Me Blow Ya Mind.” “I felt like if the Moby thing hadn’t been such a big success, I didn’t have that much to lose, but it was like. ‘Should I be doing another side thing?’ Ya know, ‘Are people gonna think that I’m just, like, the side sausage?’”

But she says she couldn’t pass up the opportunity to work with West Coast hip-hop carz Dre, especially after she had heard an early version of the song. She says of the experience, “I probably sang the chorus for, like, two-and-a-half hours straight. He beat me up as a singer. He really challenged me. He had one thing in his head, and I wasn’t hearing the same thing in my head.”

While such projects continue to keep Stefani’s star status at a much higher level than the band’s, the title of the new album—like Stefani’s decision to wear a jacket bearing the group’s name in the “Let Me Blow Ya Mind” video (“I wanted to represent!”)—is meant to serve as a statement about the act’s current state. It’s also, of course, a shout-out to the music that’s helped inspire this set of songs.

Mark Williams says that *Rock Steady* will most likely attract those whose first real introduction to the band was through Stefani’s work with Moby and Eve. “I think this record naturally, perfectly continues down the path that was started with those tracks. I think that what people liked about those songs they’ll find here, plus another whole side that is her and No Doubt—one that they might not be familiar with, but I think they’ll enjoy.”

And that’s already proving to be the case.

Interscope bumped up the album’s release a week after immediate positive reaction to “Hey Baby” from top 40 radio and MTV. The latter recently debuted a Making the Video episode on the single.

Judging from “Hey Baby” (which features Bounty Killer), “it sounds like Rock Steady is going to be a little more pop, which doesn’t necessarily make it better,” says Ken Hopkins, PD at KQZ 94.5 in Boise, Idaho, on Marting the single. “I think the jury’s still out on whether that’s going to be better for their fans.”

In any event, the “less introspective and more fun—sounding material (published through ASCAP), which seems pretty well with the current mood of the country, Hopkins says.

Indeed, Williams says, “Rock Steady is a record that’s all about celebration and life.” And that, says Jay Smith, manager of Tower Records’ Sunset Fever store in L.A., is what people want right now—fun music. “The only thing that’s going to be tricky,” Smith says, “is the timing”—the record arrives at the height of the Christmas-shopping season.

A source close to Stefani, Kanal, and Dumont is that much of Rock Steady is taken from the demos recorded in Dumont’s apartment, embellished with a touch of organ here, some keyboards there. “That was really cool,” Stefani says. “Because it’s like the producers that we were working with liked what we were doing so much that they just kind of added to it, instead of starting all over.” By writing and recording songs on the spur of the moment and having at least a portion of every evening to jam with the home band, the face the band captured “that initial spark” that is sometimes lost, Stefani says.

“I feel so sure about [this album],” Stefani says. “I’m so confident that people are gonna love it. Because you’ve just got so much more fun,” says. “It’s just fun and upbeat. And it doesn’t have anything to it. Like, it’s not too much work. And I think people need that sometimes in music.”
Virgin’s Shortlist Puts Up-And-Comers In Spotlight

BY BRIAN GARRITY

NEW YORK—Organizers of the Virgin Megastores Shortlist Prize for Artistic Achievement in Music are hoping that buzz from the award will create greater traction for the nominees’ albums at retail.

The prize—which will be awarded at a special concert event Monday (19)—is modeled after the U.K.’s Technics Mercury Music Prize and honors an album that has not been certified for sales of more than 500,000 units (Billboard, Aug. 25). The finalists were picked by a 15-person panel that included Beck, Mos Def, Macy Gray, Aimee Mann, and Lucinda Williams.

“Those are records that we think are great but that all have had a problem getting through to the mainstream outlets of radio and MTV,” says MCA VP of A&R Tom Sarig. (Sarig co-founded the prize with Greg Spotts, who runs a personal management and marketing firm.) “So we thought we’d forge a direct connection between music lovers and the creative community with the goal of exposing this new talent that has not really crossed over to the mainstream.”

The final act is Thrill Jockey’s Megastores (Astralwerks); Bilal, Just Born Second (Interscope); Dandy Warhols, Thirteen Tales From Urban Bohemia (Capitol); Gorillaz, Gorillaz (Virgin); Jay Dee, Welcome to Detroit (K7 Studio); BBE; Nikki Costa, Everybody Got Their Something (Virgin); PJ Harvey, Stories From the City, Stories From the Sea (Island); Ryan Adams, Heartbreaker (Bloodshot); Sigur Rós, Agaetis Byrjun (PIAS U.S.); and Talib Kweli & Hi Tek, Reflection Eternal (Rawkus). The winner receives $10,000, and a donation of the same amount will be made to a relief charity of the winner’s choosing.

Virgin Entertainment Group is sponsoring the prize and has been actively promoting the nominated bands and the event in its U.S. Virgin Megastores.

“Part of the cornerstone of the Virgin Megastores strategy is to help introduce new and developing artists to the consumer,” says Dave Alder, senior VP of product and marketing for Virgin Entertainment Group. “In the last two years, we’ve really worked hard with our Virgin Recommends program, which I think is very similar to the Shortlist’s objectives.”

Special Shortlist promotions include designated listening posts featuring the nominated artists in every Virgin Megastore, larger stores displaying Shortlist banners and hosting special in-store events with nominated acts, in-store DJs featuring nominated artists, information cards about the acts placed in the stores’ racks, and Radio Free Virgin creating a special Shortlist channel for its service.

“That’s always the thing with new and developing artists,” Alder says. “I don’t think you can expect a new album to sell unless you explain a little bit about the merits of that particular piece of work.”

Meanwhile, MTV2 is promoting the prize and the event with a special package showing videos from the 10 nominated acts. But whether the prize and coverage of the event translates into greater crossover appeal for any of the nominees remains to be seen.

MTV2 GM David Cahn says, “Whether a Sigur Rós or a Talib Kweli or anybody is suddenly going to skyrocket up the charts, only time will tell, but I don’t think it’s necessarily [the Shortlist’s] intent to move another half-million or million units. I think it really is to just identify the artistry and creativity behind these records.”

That’s not to say it can’t. On Oct. 28, Virgin hosted in-store events with Costa in Los Angeles and Kweli in Chicago. The Los Angeles event was particularly well-attended, with sales of Costa’s album exceeding Virgin’s expectations. “We didn’t expect large sales; we just expected a good turnout and good association from the event,” Alder says. “It really proves that activities like the Shortlist not only give exposure but also drive additional sales.”

Alder and Sarig both say they expect the greatest sales momentum to come after the award is announced in the way it does with the Mercury prize. Five of the 10 finalists are scheduled to perform live at the awards ceremony, to be held at the Knitting Factory in Los Angeles. Sigur Rós, Dandy Warhols, Costa, Bilal, and Kweli will be playing sets of between four and six songs.

Best Buy Coup On U2 DVD Leaves Indies Angry And Fearful

BY ED CHRISTMAN

NEW YORK—A Best Buy marketing coup that gives the consumer electronics chain a two-week exclusive on a new U2 DVD—Video has other merchants reeling, as well as fearful that it could be the beginning of a trend whereby the major labels openly cater to larger music accounts at the expense of smaller retailers.

The release, Elevation 2001: Live From Boston, is a double-disc DVD with a $32.98 list price ($19.98 for VHS). Best Buy has it for Nov. 20, while it hits the rest of retail Dec. 4. Interscope executives were unavailable for comment, but sources say the deal was proposed directly to U2 and its management by a consortium of marketing partners comprising Direct TV, VH1, Clear Channel, and Best Buy that is committing to a $10 million campaign in a big marketing push to expose the DVD for Christmas. The show will be broadcast Nov. 24 by VH1 and Dec. 2 on Direct TV.

According to sources familiar with the deal, the initial version of the proposal saw Best Buy having the DVD exclusively. But when Interscope was brought into the dialogue, concern from the label and management about how other retailers would react to the deal persuaded the marketing consortium to scale back the exclusivity to a two-week period, leaving in place the full amount of marketing funds so that all merchants could benefit during the Christmas selling season.

From Best Buy’s perspective, Mike Linton, senior VP of strategic marketing at the Eden Prairie, Minn.-based chain, says that the U2 promotion is a continuation of an event marketing strategy employed by the chain during the past 18 months, beginning with the Sting concert Sept. 12, 2000, in New York City’s Central Park to herald the chain’s invasion of the New York metropolitan market.

Best Buy likes to be a part of “creating events that involve multiples parties,” Linton says. “It’s not just about retail—it’s about entertainment and looking to make news by doing something different that creates events [to] help our brand and benefit other parties involved. Linton says that the U2 event grew out of Best Buy management’s “desire to have a good event for the holiday.” Best Buy will feature the U2 DVD in a number of different advertising pieces, including its weekly circular. It will also use the store’s and its online site to showcase the title. Merchants large and small appear to be annoyed by the deal. The head of one large chain says that although he will respond to the situation, he is considering exactly what that response will be. An executive with a small chain says, “I have to carry the DVD. The customary doesn’t want to hear my politics on this, which is an internal business issue.” But he adds that retailers should somehow make a statement about it heard by U2, Interscope, and its distributor, Universal Music & Video Distribution.

Glen Ward, president of Virgin Entertainment Group’s North American operations, says his chain won’t stock the DVD and won’t feature U2’s most recent album in any price-and-position programs, relegating it to the bin. As that album was on a front-end rack last week, Virgin apparently has opted to forgo the cooperative advertising funds that were paying for that placement.

Ward declines to comment on that subject but says that Interscope is acting in an “irresponsible” manner, labeling the move a “questionable” business practice. “We have invested a lot of money in exploiting catalog and working to develop new artists,” Ward states. “They should be helping us to stimulate the consumer, instead of restricting our business and kowtowing to creamers [who lose money].”

In addition, sources say that smaller merchants are considering banding together to make some kind of statement regarding the U2 title. Those merchants are said to fear that Interscope is opening a Pandora’s box that will leave all the other large music retailers, consumer electronics chains and mass merchants demanding similar exclusive windows, which would severely affect independent stores. Exclusives started with TV campaigns, where the labels advertise new superstar releases available through an 800-number for as much as six weeks before the retail debut. That practice also appears to be migrating to the brick-and-mortar channel, one retailer complains. If it becomes a trend, it will give the larger accounts credibility with the consumer, who will perceive them as a cooler place to buy music than the smaller retailers, one independent merchant argues.

That merchant has further complaints about U2: “I always thought they were about helping the little guy and promoting world peace and things like that, but it turns out they are just another corporate sell-out [that] doesn’t care who they are helping money.” U2’s New York management office did not return a call for comment.

In their anger, merchants also remember that last year’s grouping of that type of campaign was involved in a similar situation of appearing to favor Best Buy over the rest of retail, when it gave that merchant two bonus tracks on the Lime Bizkit Chocolate Starfish—and the Hot Dog Flavored Water album, while other merchants were only offered a premium with one bonus track (Billboard, Oct. 28, 2000).

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FullAudio, Clear Channel Ink Web Deal

Radio Giant Now Has 'On-Demand Music Subscription Provider' In Five U.S. Cities

BY BRIAN GARRITY

NEW YORK—In a move that sets the table for radio to become a rival to traditional music retail, Chicago-based digital music subscription service developer FullAudio has entered into a distribution deal with Clear Channel Communications.

Under the agreement, FullAudio will be the exclusive on-demand music subscription provider for Clear Channel Radio station Web sites in five U.S. markets: Chicago, Houston, Los Angeles, Phoenix, and Salt Lake City. FullAudio will provide co-branded services to approximately 30 stations in those markets. A small number of pilot stations are expected to begin trials of the service in January. Participating stations for the test program have not yet been determined.

Determination of which stations will participate in the trial will hinge upon which tracks and genres the company is able to obtain publishing rights for, says FullAudio president of music services James Glicker. Monthly fees are expected to range from $3.95 to $5.95 with a base of 50 downloads.

Each of the Clear Channel radio stations in the participating markets will offer its listeners a format-specific service powered by FullAudio. Users of the service will also have the ability to access music from other genres based on indicated preferences.

Glicker says Clear Channel will publicize the service through its stations and on-air personalities. They also plan to offer special themed packages, such as the picks of a certain DJ. “We’ll get on-air announcements with their talent as well as some measure of commercials,” he says. “Whether it’s really commercial is yet to be determined, but we’ll get a lot of mentions on the air and on their Web sites.”

Chris Copeland Gladwin, chairman/CEO of FullAudio, said in a statement that the deal marks “an industry first and a major stride in FullAudio’s distribution strategy.”

Gladwin contends that after their favorite artists, radio stations are the “brands” music fans commit to most. Indeed, Jerry Kersting, CFO of Clear Channel’s radio division, said the appeal of the deal was its ability to extend the brands of its radio stations “far beyond” the reach of their signals. What’s more, he noted that the service is intended to deliver more impressions to the advertisers on sites of the radio stations.

Meanwhile, Universal Music Group (UMG) has agreed to license selected content to FullAudio. The two-year, nonexclusive agreement with UMG allows FullAudio to rent access to downloads from “a broad selection” of the Universal Music catalog.


BUSY, BUSY, BUSY: David Katznelson, former VP of A&R at Reprise, has formed the Birdman Recording Group Inc. (BRGI) as an umbrella company for his two extant labels, Birdman (distributed by Revolver in San Francisco) and Tornado (handled by Megaforce through Ryko Dist.) and three newly formed label partnerships.

Howling Records, a partnership with former Warner Bros. A&R exec Sue Drew that is distributed by Megaforce/Ryko, will be a jam-band outlet; it has signed Ohio act Hominculus. Sepia Tone, a news label formed with In the Red Records head Larry Hardy (who is also BRGI’s GM), is licensing albums by Alice Coltrane, Ornette Coleman, Darrell Banks, Tony Joe White, and others from Rhino Entertainment; Revolver is distributing, Tariff Records, in which Katznelson is joined by Rudy Carrera of Salcata-Galia Records, will focus on 20th-century classical music and “electro-acoustic” music; Forced Exposure is distributing non-exclusively.

Due from Birdman Records in the first quarter of 2002 will be an album of music from Kill Rock Stars’ Gordon Lewis’ schllock/cult horror films and sets by Don Howland, Akashic Jukebox (with Jon Wahl of Clawhammer and ex-members of Royal Trux), the Electric Prunes, Brother J.J., and the Warlocks. The label just released It Came From Memphis Volume 2, a splendid and essential anthology of wild Bruff City music inspired by compiler Robert Gordon’s wonderful 1995 book.

Scheduled for Tornado are collections from Los Pacaminos (a Tejano-styled band with Paul Young, of all people) and a reissue of Joe “King” Carrasco’s first album.

KILLER PACT: The Olympia, Wash.-based punk label Kill Rock Stars (KRS) has signed a pressing and distribution deal with Chicago-based Touch & Go. The agreement takes effect Jan. 1, 2002.

KRS is an eclectic, high-quality imprint whose impressive catalog includes releases by Bikini Kill, Bratmobile, Dead Moon, Elliott Smith, Sleater Kinney, Unwound, Quasi, Ronnie Spector, John Doe, and our current Motor City favorite, Slumber Party, among many others.

According to label president Slim Moon, KRS has been distributed by Sacramento, Calif.-based Mordam Records since 1992. For more than a year-and-a-half before that, the firm’s releases went through K Records, musician Calvin Johnson’s company.

Moon says of the shift to Touch & Go, “It was a difficult decision. The older I get, the more I want to concentrate on what we do best. We’re good at finding cool bands. I’ve always felt I was weak as a businessman.”

FLAG WAVING: Robbie Fulks’ new collection of country covers from the ‘50s and ‘60s about drinkin’, cheatin’, and leavin’, 13 Hillbilly Giants (Bloodshot), should come as no surprise to the Chicago alt-country singer-songwriter’s longtime fans. After all, this is the man whose song about the contemporary Nashville country-music establishment was titled “Fuck This Town.”

Yet, asked if the collection—first released online last year on Fulks’ own Boondoggie Records—was a rebuke of the state of modern country, Fulks says, “I’d like to think I could change the world with a record I made, but I don’t think I can.”

Fulks’ album is an entertaining, eccentric sampling of country obscurities, penned by such well-known writers as Porter Wagener & Dolly Parton, Bill Anderson, Wynne Stwart, and Jean Shepard, as well as such lesser-known lights as Dave Rich, Jimmy Arnold, and Jimmy Murphy. Fulks’ comments about the latter musician illuminate his own art: “He put out weird records, but they were not willfully weird. The pieces didn’t fit together in a neat, systematic way. I totally aspire to that. It seems like it takes a lot of strength of character to do that for 30 years—or not knowing any better.”

Fulks, who has made no secret of his distaste for the manufactured quality of modern country, is only cautiously optimistic about prospects for the genre as a whole, but hillbilly roots music begin to get their due from consumers. “Maybe there is hope,” he says. “I take hope from [the O Brother, Where Art Thou? soundtrack] doing well... but there are too many bottomfeeders and people of dubious talents clinging to that [country roots] movement.”

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MERGER MISERY: The imminent bankruptcy filing by Valley Media is expected to wreak havoc throughout the independent label and distribution community, as well as stung retailers, who will be left owning product that they cannot return to labels that might go under because of the situation. The collapse of the planned merger between Valley and Alliance Entertainment has left all sides pointing fingers at what went wrong and leaves most label and distribution executives grasping their teeth, worrying about the extent of the hit they will take.

The deal, which had been in the making for five months, fell apart Wednesday night, Nov. 7, when Alliance’s management and Yucaipa—its principal owner—decided that Valley’s grossly deteriorating business had left the company’s value far below the numbers used in structuring the deal. That deal would have seen the Coral Springs, Fla.-based company assuming some $12 million in bank debt and another $70 million in vendor debt. In the previous two weeks leading up to Nov. 7, Valley’s sales volume is said to have decreased by about 35%.

“With that change, the deal didn’t make sense anymore,” says one insider familiar with the negotiations.

Before it pulled out, Yucaipa was slated to own 80% of the merged company, while Valley Media shareholders would have received 20%. In the days leading up to the pullout, Yucaipa made a last-minute grab for an even larger portion of equity, which Valley’s board of directors was said to be willing to concede. Some suggest that another factor in Alliance’s withdrawal was that its bank, GE Capital, had had cold feet all along about financing the merger. Indeed, those observers suggest that the bank was trying to get Yucaipa to ante up some equity for the deal. But others say that while GE viewed the deal as a difficult one, it never said it did not think it could pull off syndicating a new Alliance revolving credit facility to the lending community.

In the wake of the collapsed merger, some participants griped that Alliance was “nickel and diming” the deal every step of the way and that it took too long in dolting the $s and crossing the $s on its way to the closing, which cost Valley dearly. The company had been buying c.o.d., and when cash ran out while it was waiting for Alliance to sign on the dotted line, it could no longer purchase the necessary product to fulfill customer orders, which meant sales suffered a precipitous drop. But others put the blame on Valley for spending too much time on the front-end of the deal arguing about the equity split. One observer says, “There was a tremendous level of brinkmanship going on in a game of high-stakes poker. Valley’s management should have known they were going to run up against a liquidity wall and should have folded their cards sooner. The deal could have been done in early July instead of late August.”

But other, more cynical, observers wonder if Yucaipa strung out the deal for as long as it could so that it could get as much of Valley’s business as possible and then pulled out at the last minute so that it had the chance to buy Valley at a much cheaper price through a Chapter 11 fire sale. Those observers argue that Valley was not worth the debt Alliance was assuming, since it had already won over most of Valley’s customers.

However, that argument does not take into consideration one of the main reasons that Yucaipa was allegedly interested in the deal—the fact that Valley is a publicly traded company. With the deal structured as a reverse merger so that Valley’s share would remain publicly traded, it would leave Yucaipa with a back-door exit strategy from its ownership.

Yucaipa initially acquired Alliance as its backbone for putting together deals for Internet plays, but when Wall Street was throwing money at anybody with an idea for how to make a profit online from music and video content. But when the dotcom fad faded, it left Yucaipa owning a low-margin wholesale- r with no way to cash out. Wall Street—now and for the foreseeable future—is not likely to have an appetite for an initial public offering for a low-margin wholesaler, particularly not one that already went Chapter 11, wiping out shareholders and bondholders, back in 1996.

Anyway, now that Valley appears headed to a Chapter 11 filing next week, the Alliance/Valley deal likely will be revived, and financial executives are hoping that it is used as a “stalking horse” to see if any other large wholesalers are interested in bidding on Valley. Already, some “bottom fishers” are said to be talking to Valley, now that the bottom has dropped out of the merger.

BY PATRICIA BATES
CHARLOTTE TOWN, Prince Edward Island—Despite increasing competition from mass merchants and larger music retailers, Canadian indie retailer Back Alley Discs marks its 10th anniversary this month.

Owner Chaz Guay attributes the longevity of his out-of-the-way Charlottetown, Prince Edward Island (PEI)-based store—a second-floor, 750-square-foot site—to the role it plays among the estimated 2,500 college students in the area.

“We’re almost like a corner store,” Guay remarks. “We often have University of PEI students hanging out here. It’s all word-of-mouth.”

Back Alley has about 4,000 titles in CD and vinyl formats, with a 50-50 ratio of new to used product. Two-thirds of its inventory is mainstream and alternative rock, with blues, Celtic, folk, jazz, and international music constituting the remaining third.

This year, Back Alley’s most popular North American CDs are Tom Waits’ Mule Variations (Epitaph), Anti-Flag’s Living in Clip (Righteous Babe), Greg Brown’s Covenant (Red House Records), Stan Rogers’ Home in Halifax (Fogarty’s Cove Music), and Bill Frisell’s Good Dog Happy Man (Nonesuch).

The store does a steady business with CDs by local artists in this city of 32,531 people—sales that are aided by a live Songwriter’s Night held in-store every Tuesday in the winter.

Back Alley’s top-selling hometown artists include the Rude Mechanicals, Flush, the Jive Kings, Lennie Gallant, and Eyes for Telescopes. Back Alley’s products come through five primary distributors, including F.A.B. in Montreal, Festival Distributors in Vancouver, and Outside Distributors in Toronto.


“I don’t have the capital to buy as much of a selection as I’d like from them,” Guay admits. “I just pick what I feel I can sell, and I always keep [the constants] the Beatles and the Band CDs around. I have some hip-hop and punk, but those artists are here today and gone tomorrow.”

Selection is somewhat limited among Canadian acts as well. “I don’t stock more than five CDs by the Tragically Hip any more, whereas I would have had 50 a few years ago,” Guay explains. Part of the reason is competition from mass merchant chains, but Guay says he is holding his own against the discounters, such as Walmart, Future Shop, Zellers, and Radioland. “They’re more into the price wars, not the music,” he says.

Back Alley expands its offerings through used product. Second-hand CDs are acquired for $5 and then marked up to $10.

Guay declines to disclose his store’s revenue but reports solid sales between May and early September. Financially, there’s not too much reward for the independents like me now,” says Guay, who does not maintain any in-store staff. “I’ve learned not to think beyond the scale of PEI. I have a cash flow, and I feel the only way to survive is with low overhead.”
Among the DVD-Video titles being made available for holiday gift-giving are Rush's Chronicles (Sept. 25, Universal), Linkin Park's Frat Party at the Parkway Festival (Nov. 20, Warner Bros.), AC/DC's Stiff Upper Lip Live (Dec. 4, Elektra), and Def Leppard's Videoarchive and Historiain the Round in Your Face (Dec. 11, Universal).

Some metal catalog has been tapped for the ongoing DVD series "Classic Albums." Created by New York City-based Eagle Eye Media, the series explores the creation of milestone albums in a variety of musical categories. A typical disc lists for $19.98. The first metal installments are Metallic's Metallica and Judas Priest's Stiff Little Fingers. Both will be available for $19.95 and a single-disc DVD ($24.95). The act's first live, full-length DVD, which was recorded in 1985 at the band's first show, will be released on Nov. 20. Eagle Eye Media plans to release a classic Metallica VHS tape, The Concert That Never Was, in December.

A Year To Remember

Make a date for excitement as Playboy's most popular Playmates bare it all in this annual collection, 2002 Video Playmate Calendar. Sexy, sensational and twelve times the fun!
<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
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### BRAVO TO ‘MUSICIANS’:

The Bravo network’s Inside the Actors Studio series has long taken an intimate look at famous actors and their craft. The hourlong show features an interview with an entertainer in front of a studio audience, and afterward questions from the audience are fielded by the interviewer. Now, Bravo is taking the same concept to the music world with the new series, MUSICIANS, set to debut Feb. 4, 2002. The show will air Mondays at 10 p.m. ET.

Musicians will be hosted by Rolling Stone contributing editor David Wild, and the show will be taped at Sony Music Studios in New York City. Alanis Morissette, Sheryl Crow, and Tony Bennett are confirmed guests on the program. Volkswagen and Tower Records have signed on to be sponsors.

“Musicians is a natural extension of what Bravo does best: explore the creative process and provide a personal look at an artist’s body of work,” Bravo senior VP of programming Frances Berwick says. “What makes our program distinctive is the comfort zone provided by an informed and specialized host.”

The executive producers of MUSICIANS will be Debbie DeMonte Reux and Lauren Levine. Co-producers will be Frank Garritano and Michele Bessey for Line by Line Productions and Jon Bendis for Another Diver- sion. Garritano and Bessey were recently part of the producing team behind the Sept. 21 telephone Amer- ica: A Tribute to Heroes, which received an unprecedented simultaneous airing on several networks around the world.

Bendis will also write and edit Musician’s. His TV credits include ABC’s Two Rooms: A Tribute to Elton John and Bernie Taupin and Rolling Stone 25: The MTV Special.

### NOT YOUR EVERYDAY... EVERY DAY ON BRAVO NETWORK

**Not your everyday... every day on Bravo Network**

VHI has named Ben Zurrer senior VP of programming strategy. He was senior VP of programming and production services at Sterling Digital. Zurrer is based in New York City and reports to Fred Graver, VHI executive VP of programming and production.

Los Angeles-based production company Persaud/Faloma has named Paula Fine and Jason Valen director representatives. They previously held similar positions at Geronimo Film Productions and You Media, respectively. John “Uska” Yuiska and Daniel Garcia have partnered with production company.wortek to create a new production company, Super-Fi, with offices in New York City and Vienna. Executive producer Yuiska and creative director Garcia are based in New York City, while Super-Fi creative director Niko Alm and head of technology Ivo Trompler are based in Vienna.

**PRODUCTION NOTES:** Mick Jagger filmed his video for “God Give Me Everything” with director Mark Romanek in Los Angeles. . . Nick- el Creek’s video for “A Lighthouse’s Tale” was directed by Brent Hedgescock in New Hampshire and Maine . . . Terry Heller and Danny Pand- man co-directed Master P’s “Ohwee” video in Los Angeles . . . Emerson Drive teamed with director Thom Oliphant on the video for “I Should Be Sleeping,” filmed in Nashville . . . Fred Durst directed Puddle of Mudd’s “Blurry” clip in Los Angeles . . . Wayne Warner’s video for “I Wanna Do That Love Thing” directed by Nunzi Gioiosa, was filmed in Montreal.

### As Record Labels Tighten Belts, Radio Stations Get Creative

**BY MARC SCHIFFMAN**

**Airplay Monitor**

NEW YORK — The economy is in the doldrums, exacerbated by the events of Sept. 11. Label budgets are running dry, and releases are being pushed back to January 2002. As PDs surveyed whether the label cutbacks are translating into less promotional support say they’re sensing a slowdown, too, as labels shut down early and try to force less product through the pipeline.

But PDs are mixed on how — or if — the scaled-down efforts are going to affect the bottom line in the upcoming year.

**CREATIVE AND SMART**

WNCI Columbus, Ohio, PD Jimmy Steele sees a reduction “as far as dollars put forth by the labels. They’ve had to get creative and real smart with their marketing dollars, as we have in radio.”

WFLY Albany, N.Y., OM Mike Morgan says, “Although I have no factual evidence, I’m sure the promo budgets are being affected by the lack of record sales. Things are a little sluggish out there.”

KRBE Houston PD Dom The- dore has seen cutbacks on label spending and the number of releases. “It’s a fact of life in an economy like this,” he says, adding that it’s made worse by the industry’s suffering from belt-tightening. “Radio is turn- ing to labels to compensate for our losses, and the record companies can’t do it. I sympathize with the labels on this one. The reality is, you’ve got to set more realistic goals. It’s hyper-greed. Radio stations need to set more credible and legitimate goals, as do record companies. Now we’re paying the price.

**THE PROMO SLOWDOWN**

Radio’s reaction to how much label support it was getting in the fourth quarter varies. WQAO Mel- bourne, Fla., PD Mike Lowe says, “I don’t know about fewer dollars,” because as a Cumulus station, any promotion funds go to the corpo- rate bottom line through its annu- al deal with Jeff McClusky & Asso- ciates. Lowe adds, “We get our share, regardless.”

Steele, like Lowe, feels comfort- able being a lot more careful in his spending and what the labels can now offer. “With the company put- ting its resources together, we have many ways to help our own station,” he says. “We’ve been fortunate. Cor- porately, we have what we need,” but he is quick to add that “the labels have been very supportive as well.”

While he acknowledges a financial squeeze, Domino says it does not affect his station as profoundly be- cause “I don’t over-rely on record company promotions. I never have.”

WKIE Chicago PD Chris Shebel sees the industry packing up for the year earlier than usual. After telling a major-label person that he had given an add, Shebel was told, “Well, that’s it for us. We’re done for the year.” Another friend said they had one more project they were going to move through, and I’m like, ‘It’s still cambiar el estado de espera que estás en.'
HEART STRINGS: Alan Jackson chose the 35th annual presentation of the Country Music Assn. Awards to debut a stirring new ballad he penned about the Sept. 11 terrorist attacks, titled “Where Were You (When the World Stopped Turning).” It storms Hot Country Singles & Tracks and The Billboard Hot 100 with double Hot Shot Debut honors at No. 25 issue with spins at 42 signals—less than a third of the country radio panel.

DOIN’ RIGHT: After coming perilously close to falling off The Billboard Hot 100 last month, Toya’s “I Do” has rebounded to new heights on the chart, climbing 23-18. “Do” debuted at No. 82 in the June 2 issue and made it as high as No. 32 four weeks later. The song’s initial chart climb was fueled largely by sales, as the single scanned a high of 28,000 units and ranked at No. 20 on Hot 100 Singles Sales in the June 30 issue. That week, 70% of the song’s overall Hot 100 points were a result of sales, with the rest coming from airplay at rhythmic and R&B stations.

As shipments of the retail single began to wane, “Do” started to tickle down the Hot 100, bottoming out at No. 45 in its 21st week on the chart—barely above the No. 50 cutoff for recurrent status. It was at this time that mainstream top 40 airplay began to click in, propelling “Do” up the chart once again.

Last issue, the track gained 7.5 million listeners, a week-high thus far, and this week Toya tacks on another 4.5 million for a total audience of 50 million listeners. Sales of the long-since-cut-out single have dwindled to 1,000 units this week (No. 47 on the sales chart). As a result, 90% of its overall Hot 100 points now derives from airplay.

RULER OF THE CHARTS: Ja Rule enters a second single into the top of the Hot R&B/Hip-Hop Singles & Tracks chart with “Always on Time,” featuring Ashanti. Moving 27-13, the title earns the Greatest Gainer/Airplay designation one week after earning the Greatest Gainer/Sales award and advances 27-17 on the Hot R&B/Hip-Hop Airplay chart with an audience reach of 27 million.

Sales of “Time,” the second single from Ja Rule’s third album, Pain is Love (No. 6 on Hot R&B/Hip-Hop Albums chart), propelled it to top 10 on the Hot R&B/Hip-Hop Singles Sales chart (No. 9) and into the top 5 on the Hot Rap Singles chart (No. 4).

On the Hot 100, Ja Rule has two bulletted songs, “Livin’ It Up” featuring Case—which holds at No. 8— and “Time,” which is the biggest mover on the chart, climbing 84-56. “Livin’ It,” which peaked at No. 4 on Hot R&B/Hip-Hop Singles & Tracks, is No. 7 this week on that chart.

IN FOCUS: Put away those magnifying glasses! The previously mentioned redesign of our recently redesigned charts takes effect this issue (Billboard, Oct. 27). We are confident that the charts are now easier on the eyes, yet more colorful than our old black-and-white models.
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<td>Pink Floyd</td>
<td><em>Echoes — The Best Of Pink Floyd</em></td>
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<td><em>Invincible</em></td>
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<tr>
<td>Enrique Iglesias</td>
<td><em>Escape</em></td>
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<tr>
<td>Nicki D</td>
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<td>Backstreet Boys</td>
<td><em>The Hits — Chapter One</em></td>
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<tr>
<td>George Strait</td>
<td><em>The Road Less Traveled</em></td>
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<tr>
<td>J-a Rule</td>
<td><em>Pain Is Love</em></td>
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<td>Linkin Park</td>
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<td>Usher</td>
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<td>Petey Pablo</td>
<td><em>Diary Of A Sinner: 1st Entry</em></td>
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<td>Faith Evans</td>
<td><em>Faithfully</em></td>
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<td>Various Artists</td>
<td><em>God Bless America</em></td>
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<td>Soundtrack</td>
<td><em>0 Brother, Where Art Thou?</em></td>
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<td>Incubus</td>
<td><em>Morning View</em></td>
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<td>Alicia Keys</td>
<td><em>Songs In A Minor</em></td>
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<td><em>The Wash</em></td>
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<td>Various Artists</td>
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<td>Mannheim Steamroller</td>
<td><em>Christmas Extravaganza</em></td>
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<td><em>Lilliee's Christmas</em></td>
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<td>JAY-Z</td>
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<td>System Of A Down</td>
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<td>P.O.D.</td>
<td><em>Satellite</em></td>
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<td>N Sync</td>
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<td>Lenny Kravitz</td>
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<td>Staind</td>
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<td>Toby Keith</td>
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<td>Various Artists</td>
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<td>Mary J. Blige</td>
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<td>Andrea Bocelli</td>
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<td>Shrek</td>
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<td><em>Age Ain't Nothing But A Number</em></td>
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<td>Barbora Streisand</td>
<td><em>Christmas Memories</em></td>
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<td><em>Three &amp; Half A Dozen Psychotic Mind Presents: Choices — The Album</em></td>
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<td>Jennifer Lopez</td>
<td><em>J Lo</em></td>
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<td>Ozzy Osbourne</td>
<td><em>Down To Earth</em></td>
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<td>Nicky Funkado</td>
<td><em>Whoa, Nelly!</em></td>
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<tr>
<td>Dave Matthews Band</td>
<td><em>Live In Chicago 12.19.98</em></td>
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<td>Puddle Of Mudd</td>
<td><em>Come Clean</em></td>
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<td>All Star Tribute</td>
<td><em>What's Going On (EP)</em></td>
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<tr>
<td>Alien Ant Farm</td>
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<tr>
<td>Charlotte Church</td>
<td><em>Anthem</em></td>
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<tr>
<td>Martina McBride</td>
<td><em>Greatest Hits</em></td>
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**GREATEST GAINER**

'Soundtrack' now #1 on **PACESETTER**

'Soundtrack' is the new #1 on the **PACESETTER** chart.

---

www.americanradiohistory.com
 shipment of

1-3 $W

LIL COLUMBIA B9794/CRS

DAVID APPLE 29325/CAPITOL (1118/18.98)

THE BEATLES

DROWNING GEFFEN

BANDIT /BNA

GEORGE ROADRUNNER

THE GOLD MISSY CURB 77978 (12.98/18.98)

TOBYMAC I

DAVE MATTHEWS SOUNDTRACK

ALISON UNION THE COFFEE

DIXIE CHICKS DUALTONE 01109/RAZOR & TIE

BENZINO DREAMW

BLINK-182 A

TRU

JOURNEY

ARISTA

MARIAH FLIP TURN UP RAZOR & TIE

JUVENILE 0-TOWN RAZOR & TIE

AMOS HIGH

THE ROCK: STONE COLD COUNTRY

WELCOMING HOME THE ASTROZON

CERTIFICATION

* Asterisk indicates other than certified Gold or higher.
® Certification indicates multi-platinum level.
M Certification indicates double-platinum level.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td><strong>1</strong> RICHARD JOO</td>
<td>Billy Joel: Fantasies &amp; Delusions</td>
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<tr>
<td><strong>2</strong> YO-YO MA</td>
<td>Classic Yo-Yo</td>
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<tr>
<td><strong>3</strong> ANDREA BOCELLI</td>
<td>Verdi</td>
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<td><strong>4</strong> THE HILLIARD ENSEMBLE/CHRISTOPH POPPEN</td>
<td>Bach: Miserere</td>
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<td><strong>5</strong> VANGELIS</td>
<td>Myrtosia</td>
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<td><strong>6</strong> MARK O'CONNOR</td>
<td>Appalachian Journey</td>
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<tr>
<td><strong>7</strong> CECILIA BARTOLO</td>
<td>Dreams &amp; Fantasies</td>
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<td><strong>8</strong> YO-YO MA/EDGAR MEYER/MARK O'CONNOR</td>
<td>Christmas With Chauncie</td>
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<td><strong>9</strong> CHANTICLEER</td>
<td>Libera</td>
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<td><strong>10</strong> VARIOUS ARTISTS</td>
<td>Essential Percussion</td>
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<td><strong>11</strong> VARIOUS ARTISTS</td>
<td>Happy Christmas</td>
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<tr>
<td><strong>12</strong> STEPHANIE BLYTHE</td>
<td>Renee Fleming</td>
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<td><strong>14</strong> VARIOUS ARTISTS</td>
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<td><strong>15</strong> RENEE FLEMING/JEAN-YVES THIBAUDET</td>
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<td><strong>16</strong> VARIOUS ARTISTS</td>
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<td><strong>18</strong> VARIOUS ARTISTS</td>
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<td><strong>19</strong> RUSSELL WATSON</td>
<td>The Voice</td>
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<tr>
<td><strong>20</strong> SARA FLECK</td>
<td>Boney M: Love for Love</td>
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<tr>
<td><strong>21</strong> VARIOUS ARTISTS</td>
<td>Heartland: An Appalachian Anthology</td>
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<tr>
<td><strong>22</strong> CHARLOTTE CHURCH</td>
<td>Captain Corelli's Mandolin</td>
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<tr>
<td><strong>23</strong> TAN DUN FEATURING YO-YO MA</td>
<td>Crouching Tiger, Hidden Dragon</td>
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<td><strong>24</strong> THREE MO' TENORS</td>
<td>Three Mo' Tenors</td>
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<td><strong>25</strong> SOUNDTRACK</td>
<td>Ramblin'</td>
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<td><strong>26</strong> VARIOUS ARTISTS</td>
<td>Heartland: An Appalachian Anthology</td>
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<tr>
<td><strong>27</strong> CHARLOTTE CHURCH</td>
<td>Captain Corelli's Mandolin</td>
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<td><strong>28</strong> SARA FLECK</td>
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<td><strong>29</strong> VARIOUS ARTISTS</td>
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<td><strong>30</strong> BONEY JAMES</td>
<td>Ride</td>
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<td><strong>31</strong> VARIOUS ARTISTS</td>
<td>Night Sessions</td>
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<td><strong>32</strong> PAUL WHITE</td>
<td>Hymnatic</td>
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<td><strong>33</strong> ACOUSTIC ALCHEMY</td>
<td>Aam</td>
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<td><strong>34</strong> ALEX BUGNON</td>
<td>Seal Purge</td>
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<tr>
<td><strong>35</strong> BRIAN CULBERTSON</td>
<td>Nice &amp; Slow</td>
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<tr>
<td><strong>36</strong> KEIKO MATSUI</td>
<td>Magic</td>
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<tr>
<td><strong>37</strong> URBAN KNIGHTS</td>
<td>Urban Knights IV</td>
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<td><strong>38</strong> VARIOUS ARTISTS</td>
<td>Definitive Rites</td>
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<tr>
<td><strong>39</strong> HERB ALPERT</td>
<td>Definitive Rites</td>
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<tr>
<td><strong>40</strong> TOWER OF POWER</td>
<td>The Very Best of Tower Of Power</td>
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<tr>
<td><strong>41</strong> VARIOUS ARTISTS</td>
<td>To Grover, With Love</td>
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<tr>
<td><strong>42</strong> THE RIPPINGTONS FEATURING RUS FREEMAN</td>
<td>Life In The Tropics</td>
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<td><strong>43</strong> PIECES OF A DREAM</td>
<td>Sensual Embrace - The Soul Ballads</td>
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<tr>
<td><strong>44</strong> KIRK WHALUM</td>
<td>Hymns In The Garden</td>
</tr>
<tr>
<td><strong>45</strong> DANA KRALL</td>
<td>The Look Of Love</td>
</tr>
<tr>
<td><strong>46</strong> TONY BENNET/CHARLOTTE CHURCH/PLACIDO DOMINGO/VALENTINA WILLIAMS</td>
<td>Enchantment</td>
</tr>
<tr>
<td><strong>47</strong> VARIOUS ARTISTS</td>
<td>New Orleans Blues</td>
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<tr>
<td><strong>48</strong> BILL FRISELL</td>
<td>Renee Fleming</td>
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<tr>
<td><strong>49</strong> JOHN COLTRANE</td>
<td>The Very Best Of John Coltrane</td>
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<tr>
<td><strong>50</strong> DIANE SCHUUR MAYNARD FERGUSON</td>
<td>Swinging' With A Song</td>
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<td><strong>51</strong> BILL FRISELL</td>
<td>Ultimate Appleton</td>
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<td><strong>52</strong> BILL FRISELL</td>
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<td><strong>53</strong> BILL FRISELL</td>
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<tr>
<td><strong>60</strong> BILL FRISELL</td>
<td>Ultimate Appleton</td>
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* Billboard Top Jazz Albums is a weekly music chart published by Billboard, a media company that specializes in music-related content. The chart ranks the top-performing jazz albums in the United States, based on sales data reported by record companies. The chart is published every Friday by Billboard magazine and its website, billboard.com. The chart is compiled from information supplied by Nielsen SoundScan, which collects sales data from a range of retailers, including mass market retailers, electronic stores, and independent record stores. The chart is based on the number of albums sold in the previous week, as reported by record companies to Nielsen SoundScan. The chart is updated and published weekly, and is a valuable resource for the music industry, as well as consumers who are interested in jazz music.
### HEATSEEKERS

<table>
<thead>
<tr>
<th>ARTIST</th>
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<tr>
<td>TOBYMAC</td>
<td>Hollywood Soundtracks CD 1073 E0</td>
<td>Momentum</td>
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<td>FUCHS</td>
<td>Epic/Epic</td>
<td>Welcoming Home The Astronauts</td>
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<tr>
<td>NICKEL CREEK</td>
<td>Columbia</td>
<td>Nickel Creek</td>
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<tr>
<td>PETE YORN</td>
<td>Virgin</td>
<td>Music For The Morning After</td>
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<tr>
<td>DOPE</td>
<td>Atlantic</td>
<td>Life</td>
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<tr>
<td>NICOLE C. MULLEN</td>
<td>Mercury</td>
<td>Talk About It</td>
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<tr>
<td>SKEEB</td>
<td>No Limit</td>
<td>The Christmas Shoes</td>
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<tr>
<td>PAUL VAN DYK</td>
<td>Zeal &amp; Air</td>
<td>The Politics Of Dancing</td>
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<tr>
<td>LOS ANGELES DE CHARLY</td>
<td>Epic</td>
<td>Te Voy A Enamorar</td>
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<tr>
<td>CARLOS VIVES</td>
<td>Sony Music</td>
<td>Dojame Entrar</td>
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<tr>
<td>CHRIS EAGLE</td>
<td>Atlantic</td>
<td>Play It Loud</td>
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<tr>
<td>STEVE HOLT</td>
<td>Summit</td>
<td>Blue Moon</td>
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<tr>
<td>JOAN SEBASTIAN</td>
<td>Sony</td>
<td>En Vivo: Desde La Plaza El Progreso De Guadalajara</td>
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<td>PRESSURE 4</td>
<td>Sony</td>
<td>Burning The Process</td>
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### TOP INDEPENDENT ALBUMS

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<tr>
<td>MANHEIM STEAMROLLER</td>
<td>Columbia</td>
<td>Christmas Extravagant</td>
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<td>OUTLAWZ</td>
<td>Atlantic</td>
<td>Dream Street</td>
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<tr>
<td>THE HIT CREW</td>
<td>Atlantic</td>
<td>Proud To Be American</td>
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<tr>
<td>LIL TROY</td>
<td>Loud Records</td>
<td>Back To Ballin'</td>
</tr>
<tr>
<td>LA CHAT</td>
<td>Geffen</td>
<td>Murder She Spoke</td>
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<tr>
<td>NICKEL CREEK</td>
<td>Geffen</td>
<td>Nickel Creek</td>
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<td>LOUIE DEVITO</td>
<td>Sony</td>
<td>N.Y.C. Underground Party Volume 4</td>
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<td>VARIOUS ARTISTS</td>
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<td>Jack James: The All Star Jam James</td>
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<td>Warner Bros.</td>
<td>The Fallout</td>
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<td>PAUL VAN DYK</td>
<td>Interscope</td>
<td>The Politics Of Dancing</td>
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<td>Top Dawg Ent</td>
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<td>SNOOP DOGG</td>
<td>Death Row</td>
<td>Put Yo Hood Up</td>
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<td>COO COO C &amp; THE FACULTY</td>
<td>Ecko Unlimited</td>
<td>Disturbed</td>
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<td>Geffen</td>
<td>Love Makes The World</td>
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<tr>
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<td>Geffen</td>
<td>Te Voy A Enamorar</td>
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<tr>
<td>CARO</td>
<td>Loud Records</td>
<td>Love Makes The World</td>
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<tr>
<td>RZA AS BOBBY DIGITAL</td>
<td>Island</td>
<td>Digital Bullet</td>
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<tr>
<td>JOAN SEBASTIAN</td>
<td>Columbia</td>
<td>En Vivo: Desde La Plaza El Progreso De Guadalajara</td>
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<tr>
<td>BALHEAD SICK &amp; DA CLICK</td>
<td>L.A. Reid</td>
<td>Balhead Sick &amp; Da Click</td>
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<td>BMG</td>
<td>God Bless The U.S.A.: Kids Sing Songs For America</td>
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<tr>
<td>ST. JOHN'S CHILDREN'S CHOIR</td>
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<td>BMG</td>
<td>God Bless The U.S.A.: Kids Sing Songs For America</td>
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**NOTE:** The Heatseekers chart lists the most rising titles by new and developing artists, defined as those who have never appeared in the top 100 of Billboard's main Hot 100 chart. When an album reaches the chart level, the chart and the artist's subsequent album are automatically eligible to appear on the Hot 100 charts. The Top Independent Albums chart lists the most rising independent titles by independent artists, defined as those who have never appeared on Billboard's main Hot 100 chart.
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**Billboard MODERN ROCK TRACKS™**

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<td>HOW YOU REMIND ME</td>
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<tr>
<td><strong>2</strong></td>
<td>ALIVE</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>FADING AWAY</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>GETS ME THROUGH</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>WISH YOU WERE HERE</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>LOVE</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>FADE INTO BLACK</td>
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<tr>
<td><strong>8</strong></td>
<td>DOWN WITH THE SICKNESS</td>
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<tr>
<td><strong>9</strong></td>
<td>CHEAP THRILLS</td>
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<td><strong>10</strong></td>
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**Mainstream Rock Tracks™**

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<td>HOW YOU REMIND ME</td>
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<td><strong>2</strong></td>
<td>MY SACRIFICE</td>
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<tr>
<td><strong>3</strong></td>
<td>FADE INTO BLACK</td>
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<tr>
<td><strong>4</strong></td>
<td>GETS ME THROUGH</td>
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<tr>
<td><strong>5</strong></td>
<td>WISH YOU WERE HERE</td>
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<td><strong>6</strong></td>
<td>LOVE</td>
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<td><strong>7</strong></td>
<td>FADE INTO BLACK</td>
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<td><strong>9</strong></td>
<td>CHEAP THRILLS</td>
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**Adult Contemporary™**

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<td>IF YOU'RE GONNA MAKE MY BABY CRY</td>
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<tr>
<td><strong>3</strong></td>
<td>THANK YOU</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>ALL OR NOTHING</td>
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<tr>
<td><strong>5</strong></td>
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<td><strong>8</strong></td>
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**HOT 100 AIRPLAY**

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RAC, RIAA Clash Over Recordings’ Work For Hire Status

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

Lawyers for the labels say that the RAC brief does not allow them to respond and further contend that the brief should not be allowed because the RAC is not a party to the suit.

Label lawyers in the case have no comment on the development and are referring inquiries to the RIAA. An RIAA spokesperson tells Billboard: “The RAC’s decision to file is as baffling as it is irrelevant. It’s irrelevant because there can be no doubt that the record company plaintiffs own or control the copyrights at issue. The artists don’t contend this issue. It’s baffling because artists have as much at stake in protecting copyrights online as do record companies.”

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

The registrations relate to the damages section of the trial and will dictate how many infringements the label plaintiffs can claim. The companies are also pressing for a summary judgment of the case.

The brief asks the court not to rule “as a matter of law” that a sound recording can be an eligible for work-for-hire status under the U.S. Copyright Act. It asks the court to order record company plaintiffs file the sound-recording copyright registrations, correctly identifying the recording artist as the original author of the sound recording and record company as the subsequent assignee.

In a related development, lawyers for the National Academy of Recording Arts and Sciences—one of the plaintiffs in the Napster litigation—have voluntarily re-registered a number of sound-recording copyrights, changing the work-for-hire status of the disputed sound-recorded works. The industry sources say that the labels’ licensing focus was on their own planned Massachuset and Presplay subscription services. The Napster case dates back to Dec. 6, 1999, when the RIAA and the National Assn. of Independent Record Companies and music publishers filed infringement lawsuits against Napster, asking for a temporary injunction against Napster’s file-swapping service.

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

The eventual court decision on work-for-hire status of certain genres could change the course of the industry and determine whether recording artists have the right granted to other authors to regain control of their sound recordings after a period of assigned exploitation, or whether record companies own the masters in perpetuity.

Ruling Against Phil Spector Upheld
Appellate Court Orders Payment Of Back Royalties

BY MELINDA NEWMAN
LOS ANGELES—Following a victory for all artists, Ronettes’ attorney Robert Donnelly is heralding the Nov. 13 decision by the New York Supreme Court’s appellate division to uphold a lower court ruling that orders Phil Spector to pay the girl group nearly $3 million in back royalties.

The five-judge panel unanimously upheld a June 2000 decision finding that, though a contractual agreement between Spector and the Ronettes did not include synchronization and domestic licensing rights, the Ronettes were due payment for such usage based on their copyright customs and practices (“Billboard,” July 1, 2000).

“This ruling creates a legal precedent,” Donnelly says. “Anyone, including contemporaries of [Ronettes’ leader] Ronnie Spector’s, whose contract is silent on whether they are allowed to be paid on any revenue from this material on such things as soundtracks and commercials now [knows] that they are entitled to receive 50% of that ancillary income.” Most contracts do not include royalties for such rights and licensing, but many older contracts do not provide for such rights. Donnelly is Ronnie Spector’s music attorney; her litigator was Alex Peltz.

Ronnie Spector says, “Recording artists are fighting for their rights like never before, and I’m so proud to be part of that. I feel like a pioneer.”

Phil Spector’s attorney Andrew Bart says his client will petition the Court of Appeals in Albany, N.Y., for another hearing. “We believe this is a meritorious case and that it wasn’t given an adequate hearing in the appellate court.”
Continued from page 1

At BMG Heritage, Miller will report to BMG Distribution and Associat-
ed Labels president Pete Jones. Jones says, "Alex is a very gift-
ed and well-rounded record guy. He has a lot of experience in a whole bunch of areas, from A&R and promotion [to] just about every [,] other phase of the bus-
ness. He’s able to speak from experience on both sides of almost every issue, having been at labels as well as in distribution or quasi-distribution kind of areas. That’s a tremendous asset. He’s well-respected for what he accomplished, his music knowl-
edge, and his taste.

Miller’s efforts complement those of executive VP/GM David Weyner of the RCA Label Group (where Miller most recently served as senior VP of international marketing). Since joining BMG a year ago, Weyner has rein-
stituted the Bluebird logo as an umbrella for both jazz catalog and such contemporary artists as sax-
ophonist Dave Douglas and trump-
eter Tom Harrell; he has also mined RCA Red Seal’s extensive classical repertoire.

BMG Heritage will also work closely with BMG Special Products, headed by executive VP Gary Newman.

The initiation of BMG Heritage should help disarm lingering crit-
icism of the company’s catalog efforts in the recent past. Though former RCA senior VP of strategic marketing Michael Omansky, who exited the company in September, plumbed the vaults—most no-
tably for a deluge of titles by the label’s bread-and-butter artist, Elvis Presley—the rap about BMG overall was that its catalog strat-
egy was scattershot and failed to ade-
quately mine the company’s comparatively slim but still sub-
ostantial holdings in pop, jazz, and classical. A restructuring at the firm earlier this year sparked fresh consideration of BMG’s cat-
alog initiatives—or lack thereof.

BMG North America president/CEO Bob Jamieson candidly says, “When I got here, we had a very-
active catalog department at RCA on the pop side, with Mike Omans-
key and the guys there. But other parts of the company were not as good. They weren’t as active, they weren’t as interested, and it was an afterthought.

“Our catalog is still considered by many, including ourselves, to be the weakest of the lot, of the majors.” Weyner says. “However, I felt that if we com-
bined our resources and really had people dedicated and com-
mitt ed and creatively looking at ways to exploit our catalog, we would do a better job than having people do it on a part-time basis.

Retailers are optimistic that the BMG imperative will bear com-
mercial fruit, especially at a time when catalog sales are increas-
ingly critical.

Dale Alder, senior VP of prod-
uct and marketing at 21-unit Vir-
in Entertainment in Los Ange-
les, says, “BMG was perhaps a little late to realize what they had, and obviously they have propor-
tionately a lot less true catalog product than most of their com-
petitors. But especially late, they have really focused attention on trying to drive catalog sales . . .

In times like these, especially when we’ve gone through a diffi-
cult period of new-release performance, catalog becomes the mainstay of the industry, and I think it’s right and proper for them to do that.”

Storm Gloor, director of music for 143-store Hastings Books, Music & Video in Amarillo, Texas, agrees. “It’s a time to be peddling catalog,” he says. “BMG still, relatively, doesn’t have the huge catalog that the other majors do, so it probably needs that caress-
ing . . . Right now, given our cir-
stances with new releases, it’s certainly worth focusing on, both sides, when you look at sales on the [Billboard] Top 200 not measuring up to last year’s sales on the [Billboard] Top 200.”

MILLER’S CROSSING

Miller says of his mission at BMG Heritage, “We have not, in the past, put a unified focus on our catalog; that is something we need to be doing in order to give the marketplace what we could really excel. Additionally, from the area of price points to the area of musical genres to the area of the artists themselves, we can do better and will do better, I believe. ‘I truly hope that if there is any form of Heritage that I am able to bestow upon the work that will be going on in the next three and five and seven years, it’s to look at the catalog from a music-lover’s perspective and stop com-
plaining about how poor the cat-
alog might be and focus in on the riches that might be found.’

Miller—who helmed some 200 individual titles at Buddha, in-
cluding the recent boxed set of Harry Belafonte’s black music-
ment, now part of the Warner Catalog Group, as a model.

Miller remarks, “[Rhino] had set themselves up to be the authority, and had always thought, if I ever got into that position, damn it, I was going to want to do it with the same kind of panache. I think we accom-
mplished it [at Buddha]. Now we have the cape abd we’ll make sure that entrepreneurial spirit to a much larger business model that is 10, 12, and 15 times bigger than what we all know.”

Miller says the first sets bearing the BMG Heritage logo (along with the logo of the parent label) will arrive next March. Neither Jones nor Miller will announce the number of titles that BMG Her-
itage will release in its first year or divulge any offerings on tap.

However, Miller says that Bud-
du’s “Country Legends” series will continue, and he hopes to

maintain a relationship with Entertainment Weekly magazine, for which Buddha created a series of anthologies. He adds, “We have to look at something re-
discovered series of rare and

Vicky Sarro. Miller says, “You can’t be in a better position than to have somebody who used to be a branch manager’s boss coming over and helping us run the whole sales end of the business.”

Miller views BMG Heritage as a free-standing venture within BMG that will interface closely with the labels supplying reper-
ertoire. He cites Rhino Entertain-
ment's “The Long Road to Freedom” (Billboard, April 14)—

brings several key members of the Buddha staff with him to the new catalog division, which will likely be initially staffed by no more than nine people.

Rob Santos has been named director of A&R at BMG Heritage, Mandana Eidgah serves as senior director of marketing and media, John Hudson becomes director of product management, and long-
time Buddha consultant Jeremy Holiday has been hired as manag-
er of A&R administration.

Former BMG Distribution VP of branch operations Tom O’Flynn has been brought in as VP of sales, assisted by senior director of sales

‘I felt that if we combined our resources and really had people dedicated and committed and creatively looking at ways to exploit our catalog, we would do a better job.’
—BOB JAMIESON, BMG NORTH AMERICA

Weyner’s words, was the release of two CD sets bearing the RCA Red Seal Century rubric, devoted to vocalists and its soloists and conductors. A “Re-
discovered” series of rare and

unissed performances, inaugu-
rated with a collection by pianist
Satvioslavl Richter, will continue in 2002, with albums surveying violinist Jascha Heifetz and sopranos Leontyne Price.

International in its reach, the RCA Label Group will also issue a 90th-birthday salute to German condutor Günter Wand (“Speak-
globally, that’s a priority for us,” Weyner says) and will exca-
vate the archives of early-music line Deutsche Harmonia Mundi.

Weyner says of the separate yet inextricably linked new efforts of his operation and Miller’s, “Now that guys like me and Alex are inside here, this is like a play-
ground—a playground for music lovers and reissue guys.”
Music Services

Continued from page 1

labels and their parent companies themselves. As Jupiter Media Metrix senior analyst Aram Sinnreich notes, "Digital music subscriptions are, as yet, little more than a pipe dream." With at least $500 million already spent by the majors in research, development, and consolidation of the digital music space, and the overall music industry in desperate need of a shot in the arm, slow consumer adoption of subscription businesses and ever-mounting costs associated with their establishment is the last thing they need.

Profitability for MusicNet and Pressplay isn't expected for at least two years. And Nick Henry, CFO of Universal Music Group (UMG), notes that if digital music services were to take off quickly, heat from Wall Street analysts and shareholders is almost guaranteed.

To be sure, the industry is banking the fact that sales of digital music—assumed to be an add-on business to the sale of physical formats—can pull overall sales out of a deepening stretch of stagnation. However, in a Nov. 9 report on the state of the music market from investment bank Merrill Lynch, analysts are calling for a "longer than expected" takeoff for the legitimate digital music market due to a host of rights clearances and technological issues.

A recent report by Sinnreich argues that, in the near term, new digital music services are likely only to expand the wallet share among a small group of early adopters, in large part because the services won't be particularly compelling. They will be asking consumers to pay a fee that, on an annual basis, will rival and possibly even surpass the roughly $100 per year the average music buyer already spends on music. And they will lack the virtually limitless content currently offered for free on such popular rogue services as Amster, Music City, Bear Share, and Kazaa. Besides EMI, which has deals in place with both MusicNet and Pressplay, the rival services are not cross-licensing content with each other. They have not all settled on a third-party service provider to license their content, either.

Purdue’s confounding the customer experience is the fact that the first-generation versions of MusicNet and Pressplay, as well as a number of other nonaffiliated subscription services now in development, will not allow consumers to make unlimited copies of tracks, nor will consumers be able to transfer the tracks to portable devices. A recent Jupiter survey found that portability and copyability were the top two concerns among potential subscribers. As a result, the Internet research firm is predicting that many consumers who try the service will drop their membership at the end of a trial period if selection and content management issues are not resolved.

Publishing Obstacles Persist While the termination of publishing rates continues to be one of the biggest issues hanging over the digital music market, despite a recently announced truce between record companies and some publishers. The peace treaty that major record labels brokered with songwriters and publishers—while allowing for the launching of digital subscription services before the end of the year—is not a dehotched deal. Instead, it represents a stopgap measure that prevents the immediate filing of lawsuits, rather than a long-term solution when it comes to rights and rates relating to publishing licenses for online music.

Songwriters and publishers agreed to grant publishing licenses to record labels in principle, eliminating the last major hurdle preventing online music subscription services from launching. But among the issues still to be hammered out are the rates the labels will pay publishers for use of their works in live performances and when operators of subscription businesses are on the hook for both performance and reproduction royalties.

While the publishers would like to get a larger percentage of the action in the digital world than they currently receive in the sale of CDs—collecting upwards of one-third of all licensing fees and separate fees from download/mechanical licenses—Sinnreich argues that such a scenario is "simply not feasible."

Executives and analysts also point out that the nature of a publishing agreement creates an impossible situation whereby the companies developing the subscription services cannot determine either their operating costs or the timing and size of their return on investment.

But Digital Media Assn. (DIA) president Jonathan Potter says that a publishing agreement about the rates at which licensing rates has long been an occupational hazard for companies operating in the digital music space. Still, subscription service providers are hoping that the rates to what the rate will be any time soon, based on the current state of negotiations. In fact, it could be years in the making.

The two sides are expected to begin that debate following the launch of MusicNet and Pressplay later this year. If labels and publishers can't reach an agreement on their own, they are expected to take the matter to the U.S. Copyright Office decide the matter in arbitration.

Recording Industry Assn. of America (RIAA) general counsel/senior executive VP Cary Sherman says the RIAA is not looking to have existing deals between the National Music Publishers' Assn. and services like Napster and Streamwaves.com used as precedents.

As Sherman noted following the announcement of the truce with the publishers, "Obviously, the publishers are going to go for the highest rates they possibly can, and we're going to tell them that those deals can't survive in the marketplace."

Meanwhile, even if the industry can settle its fight with the publishers, cross-licensing between the MusicNet and Pressplay camps will likely be an ongoing saga because they have conflicting philosophical stances on business models.

In the Pressplay model, the labels behind the service will set their offering's pricing—not the distribution affiliate. On the other hand, MusicNet will let the retailers to whom it licenses its service set their own prices. At the Plug.In conference in July, Real Networks CEO and MusicNet co-founder Rob Lynch and Universal vice chairman Edgar Bronfman Jr. publicly acknowledged that cross-licensing is a problem. Bronfman said, "Until we can sort out the question which models are best, we are going to figure out better ways to merchandise that [computer] screen."

However, the situation also speaks to the reality that no one is really sure which type of subscription model will end up being the best type of subscription vendor.

UNFAIR CONTROL?

Subscription developers have concentrated the bulk of their distribution efforts thus far on Web portals, to the dismay of traditional retailers. In response, music retailers have thrown their support behind a proposed congressional bill designed to promote competition among online music companies, and they have accused the major labels of trying to unfairly control the digital distribution market.

In an Aug. 8 letter to RIAA president/CEO Hilary Rosen, National Assn. of Recording Merchandisers (NARM) president Pam Horowitz blasted the majors' activities in the digital music market, noting that they "ignore both the contribution that thousands of retailing companies and price to the value of intellectual property year after year and the fact that without competition there will be no incentive for copyright owners to provide low prices or innovative Web sites."

On the other hand, Bronfman has argued that the Pressplay model "protects the music industry from a company with a very different business model using the MusicNet model at the expense of the industry."

AOL Music senior VP Kevin Conroy is on record as saying that, early on, the packaged CD and subscription offerings will be important as the range of content available. He points to record clubs, which have built brands and businesses from limited content. However, other digital executives argue that for any subscription service—major-label-backed or otherwise—to be successful, it must avoid the pitfalls of the majors' failed trials in selling digital downloads. Those effects have suffered from both a lack of content and available content not being supported with marketing and sales plans to make the tracks visible to consumers.

Dick Wingate, senior VP of content development and label relations for Liquid Audio, says that the majors' download initiatives have suffered because "merchandising was virtually nonexistent, even at the stores that had them." Some of that was due to the fact that there was not much margin made available to the retailer, he says. Therefore, there was less incentive to merchandise.

But Barry Sonnisek, an analyst with Fahnstock & Co., says that the success of any online distributor ultimately will hinge on the subscriber's ability to develop merchandising skills and finding out what the customer wants, which will sell to them on impulse, and what will appeal to them fastest—a current shortcoming of MusicNet and Pressplay.

Sonnisek says, "For e-commerce to be able to grow and extend beyond niche genres and catalog and into the impulse-hit-driven new release sections of the business, [companies] are going to have to figure out better ways to merchandise that [computer] screen."

However, the situation also speaks to the reality that no one is really sure which type of subscription model will end up being the best type of subscription vendor.

Notes that the services themselves, including MusicNet, will be on the hook for supporting their retail partners. He says the labels may be more inclined to support the sale of full downloads rather than for-rent subscription services.

"In the sale of a download, where there is permanent ownership," Vidich says, "we would have an interest in driving awareness and merchandising, because it's the electronic cousin of a CD and there's a lot more money per unit sold."

As for subscriptions, he notes, "The big question is: How do you acquire customers? Each subscription retailer is going to have different assets to bring to bear."

UMG's Henry says that the situation is complicated by the fact that neither service has content from all five majors. "The big uncertainty is who is going to sign up for both MusicNet and Pressplay," he says. In the short term, a better question may be: Who is going to sign up for either service?"

AOL Time Warner's Coo, Richard Parsons says that he expects it will be two to three years before MusicNet becomes profitable. Meanwhile, Henry says for Pressplay, "it’s probably going to be a year, two years, maybe longer. But, realistically, if it doesn’t happen in that short-to-medium-term time frame, the business model will change."

That may almost be assured. As MusicNet's McGlade noted upon his hiring in October, "We’re just at the starting line here. I think the business will morph many times."

Australian Dance

Continued from page 1

the act which, for many at home and abroad, now typifies this fresh wave of dance-rooted Australian talent: the Avalanches, whose Since I Left You was issued in early November in the U.S. through Sire/London. That release was delayed by six months to clear the album’s 900 samples, the result of which is a compelling mono
tone of technology, singer pop, Latin kitsch, and disco, intricately woven through hundreds of hours of painstaking studio sessions.

“The Avalanches have begun that movement to cross over lots of dif
generes and pull it all together,” says Glover, who helped establish Ministry of Sound in his native Australia two years ago. “I think picking up the guitar and putting it with a [Roland] 303 [synthesizer] is probably the best way to go.”

That journey began modestly. “I’ve seen the [Australian dance] scene start up,” adds Colin Daniels, one of the three founders of Australia’s oldest inde
dependent dance label, Vicious Vinyl. “It’s not just four-to-the-floor house music but, in particular, electronic music that is now that is hitting Australia, basically because of the country’s climate and its chilled-out atmosphere. There are some really interesting people making some really interesting records.”

A key component to this is the un
typical Australian dance music music owes much to inde
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No Doubt Signs On To Perform At Billboard Music Awards

No Doubt has been added to the list of performers at the 2001 Billboard Music Awards, to be held Dec. 4 at the MGM Grand Garden Arena in Las Vegas. The star-studded event will air live from 8 to 10 p.m. (ET) on the Fox television network.

No Doubt has risen to the top of the charts over the past few years with its unique rock-, pop-, and ska-infused hits. The band looks to continue that trend with its new single, “Hey Baby,” which features dancehall reggae star Bounty Killer. The group’s forthcoming album, Rock Steady, hits stores in December.

No Doubt joins an already impressive list of confirmed awards-show performers that includes Alicia Keys, ‘N Sync, Tim McGraw, and Shaggy. Artists set to appear include Sting, Janet Jackson, R. Kelly, Ludacris, Lil’ Romeo, Jennifer Lopez, P. Diddy, Pink, Godsmack, Creed, Lifehouse, Blink-182, Aaron Carter, Jamie O’Neal, Joe, Petey Pablo, and this year’s Century Award recipient, John Mellencamp. Additional performers, presenters, and other participants will be announced soon.

Now in its 12th year, the Billboard Music Awards will bring together today’s hottest stars, top figures from the music industry, and dedicated fans to honor the year’s top artists and songs. Winners are determined by 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.

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EClectic pop superstar Prince takes another U-turn off the musical map with his new album, The Rainbow Children, which is being released exclusively to members of his NPG Music Club. Aside from a handful of guest spots from such artists as Sly & the Family Stone bassist Larry Graham Jr. and saxophonist Najee, all of the music on The Rainbow Children was performed by Prince himself. The review of the album will appear exclusively on Billboard.com.

Also reviewed online this week is the Victory World label’s reggae compilation Hey Punk...Get Riddim, featuring tracks from Culture, Lee “Scratch” Perry, and more, and the new Pitch-A-Tent set from indie rock gem, Sunglasses Serenades.

News contact: Jonathan Cohen • jocohen@billboard.com
Hands Across America

Volunteers for America, a mammoth set of benefit concerts that took place in Atlanta and Dallas, aimed to aid a nation wounded by the tragic events of Sept. 11, with proceeds going to the Red Cross, New York Firefighters & Police, and victims’ families. Among those participating were a score of legendary rockers, including members of Styx, REO Speedwagon, Bad Company, Journey, Lynyrd Skynyrd, Kansas, Eddie Money, Survivor, John Waite, and Edgar Winter. Above is a stage full of performers at the Hifi Buys Amphitheatre in Atlanta.

Claire Care

The Lili Claire Foundation recently hosted the fourth annual “Celebrating Our Difference by Making a Difference” benefit dinner at the Beverly Hills Hotel in Los Angeles. Friends stars Matthew Perry hosted the event and greeted more than 700 guests, with $250,000 being raised to provide medical and social services to people living with neurogenic disabilities, such as Williams Syndrome. A portion of the proceeds also goes toward scholarships to help affected children and adults attend a special music camp. Musical guests included Deana Carter, Dave Waite, and Wendy Williams. Pat Breen and daughters Camie and Wendy of Wilson, Brian Wilson, daughters Camie and Wendy of Wilson, were raised to provide medical

Wilsons Pick It

Beach Boy Brian Wilson, daughters Carrie and Wendy Wilson, Timothy B. Schmidt and Joe Walsh from the Eagles, and Robert Lamm of Chicago were among the performers at the Fourth Annual Carl Wilson Benefit concert at the El Rey Theater in Los Angeles. The Carl Wilson Foundation—launched in honor of the late Beach Boy, who succumbed to cancer in 1988—supports research and assists cancer victims. To date, the charity has raised more than $150,000. At the mike for the event are, from left, Carrie Wilson, Brian Wilson, and Wendy Wilson.

Time Out: Frankie Blue

A s VP of operations and programing for Clear Channel’s rhythmic top 40 WKTU New York—a consistent ratings winner and one of the most influential top 40 outlets in the nation—Frankie Blue is accustomed to being in the winner’s circle.

So perhaps it was just good horse sense when his friend Sam Stallits, the owner of Celebrity Farms in Goshen, N.Y., an hour north of New York City, named a filly after the influential programmer.

Celebrity Blue, just now a yearling, is destined to be a trotter, which is a horse bred specifically to harness race. For Blue—the human one—she’s also a hobby, an investment, and, it seems, a practical member of the family.

“This is not a lifetime love of mine,” Blue says. “I just started spending a lot of weekends in the country with my family and Sam kept growing his estate. I’ve spent enough dollars betting on horses that are now running around Central Park, I figured I might as well step it up and stick with quality.”

Now I look at it as an honor, as entertainment, and at Celebrity Blue as a child,” adds Blue, who also serves as operations manager for WTJM (Jammmin 105) New York. “We’ve been with the horse since conception, and it’s a joy to go out there and see how she’s doing, knowing that one day, she will be racing and we’ll all be dressed up watching her crossing the finish line first.”

The horse’s father was a million-dollar prize-winner, so the lineage has history: “In other words, I didn’t get a Burger King horse,” Blue muses. “This horse is in the hands of greatness. I feel confident.”

Celebrity Blue will begin training in the coming months and should be primed to race before the end of 2002. And even if she doesn’t win her first wagers, Blue isn’t concerned about his investment. He says that an embryo—implanted in another mare—could draw between $50,000 and $100,000, simply because of his animal’s blue-ribbon blood.

That’s certainly nothing to sneeze at—for the most part, anyway. “You know what?” Blue says. “I’m highly allergic to horses. Whenever I go up there, I have to heavily medicate myself.”

Chuck Taylor

The solution to this week’s puzzle can be found on page 52.

‘Rock ‘n Roll Bond’ by Matt Gaffney

Anexo
1. Pocket line & catcher
2. Susanna Hoffs or Debbie Peterson
3. Bill Berry left them
4. Chicago's "What Can I Say"
15. Rapper sued by his mother
16. Peron (Matrona, more due)
17. Wrestling needs
18. "Goldeneye" singer
19. "All or speck" "They Might Be Giants" lyric
22. "...Accident" (Karen Abdul-Jabbar's former name)
23. Macy Gray's break-through single
24. "For Your Eyes Only" singer
25. B.F. Chaim
26. Joe Feliciano tune
27. "Moniker" singer
28. Linda Ronstadt's ... "Baby Baby"
29. 1a. neighbor
30. One-name woman who released "Hello" and "Ain't No Mountain High Enough"
31. "Live And Let Die" singer
32. Cooks la Peter Gabriel?
33. Madonna book
34. "License to Kill" singer
35. The Doors' "...Fallen"
36. "...The Walnut"
37. "You know they are..." (grammart)
38. "...The Walrus"
39. "...What a Wonderful Life"
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JANET JACKSON • SOMEONE TO CALL MY LOVER
CHRISTINA MILIAN • AM TO PM
JESSICA SIMPSON • A LITTLE BIT
MANDY MOORE • CRUSH
AALIYAH • ROCK THE BOAT
USHER • U GOT IT BAD
BACKSTREET BOYS • MORE THAN THAT
GORILLAZ • CLINT EASTWOOD
WISEGUYS • START THE COMMOTION
JIVE • ME, MYSELF & I
SMASH MOUTH • I'M A BELIEVER
SUM 41 • FAT LIP
BLINK-182 • THE ROCK SHOW
FUEL • BAD DAY
3 DOORS DOWN • BE LIKE THAT
U2 • WALK ON

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