Majors Re-Evaluate Artist-Imprint Labels

BY MELINDA NEWMAN

LOS ANGELES—When asked why major record companies give artists their own labels, one high-level executive responds dryly, “Because we have to.”

That answer may be a little harsh, given the number of acts that were first introduced in the U.S. through artist-headed labels—people like Al- 

Eminem, Faith Evans, TLC, Tony Banton, and the late Notorious B.I.G.

But, as the economy slows and major labels come under tighter financial scrutiny, record companies are re-examining the value of such acts.

EMI Restructuring Advances

Levy Sees Separate EMI, Virgin; Bander ‘Grows Market Share’

BY GORDON MASSON

LONDON—EMI Recorded Music chairman/CEO Alain Levy has an £85 million ($121 million) arsenal with which to restructure the divi-
sion within the next five months. And in an effort to take the business forward, he has been told that those funds can be increased.

That was the news that EMI Group chairman Eric Nicoli told Billboard in light of a poor first-half performance for the current fiscal 
year, during which the company issued a profit warning Sept. 25.

EMI Music Publishing enjoyed increased sales of 4% to £200 million (Continued on page 86)

Labels Laud Internet; Analysts

Ask, ‘Who’s Minding The Store?’

BY ED CHRISTMAN

NEW YORK—With uncertainty about when, if ever, the music industry will begin to realize rev-
eue—and, more importantly, profits—from online distribution, 
retailers and Wall Street analysts have begun to wonder why the major la-

bels aren’t doing more to protect the primary revenue stream they currently enjoy from brick-
and-mortar stores.

At the first Billboard Music & Money Symposium—held Nov. 13 at the St. Regis hotel here and

sponsored by Prudential Securities in association with Loeb & Loeb—

Michael Nathanson, an analyst who covers the music industry for Sanford C. Bernstein & Co., said that online music distribution will make the industry look great 10 years from now—and he even went so far as to predict that a lot of 

stores could eventually be shuttered because of online sales. But right now, Nathanson is not recommending the buying of music assets.

“Who’s Minding the Store?”

(Continued on page 86)
SURF’S UP!
FU MANCHU’S
new disc hits in Feb!

FREESTYLETHERS
Clubland’s Hottest New Grooves

The Full Nine
Go all the way on debut album

SCHATZI
(Means sweetheart in German, find out why!)

You’ll be saying “Ooh La La”
on your date with Theo from
THE WISEGUYS

Coming in our Spring issue:
Los Lobos, A, John Wesley Harding

JOE HENRY, JAMES MATHUS
and SEVEN MARY THREE
ESSENTIAL HOLIDAY LISTENING
BY SEAN ROSS

Airplay Monitor

NEW YORK—While it's a foregone conclusion that the Sept. 11 tragedies will spur talk/news (NT) radio on a high for a few, far-ranging implications of the crisis likely weren't enough to prevent N/T from losing share in an exclusive Billboard/Airplay Monitor national overview of the summer ratings.

In other highlights, top 40—usually a summer winner—lost share, according to Arbitron's ratings, while the formats that contributed to its musical extremes gained. R&B radio opened its biggest lead ever over adult contemporary to prove that its growth is no fluke. Oldie share rose slightly, but it seems to be showing some lower-_demand growth.

Because the summer book ran until Sept. 19, some observers saw elevated listening levels on and after Sept. 11 as a situation for some rises at N/T radio as the summer books began coming back. Taken together, however, N/T was off 1.6-5.1.

12-plus in Arbitron’s continuous measurement markets this year, it is still its best summer book since the Monica Lewinsky scandal of 1998. Last year’s extended presidential election was good for a 1.2 share rise for the N/T format. If the format gets only that much of a boost this year, it can count on a bigger N/T fall book than during the time of the O.J. Simpson verdict, the confirmed election, or the impeachment proceedings. And the first week of fall Arbitron suggests that a second week might be considerably more than that.

R&B radio, which has done well every summer since 1997, did so again this summer, up 13.0-13.4% for its highest combined share ever. Paced by strong summer books in New York City and Los Angeles, R&B radio’s mainstream and adult flanks helped compensate for the near-disappearance of the R&B oldies format, which has been plagued by station exclusions during the past year.

By itself, mainstream R&B was up 7.8-8.3, while adult R&B went up 3.5-4.1.12-plus. Conversely, the Jammin’ Oldies boom ended pretty much entirely while that format’s 1.7-1.9 drop. Most adult R&B stations are leaning younger and relying more on new music. They are also likely getting some audience displaced by mainstream R&B’s greater emphasis on hip-hop, although mainstream’s 25-54 numbers were actually up 6.2-6.6 this summer.

The No. 2 music format and No. 3 format overall, AC stations (which, for our purposes, are also hip-hop and R&B stations) slipped slightly from spring and were down 13.5-13.9 last from summer. Separately, adult top 40 stations were down 5.0-4.9.

Although there’s no doubt that it as a teen format, AC got a boost on talk/news radio, or those that might have been cut during the summer, proving that it still helps to be the station the whole office can agree on. It was up 5.7-6.2 in teens. In 18-34, it was up 13.3-13.4, in 25-34 it was off 15.7-15.4, and in 35-49, the format was down 7.5-17.4, which would appear to reflect the format’s increased musical edge.

While AC was up in teens this summer, top 40 was down in the same group, as well as every other: 18-34 (15.4-14.9), 25-34 (8.0-7.7), and 35-49 (5.3-4.9). It’s off 10.3-9.6 from summer to summer. Most of that

NYT, Top 40 Lose Summer Share

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<td>1.0-1.5</td>
<td>0.9-1.0</td>
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Remixes’ Popularity Calls for Revisions

During the past three years, the art of remixing songs has taken on a life of its own, to the point where some remixed versions in no way resemble the original recording. While the practice has provided labels with worthwhile marketing and radio promotion tools, these remixes also cause issues for the radio charts and the combined radio/albums charts that appear in Billboard and its sister Airplay Monitor magazines.

For some of these songs, perhaps “remixed” is a more appropriate description than “remixed.” The melody changes entirely. Often there are new lyrics, sometimes wholly different from the original. In the end, the only original similarity among the two may be that it was previously recorded. A primary intent of these remixes is to grab considerable airplay in formats where the original song would not fare as well, and some have been quite successful in this mission. For our charts, however, the result, in effect, is that two different songs are merged into one chart entry, giving these tracks a clear edge over those that do not lend themselves to such treatments.

Effective with the first week of 2001, Billboard and Airplay Monitor charts will adopt the following policy: Billboard and Airplay Monitor will treat rerecorded songs that bear no resemblance to the original recording as separate distinct songs for the purposes of chart tracking. The guidelines are lyrics and melody, and if neither element is similar to the original recording, the two versions will not be merged. A newly recorded mix must be an extension of the original recording, whether musically or lyrically. It is not necessary for the new version to match the style or mood of the original version for note on roll code for use in the chart, at the very least the musical hook or the lyrics should be similar.

R&B and modern rock up and top 40 down. As it has for the past three summers, modern rock got a boost from the teens out of school this year. It was up 3.9-4.1 this summer, tying it with its numbers from a year ago. In teens, modern was up 8.5-9.9; in 18-34, it was up 7.7-7.9, with a little help from heavily publicized new albums by heavy rockers Staind and Tool.

While top 40 acknowledged some more rock’n’roll during the summer, it didn’t seem to get credit for it. And neither did album rock, which was off 6.0-5.7. Classic rock, which tied album rock two books ago, beat its second straight book up, 6.1-6.3, an all-time high for the format.

Classic rock is also thought to have taken advantage of former country listeners in recent years, specifically those males alienated by the format’s increasingly A-Vish lean. But country has added more tempo and texture during the past year. While the format was off 8.5-8.7 12-plus, it nudged forward 7.2-7.3 in 18-34 this year. While it was off (8.8) in 25-54, it hit a new number, 10.1-10.0 in 35-64. While it was not evident in the summer book, country is expected to benefit in the fall from increased patriotism—and the biggest swell of Sept. 11-inspired hits in any format.

Sean Ross is group editor of Airplay Monitor.
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Chart Beat
AS THE ‘SCARECROW’ FLIES: Garth Brooks collects his eighth No. 1 album on The Billboard 200, as Scarecrow (Capitol) opens in pole position, the seventh of Brooks’ chart-topping sets to debut at the summit.

Scarecrow, which gives Brooks his 51st week on top of The Billboard 200, is his first album to go all the way since Double Live debuted at No. 1 two years ago this week. The first Brooks album to lead the list was Top of the World, with an 18-week run that began Sept. 28, 1991. Its final week on top was 10 years ago this issue.

Brooks’ latest work is not the first album to be titled Scarecrow. Sixteen years ago, when the No. 2 title on The Billboard 200 was Scarecrow by John Cougar Mellencamp, this year’s Billboard Century Award honoree.

‘FAMILY TIES: Mary J. Blige doesn’t yield her position on The Billboard Hot 100, giving her a fifth week atop with ‘Family Affair’ (MCA). That puts the single into a three-way tie for the third-longest-running chart-topper of 2001. Janet Jackson maintains her lead, thanks to the seven-week reign of ‘All For You.’ Alicia Keys’ second place with the six-week run of ‘Fallin\’.’ Blige is tied with Christina Aguilera, Lil’ Kim, Mna, and Pink’s take on ‘Lady Marmalade’ and Jennifer Lopez and Ja Rule’s remix of ‘I’m Real.’

“Family Affair” is the longest-running single on the MCA label since 1993. Eight years ago this issue, Meat Loaf was on top for the fifth week with “I’d Do Anything for Love (But I Won’t Do That).” If Blige is still in pole position next week, she will have the label’s second-longest-running No. 1 single, runner-up only to Olivia Newton-John’s “Physical,” which ruled for an impressive 10 weeks at the end of 1981.

And in another coincidence that Chart Beat columnists live for, the No. 1 song 30 years ago on the Hot 100 was “Family Affair” by Sly & The Family Stone.

FLUFF & FOLD: Recording an album in English turned out to be a good thing for Colombian artist Shakira, who debuts at No. 3 on The Billboard 200 with Laundry Service (Epic). It is the third album by Shakira to appear on this chart, but the first to make it to the upper half. In 1998, Donde Estan Los Ladrones? went to No. 131, and in 2000 her MTV Unplugged set reached No. 124.

STARTING POINT: In a week of heavy debuts, Madonna has her lowest new entry on The Billboard 200 since 1991, when The Immaculate Collection opened at No. 32. That first greatest-hits volume peaked at No. 2. Every Madonna album since has debuted in the top six, until this week’s No. 7 entry for GHV2 Greatest Hits Volume 2 (Maverick).


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THE SOURCE NOVEMBER 2001

FEATURING THE SCORCHIN' NEW SINGLE BREAK YA NECK
PRODUCED BY DR. DRE
AND THE BANGIN' STREET ANTHEM AS I COME BACK
PLUS THE SUMMER SMASH WHAT IT IS
BOTH PRODUCED BY THE NEPTUNES

ALSO FEATURES HOT NEW JOINTS GUEST STARRING P. DIDDY,
MARY J. BLIGE, RAH DIGGA AND THE ENTIRE FLIPMODE SQUAD

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CONGRATULATIONS

DAVID GEST

For Producing And Creating

“Michael Jackson:
30th Anniversary Celebration”

Tuesday, November 13, 2001

Delivering CBS Their Best Tuesday Night Ratings In More Than Eight Years.
One Of The Highest Rated Specials In Television History.
An Astonishing 30 Million Viewers!

With Love,

MICHAEL JACKSON

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JACKIE, TITO, MARLON, JERMAINE & RANDY
BRAVO!
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PRODUCER
“Michael Jackson: 30th Anniversary Celebration”

A Record-Breaking 29.8 Million Viewers, 13.3/35 Share. One Of The Greatest Shows In Television History!

You Won The Time Slot!
You Won The Night!
You Won The Week!
You Won The American Public!

We Are Honored To Have Participated In This Historical Event!
Marc Anthony • Aaron Carter • Ray Charles • Deborah Cox
Destiny’s Child • Rah Digga • Missy “Misdemeanor” Elliott
Gloria Estefan • Nelly Furtado • Billy Gilman • Gloria Gaynor
Whitney Houston • James Ingram • Al Jarreau • Quincy Jones
Gladys Knight • Lil’ Romeo • Master P • Liza Minnelli • Monica
Mya • 98° • Jill Scott • Shaggy Featuring Ricardo “Rikrok”
Ducent & Rayvon • Slash • Tamia • Usher • Luther Vandross
Dionne Warwick • Cassandra Wilson
SONGS

They’re selling our love for a song
© R. Marwah
I’ve seen your face
through the commercial breaks
looking honest and pure and strong
I’ve heard you giving it all that it takes
I just know that it’s taking too long
On the audio and video
and your MTV
they’re selling our love for a song

On the audio and video
and your MTV
they’re selling our love for a song

When you’ve paid your dues
with the songs that they choose
sellin’ cigarettes and soaps and romance
when you helped them to corner
the market in love
I hope you’ll give love a chance
There’s not much you can say with a jingle
when the price and the product are wrong
On the audio and video and your MTV
they’re selling our love for a song
I’ve heard you giving it all that it takes
I just know that it’s taking too long

In the morning of the night before
I asked for you and they said to me
that asking for more was wrong
On the audio and video
and your MTV

You said our love would last forever
© R. Marwah
You said our love would last forever
Said forever and a day
Now they’re coming for to get me
Come for takin’ me away

You said age has it’s love and wisdom
Youth and beauty never die
You’d send me roses in a packet
All I found was little lies
First they stole the tunes I sent you,
Now they’re stealin’ single lines

You said our love would last forever
Said forever and a day
Now they’re coming in white jackets
For to takin’ me away

All I wished was you to love me
All I wished was you to care
After all the sangin’s finished

I just needed someone there
Now if there’s a God in heaven
Why’s he sendin’ me to hell
Of all the people on this planet
Who picked you to ring my bell
You said our love would last forever
Said forever and a day
Now they’re coming for to get me
Come for takin’ me away

Once again
© R. Marwah
Once again you sigh a whisper
And you softly cry a name
Once again it doesn’t help to know
that others do the same
Once again the hot and howling rain
is pounding on your door
Once again you clutch for memories
Like you did that other time before
Once again
Once again
It’s happening once again
Ain’t it a shame
It’s happening once again
Once again you’re fixing coffee
Once again you try to sleep
Once again you’re making promises
you don’t know if you’ll keep
Once again you look for telephones

But you haven’t got a dime
Once again you know you’re going through
What you did that other time
Once again
Once again
It’s happening once again
Ain’t it a shame
It’s happening once again
Once again she looks familiar
And your heart it skips a beat
But it’s just another stupid Sunday
And a stupid empty street
Once again you’re writing poems
That you hope will make it alright
But I hope
this little
love song
will lighten up
your night.
Once again
Once again
It’s happening once again
Ain’t it a shame
It’s happening once again

Take a rest
© R. Marwah
If you have been hit
By the Dow Jones Indices
If you have been hit
By the Hang Seng Indexes
And if the recent price rises
won’t pay for your vices
Take a good lie down
Take a rest, take a rest
Cancel that meeting
That good morning greeting
Take a rest, take a rest

If you have been hit
By the Wall Street Journal
And you’re stuck with the stock
From some Kentucky Colonel
Take a rest take rest
take a good lie down
take a rest, take a rest

If you have been hit
like the rest of this nation
if you have been hit
by the recent inflation
If you have been hit
by some boardroom decision
Counted past ten
with Germanic precision
Take a rest take rest
take a good lie down
and cancel that meeting
Take a rest take rest

If the New York Exchange
has taken your dollar
And the margin calls
Ain’t getting no smaller
When gold goes up
I’ll give you a holler
Take a rest take rest
Cancel that meeting
Take a rest, take a rest
Take a good lie down
Take a rest

Settle down, man!

Won’t you sing me a love song?
© R. Marwah
She said won’t you sing me a love song
Won’t you sing it from your heart
Won’t you sing about love with a cry and a sigh
About loving and living apart

I said I don’t wake up at night
just to see the dawn
I don’t water unchristian feelings
Lying dying on the lawn
There’s nothing new on TV
That you haven’t done to me
or characters in storybooks
you haven’t tried to be
when you take people to the beach

© American Radio History
She said won’t you sing me a love song
Won’t you sing it from your heart
Won’t you sing about love with a cry and a sigh
About loving and living apart
And if you have felt the hunger
And you have felt the pain
Of finding love and losing it
Let’s sing it once again

Coz it’s a lonesome kind of feeling
Comes a creeping up on you
See someone in the mirror
And you wish it wasn’t you
And comes the night
At ten past ten, pretend,
It isn’t happening to you

She said won’t you sing me a love song
Won’t you sing it from your heart
Won’t you sing about love with a cry and a sigh
About loving and living apart

I’ve sung this song some funny places
I’ve been and seen some funny faces
But in my heart
Are still the traces
Of the girl I knew
I still love you

It’s gotta be love
© R. Marwah
It’s gotta be sunshine
It’s gotta be rain
It’s gotta be passion
It’s gotta be pain
It’s gotta be love
It’s gotta be love
It’s gotta be love
It’s gotta be love
It’s gotta be love
It’s gotta be love
forever true
Don’t give me reasons
It’s gotta be you
It’s gotta be champagne
Late afternoons
There’s gotta be heartbeats
There’s gotta be you
There’s gotta be you
There’s gotta be you
There’s gotta be angels

There’s gotta be doves
Flowers and gardens
A heaven above

There’s gotta be fire
That never dies
There’s gotta be whispers
That never lie
And if you just can’t feel it
You just gotta try
And if you’re only learnin’ how to stagger
Better start learnin’ how to fly

There’s gotta be love
There’s gotta be love
There’s gotta be love
There’s gotta be love
There’s gotta be love

A writer’s song:
You’ll find out when we land
© R. Marwah
Put your ticket in your pocket
Put your passport in your hand
Don’t ask me where we’re goin’ babe,
We’ll find out when we land

You say that I am an oddity,
A saleable commodity
And you have the trepidity to TALK to me?
I have nothing against your mediocrity
Searching for your place in history,
Or the fancy you books you’ve read

And rights will outlive all wrongs
I see dickheads in the window
I see dickheads at the door
And so what if I am going down,
I have flown this plane before
Put your ticket in your pocket, babe,
Put your passport in your hand
Don’t ask me where we’re goin’ babe,
We’ll find out when we land

The Injunman
© R. Marwah
If you have felt the pleasure,
And you have felt the pain
Of finding love and losing it
Let’s do it once again
But while you’re here a little song
I’ll try to get you sing along
A prayer for an also-ran
Affection for the Injunman

For why do people try to sing:
A heavy breather phone that rings,
With loneliness,
I softly try to stack the deck
Before your heavy breather wrecks
My sanity

I will not judge my friends and neighbours
From the company they keep
Sleeping, slowly, counting sheep

Don’t ask
Put your ticket in your pocket
Put your passport in your hand
Don’t ask me where we’re goin’ babe,
We’ll find out when we land

Tell ’em to piss off and go shoot some Lennon,
Tell ’em to go crucify some Christ,
But each time they find,
A bank to rob,
I will mastermind the heist.
I am not sorry I am smarter
Its not my fault that I now know
For every Captain made by God,
He made ninety-nine others who row.

So make way for all the writers
And the singer singing this song
Coz songs will outlast all singers
At best it seems a second guess
The more I look I’m finding less
Affection for the Injunman

I wish that I could fill this sheet
With words to sweep you off your feet
With words that others couldn’t beat
But in fact I do not feel so tough
Your language, it plays to rough
So while we’re here a little song
See it didn’t take too long,
I almost heard you sing along
Affection for the Injunman

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by Raj Marwah

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**Fonovisa Eyes Expansion With New Pop Imprint, Melody**

**BY LEILA COBO**

MUSI—Fonovisa’s recent announcement of major structural and management changes, including a significant boost to its new pop imprint, Melody, clearly signals the label’s intentions of expanding beyond its regional Mexican realm.

As the leading Latin indie in the U.S. and the dominant label overall in regional Mexican music, according to the Soundscan year-end charts, Fonovisa now also has plans to step firmly into the pop market even as it solidifies its regional Mexican operation.

Earlier this year, the Los Angeles-based label quietly launched Melody, a Miami-based imprint that has a 20-artist roster and has already released albums by King Africa, Argentina pop duo El Simbolo, and Brazilian boy group Group, among others.

But only last week did Fonovisa—which is owned by Mexican media giant Televisa—finalize Melody’s status as an autonomous label with the appointment of veteran executive and former A&R director Carlos Maharbiz as head of operations.

“Melody will be its own label, with its own management and a pop roster,” says Maharbiz, who is in the process of building his support team.

“Our first objective is to position Melody’s important artists in all media and work new releases in an efficient manner. We want to see these artists back on the playing field,”

Fonovisa president Guillermo Santiso has also named Danny Mireles, former director of promotions, to take over for longtime GM Gilberto Moreno, who departed to launch his own company. Antonio Villalpando was named promotions director for the West Coast, under Mireles’ direct supervision.

All regional Mexican and West Coast operations will function independently from Melody’s pop operation, which will have its own promotions and marketing staff.

“The thing is, Fonovisa was born and raised on regional Mexican music,” says José Rosario, Fonovisa’s new director of marketing, who is also in charge of the label’s operations for the Central U.S. “Now, everybody will be specialized within our own label. So it’s a matter of continuing regional Mexican but at the same time watch the new-born baby and making sure he’s nourished right.”

**Doors Close In Pamplin’s Belaguered Music Division**

**BY DEBORAH EVANS PRICE**

NASHVILLE—A tumultuous year for Pamplin Communications’ beleaguered music division draws to a close as the company shuttered its distribution and the Pamplin Records division, home to the Pamplin, Red Hill, and Prendergast Recordings labels.

The Southern gospel division, Crossroads—which includes the Cathedral, Horizon, Sonlite, and Mountain Home labels—will continue, as will Pamplin Entertainment, which operates the successful Bileman franchise.

Pamplin Music is one of eight corporations under Pamplin Communications. Based in Portland, Ore., the privately held company, founded in 1995 includes Christian Supply, Pamplin Music, Pamplin Entertainment, the Portland Tribune, Pamplin Broadcasting Oregon, and Pamplin Broadcasting Washington.

Supplementing the Portland base, the company also held a presence in Tennessee with a Pamplin Records office in the Nashville suburb of Franklin. Word that the label closing was imminent came when six key employees were recently let go, including VP of marketing Linda Klosterman, director of programming Scott Winchell, director of marketing and A&R administration Cathy Robinson, and VP of A&R David Estes. Ric Pepin, senior VP of Pamplin Music, will remain in the office until year’s end, when the companies officially close.

In a statement, chairman/CEO R.B. Pamplin Jr. said, “the distribution division and Pamplin Music Corp. would no longer be profitable as other Pamplin Corp. companies and had very minimal profit-ability projections.”

In addition to the Pamplin-owned labels, the company also distributed other labels, including Discovery House, Tyscot, and Maranatha, the last of which has already inked a new deal with Word Distribution, effective immediately. There’s no word yet on where the other labels will go or who will distribute the Pamplin Southern gospel labels or the Bileman series, which stars Willis. Amos, formerly part of the popular ‘70s TV show Eight is Enough. Arnes also serves as executive VP of Pamplin Entertainment.

The label closings affect Pamplin artists Natalie Grant, Sierra, Nikki Lenovo, Aurora, and John Elefante and Red Hills’ Katy Hudson and Kindred Three. Grant’s manager, Mitchell Solarek of Mitchell Artist Management, expects his client to have a new deal soon. Solarek first became aware that Pamplin was in trouble when the label pulled back from its substantial involvement in Grant’s fall tour.

Solarek isn’t concerned about Grant losing momentum, because she has a production deal with independent recording label and publicity and radio promotion, remains in place working with management. He does, however, mourn the loss of what Pamplin might have become, citing Pepin and Klosterman a perfect team: “Ric Pepin is a nice man and a straight shooter, and Linda Klosterman is a complete joy to work with.”

Solarek calls the closing a blow to the entire community. “The business really lost something,” he says. “How great it would have been to have another thriving record label.”

Several key executives have exited the 6-year-old company in the past year, including president/vice chairman of Pamplin Communications Gary Randell and executive VP of Pamplin Music Group Mike Schatz, fueling speculation that the company was in trouble. But with Pepin, Klosterman, and Winchell spearheading efforts in Nashville, many hoped it would rebound.

“I just hope radio will continue to play the artists,” Pepin says, citing belief that the roster will continue to find success following Pamplin’s demise.

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**In The News**

- Hastings Entertainment’s third-quarter net loss was $5.5 million, or 46 cents per share—more than double the 22 cents per share loss it had reported in the third quarter of 2000, but lower than the second-quarter 2000 loss of $12 million, or $1.03 per share, a year ago. The Amarillo, Texas-based retail chain cited lower-than-expected book sales. Total revenue rose 3.1% to $103.2 million.

- Fantasy Records has inked a deal with Ryko Distribution. Fantasy and its affiliated labels will be distributed by Ryko nationwide except Tower Records outlets, which will still be serviced via Bayside Distributors. The holdings of the Berkeley, Calif.-based Fantasy include the esteemed jazz and blues catalogs of the Prestige and Riverside labels, as well as such Fantasy best sellers as the Amadeus soundtrack and the new Creedence Clearwater Revival boxed set.

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**Market Watch**

**A Weekly National Music Sales Report**

**Year-to-Date Overall Unit Sales**

<table>
<thead>
<tr>
<th>Year</th>
<th>Total</th>
<th>Albums</th>
<th>Singles</th>
</tr>
</thead>
<tbody>
<tr>
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<td>667,999,000</td>
<td>619,854,000</td>
<td>48,145,000</td>
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<tr>
<td>2001</td>
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**Year-to-Date Sales by Album Format**

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<th>Total</th>
<th>CD</th>
<th>Cassette</th>
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**Overall Unit Sales**

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<tr>
<td>Last Week</td>
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**Album Sales**

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<tr>
<td>Last Week</td>
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**Single Sales**

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<tr>
<td>Last Week</td>
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**Total Year-to-Date Sales by Geographic Region**

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<td>Pacific</td>
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<td>&lt;1.2%</td>
</tr>
</tbody>
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THE YEAR IN MUSIC

Billboard's Year In Music issue features year-end charts in every genre, and expanded coverage of the year's most notable artists and events. Don't miss this opportunity to promote new releases and acknowledge your company's work over the last year in this special collector's edition of Billboard. Call now!

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TOURING QTRLY. I - Issue Date: Feb 2 • Ad Close: Jan 8
ASIA PACIFIC QTRLY. I - Issue Date: Feb 9 • Ad Close: Jan 15
RECORD RETAILING DIRECTORY - Issue Date: Mar 6 • Ad Close: Jan 16
BOSTON - Issue Date: Feb 16 • Ad Close: Jan 22
LATIN MUSIC SIX-PACK I - Issue Date: Feb 23 • Ad Close: Jan 29

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ArtistDirect Inks Distribution Deal With BMG Entertainment

BY BRIAN GARRITY

NEW YORK—ArtistDirect, the new label from Interscope Records co-founder Ted Field, has inked a two-year North American distribution and global licensing deal with BMG Entertainment.

As part of the agreement, BMG has acquired a minority stake in the Los Angeles-based label and is providing it with funding. Financial details were not disclosed.

The new move further advances the transformation of ArtistDirect from an online music start-up specializing in hosting artist Web sites and selling CDs and merchandise to a more traditional content company. It also brings Field's newest venture one step closer to reality. He says, "We now define our core business as being a record label that also happens to have a big Web presence, not as a Web site solely an Internet company."

Among others vying for the right to distribute ArtistDirect, BMG beat out Universal Music Group (UMG), Field's former home, and Warner Music Group (WMG), the new home to former Interscope Gefen A&M president Tom Whalley, who is now chairman/CEO of Warner Brothers Records.

Field says that despite his personal feelings for executives at some of the other majors, "there was no contest" in selecting a company, given the aggressiveness with which BMG approached the deal financially and in terms of personal courting from BMG North America president/CEO Bob Jamieson and BMG Distribution president/CEO Pete Jones.

"BMG as an organization is very much set up to do P&D [production and distribution] deals—they have a lot of them; that is something they actively want to do, and it works well for them," Field says. "Where-as UMG and [WMG] are a little more oriented toward having their own labels, and I wasn't interested at that point in selling a big chunk of equity to anybody."

Under the terms of the deal, BMG is providing P&D services to ArtistDirect in the U.S. The label will use its own marketing and sales staff to promote its acts. Meanwhile, in Europe, BMG will handle marketing and promotion for all Atomik Artists.

Ron Burman is promoted to VP of A&R for Roadrunner Records in New York City. He was director of A&R for Def Jam Records in New York City. He was director of artist development for Def Jam Records in New York City. He was director of artist development for Masque Records in New York City.

Lori Cline is named manager of national promotions for Word Records in Nashville. She was an on-air personality for KSDF Houston.

Jackie Chapman is named manager of national promotions for Word Records in Nashville. She was an on-air personality for KSDF Houston.

**PUBLISHERS. Jennifer Binfield is promoted to GM of Booskey & Hawkes in New York City. She was acting president.**

Sony/ATV Music Publishing Nashville promotes Phil May to VP of global administration, Shane Knott to director of the global royalty center, Amy Cranford to director of U.S. publishing administration, Scott Sosna to accounting manager, and Dennis Caveney to manager of the global royalty center in Nashville. Sony/ATV Music Publishing Nashville also names Ed Carnes director of global information technology in Nashville. They were, respectively, VP of U.S. publishing administration, director of U.S. publishing administration, director of U.S. finance, senior financial analyst, manager of special projects, and a senior manager at DELL Technology Consulting.

Jackie Curry is promoted to director of music licensing for Universal Music Publishing Group in Los Angeles. She was manager of film and TV licensing.

Brentwood-Benson Music Publishing names Kris Crouch choral outbound sales representative. Thankful Heritage choral outbound sales representative, David Harbin choral outbound sales representative, and Joel Hudson production/marketing coordinator in Franklin, Tenn. They were, respectively, producer/programmer for MusicHouse Productions, a financial service representative for the Nashville Bank of Commerce, and an administrative assistant and mailroom clerk for Community Health Systems.

**RELATED FIELDS. Joel Newman is promoted to senior VP of music sales for Movie Tunes in Los Angeles. He was VP of sales and marketing.**

Universal Dips A Toe Into CD Encryption

BY ED CHRISTMAN

NEW YORK—Coming soon to a store near you is a CD that sources say at least 10% of CD player models may not play.

On Dec. 18, the Island Def Jam Group will issue More Music From Past to Present, an album encrypted with what sources say is Midbar Tech's Cactus Data Shield (CDS) technology, making it the first U.S. major-label album to be copy-protected. The move, which was initiated by Universal Music, is being widely welcomed by retailers—even though they anticipate a number of problems to result from the inclusion of the technology.

Chief among them is that the closer a CD player's technology resembles a CD-ROM drive, the greater the chance that the player won't play the Cactus-encrypted CD. So in addition to game consoles, sources say, it is likely that the More Music CD won't play on computers using the Windows operating systems, some boomboxes, or CD players in newer-model cars.

That means some that consumers won't be able to play a CD version of the album at all. And returning the CD to the store for a replacement copy won't solve the problem: They will either have to buy a cassette version of the album or make another copy of the album, or customers may find that the encrypted CD plays on their home system but not in their car.

Even though retailers anticipate the challenges with the release, they still endorse the move. CD burning "is a huge problem," says Sandy Bean, VP of advertising at Troy, Mich.-based Harmony House. "We won't have a business, soon, if the record companies don't do something. We are talking about the future of the whole music industry, so it makes you feel good that one of the record companies is trying to do something about it."

Larry Gaines, president of Torrent, Calif.-based WhereHouse Entertainment, says, "When you are selling more CD-Rs than [pre-recorded] CDs, the industry is on the run. So the industry had to do something, he says, but now it becomes a matter of consumer education. They can explain the situation to consumers. He admits, however, that further fine-tuning of the encryption technology so that it will play on most CD players would be a positive.

Since Universal has a breached-COD policy that does not allow retailers to return opened CDs, it had to amend its policy to make allowances for Music From Past to Present. That title will also have a sticker attached to it, alerting the consumer to the presence of the encrypted technology.

Because of the possibility that encrypted CDs could result in lost sales, retailers were reluctant to apply the technology to superstar releases during the holiday selling season, sources say. In fact, sources report that Island Def Jam was initially going to use the technology on the How High soundtrack—which features performances by Redman and Method Man—but abandoned the plan because of the potential for lost sales, choosing to go with a less high-profile release.

A Universal source notes that encryption also protects artists from losing revenues to CD burning.

Universal label sources acknowledge that because of the concerns expressed by Universal, a "check-the-box" provision was added to the release in view of the potential problem.

Musicians Group Wins Partial Victory In Carry-On Luggage Debate

BY BILL HOLLAND

WASHINGTON, D.C.—The American Federation of Musicians (AFM) and music industry allies won a partial victory Nov. 16 in persuading federal legislators to include language in the heightened-security measures of the Aviation Safety Act that may allow U.S. musicians to take some musical instruments on flights as carry-on luggage.

While the coalition wasn't successful in getting the language inserted in the bill as a provision, it was included in the bill's conference report in a "sense of the House" resolution. Conference report language additions are designed to guide federal regulators in implementing the details of wide-ranging legislation.

With the report language in hand, the AFM now will be able to negotiate with Department of Transportation officials to have an alternative built into new regulations that allows musicians carrying such fragile and expensive instruments as cellos, violins, and acoustic guitars to board as carry-on luggage. Roughly under-the-plane cargo handling of such instruments, which can often cost tens

of thousands of dollars, often results in damage or loss. AFM president Tom Lee says, "Musicians for so long have faced with uncertainty whether or not they can carry on their valuable instruments. AFM has recognized this necessity and addressed it in a manner that will ensure passenger safety and protect the valuable tools of a musician's trade."

AFM and the music groups lobbied for weeks to have the provision in the bill, but faced opposition from flight-attendant groups and Senate bill co-sponsor Sen. John McCain, R-Ariz., who wanted a streamlined airline security bill with no exemptions allowed. The cause was also hampered when it was lumped together with efforts from poultry industry groups to allow live turkeys to be turned into high stock to be brought aboard as carry-on luggage, an effort that some lawmakers thought wouldn't fly.

Lobbyists from ASCAP, NARAS, the RIAA, the American Symphony Orchestra League, the Professional, and the American Federation of the AFL-CIO, and the Musicians Education National Conference also helped out with lobbying or grass-roots e-mails.
BY JIM BESSMAN


Bennett senior VP of marketing and media Larry Jenkins estimates the first-week sales doubled Bennett’s previous best, “I think the Grammy-winning 1994 MTV Unplugged did 15,000 the first week, and here we are over 30,000.” The album is currently at No. 72 on Billboard, with SoundScan sales of more than 50,000.

Blues Solomon, who heads the Tower Records chain, says, “People like the blues, and this is a bona fide great record.” Borders musician/VP Michael McKerrow adds, “It’s a great record and selling better than my initial projections—those were great.”

“I like to do the unexpected with each album, and blues is such a departure from what the layman thinks Tony Bennett is about,” Bennett says. But he notes, “the first record I ever made was St. James Infirmary, and that was blues, and I was the first white guy to sing with Count Basie—and that was all blues—happy blues. Then on 1966 album The Art of Excellence I sang Ray Charles’ Everybody Has the Blues with Ray. So through the years I’ve been influenced by blues.”

The concept for ‘Playin’ With My Friends’ was “a natural,” continues Bennett, who still “did a lot of home work” at the Tower Records outlet in New York City’s Greenwich Village, where the blues department’s clerks helped find material. “I saw it was so knocked out that Phil Ramone wanted to produce it.” He adds, “I couldn’t believe the names we got. Everyone hit a home run.”

Noting that Bennett records live in the studio, Bennett’s son manager and RPM label chief Danny Bennett says, “At the [greatest] artists came in with a little trepidation, but they soon understood that they couldn’t hide behind the security of overdubbing and rose to the occasion with a true live performance.”

“Teaming Bennett with the other artists makes him a lot more accessible to radio,” says Jim Levan, operations manager/PD for New York City adult contemporary station WPLJ, who sees lots of programming possibilities in the album. Listing the release’s timing, he adds, “Who doesn’t want it in their Christmas stocking?” and he’ll be splitting the Bennett Billy Joel pairing on the latter’s “New York State of Mind.”

Columbia exec VP/GM Will Botwin notes that the label is working to get this track to AC formats. “This is a big priority—even record with a great combination of artists—and we’re treating it like that,” Botwin says, adding that Bennett will appear on all the major morning and late-night TV talk shows, as well as attend such events as the Nov. 29 tree lighting ceremony at Rockefeller Center.


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8am - 9pm M-F
9am - 2pm Sat
10am - 7pm Sun

where the stars buy their cars

BY RAY WADDELL

NASHVILLE—A slow but steady build as a touring artist has BNA singer Kenny Chesney poised to take his place among country music’s top draws as he prepares for his biggest tour yet—The No Shirt, No Shoes, No Problems tour that will hit arenas and amphitheaters beginning in early 2002.

In support of an April 23 album release of the same name, the tour will be a major test for Chesney’s box office clout as his first major venture headlining tour. For the past three years, Chesney has augmented mid-sized venue headlining dates with high-profile support slots opening for such artists as George Strait and Tim McGraw. “Nothing has come quickly for Kenny, but he has shown slow, steady growth,” says his manager, Clint Higham of International Management Group in Nashville. “He has built his career the old-school way.”

Chesney says he has paid his dues on the road to sell some 4.5 million records, according to SoundScan. “We’ve played every club you can possibly imagine and every fair there is. We built record sales, built our fan base, and built me as a touring artist just that way. I’m not going to say it was the hard way, but I’ve toured constantly since 1994, non-stop. I’m a big believer in things happening for a reason and God having a plan, and I wouldn’t trade slow growth and my spot in the industry with anybody.”

Admittedly, Chesney’s maturation as a headlining artist received a big boost from stints on the George Strait Country Music Festival stadium tours in 1999 and 2000 and last year’s supporting slot on the amphitheater tour of his friend McGraw, which grossed more than $21 million and played to some 500,000 people.

“We had a lot of help,” Chesney admits. “Being on the Strait tours was unbelievable in building our fan base, and last year me and Tim had a blast together.”

Former Clear Channel Entertainment VP Louis Messina, now an independent tour producer overseeing Chesney’s current touring projects, was involved with Chesney as producer of the Strait and McGraw tours and has also promoted Chesney in smaller venues. “Kenny is one of the few artists that spoke of the wheel,” he jokes. “Really, Louis believed in my music since the Strait tour, and he’s a big piece of this puzzle in us being where we are right now.”

Messina admits Chesney’s move to big league venues is “a huge step, but it’s time. An artist has to have vision, and Kenny knows what he wants. He’s hungry.”

A fall “tune-up” tour of 22 cities in October and November with Sara Evans and Phil Vassar as support has averaged more than 5,000 in attendance per night in what is widely recognized as a very tough touring market. Next year, Chesney will have to draw around 10,000 people per show to be considered a big success—no easy task for any artist. Sales for a New Year’s Eve show at Nashville’s Gaylord Entertainment Center featuring Chesney, Evans, Vassar, and Jamey O’Neal are on par with past McGraw headlined Jan. 31 sellouts at the venue.

For its part, label parent RCA Label Group (RLG) is enthused about the boost the tour could give sales. RLG also is the label home to Evans, Vassar, and next year’s tour mate, Carolyn Dawn Johnson. “With three other acts on the tour, RLG will put all the push possible behind the tour and [Chesney’s] album,” RLG exec VP Butch Waugh says. “We saw the impact last year of Kenny’s tour [with McGraw] on [Chesney’s] Greatest Hits album. According to SoundScan, 1.6 million units were sold. Plans call for Chesney to play some 30 arenas Jan. 31, 2002, through mid-April on a package that includes Evans and Johnson. Shed dates with Montgomery Gentry and other support will begin around the new album’s release, running from mid-May until mid-July. Major fair and festival dates will wrap the year in September. GM Card has signed on as sponsor for next year’s tour. Chesney is booked in-house, and he’s published through Acuff-Rose.

Corporate promoter Clear Channel will promote many arena and shed dates. The tour will also work with independent promoters: Brad Garrett of Missouri-based Police Production, Rich Medill of Ohio-based Mischel Productions, and Ben Farrell of Lotus Vandell Enterprises in Nashville.

Chesney’s merchandise sales numbers from last year’s tour with McGraw, which his handlers say made up about 30% of the total sales from that tour, indicate he is ready for the move. Chesney owns his own merchandise and is sensitive to percentages of merch sales paid to the venue. “My merchandise will not come off the truck for 30%-40% to the venue,” Chesney says. “We work too hard to give someone 40% just because it’s always done that way.”

As for the current country music environment, Chesney says, “Considering what has happened to our country, one thing that has helped people deal with that is music, and country music in particular has been a big part of helping people heal and get on with their lives. I’m proud to be a part of that.”
Pink Insists She's 'Missundaztood'
Sophomore Set On Arista Features Steven Tyler, Non Blonde Linda Perry

BY RASHAUN HALL
NEW YORK—It’s not easy being Pink. Constantly in the public eye, the songstress has never been one to bite her tongue, as her comments have raised an eyebrow or two. Therefore, it seems logical that the 22-year-old Arista recording artist would title her sophomore set Missundaztood (Nov. 20).

“The first album was a good introduction—it was testing the waters,” the Philadelphia native says. “No one knew who I was before ‘There You Go.’ They don’t know that I was the lead singer of two punk bands and sang gospel in all-black churches. I wanted this album to represent that.

“Instead of being pigeonholed into one genre, I wanted to go across the board and do everything,” she adds. “Instead of letting other people put me with producers that just wanted a pay-check, I got with people that really wanted to make great music.”

One of those people turned out to be former 4 Non Blondes frontwoman Linda Perry. “I found Linda’s number in my make-up artist’s phone book, so I stole it,” Pink says frankly. “I called her and left her a 10-minute-long message about how I think she rocks and if I can find her phone number, I can find out where she lives. I also told her that she owed me an apology because when I was 15, I got arrested for singing her album out of my window at 4:30 in the morning. She called me back and said, ‘You’re fucking crazy…you need to come over—I jumped in my truck, went over to her house, and we wrote 15 songs in a month.’

“Get the Party Started,” the set’s first single, was written by Perry. “Lind-a wrote it before I even met her,” Pink says of the single, which currently rests at No. 13 on The Billboard Hot 100. “I heard it and begged her for it. I loved the way it sounded and the way she sang it.”

“It’s more about what happens before you get to the club than when you’re actually at the club,” Pink continues. “Everybody’s done a party song, so my whole thing was, especially for the video, I have more fun getting ready for the club than I do when I actually get in. The excitement of getting ready, picking your clothes, calling your friends, going to the gas station, tailgating people—that’s the exciting part of the night. When you get in the club, it’s like, ‘Anybody want a drink?’

The Dave Myers-directed clip premiered Oct. 22 on MTV’s Making the Video, making its debut on Total Request Live the next day. Pink’s episode of MTV’s Diary debuted Nov. 8.

Pink also gets serious on tracks like “Family Portrait” and “My Vietnam.” “I wrote [‘Family Portrait’] about it’s like going through a divorce with your parents,” she says of the Scott Storch-produced track. “That’s a real painful and personal song—it made my mommy cry for four days—but I think it’s important, and I love it.”

“My Vietnam” has taken on a deeper meaning since Sept. 11. “It’s eerie to listen to that after the fact, because I wrote it four months ago,” Pink says. “It was just about life, but now it’s taken on a whole new meaning.”

While the singer (who is managed by Los Angeles-based Lindsay Scott and whose songs are published through Pink Publishing Designee/EMI-April Music) compares sharing such intimate details to “standing naked in front of an auditorium full of people,” she hopes they will touch someone else. “If I can help somebody else out by doing it, then so be it.”

It may not be taken directly from her personal life, but the blues-fueled “Misery,” a duet with Aerosmith’s Steven Tyler, will certainly touch people. “I met Steven at a Y100 radio show, and I basically threw myself at him,” says Pink of the track that also features Bon Jovi’s Richie Sambora on guitar. “I figured he’d either have me thrown out or he’d love me. He looked at me and told me I reminded him of Janis Joplin. It was either the compliment of a lifetime or the biggest insult. I begged him to do a song with me, and he was all for it. He actually brought the song to—a friend of his wrote it, I heard it, and I loved it.

Executives at Arista are looking to build off the momentum from Pink’s recent contribution to the Moulin Rouge soundtrack as they prepare to release Missundaztood.

“Pink is in an excellent position coming off the success of both her debut album and the ‘Lady Marmalade’ single,” Arista VP of marketing Adam Lowenberg says. “The fact that she has delivered such a diverse album only further helps our cause.”

Arista president Antonio “L.A.” Reid says the set shows “tremendous growth,” noting that Pink is now “in tune with herself and understands that it’s OK to be expressive.”

Of the album, Paul Marabito, buyer for South Plainfield, N.J.-based Compact Disc World, says, “It’s quite rocking. She has a great chance to cross over with this album.”

Pink will make her big-screen debut in a remake of Norman Jewison’s Rollerball, “I play the dominatrix narrator,” says the singer.

Pink’s theatrical abilities helped her on the set of the “Lady Marmalade” video, which also featured Christina Aguilera, Lil’ Kim, and Mýa. She says of the experience, “I took them a couple of days to talk me into the outfit [for the video]—I wasn’t feeling that. I’m a big tomboy who never wears shorts, and they had me in these booties.”

The Secret Jewels Box, through his Web site, is releasing Dec. 14, “I’ve been working on it for years.” Vai says. “It has everything from CDs in it with slots for 10. In addition to my Web site, I’ll be sending some out to various distributors through my record label, Favored Nations.”

The first three discs are The Elusive Light and Sound, a set of Vai’s sound-track work; Disturbing the Peace from his former band Alcatrazz; and Archives Vol. 2—Original Recordings of Frank Zappa, which features Vai playing with Zappa. The next seven albums that complete the box set will come out over the next few years, Vai says, “I didn’t want to release [them] all in one box, because it would be really expensive. It’s a labor of love; I won’t be making much money. It’s going to be set at a certain price—if retailers want it, they can take it.”

Among the collection’s subsequent discs are a two-CD live Alcatrazz set, a collection of Vai’s tunes played on piano by Mike Keneally, a disc from the Classified—Vai’s band after he left Zappa—and more archival material of Vai performing with various other artists.

Only 10,000 boxes are being manufactured. The box and the first three CDs sell for $65.

SHORTS: Alanis Morissette will receive the Global Tolerance Award from the Friends of the United Nations Dec. 11. The event, which takes place at the U.N. in New York City, honors Morissette for promoting tolerance through her music.

Morissette’s next album, Under Rug Swept, which she produced, will come out in early 2002 on Maverick.

Janet Jackson will star in a live concert special on HBO that will air Feb. 17, 2002. Janet Jackson: All for You: Live in Hawaii, which will be produced by dick clark productions, will feature Janet Jackson’s recent album set. The show’s producer is Tony Eaton.

A portion of the sales from Norah Jones’ What I Am, set for release Nov. 22, will go to the Adiyah Memorial Fund. The project, out on Virgin, is dedicated to the young singer, who lost her life in a plane crash earlier this year.

SILVER LINING: Acts are lining up to play the Silver Lining Silver Lake benefit, Dec. 13-15 in Los Angeles. The concert, which will raise funds for the Sunset Free Clinic in L.A., will feature Elton John, Sting, and Daniel Lanois Dec. 13; Red Hot Chili Peppers, Jaguares, Aimee Mann, Jurassic 5, and DJ Kool the second night; and Third Eye Blind, Jaguares, and other acts still to be named Dec. 15.

THE ENVELOPE PLEASE: Alicia Keys leads the nominees for the 29th annual American Music Awards, to be held Jan. 9, 2002, at Los Angeles’ Shrine Auditorium. The three-hour show, which will be produced by dick clark productions, will air on ABC.

Various awards will be presented in nine categories: pop/rock, country, soul/rhythm & blues, adult contemporary, Latin, dance, R&B, rap/hip-hop, alternative, soundtrack, and contemporary inspiration, which is new this year.

Keys isn’t the only artist who could bring home more than one trophy; other artists with multiple nominations include Brooks & Dunn, Destiny’s Child, Dave Matthews Band, Lonestar, R. Kelly, Tim McGraw, ‘N Sync and Shaggy.

CH-CH-CHANGES: There have been many departures at labels lately. A&R executive Perry Watts Russell has left Capitol Records. A&R exec/producer David Kahne has left Warner Bros. Meryl Wheeler, former senior director of East Coast publicity for Virgin Records, was among more than 50 staffers let go Nov. 16 by EMI. She can be reached at 917-721-1156, Wendy Weisberg, formerly with Kathryn Schenker Associates, was also let go in a layoff. She can be reached at 310-425-8432.

Assistance in preparing this column provided by Bill Pesselnick.
Billboard to Expand its Touring Coverage

BY RAY WADDELL
NASHVILLE—Global touring has always been...
In the Works

- Famed Christian-pop artist Helen Baylor will end a five-year hiatus from recording with the Jan. 22, 2002, release of My Everything. The set will be issued by Diadem/Verity Records and features guest appearances by Marvin Winans and Bob Carlisle. Baylor is eying a concert tour that will begin during the first quarter of 2002.

- Oxide & Neutrino are set to release their new single as a double A-side Dec. 3 via East-West Records U.K. The brand new Oxide production, “Rap Dis (I Can’t Stop Dis),” features Neutrino alongside Skat D and Swiss & Harvey. The track is currently on the Radio 1 B list, while the accompanying video resides at No. 1 on both Kiss TV and the Box.

- On Jan. 8, 2002, V2 Records will issue the soundtrack to Am Sam, a film starring Sean Penn and Michelle Pfieffer. The cast consists exclusively of Beatles covers, performed by such acts as Cheryl Crow (“Mother Nature’s Son”), Sarah McLachlan (“Blackbird”), the Wallflowers (“I’m Looking Through You”), Eddie Vedder (“You’ve Got to Hide Your Love Away”), Ben Harper (“Strawberry Fields” and “Golden Slumbers”), and Rufus Wainwright (“Across the Universe”), among others. A portion of the proceeds for the soundtrack will go to L.A. Coal, a nonprofit organization founded in 1969 that serves people with developmental disabilities. The film Am Sam addresses the topic of adults with such problems.

Cee Cee’s Journey: One early morning in Boston, Cee Cee Michaela took the $40 that her parents sent her to buy books for school, and she cut class and bought a $29.99 Greyhound bus ticket to New York, aboard a New York-bound bus. Upon arrival, she thumbed through the streets, spotted a new Broadway show called Jelly’s Last Jam, borrowed a pen from a bum, circled the ad, and hit the open-call audition. Five hours and 400 young women later, she called her mom, yelling, “I can’t go back to school. I’m Gregory Hines’ sister—I’m in New York! Besides, I only have four dollars!” From there, the journey for this quirky, ever-enthusiastic, gifted young performer begins, ultimately leading to her starring self-made CD Everybody’s Talkin”—a collection that could easily transform her into a major mainstream recording artist.

Michaela (pronounced MICK- RAY-LA) is originally from Hickory, N.C., where she cut her teeth as an actress in the local community theaters while also sharpening her musical chops in classical voice classes. “It was a great contrast of education,” she says, adding that it gave her a “nice degree of depth” as an overall performer.

Shortly after Michaela made the move to New York City to co-star in Jelly’s Last Jam, she was also cast as Charlene on ABC TV’s All My Children. She went on to star in the Canadian run of Broadway’s Once on This Island, where she earned a Dora Mavor Moore Award (a Canadian Tony Award) nomination for best female in a musical. After that, it was back to Broadway for a lengthy stint in Smokey Joe’s Cafe.

Music was briefly put on hold while Michaela dashed off to test the waters of Los Angeles, where she racked up guest appearances on such TV programs as The Fresh Prince of Bel-Air, Sabrina the Teenage Witch, City of Angels, Chicago Hope, and Strang Medicine. She has most recently been seen as a regular on Girlfriends, the UPN sitcom produced by Kelsey Grammar.

Michaela’s active TV-acting career has allowed her to bankroll her own CD, which offers a commercially viable yet creatively satisfying blend of R&B, blues, acoustic rock, and retro-funk. Holding such potentially disparate musical threads is Michaela’s voice, which runs the gamut of tangible emotions. Quite simply, you believe every ounce and syllable that leaves her lips.

While the artist has a promising career as an actress, Michaela says her heart is in music. “It allows personal expression and direct interaction between me and an audience.”

To that end, she’s currently playing a series of showcases and club dates in order to stir music industry interest. To our minds, Michaela—no-brainer—she’s that talented. We also enjoy that Michaela doesn’t forget where she comes from. “You know, I still have the pen that I borrowed from that bum. I have written every one of my poems and songs with that pen. The day that it ran out of ink, I felt like I had run out of words.” Somehow, we doubt that will ever happen.

For more info, call 818-377-5277.

Higher Velocity: Last year, we had the pleasure of stumbling upon the wildly infectious homemade single “High Velocity” by Blister (Continental Drift, Billboard, Dec. 9, 2001). After several months of toiling away in the studio, the New York quartet has returned with a spiffy full-length album wisely named after the single.

The rock shows band members Lil Sickles (vocals/guitar), Bingo Sanatra (lead guitar), Athena Butterfield (bass), and Gurry White (drums) continuing to mine a sound that playfully merges the new-wave of early Blondie with the mainstream rock bravado of “Barracuda”-era Heart. Sickles prove to be a diva-warting by displaying larger-than-life attitude on the smoking “Diamond” and on the bluesy “Bleeding.” Sanatra is the perfect musical counterpart for Sickles’ smoky, low-register voice, as his searing guitar lines pierce each song with the authority needed to earn the band credibility among underground club ponders.

Blister has begun playing shows along the East Coast in support of High Velocity. They’re a fun band in a live setting. Check ‘em out.

For more details, visit the band’s Website, blister.com, or call Sanatra at 212-673-1561.
Sarah-Jane Morris Honors Janis, Lennon, Others Via Fallen Angel

BY WAYNE HOFFMAN

NEW YORK—When Sarah-Jane Morris appeared as guest vocalist on the Communards’ 1986 international smash cover of “Don’t Leave Me This Way,” she found fame overnight.

The British singer, who had previously been involved in political bands tackling such issues as miners’ strike and the Falklands war, was transformed by that song into a disco diva—a title she had never sought.

“You suddenly go from nobody knowing who the hell you are to everybody knowing,” Morris says. “I thought I would love it, but I quickly realized it wasn’t necessarily what I wanted.”

Morris’ latest album, August—due Nov. 26 in the U.K. on her independent Fallen Angel label—opens with a radical, acoustic reinterpretation of “Don’t Leave Me This Way” that Communards fans might not recognize.

“I’ve done it as a blues song,” says Morris. “I wanted to say, ‘I’m not going to do the disco version you expect me to do. I’m going to put a new mark on it. I’m reclaiming it for myself.’”

Morris puts her own mark on a dozen songs on August, almost all of them covers, from John Lennon’s “Whatever Gets You Through the Night” to Marvin Gaye’s “Mercy, Mercy Me” and Leonard Cohen’s “Chelsea Hotel.”

Marc Ribot—an American guitarist who has worked with Tom Waits and Marianne Faithfull—collaborated with Morris in selecting, arranging, and producing the tracks. Morris picked some of her favorite songs, and the duo created sparse arrangements in the studio, recording the entire CD in three days without rehearsals.

“We tried to find something new that could be revealed from these old songs,” explains Ribot, who is currently promoting his own solo guitar CD, Atlantic’s Saints. “In many cases, we radically rearranged tunes. ‘Don’t Leave Me This Way,’ for example, doesn’t sound much like the [Communards’] version, because in that version the melody was obscured by the fact that it was a disco tune.”

With Ribot’s guitar as accompaniment, August focuses on Morris’ husky voice, which spans jazz, folk, and blues.

Her raw, smoky sound closely resembles that of Janis Joplin—a fact that led to Morris being considered for the lead in a Joplin biopic. But after years of researching the part—including taking Texan dialect lessons—Morris was dropped from the project, which was later shelved altogether.

Rather than write off her years of work, Morris covered “Piece of My Heart” on August and wrote a song called “Janis Joplin” for her next album, Love and Pain—comprising original songs performed with a full band, due next summer in Europe on Fallen Angel. “Once again, I buried a ghost by paying tribute to Janis.”

Morris, who manages herself, plans to release a single to Britain’s Radio 2, and she believes label licensing August in Italy—will also pick a single there, but neither is definite yet. Morris is shopping for a U.S. distribution deal this summer—having already performed two recent U.S. concerts in 15 years at New York City’s Bottom Line Sept. 6—but the Sept. 11 attacks changed this. “I stopped trying to push myself at a time when the country was so devastated.” A few U.S. labels have expressed interest; she’ll renew her efforts after the album’s U.K. release.

Marc Copeland, who hosts the weekly Jazz Influences show on WFDE—a noncommercial station at Fairfield Dickinson University in Teaneck, N.J.—has been playing tracks from August and getting “good response,” especially to “Piece of My Heart.” In December, Copeland will broadcast an interview he taped with Morris during her recent New York visit. “This album has captured her essence,” he says. “Hopefully, this will introduce her to a wider audience.”

Morris will tour in support of August across Europe through the spring and play festivals next summer in support of Love and Pain.

“My favorite thing is playing live,” Morris says. “Making this Ribot album, experimenting and improvising, was the next best thing to playing live.”

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Universal Boxes Thirty Years Of Kiss

BY WES ORSHOSKI
NEW YORK—It’s not like the tongue-wagging, fire-breathing Gene Simmonds to be squawkish. But the Kiss bassman admits that the band’s long-desired boxed-set retrospective has been delayed over the years because he and singer/guitarist Paul Stanley weren’t exactly comfortable with some of the demos and early tracks they wanted to include on what has become Kiss: The Box Set (out Nov. 20, Island Def Jam/Universal Music Enterprises). Still, he adds, “I would have put that box set on the market years before...”

Pre-Kiss, like that. But the Kiss Army’s “God of Thunder” has decided to let em fly on Box Set, a five-disc, 94-song collection that includes about 30 rarities. “We literally put out the most obscure stuff,” Simmons says. “I’ve got a song on there called ‘Leland’ which I must have recorded when I was 19. And there’s [material from] Paul’s first band, the Post-War Baby Boom.”

Although few of the rarities are all that was it a “straightforward营 songs—like the early, flute-filled version of the eventual Kiss classic “She,” recorded by Stanley and Simmons pre-Kiss group Wicked Lester in 1971—are sure to raise an eyebrow or two. “We hardly sound like Kiss on that one,” Simmons says. “In fact, if anything, we sound like Jethro Tull...”

Simmons and Stanley originally envisioned a single-disc collection of vault cuts, but with the band’s label asking for “six” box set “every year,” they reconsidered. “We said, ‘Let’s make everybody happy—let’s make the record company happy and the fans happy, and maybe we’ll sort of get a kick out of it.’

The set spans the New York City-born group’s roughly 30-year history, starting with pre-Kiss rarities and extending through the band’s heyday in the 1970s, its “unmasked” hair-metal phase in the ’80s, a mid-’90s appearance on MTV Unplugged, and into its post-reunion material.

In addition to Wicked Lester cuts, there are tracks from Simmons’ earlier group, Buffalo Bigher, a cut from one of the band’s earliest shows (“Acrobat,” taped Aug. 25, 1973, at the Daisy in Long Island, N.Y.), and even what were arguably major mistakes for the band the disco-y tracks “I was Made for Lovin’ You” and “Sure Know Something” and The Music From the Elder Songs “A World Without Heroes” and “The Oath”.

While piecing together Box Set, Simmons was reminded of what was lost after founding members Peter Criss and Ace Frehley left the group roughly 20 years ago. “Ya know, the band has certainly reached the heights. The question is, ‘Could we have gone further than the heights?’ Here we are standing right behind the Beatles in number of gold records by any group in history. Could we have gone further? Yes.”

Frehley, who was not involved in the compiling of Box Set—“This is basically Paul and Gene’s baby,” he claims—says the retrospection seems perfect for the band’s newly acquired devotees.

“It had never seen Kiss before and was introduced to Kiss on the farewell tour,” Frehley says, “the box set would be like a hyper-group, a group, that would be a great gift, because then you could be acquainted with the whole career of Kiss—from the early days to the present.”

Box Set is also available in an alternate, miniature, guitar-case configuration, which sells for about $200. Both include the identical track listing and booklet, but there is one exception: Richie Gallo, senior VP of sales and marketing for Universal Music Enterprises, says the label expects to sell about 100,000 copies of the two tandem sets before Christmas. It will be a “configuration, which will be a tremendous help,” he says, with a laugh. “It will mean I can learn more and obscure pieces without burning up all of our resources.”

Midori, meanwhile, plans to invest the $50,000 Avery Fisher Prize in future music-making by other artists. “I considered it very complex, what would do justice to the prize, the legacy of Avery Fisher, and my role in it,” she explains. “I decided to use the monetary portion for the Glazunov concert project that I initiated last year, called the Grant Recitals Program.” The program supports chamber music concerts in smaller communities with less access to the arts. The inaugural concert took place last year in Sandwich, Ill., population 8,000. The proceeds enabled presenters to purchase a new piano for future events.

Such charitable works are nothing new for Midori. For years, her nonprofit foundation, Midori & Friends, has been providing music education, instrument rental, recital presentation, and concerts to schoolchildren, particularly in areas where those activities would otherwise be unavailable. Education, always a topic close to Midori’s heart, has become an even greater focus as she pursues her master’s degree in psychology, education, and children’s literature at New York University.

Although consistently busy as a concert artist, Midori has recorded less frequently in recent years. An elegant recent Sony Classical disc of Mozart’s Sinfonia Concertante and a newly reconstructed Concerto for Violin and Piano recorded with Christoph Eschenbach and the NDR Symphony was her first release in two years. Next spring will see the release of a disc of violin sonatas by Bartók, Enescu, and Schnittke, and she will soon record the Prokofiev masterpiece with Marius Jansons and the Berlin Philharmonic.

ARTISTS & MUSIC

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The Classical Score

PRIZE PATROL: Two prominent classical musicians have recently received prestigious awards that celebrate their past achievements while setting the stage for future developments in very different ways. Pianist Stephen Hough—best known for his recordings of obscure repertoire and contemporary works for the U.K.—is among this year’s MacArthur Fellowship winners, while violinist Midori, one of the world’s top concert artists, was awarded Lincoln Center’s 25th Fisher Prize for artistic excellence.

Surrounded with an alluring sense of mystery, the MacArthur Fellowship—which includes a financial bonanza, but also up to $500,000 over five years with no strings attached—is awarded to individuals who excel in all areas of creative endeavor. In addition to Hough, this year’s MacArthur grant recipients include an entrepreneur who works in housing the homeless, a physicist, a conservato-

or, and Chinese-American composer Bright Sheng. In presenting the award to Hough, the MacArthur Foundation cited his dedication to exploring forgotten works and contemporary music.

The pianist, who divides his time between London and New York City, says that he still spends most of his time performing standard repertoire. Of his quest for works worthy of revival, he quips, “It’s rather like searching for truffles or diamonds. They’re not there every day, and that’s what makes the search more interesting.” Still, such major orchestras as the Los Angeles Philharmonic and the Cleveland Orchestra have engaged him to perform some of the pieces he has turned up, such as Scharwenka’s Piano Concerto No. 4, included on one of his most-celebrated Hyperion discs. Hough has also seen students beginning to take up works by York Bowen, another composer he has championed.

Key to his approach is the time he takes to prepare an unfamiliar work thoroughly. “A lot of obscure repertoire—and a lot of new repertoire, too—is very often put together at the last minute and rushed,” Hough explains. “You hear this particular with orchestral music when, on two rehearsals, someone’s tried to put together a very complex contemporary piece. People hear this slightly shambling performance and then say, ‘I didn’t like this piece very much.’” In contrast, Hough spent a year preparing to record George Tsontakis’ Ghost Variations for Hyperion, and claims this was “a very real experience.” “I felt the piece was very profound,” he says, “and I wanted to explore it from every angle.”

With a disc of music by British composers on eBay, he is also working on recording solo piano works by Hummel and Poulenc. Hough intends to use his MacArthur grant to secure a soundproof performance studio that will be available to him 24 hours a day. “That will be a tremendous help,” he says with a laugh. “It will mean I can learn more and obscure pieces without burning up all of our resources.”

Midori, meanwhile, plans to invest the $50,000 Avery Fisher Prize in future music-making by other artists. “I considered it very complex, what would do justice to the prize, the legacy of Avery Fisher, and my role in it,” she explains. “I decided to use the monetary portion for the Glazunov concert project that I initiated last year, called the Grant Recitals Program.” The program supports chamber music concerts in smaller communities with less access to the arts. The inaugural concert took place last year in Sandwich, Ill., population 8,000. The proceeds enabled presenters to purchase a new piano for future events.
Higher Ground

TOBYMAC HAS "MOMENTUM": "I'm blown away," says tobyMac (aka dc Talk's Toby McKeehan), reveling in the fact that his solo album, Moment, debuted at No. 1 on the Billboard Heatseekers chart in the Nov. 24 issue. "I feel like a freshman again at school. I did all right on my first test. I'm nervous. I'm anticipating. I feel insecure. It's like, all these feelings."

With Momentum, tobyMac becomes the third and final member of dc Talk to release a solo project, following on the heels of Michael Tait's Empty, recorded with his band, Tait, and Kevin Max’s Stereotype Be.

"It's a whole different perspective," tobyMac admits. "The camaraderie is beautiful, but to be the nervous freshman again is something that excites me—to be the rookie with an uphill battle. I love it." One of the most appealing things about recording a solo album was being able to start with a clean slate, he says. "There are no expectations. With dc Talk, there are all these expectations from the label and from people who listen to our music and expectations we place on ourselves. With this record, it was a labor of love. I could sing about things I'm passionate about—like in 'Do You Know?' I'm singing about the hopes and dreams I have for [3-year-old son] Truett and personal things that wouldn't make sense in the dc Talk format. All of a sudden, I get to pursue those personal passions, including hip-hop. There's not a dark cloud of expectation."

With Momentum, tobyMac has created a remarkable album, a rich musical tapestry that incorporates the rap/hip-hop elements he loves with infectious melodies and direct, thought-provoking lyrics. "I try to approach every dc Talk record like it's an open piece of canvas, but there's still that weight on your shoulders," he says. "But with this, it [really was] a wide open piece of canvas. There was an array of colors on my palette, just going, 'Man, a splash of red would be dope there!' or 'I'm going for green today.' I want it. I feel it. It's going on the canvas. All right God, what do you want me to put on there next? It's that kind of feeling."

TobyMac co-produced the record with Michael-Anthony Taylor, Pete Stewart, Todd Collins, Jeff Savoe, and Randy Crawford. "I love harder songs with hip-hop beats and harder guitars," he says. "I also love straight-up urban beats. I tried to analyze it for a while, then I took off the analyzing hat and said, 'I'm just going to go record the song where it needs to go based on a feeling vs. my production mind. My art should represent me, and it does.'" TobyMac admits some fans may have preferred "a straight-up beat with a rhyme, but I just have too much melody and too many musical adventures out there to take. I just love melody and blending different instruments together that one wouldn't expect to be on a hip-hop song."

"I never claim to be a hip-hop artist for the hip-hop heads," he continues. "I just claim to be a fusion hip-hop artist that takes multiple music styles and merges them together to create, hopefully, something fresh."

Among the sounds on Momentum, there's an appearance by son Truett on "Truett Dog." And to close the album, tobyMac teams with Kirk Franklin on the energetic "J-Train." "I love that song. It's like an old-school funk jam, like 'The Stroll' meets Gap Band," tobyMac says. "I've always wanted to work with Kirk. We both really have a heart for tearing down walls between gospel music and contemporary Christian music."

In January 2002, dc Talk will embark on The Ultimate Project. "I'm remembering up a solo set before the group performs together. During the spring and summer, tobyMac, Tait, and Max will continue to work on their solo projects before they unite as dc Talk to work on the next group project. 'We're definitely getting back together,' tobyMac says, "and we're really looking forward to the next record."

NEWS NOTES: Vince Wilco and Troy VanLiere of vanlirewilco have been tapped to anchor Ardent Records' expanded marketing presence in Nashville. The 6-year-old Memphis-based label is home to Smalltown Poets and Skillet. Sarah Richmond, former advertising/marketing manager for Square Entertainment, has been named marketing manager and will be located in Ardent's new Nashville office. ... Word about town is that Atlantic Christian VP Of Current Marketing & Senior Exec. is a man who has not yet resigned. Will he stay or will he go now? ... Forefront Records act Raze has disbanded. The group has been on the roster since 1998.

In The Spirit

O'QUINN

RESURRECTION: With two albums released in the past six weeks, Greg O'Quinn is getting a second chance to make a first impression. His Clíchés bowed at No. 7 on the Billboard Top Gospel Albums chart, and the just-released I Told The Storm is enjoying premium rotation at key radio stations, including WCCL Chicago, KMVQ Houston, and WERQ Baltimore.

With two releases (Conver-
ning debut You Will Be."

It is somewhat of a responsibility for the 35-year-old singer, who made his recording debut in 1996 with Try To Make You See on Word Records. Although hailed as an up-and-comer, O'Quinn's first two releases (Conversations was his second) were greeted with moderate success, and he was released from Word in 1999. Ironically, the Dallas-based artist had struck a chord with the tune "I Told The Storm," which continued garnering airplay even after his release from Word. O'Quinn reports, "I did not have a video and was unsigned, but radio would not get off the song, and the longer the song was out, the stronger it seemed to get. So I was constantly on the road performing not just around the country, but in Europe, the West Indies—all on the success of that song."

O'Quinn went back into the studio to record Clíchés on his own label, Paradigm Records. He subsequently presented the project to WorldWide Gospel CEO Kerry Douglas, who signed him to a label distribution deal. Although pleased with the album's surprisingly high chart debut, Douglas was also struck by something else. "I found there were a lot of stations still playing 'I Told The Storm,' he says, "believing there might be more to it, we took the best tracks from Your Way and made an album, called [it] I Told The Storm, re-released it to urban radio, and we're getting lots of spins. The strategy was to work I Told The Storm on urban and to continue to work Clíchés on gospel radio."

Such moves have helped make Douglas' 4-year-old, Houston-based company one of the genre's most aggressive independents, recently forging success with such artists as Evelyn Turrentine-Agee and Keith "Wonderboy" Johnson.

Although Douglas now finds himself with two somewhat competing records issued by the same artist, timing was critical, as O'Quinn is set to tour with a national stage production based on I Told The Storm, tentatively scheduled to launch in February 2002.

"We had to do this way to prepare for the stage play, for which we're partnering with radio stations around the country," Douglas explains. "Then, too, we didn't want to lose the momentum of either the records or Greg, whose talent the industry is only just beginning to see."

DYNAMIC DUET: Kirk Franklin's response to the Sept. 11 terrorist attacks came, not surprisingly, in the form of a song—"9-1-1," a timely piece that not only addresses the tenor of the country and the gospel industry at large, but—was lead single—is also setting up the radio and promotional rollout of his forthcoming CD, The Rebirth of Kirk Franklin, due early next year from GospoCentric Records.

But Franklin was clearly more interested in making a social statement than commercial returns when he teamed up with Bishop D.C. Jakes to do the single about a young man crying out to his pastor because he is frightened about everything that has happened, from the attacks to the threat of anthrax.

"I was set to go to Los Angeles that day and instead spent the rest of the day in my pajamas glued to the TV," Franklin recalls. "It made me reflect on everything social, political, spiritual, and just everyone's plight. That's what I was trying to do. I just wanted to be a very great reflective light, to let people know that God is still in control."
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brother Rakewon, the single is by no means standard in love song, with Ghostface playing a jilted lover.

Although *Bulletproof Wallets* also features the equally charismatic "Whitey Jackson," fans of the artist's stronger material surely won't be disappointed. Tracks like "Flowers" and "Maxine" highlight Ghostface's ability to narrate great street sagas. What some might call the Wu-Tang's dynamic duo—Rakewon and Ghostface—team on several of the album's tracks. Other guests include Taithika, Ruff Endz, and Method Man, among others.—**RH**

**COUNTRY**

★ **DRIVE-BY TRUCKERS** Southern Rock Opera

**PRODUCERS:** Drive-By Truckers, Dick Connette, and hurbie Soul Disease Recording

Scruffy redneck punks Drive-By Truckers up the ante exponentially with their version of the Southern Rock Opera, a sordid double-CDE that analyzes not only the unlikely rise and tragic fall of Lynyrd Skynyrd but also the fictional band Betamax Guillotine, while serving as an often biting take on Southern culture. We get equal doses of Skynyrd's history and mythology, heartily spiced with uncontrolled substances and mad genius Patterson Hood's never-humble takes on such icons as former Alabama Governor George Wallace, the L.A. football coach Paul "Bear" Bryant, and the "duality of the Southern thing."

Musically, it's mostly about glorious guitar overdubs, interspersed with punk sensibilities and Neil Young-esque subtlety—with cutting and imaginative lyrics that alternate between inspiring and chilling. The sheer scope of the project and a certain repetitive quality bog things down at times, but we so swamp and then crash with the rollicking "Shut Up and Get on the Plane," the manic "Greenville to Baton Rouge," and song-by-song analysis. "American Band," "Soul Dump Records" guests include fans of Neil Young, Dylan, and Ghostface Killah's "Mafia II," and spooky/sad esque subtlety.

**LATIN**

★ **VARIOUS ARTISTS**

**Tributo (Soda Stereo)**

**PRODUCERS:** Various

**BGM U.S. Latin** 74321 87495

Although Latin rock tributes have become commonplace in the past couple of years, their still a tempting dish to sample. A tribute to landmark Argentine rock band Soda Stereo—a band that's relatively recently dissolved—but whose members are still active in their own endeavors—particularly enticing given the choice of material and artists selected. Usual suspects such as Julieta Venegas (in a tilting, funky/electronic version of "Disco Étero"), produced by Café Tacuba's Emmanuel del Real and Guadalupe Rojas) and Colombia's Aterciopelados who mix electronica into "Té Para Tres") sit alongside Chile's Lycubelli and Costa Rica's Gandhi (playing a more straightforward but creatively tight version of "Séptimo Día"). Unusual here is the presence of pop/electronica ensemble Mocedades, whose version of "Zoom" doesn't jar with the collective eclecticism of this well-produced, enthusiastically executed album.—**LC**

**CUBANISMO**

The Very Best of Cubanismo—*mucha buena malaidea*

**PRODUCER:** Joe Boyd

Hannibal/Ryko/1461

In this round-up of hits from Jesus Almeyta and company's four Hannibal/Ryko releases, Cubanismo manages to rack up the gamut of subgenres within Cuban music and extrapolate from beyond. From the instrumental big-band mambo of "Mambo UK" to the cha-cha-cha of "Aprovecho," Cubanismo punctuates much of its enjoyable renditions with plastic improvements on "Rooster." an uncommonly intelligent performer, O' Riley also plays with an alluring tone and rhythmic energy (captured well by producer/engineer Da-Hong Seeto), the pianist also provides his own charming liner notes. Let's hope there are sequels to this. Available via Public Radio Music Resource, or see http://cubanismo.com.**—**BB

**HOLIDAY**

**CHARPENTER: In Nativitatem Domini Canticum, Messe de Minuit pour Nöel, Nöels sur les Instruments**

**Les Arts Florissants/William Christie**

**PRODUCER:** Andreas Malär

**Erato 8573-85820**

**OLIVA NEWTON-JON**

The Christmas Collection

**PRODUCERS:** Various

**Hit-Upte 314 585 413**

**JON SECADA**

**The Gift**

**PRODUCERS:** Emilio Estefan Jr., Jose Antonio Molina, and Jon Secada

**Epic 86162**

**VARIOUS ARTISTS**

Groove'N Jazz Christmas

**PRODUCERS:** Various

Gold Circle 50007

**VARIOUS ARTISTS**

A Country Superstar Christmas 4

**PRODUCERS:** Various

**Hit-Upte 314 585 087**

**BJÖRK**

**Vespalette**

**PRODUCERS:** Björk, Thomas Knak, and Martin Console

**Eclat 62653-9**

**PAT METHENY GROUP**

**Imaginary Day**

**PRODUCERS:** Pat Metheny, Lyle Mays, and Robby Warner

**Browner Bros. 46791-9**

**ALICE IN CHAINS**

Greatest Hits

**PRODUCERS:** Alice in Chains, Dave Jerden, Rick Parasher, and Toby Wright

**Columbia CS 85922**

**STRAVINSKY:** The Rite of Spring/Chains, No. 4

**Cleveland Orchestra/Lorin Maazel**

**PRODUCER:** Robert Woods

**Telarc SACD-60063**

The emerging DVD-Audio and Super Audio CD (SACD) formats, both of which deliver multichannel audio, offer a gratifying abundance of creative mix choices, as well as high-resolution audio and, often, bonus material. These recent releases—two on DVD-Audio and two on SACD—offer ample evidence of the many possibilities the formats can deliver.

With a 5.1 mix of *Vespertine*, the distinctly styled pop single by Björk underscores surround sound's versatility and satiety with most any genre. The enigmatic character of Vesperine is a fascinating, otherworldly experience, especially when heard in surround sound. Yet, the DVD-Audio mix of the album takes a subtler approach to multichannel: Lead vocals are usually placed in the front speakers, while the surround speakers are reserved for ambiance. On "It's Not up to You," though, the vocalist, in a near-whisper, occasionally calls out from over the shoulder of the listener.

The contemporary jazz of the Pat Metheny Group is similarly enriched by a 5.1-channel mix. On *Imaginary Day*, the guitarist stretches out, literally and figuratively, as he does on his record in the title track. Thearget, which attacks from four speakers. Likewise, Metheny's various stringed instruments on "Follow Me"—acoustic stand guitar, acoustic guitar, synth bass, guitar, and Roland VG-8 "virtual guitar" envelope the listener in rich, enveloping textures. "Into the Dream" has the same impact, as Metheny, solo, performs the entrancing piece all around the listener.

Interestingly, the center speaker is used so sparsely that the Imaginary Day DVD-Audio that the mix might almost be considered "4.1." Yet the 5.1 presentation of these recordings, created by original mix engineer Rob Eaton, further augments the aural dreamscape of the Pat Metheny Group. In contrast to the meager video content of *Vespertine*, the Imaginary Day DVD-Audio foreshadows a generous helping of video extras, including an extensive biography, photo gallery, discography, and credits, as well as a stereo playlist for 2-channel playback.

The hard-hitting attack of Alice in Chains, remixed in 5.1 mix by longtime engineer-co-producer Toby Wright, presents the band in an even heavier context than on its 2-channel releases. From the opening snare drum attack of "Man in the Box," Alice in Chains' Greatest Hits is a sonic assault that places the listener squarely in the middle of the band.

The rhythm of "Them Bones" is relentless, the 7/8 vector of "Out of the Silence" colliding with the force of a steamroller. Yet, Alice in Chains can quickly switch gears, as on the introduction of "Roozter." Layne Staley's lead vocal is left and right in both the front and rear speakers, while Wright saves the center speaker for a reverber-drenched "Angry Chair." Character of Vesperine features a raging assault from all sides, though Wright wisely keeps instruments stationed stationary, rather than panning them across the soundfield.

Tela's SACD of Stravinsky's *The Rite of Spring* and Tchaikovsky's *Symphony No. 4* is a hybrid disc, with two information layers—one for Direct Stream Digital (DSD) and one for conventional CD. That way, the disc plays on both SACD and CD players. Audiophile label Tela's initial recordings were all recorded on a 24-bit/96kHz wavefile—though on a conventional stereo system, based a 50kHz sampling rate. Soundtrack SACD releases appear only in the stereo format. The SACD layer of Symphony No. 4, released in 1993 as *The Rite of Spring*, from 1990, underlines the format's superiority over conventional CD. The Cleveland Orchestra's performances are presented with startling clarity and dynamic range. They may be "only" stereo but are an engrossing experience nonetheless.—**CHRISTOPHER WALSH**
SINGLES

Edited by Chuck Taylor

POP

STEREOPHONICS: Have a Nice Day (3:24)
PRODUCERS: Stu Brookman & Bus
WRITER: K. Jones
PUBLISHER: Universal PolyGram International, ASCAP
LYR 7227707 (CD promo)

“Have a Nice Day” is a keen antidote to the world’s self-conscious state of mind, as it’s an innocent, happy slice of retro pop“One of the best songs of the year. It’s so catchy, it’s almost like a Disney song, but it’s a lot better.”

ALAN JACKSON Where You Were When (The World Stopped Turning) (4:58)
PRODUCER: Stephen Stills
WRITER: A. Jackson
PUBLISHER: EMI April Music/Tri-Angel Music, ASCAP
FOREST (CD promo)

At a time when we are all grappling with our feelings in the wake of Sept. 11, Alan Jackson has come up with a song that expresses the myriad emotions tied to that tragic day. His performance of “Where Were You When The World Stopped Turning?” was the high point of the Country Music Assn. Awards show Nov. 7, and demand was so great at radio that stations were actually playing it from VHS copies before they got their hands on the actual CD promo. Country music is never better than when one person simply sets down and pours out his or her heart, and Jackson certainly strikes a nerve. The lyric is simple and yet so poignant, as he asks, “Where were you when the world stopped turning? That September day? Teaching a class full of innocent children or driving down some cold interstate? Did you feel guilty cause you’re a survivor? In a crowded room did you feel alone? Did you call up your mother and tell her you love her? Did you dust off that Bible at home?”

The song is achingly beautiful and Jackson’s delivery is heartfelt. ”This is the year’s most important country single, a powerful work of art that captures the heart and soul of a nation in anguish; solidifying his reputation as America’s poet of the common man, Jackson has put all our pain, fear, hope and faith into words and music. It’s a shame that the song is not being released as a commercial single, but it will be on Jackson’s new album, due in early 2002. —DEP

SPOTLIGHTS

DANIEL RODRIGUEZ God Bless America (2:47)
PRODUCER: Tom Scott
WRITER: I. Berlin
PUBLISHER: ASCAP
Manhattan Records (CD promo)

There are enough tribute singles in the wake of Sept. 11 to make your head spin; for the most part, while well-intentioned, few rise above mediocrity. The story of New York’s singing cop is truly inspirational, and his operatic recording of “God Bless America” is a thing of exceptional beauty. Daniel Rodriguez has become a symbol of New York solidarity, and he has performed his stirring version of this American standard at New York Yankees games, as well as on The Late Show With David Letterman, Live With Regis and Kelly, Good Morning America, Larry King Live, and The Today Show—the kind of exposure that any A-list superstar would froth for. Adding luster to the recording is a spoken-word introduction from none other than New York City mayor Rudolph Giuliani (a hero in his own right). Brooklyn, N.Y., native Rodriguez, who has been singing since the age of 10 and who performed at Carnegie Hall at 17—has signed a record deal with Capitol/EMI’s Manhattan Records, which will release the track along with companion song “We Will Go On.” Dec. 11, with the album The Spirit of America following in February. Profits from both will benefit the Twin Towers Fund. Rodriguez’s 15-minute look set to continue, with upcoming appearances at the Macy’s Thanksgiving Day parade and the lighting of the Christmas tree at Rockefeller Center. As to whether this track will garner radio play is anybody’s guess (adult contemporary indulged Celene Dion’s recording of “God Bless America” to top 15 airplay), but this single is certainly a stand-out in any context. —CT

DERYL DODD One Ride in Vegas (4:13)
PRODUCERS: Chip Young and Blake Chancey
WRITERs: B. Beavers and D. Dodd
PUBLISHERS: Set the Hook Music, BMI; BMG Songs/Keabo Songs, ASCAP
Epic 32776 (CD promo)

Deryl Dodd is one of the more interesting traditional country vocalists to appear over the past several years. He has developed a repertoire of fresh and traditional elements. Country programmers looking for a strong, uptempo track (and who isn’t?) will quickly embrace this. —DEP

DANCE

ROASBEL WITH JENNIFER HOLLIDAY

And I Am Telling You I’m Not Going (3:44)
PRODUCERS: Rosabel (Ralph Rosario + Abel Aguiler) and Craig J. Snider
WRITERs: Jim Beal Jr., Deneen Worley
PUBLISHER: Dreamgirls Music, ASCAP
REMIXERS: Rosabel, Benny Maze, Mad Maks, Deneen Worley
Tommy Boy Silver Label 2251 (CD promo)

Anyone over 20 who has ever appreciated the art form known as the diva surely knows the throwdown, show-stopping ballad “And I Am Telling You I’m Not Going” from Jennifer Holliday and Dreamgirls back in 1981. The song even accomplished the rare feat of crossing from Broadway to the mainstream, spending a month at No. 1 on the Hot 100 chart early in 1982. Here, it gets the millennium treatment with a slew of new, uptempo dance mixes from Ralph Rosario, including an absolute melodrama-delined new vocal from the evergreen diva herself. Rosario’s classic house radio edit would do fine, but there are further tempos, like the full-length Rosabel Anthem Mix and the Junior Vasquez earth club anthem, both of which will wear you out. So many songs that have been relayed over and over again feel weary with each repetition. This is the exception. —CT

CHRISTMAS

CHRISTINA AGUILERA The Christmas Song (Chestnuts Roasting on an Open Fire) (Thunderpuss 2000 Holiday Remix) (3:59)
RCJ 65900 (CD promo)

PATSY “Kid” Santa Claus’ Happy Holly-Day (3:21)
Roperry 2255 (cassette single)
Contact: 212-371-4122

PERRY PAYNE Santa Claus Won’t Get Lit Up (At the Trailer Park This Year) (no timing listed)
Hometwon Productions 214 (CD promo)
Contact: 212-795-7278

FOURPLAY The Christmas Song (With Vocals by Eric Benet) (3:59)
Warner Brothers 4273 (CD promo)

JOI CARDELL My First Christmas With You (no timing listed)
EightBall 050 (CD single)
Contact: 212-337-1200

MARTINA McBRIDE O Holy Night (3:39)
RCA 46688 (c/d/BMG) (CD promo)

KENNY ROGERS WITH WYNONNA JUDD Mary, Did You Know (3:51)
Magnatone 108 (CD promo)

SHAWN COLVIN Wish You Were Here (no timing listed)
Columbia 7937 (CD promo)

TRANS-SIBERIAN ORCHESTRA Christmas Eve Sarasjoe (3:24)
Lava/Aesthetic 60298

www.americanradiohistory.com
website: www.billboard.com

BILLBOARD DECEMBER 1, 2001
With the multi-platinum explosion of bands like Papa Roach, Staind and Linkin Park, the economic and artistic divide between major and independent labels has been widening. While the majors are jumping on the nu-metal bandwagon, indies have been championing both classic metal and cutting-edge underground groups and generating sales that, while not as massive as current chart-toppers, prove that there is a growing audience for myriad forms of hard music. The indie challenge? Staying afloat in an increasingly competitive retail market that prefers multimillion successes to modest-selling indies. And while the majors may not always be focusing out the next big thing, they occasionally catch on to something, such as Epic Records has with black-metal giants Cradle of Filth.

While there are indies pursuing the nu-metal dream, the most prominent ones explore multiform musical alternatives. Odin Thompson, president of Napalm Records America, observes that, to find their niche, indies often specialize in subgenres, like his label does with goth metal, or “simply release a very large volume of CDs across the metal spectrum,” like Century Media. When it comes to nu metal, Napalm’s approach, Thompson says, “is to sign exclusive North American marketing and distribution rights for Europe’s leading independent nu metal labels, like we’ve recently done with Spanish Locomotive Music. This way, we can develop and release high-quality nu-metal artists while we continue to focus our main efforts on releasing and developing metal artists from the extreme metal subgenres, as well as classic-metal artists.”

“While we would all love a piece of the action and sales that some of these major-label nu-metal bands are receiving, I don’t feel we necessarily cater to the same audience,” remarks Marco Barbieri, VP/GM of Century Media. The Century family now includes North American offices and distribution for German labels Nuclear Blast and Noise Records, U.S. distribution for InsideOut America, and domestic and import mail order. “[Our] labels appeal to a niche/underground audience that the majors are not satisfying. These kids either crave the old-school bands and traditional sounds or want fresh, exciting alternatives to what’s popular in mainstream metal, whether it’s the whacked-out and technical craziness of bands like Candiria and Meshuggah or the brutal strains of heavy bands like Kodium and Immortal.” Such niche bands often attain sales in the tens of thousands of units.

INDIES GET AGGRESSIVE

As the Century family shows, diversification can be a key component to indie success. Relapse Records has the Release sublabel to handle both avant-metal and ambient music that can appeal to some of its core audience. Screaming Ferret Wreckords co-owner Tim Klukas also runs Mayhem

Continued on page 26
even in the supposedly enlightened 21st century, the perception endures that girls can't rock, particularly in the traditionally testosterone-rulled realm of hard music, where female bands are rare and girl fans, if not exactly ignored, aren't being catered to, either.

"I'm not saying it's right, but that's how it is. I've worked with female bands," says Concrete Marketing's Shannon Harris, who signed the short-lived Sexpod to his Slab imprint at CMC International. "I have been with female bands, and unlike many others who try to make them sound like boy bands or just soft rockers, we've tried to make them sound like real bands."

Similarly, gender doesn't figure into Portrait/Columbia act Spike's marketing plan. "We don't focus on the point that I'm female," says vocalist Shannon Harris. "But it's the one factor that has kept people away from us. If the music is good, why wouldn't people buy it regardless of the fact I'm female? There's a taboo with hard rock. Over the years, women have been looked at as objects, and that hasn't changed.

Nevertheless, Harris' notes an "extremely positive" response to her band's performances in support of it. We've proven we're not only capable of making hard rock, but we're also capable of playing it, "she says. "Unfortunately, radio hasn't been as receptive, but we're still trying to break through.

Sarah Reitkopf, vocalist for Megatronics/DreamWorks band Halfcocked, notes that her band has existed in several evolving mixed-gender combinations, "but it was just about the music. It wasn't till later, as we were trying to move up, that we realized there was more resistance. It wasn't from the fans—it was from the industry. People are still hesitant," she says. "It's still a boys' club. You'd think people would be over it by now, but they're not. The bands that are being played on the rock stations now are all male."

Reitkopf takes pains to convey that she's neither bragging about her band nor label nor the attitude that's developed in music comes from hip-hop. That macho attitude, which alienates girls, has made its way into metal."

**LOOKIN' GOOD FOR THE LADIES**

While Chiappardi agrees that the "angst and alienation" projected by many metal bands leaves "very little for women to relate to," he offers exceptions such as Korn, Linkin Park, Kid Rock and Osczy Osbourne, who express emotions in their music that appeal to women. "As long as the bands show something other than just pure anger, females will be attracted," he says. "And there are still bands that are very conscious of fashion, which attracts women. If the artist is conscious of image, if the videos are stylized, it will be attractive to the female population, but they don't have to be."

Chiappardi acknowledges that hard-rock songs are often more difficult to write, but he says, "We're not saying that we don't get along with the majors.

While Chiappardi agrees that the "angst and alienation" projected by many metal bands leaves "very little for women to relate to," he offers exceptions such as Korn, Linkin Park, Kid Rock and Ozzy Osbourne, who express emotions in their music that appeal to women. "As long as the bands show something other than just pure anger, females will be attracted," he says. "And there are still bands that are very conscious of fashion, which attracts women. If the artist is conscious of image, if the videos are stylized, it will be attractive to the female population, but they don't have to be."

Chadwick Grimes, a record store manager in the New England area. "They all go hand-in-hand," says Khloos. "I started the production company to get my labels' hands off shows." He also stresses that it requires a careful balancing act between ventures to avoid spreading oneself too thin. Furthermore, most indie labels operate on a shoestring, and import mail-order services, which increases profits and profits.

On a larger scale, in the wake of the multi-platinum success of the Red Hot Chili Peppers and Limp Bizkits, the world's major labels have less interest in artists who only sell 100,000 or 200,000 units. That's where larger indie labels come into play. In such a context, the Record Industry Group has certainly positioned itself to be an independent force to be reckoned with.

Combining its management, booking agency and record labels into a unified "business venture, it has become home to artists who maintain devoted followings and place for new artists to develop."

"At Sanctuary, you are going to get a focused approach, where the emphasis is on what is right for the artist's career and integrity," declares Merck Mercuriadis, CEO of the Sanctuary Group. "The majors find it difficult to get the details right, whereas, for us, it is the key to our success. We set goals and we do not give up until we have achieved them."

The worst acceptable result is that we broke a window of opportunity. The window of opportunity at Sanctuary never closes. In the last year, we have been able to sign Megatronics, Queen of the Reaches, Ministy, Gravity Kills, the Rollins Band and Biohazard, and the opportunities to work with the greatest bands in the world increase every day."

**KNOWING THE AUDIENCE**

Not every indie label is lucky enough to have veteran artists on its roster. For smaller companies with tighter budgets, inventive acuarellis are necessary. "As an independent label, it's very difficult to get on the major for product placement at retail," remarks Chris Polan, president of Eclipse Records and marketing director for Big Daddy Distribution. "The best way to maintain a strong presence at retail is by booking positioning programs such as listening posts and end-caps with the major chains. I think a grassroots campaign—especially street-team marketing—is very important in creating awareness for the product as well."

"I think the most important guideline in developing any new act is to orchestrate all the key elements from the start—radio, press, advertising, touring, street marketing and marketing at the same time, and if the release is good, then they stop and say, 'Maybe I should build a career.'"

Bob Chiappardi, president of Concrete Marketing, points out that the key to promoting new indie releases and maximizing their sales is to know where one's audience lies. "The beautiful thing is that there are real concentrated pockets where we know what stories are going to sell well, we know what stories will do promotions," he remarks. "So instead of having to hit 1,300 stores, we know the right 50 that are going to sell the lion's share. We know which markets are going to sell the music. We know how to tie in the tours with the sales of the records. We know the music outlets and the radio stations. Our guys [know how] to bring Iron Maiden to No. 1 at metal radio, beating out nu-metal bands."

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Dante Bonutto has been involved in the British metal scene for more than 20 years as a journalist, broadcaster, commentator, manager, independent-label entrepreneur, major-label consultant and, most notably, a fan. He has been deputy editor of Kerrang!, editor of Metal Hammer, founding editor of RAW, and currently writes for Classic Rock magazine. He has hosted the Radio One Rock Show, the Power Hour on the Music Box channel and currently presents a monthly radio show for Total Rock. He has worked in A&R for EastWest and is now a consultant at Universal Music International in London. He also helps manage Sweden's Backyard Babies and runs his own independent label, Infernal.

London—Given the linchpin role played by U.K. heavyweights Free, Led Zeppelin and Black Sabbath in the global development of hard rock and metal, it is dis-appointing to note that the link between these late-'60s/70s groundbreakers and the Britrock scene of today appears lit-tered with more than a few lapses.

This is not to imply that our "nu-breed" outfits are either light on material or short on drive. Far from it. Riff for riff, I have no hesitation in saying that the U.K.'s new wave rock talent is as strong as any other country in the world, including the United States. The problem here doesn't lie in the music itself, but in the way that the bands themselves; it has more to do with the fact that (at the corporate level, anyway) there continues to be an intrinsic lack of opportunin-ty and encouragement for music of the weightier kind—despite the fact that interest in the genre from fans and media has never been greater.

I point out that, at this stage, the argument I am about to advance is one that I have been honing in the pubs and clubs of London for many years. As I can remember. In other words, the decline of the U.K. as a leading rock and metal force isn't something that's happened overnight. The signs have been there for awhile, and while others may have seen a lessen involvement in the genre—as commentator, manager, major-label consultant and indie entrepreneur—have been tolling the warning bell on an almost daily basis, it has now come to the point where the large-scale infrastruc-ture required to support the Sabbath's of the future is no longer in existence, or at best, is showing serious signs of neg-lect.

HEART OF THE MATTER
For the young U.K.-based rock fan with an interest in buying records, tickets and T-shirts from the hottest new names in metal at a price he can't afford. Is it possible to support the Sabbath's of the future? And the Sabbath's of the future? And the answer is yes. In fact, it is there, if you are willing to do your due diligence and the leg-work. It is not within the scope of this article to go into detail about the situation, but suffice it to say that there are a number of small labels who are the true keepers of the flame. They are the ones who have been able to put the time and effort into developing new bands and putting out their music. They are not the biggest names in the industry, but they are the ones who truly understand what it takes to make a success of the music they promote. They are the ones who are willing to take a chance on new bands and give them the opportunity to shine. They are the ones who are willing to take a chance on new bands and give them the opportunity to shine.
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new record out. The numbers certainly surprised promoters. “It was extremely successful,” says Slagel, “so we’re going to do it every year now. We’ll take one of our bands and work with the other metal labels to put together a nice package tour. It’s been really important for us to do that. Those are the tours that do the best these days.”

Relapse Records offers an annual Contamination label tour, and there are several annual metal fests nationwide where companies bring their product to reach new fans. And, if they’re lucky, indie bands can land slots on bigger tours, such as Iced Earth recently did on Megadeth’s tour.

While no metal rules the roost these days, there was a time when Dope with Epic—but required a 50/50 partnership so he could maintain control of his product. He did not want his projects—which he worked hard to build up via touring and street-team marketing—to be swallowed up by the major-label system.

Many will argue that Flip is not indie at all, but the philosophy behind that company can apply to smaller labels. “My focus was always toward getting in early, being able to jump on something, becoming the champion,” says Schur. “My motto at Flip is ‘Think like an independent, act like a major.’ There is never anything wrong with acting like a major. The independent side of it comes from getting in early and giving the kind of service and focus that otherwise doesn’t exist, or used to not exist, at majors.

One such company is SPV, a major European indie distributor based in Germany that has been attempting to build its North American profile through a “pure distribution deal” through DNA. “We want to build it from the ground up, with a very solid foundation, without losing any money at this stage,” reports SPV managing director and founder Manfred Schütz, whose latest worldwide signings include Blackmore’s Night and Motörhead. “We’re in the process of setting up licensing deals with majors for some titles, which is the next step for us in building the profile of SPV as an international label in the States.” The company champions old-school metal while also attempting to develop young rockers like Virgo and Thorn Eleven.

It seems that the ultimate mission of many North American metal indies is to release as much music as possible while attempting to develop bands and cultivate careers. Naturally, one can only go so far on a limited budget, but through targeted promotions and touring, smaller labels can raise awareness of their artists.

“We are in a business of discovering new exciting groups with a tremendous amount of potential and working with them to become an even better and greater band,” states Gelfen’s Barbieri. “I would love to see some of these bands graduate to a major label, as I recognize there is more money, staff, connections and power at the major companies. And, ultimately, that is sometimes what is necessary to really break a band into the mainstream.”

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INDIES VS. MAJORS
Continued from page 26
BRANDED FEMALE
Continued from page 26
appeal of "a bunch of skinny dudes" playing music with "a strong sense of decadence and sexual undertones. Girls tend to feel sexy when they're listening to us. If you look good and girls want to see your hand, guys will follow," he says.

Other bands have needed a little marketing help to attract females, at least initially. Jordan Schur, president of Gefen Records and founder of Flip Records, home to Limp Bizkit, Scant and Cold, describes an exception to his usual policy of not specifically targeting the female audience. "Limp Bizkit was considered very hard, very abrasive, but we knew Fred [Durst] could sing and that there were real melodies. They were getting a lot of young men, but they wanted girls to feel they could come to the shows, feel comfortable and get into the music. So we did the Ladies' Night in Cambodia tour, letting girls in for free. It enabled girls to experience the band at a very early stage, and that really changed the male/female ratio at the shows. It changed the whole demographic of the band," Schur stresses that the promotion was Durst's idea and notes the potential danger of niche marketing other than "when a demographic is lacking. I'm very careful not to manipulate it or point it out in any way," he says. "I don't think that's particularly credible, and I don't think that's doing a service to the band. Artists are in the best position to realize where their audience lies and how to reach that audience."

GUITARS FOR GIRLS
But even if labels aren't specifically marketing to girls, Web sites like estrogenmusic.com and femaledemandmusic.com, programs like the Rock 'N' Roll Camp for Girls (held in Portland, Ore., this past August) and companies such as Daisy Rock Guitars are doing just that.

Tish Giravolo, a musician and mother of two girls, launched her line of pink, yellow and blue flower-shaped guitars to give girls a fun alternative to the usual piano and clarinet, which she learned to play as a child. At 3/4 scale with a slim neck, the instruments have caught the eye of adults and professionals as well. Madonna, Gwen Stefani, Susanna Hoffs and Pamela Anderson have Daisy Rocks, as do Dean and Robert DeLeo of Stone Temple Pilots. "It's great for name recognition," says Giravolo, who lacks the budget for advertising, "but the idea is to get it into the hands of 8-, 9- and 10-year-old girls."

Giravolo, perpetually "never taken seriously as a female" at music stores as a customer, now encounters resistance from dealers on the sales end. "I'm still fighting the battle," she says. "I say, 'Just buy one and stick it on the wall.' They do, and they're surprised [it sold] and they order more two."

Giravolo, who has often dealt with the assumption she's shopping for her husband, says she's "trying to change society's idea. I'm not saying that girls are better than boys. I just want girls to have the opportunity to pick up a guitar and have it be a normal thing to do."

BRIT ROCK
Continued from page 30
British heavy metal has the domestic scene been quite buoyant. In fairness, the majors do have a couple of recent signings to their name—Skindred on BMG and Hundred Reasons on Columbia—but, given the wealth of talent out there, these new acts appear very much as exceptions to an ever-stillening rule.

Taking the tried-and-tested independent route at the moment, and all the more determined for it, are Raging Speed Horn, Lost Prophets, Miocene, Charger, Ondedice, Defenestration, Huge Baby, Breed 77, Earthtone 9, PDHM, Maha Modo and SikTh. While none of these bands have the cash or the clout yet that a corporation can provide, their independent status in the U.K. may actually make it easier for them to find a U.S. label sympathetic to what they are trying to achieve.

Following a flurry of A&R interest in the U.S., Lost Prophets, whose debut album, The Fake Sound of Progress, was released in the U.K. last year, are now signed to Columbia Records in the U.S. and the prestigious Q Prime management company, with a freshly remixed and remastered version of Fake...to their name. It's an exciting development, certainly, and one that could well encourage other U.S. A&R executives to look at the U.K. as a viable source of rock talent.

In this respect, U.S. producer Rob "Mutt" Rocker (Mötley Crüe, Pantera, Korn) is somewhat ahead of the game, having made homegrown hopefuls Vex Red the first signings to his own label. There is a healthy number of U.K. outfits with the style and sound to grow beyond their own backyard.

Among the likeliest contenders is London four-piece Moone, a young band signed to my own label, who has as much regard for the paranoia of Tricky as the emotional power of Tool. The debut mini-album, Refining the Theory, is well worth spending quality time with, as are the current releases from Corby's Ragging Speed Horn (the eponymously titled album on Green Island/ZT), Stoke's Charger (In the Footprint of Our Lord on Undergroove) and Warford's SikTh (the two-track "Hold My Finger"/"Such the Fool" demo). All of these groups, in addition to having a strong feel for heroes past, are living, breathing proof that having your back to the wall isn't always a bad place to be. Let's just hope that this newest wave of British heavy metal proves as internationally influential as its illustrious predecessors.

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POWER METAL
Continued from page 30

Blind Guardian (22,000), Gamma Ray (16,000) and Hammerfall (15,000), while veteran act Manowar (30,000) may experience a new sales surge with its next opus. Beyond regular indie purveyors like Century Media, Nuclear Blast and Noise, other U.S. labels are power-metal hungry, including Koch (with Lost Horizon), Spitfire (with Dragonlord) and InsideOut America (with Evergrey and Silent Force).

Part of the struggle in breaking power metal in the U.S. is the perception as sounding retro. "The thing that always bothers me about non-power-metal fans is that, when they hear a new power-metal band, the common response is, 'That sounds so '80s,'" says Matt Bower, head of publicity for Century Media Records and director of North American operations for Noise Records. "No, that sounds like what would have happened if bands from the '80s were allowed to grow and develop. Anyone who really knows music can say that there was a band in the '80s that sounded like Blind Guardian."

Another hurdle power metal has to overcome in the U.S. is the missing cultural factor that makes bands like Kamelot and Stratovarius so appealing to European youth. "I think a lot of it has to do with the imagery and the lyrical content, and the fact that a lot of time it's rooted in historical tradition," remarks Virgin Steele front man/composer David DeFeis. He has been saving this for years: Power metal is the classical music of the 21st century. [Europeans] are more exposed to classical music, classical ideas and classical architecture, so I think it resonates more [there] than it does with American kids."

"Europe has held on to a certain amount of idealism that's been stripped away from America and the U.K.," observes Jim Pitulski, managing director for InsideOut America. "We're into this reality thing—keep it real, keep it to the street." He notes that that attitude has spilled over from hip-hop to the rap-metal and nu-metal movements. "In Europe, they still hold on to those ideals that there is something bigger and better to aspire to," he adds. "As we get more and more tired of constantly hearing bad news and bleak reality, I think we're going to start turning toward more fantastic, bigger things in our entertainment."

HEAVY-METAL OPERAS
Schnoor points out, "Europeans have a very good press scene." Their print media carries more weight then it does in America. "There have always been a lot of big and very professional metal and rock fanzines," he says. "Metal fans—especially those in Germany, Italy, Spain, Greece and France—go crazy for classy, melodic speed metal. It's been like that for decades. Europeans are very loyal to their music tastes, almost to the point of being fanatics. Even older metal fans still listen to old favorites and are interested in what newer bands are doing."

The European audience is also more open to radical re-inventions. Take the Finnish band that literally combines classical and metal musicians with a symphonic sound for modern times. There's also veteran New York act Virgin Steele, which has popularized the heavy-metal opera. DeFeis wrote music for two such operas, Klytaimnestra (released on an album as The House of Atreus) and The Rebels (adapted from the Marriage of Heaven and Hell and Invidius releases), both of which have been performed dozens of times since their original runs at the 500-seat Landes Theatre in Memmingen in southern Germany.

While acts like Avantasia and Ayreon have written their own operas, DeFeis is the only one to have translated it to the stage. The shows have garnered Virgin Steele press in major newspapers and opera publications that would normally not cover metal.

Despite the genre's strong German presence, not every power-metal band is exclusively keyed into its Teutonic metal roots. "Musically, we are far more inspired by Queen, Jethro Tull and Gentle Giant," reveals Blind Guardian front man Hansi Kursch, whose band is signed to Virgin worldwide outside the U.S. "Overall, we adore their seemingly unlimited abilities to do whatever they want to do without denying their roots. Whenever you listen to one of their songs, you immediately know it's one of their tunes, although it may be structured completely different or consist of atypical elements compared to what they have done before."

In fact, it could be said that Queen—with its elaborate harmonies and larger-than-life sound—was the original power-metal band.

Pitulski contends that power metal has yet to be properly defined. While many fans and critics would agree that the speed-laden, symphonic sound has become a prototype for new bands, artists like Blind Guardian, Brainstorm, Running Wild, Grave Digger and Iced Earth shirk keyboards and strive for a more brutal, but equally epic, sound. Then there is Nightwish, a Finnish group that combines operatic female vocals, classical keyboards and darkwave aesthetics into a beguiling mix. "I think the umbrella's going to keep opening wider to envelope more and more subgenres," Pitulski predicts, referring to the goth and progressive bands that are crossing over to the power-metal domain. "I've got a feeling you're going to see bands that are more in the middle borrowing from the darker side. I definitely think that's what Evergrey's done [with their latest album]."

So, could power metal break through to a wider American fanbase? "If the music itself had a chance to breathe and be heard, then I think people would get into it," says DeFeis, observing how many young American bands share a musical bond with European power-metal groups. "Those traditional [metal] elements creep in [with] bands like Staind and Fuel. It's a different thing that they're doing, but it isn't so far removed from the tree."
‘Music’ Makes Nate’s Statement

Elektra Rapper Showcases All-Star Lineup On Sophomore Album

BY WES ORSHOSKI
NEW YORK—West Coast hook master Nate Dogg has never strayed too far from the spotlight since “Regulate,” the singer’s 1994 hit with Warren G—introduced a hip-hop nation already smitten with the laid-back feel of Dr. Dre-fashioned rap to the duo’s even smoother G-funk sound.

But Nate says business started to get pretty intense about a year ago, shortly after Rawkus released Lyriscist Lounge 2 featuring the Nate Dogg, Mos Def, and Pharoahe Monch track “Oh No.”

“Once I did that,” Nate says, “the flood gates opened. People on the East Coast gave me a little bit more respect. Before I knew it, I think everybody just figured me as being one-dimensional, like, ‘Oh, he’s West Coast.’”

Nate says that since the release of “Oh No,” he has averaged about three calls a day from other artists eager to tap his pipes for their own albums. The 32-year-old, Long Beach, Calif.-based singer (from Nathaniel Hale) has obliged many in the past year and prior to that—greeting on tracks by Dre, Snoop Dogg, Master P, Kurupt, Fat Joe, Ludacris, and others and making appearances on the Billboard Hot R&B/Pop-Hip-Hop Singles & Tracks chart during the past five years. These days, though, Nate’s second solo effort—the forthcoming Elektra set Music & Me (Dec. 4)—has his full attention.

“It’s going to be tight,” he says. “I’m trying to make a big statement—that R&B/Pop-Hip-Hop

RHYTHM, RAP, AND THE BLUES

BY GAIL MITCHELL

Industry Briefs: In the wake of the recent Capitol/Priority merger, Capitol senior VP of R&B promotion and marketing David Linton is among those let go during a round of layoffs Nov. 16 at EMI Record’s Music U.S. labels. The layoffs affected 50 and 60 people, including staffers at Virgin Music Group’s New York City and Los Angeles offices.

Speaking of Virgin, sources say the label and Blackground Records—home to Tank and the late Aaliyah—have ended their joint venture pact announced in August 2000. Reups from both labels declined to confirm or deny the split. Meanwhile, Timbaland & Magoo’s sophomore Blackground set, Indecision Proposal, was released Nov. 20.

CUBEVISION: Rapper Ice Cube laughs when asked how he feels to be a legend (His Greatest Hits compilation arrives Dec. 4 via Priority), but humbly replies, “It feels good to get the respect of not only my peers in this game but fans young and old. A lot of people don’t get to my position. But I still have a ways to grow as an all-around entertainer.”

So with the release of the compilation—which features the No. 1 hit Check Yo Self—and other cuts culled from his eight Priority solo sets, his Westside Connection efforts, and the Player’s Club soundtrack—Ice Cube considers himself a “free agent” after 11 years with the label.

“This greatest-hits set is like the end of an era,” he says. “It’s time for me to go with a bigger label and do the kinds of things my career deserves. When you’ve been with an indie and see the money that goes into an Interscope or a Def Jam, you realize there’s no way to compete [at a smaller label], in terms of spending those kinds of dollars.”

Speaking from the set of his latest Cube Vision/New Line film project—Friday After Next (Thanksgiving 2002), which he wrote and is producing—Ice Cube says film is just an extension of his musical endeavors. “If you listen to my records and skits, they’re like the audio to a movie. That’s why I also like the film end of things: to see how creative you can be in telling a story on a three-dimensional level.”

He also shares his perspective on:

• His stint with N.W.A.: “The group changed the course of music, making it OK for an artist to say what he feels. I’m not saying we were the first, but we said what was on our minds.”

• Rap’s evolution: “Rap is Menedo. It’s wider, forever.”

• Working again with Dr. Dre: “I think we’re too good not to work together again.”

Recording two new cuts for the compilation with the Neptunes (“In the Late Night Hour”) and Rockwilder (“$100 Bill Yall”): “With Rockwilder, I heard the beat and loved the music. The rhyme just came after that.”

The Neptines came from a fan perspective. Once you’ve been on your own page for a while, it can be hard to dig for something new. When you get with someone who’s good and also a fan, they can help pull something new out of you.”

Prior to the release of Friday After Next, Ice Cube stars in All About The Benjamins, due March 8, 2002, also through CubeVision/New Line.

On the Record: Slated to arrive just in time for Christmas (Dec. 18) are new releases by Mystikal (Tarantula) and LL’ Bow Wow (Doggy Bag). . . . Jamie Foxx’s album project was delayed until March 2003. . . . Former Supreme Yansas Greene, who has penned some tunes for the Deniece Williams hit “Free,” records her first solo album, No Fear Here ranges from R&B/soul to pop, dance, and alternative. It’s available through Greene’s own L.A.-based 7Z Records (superexreme.com).

The film is a spin on the old rise-to-riches, fast-money game of drug dealing," Abbott explains. "It focuses on the gangsters' mentality: what they are like at home and what they are like on the streets. The moral of the story is that crime does not pay. You will always get yours at the end."

Abbott says State Property uses rap music so much that "it's almost another character in the movie." The film features music by Sigel, Bleek, and Jay-Z, as well as the Young Guns and Sigel's newly formed group, State Property, plus tracks composed by Abbott and Evan Edar, Haz Ehet, and Greg Smith. Original hip-hop Latin music by Ed Lugo & the B&B Band will also be included.

State Property marks the second time Abbott has worked with Roc-A-Fella. He met Jay-Z and Dash in 1994 when he directed a video for Original Flavor, a group managed by Dash. He was later hired to direct Jay-Z's first video, "I Can't Get Wit That."

Abbott, who has several projects in development with Los Angeles-based Carthage Pictures and a list of video credits, says he looks forward to doing films that cover a wide range of genres. However, he says he keeps "the roots of hip-hop in my style and parlay it into another genre of film. I really want to do a serious thriller and a love story next." State Property is set for release in first quarter 2002 by Lion's Gate.

Rhonda Baraka may be reached at rbaraka@bellsouth.net.
CARL COX’S ‘GLOBAL’ INCORPORATES
A WORLD OF BEATS ON LONDON-SIRE

BY MAGGIE STEIN
NEW YORK—During a recent visit to New York to discuss British DJ Carl Cox, surprisingly, did not treat clubgoers to one of his legendary live sets. Instead, he focused on business meetings with executives at his new label, London-Sire. But as a 25-year veteran of the club community, Cox knows the importance of mixing business with pleasure.

“Ow, I was definitely able to squeeze that in there,” Cox says with a laugh, referring to the Victoria’s Secret fashion show he attended the previous evening. Cox’s first project for London-Sire is a compilation called “The Intergalactic Doral” (Jan. 22, 2002). With Cox unoffi- cially known as the “three-deck wizard,” his DJ landscapes are not easily definable, as he dabbles in many genres of dance. Cox says that the one constant is energy.

“I’m proud of this record,” he says. “I have the unique opportunity to make music that represents where I am at that moment and compile it in the context of a funky set.”

In addition to tracks by Lovesley and James Holden, among others, Global incorporated three new DJ productions: “Ain’t This Funky Now,” which fuses tribal and breakbeat; an as-yet-un- titled Latin-flavored track with Neneh Cherry; and “It’s the Machine,” a collaboration between Cox and Josh Wink that features Cox’s vocals.

“I was joking around in my studio when the equipment wasn’t working quite right,” Cox recalls of the recording of “The Machine.” He stood in front of the microphone and began saying, “It’s not me, it’s the machine.” When the joking subsided, “we all thought it was quite catchy.”

After releasing albums on his own labels (MMR, Intec, and Ultimate Breaks) as well as a four-record stint with Macau Music (which he owes one more album)—Cox is excited to now be working with London-Sire.

“I think it’s a natural progression to move to a bigger label,” he acknowledges. “I’m working with people who understand what it requires for me to make that next jump and reach more people.”

The compilation’s title is a fitting tribute to Cox’s DJ globetrotting. Some of his greatest thrills have come from playing in far-reaching destinations, he says. He describes playing in South Africa as very moving. “Being black, I understand the struggles there, and having the power to give everyone there a good time was amazing.”

Another time, Cox was playing “somewhere between Jerusalem and Bethlehem” and all he could think of was “there is so much religious history here. And here I am Djing at a massive techno party.”

Cox, who is managed by Lynn Cosgrave of London-based Cosmack and booked by Paul Morris of New York City-based A.M., is finalizing the details for a six-week tour of the U.S. scheduled for early next year.

“We believe Carl is in the A-list of international superstar DJs,” says Michael Cohen, VP of commer- cial marketing at the Warner Music Group (WMG). Cohen fully realizes the dance community’s familiarity with Cox, so he says the label will focus on people who became aware of Cox through events like Moxy’s Area: One tour last summer.

Shawn Schwartz, owner of record store/cafe Halcyon in Brooklyn, N.Y., confirms Cox’s high profile within the club culture. “He’s definitely one of the more high-energy-creating DJs on the scene,” Schwartz notes. “The mixed CDs always reflect the same non-stop intensity of his live sets.”

To infiltrate the marketplace, Lon- don-Sire is aligning itself with inde- pendent lifestyle content—internet mar- keting companies, and free music downloads will soon be available at Cox’s Web site (carlcox.com), as well as at WMG’s dance music site (essential.u.s.com). Of the work in progress, Schwartz says, “a double-pack album to which a mix will be attached—.”

If asked what he might be doing had he not taken the path of DJ-producer, Cox says he’d most likely still be working in construc- tion—something he did years ago. He acknowledges that he “loves the challenge of building something out of nothing,” and he takes on a similar challenge every time he looks at a dancefloor.

“The reason I’m here on earth is to make people have the best time,” he says with a smile. “When I’m at a club and I see some- one sitting down, I try to figure out what record to play to make them dance and let go and have fun. That challenge is what makes me tick.”

Raining up until Nov. 20, the Swiss American Federation (S.A.F) remix compound of “Get Your Feet Wet” by K & M, Nick Faber, Plastika, Deluxe, and Super- chumbo—will be mailed to club DJs and is also the mix released on the album from which “Can’t Get You” is culled—the festive Ferer—is scheduled to street in either Febru- ary or March.

CONSIDER THIS: In this issue, Kim English’s “Everyday” debuts at No. 4 on the Billboard Hot Dance Break- outs/Club Play chart. Nothing odd about this, given English’s strong fan base in clubland—except that club DJs charted the track without any vinyl or CD materials from Nervous Records. According to the label’s director of A&R, Kevin Williams, Nervous received its promotional vinyl and CDs (with mixes by Hex Hector & Mac Quayle and Maurice Joshua) Nov. 16, the same day that copies were mailed to club DJs. Williams credits the track’s early charting to “saying club DJs who downloaded the track from such file-sharing Web sites as audiogalaxy.com.”

AROUND THE WORLD: Rasa Music founder Donna D’ Cruz has conceived and compiled two separate, yet wholly compatible CD collections that are sure to please fans of chilled-out landscapes (RasaMello) and global house rhythms (RasaEx- otica). In essence, each disc seamless- ly paves the way for the other. Between the two discs, featured artists include Nitin Sawhney, No- mad, River Ocean Featuring India, De-Phazz, Afronation, and Claude Challe & Carlos Campos. Rasa is distributed by Tommy Boy.
### Billboard HOT DANCE MUSIC

<table>
<thead>
<tr>
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<th>BILLBOARD HOT DANCE BREAKOUTS</th>
<th>Maxi-Singles Sales</th>
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<tr>
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#### December 2001

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<td><strong>Billboard HOT DANCE MUSIC</strong></td>
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#### December 2002

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Belmont University Alumni: Assets to the Music Industry

BY RAY WADDELL
NASHVILLE—Music Row executives have learned it pays to be nice to that Belmont University intern, because that intern may well be the boss one day.

Nashville-based Belmont University and its highly regarded Mike Curb School of Music Business—which celebrated its 30th anniversary this year—has garnered an international reputation for turning out well-prepared music business graduates, along with a talented alumni base that includes such artists as Trisha Yearwood, Lee Ann Womack, and Brad Paisley.

Located in close proximity to Music Row and with a curriculum that covers management, record labels, touring, record production, and other facets of the music business, the school recently upped the ante with its acquisition of Nashville’s highly touted Ocean Way Studios (Billboard, Nov. 3).

The studio will continue to operate competitively and will also serve as an educational tool for both Belmont music and music business students.

What makes the music business curriculum at Belmont unique is its direction under Belmont’s business school, as opposed to the music school. The music business school’s first associate dean was Robert Malloy in 1971, a much-respected educator who steered the program until his death in 1998. Label owner Mike Curb, long a supporter of the school, donated $10 million in 1997 for the construction of a new student life center and the 5,000-seat Curb Events Center, set to open in 2003.

Along the way, Nashville’s music industry has befriended the program. “Support from the Nashville music community has been outstanding,” says Dr. Pamela Brown, current associate dean at the Mike Curb School of Music Business. “We have a great internship program as part of our curriculum, and it involves most of the record companies in town.”

According to Brown, the school has enjoyed a 90% placement rate for graduates over the past five years, a success rate owing much to the internship program, she believes. Many Belmont grads would be quick to agree.

A CARTER CHRISTMAS: Three years after the release of her last album, Deana Carter resurfaces with the holiday album Father Christmas. Carter is accompanied on the album by her father, renowned Nashville session guitarist/songwriter Fred Carter Jr. The set features 10 stripped-down songs, mostly holiday standards, recorded in a small studio at the Carter family’s Nashville home.

“After the highlight are the Carters’ ‘Merry Christmas Darling’ and ‘Johnny Snowman,’ ” a song written by Fred Carter years ago that was previously recorded by Burl Ives and Conway Twitty.

Father Christmas was released Nov. 20 on Carter’s own Deanate Records imprint, distributed through Rounder Records. (The project is a one-off deal with Rounder; Carter is expected to sign with Arista Nashville shortly.)

ON THE ROAD: J.D. May has been named executive director of the Americana Music Ass’n, after serving as the organization’s interim executive director for the past six months. May previously was VP/GM of the Nashville-based indie label Dead Reckoning.

Ron Howie will retire from RCA Label Group Dec. 31. He has spent 22 years with the company, most recently as co-chairman.

Tinti Moffat exits her position as VP/GM of Balmur Corps Entertainment, the only Nashville job lost in companywide layoffs at the Gaither Group.

Former EMI Music Publishing VP of writer/artist development Greg Hill has launched Greg Hill Artist Management in Nashville. His first client is Nashville artist Phil Vassar.

Tracy Graham-McCloskey is promoted from associate director of product management to director of that department at Sony Music Nashville.

Universal Music Publishing Group has signed Aria Nashville artist Carolyn Dawn Johnson to a worldwide publishing deal.

SonyATV Publishing Nashville has purchased songwriter Tony Martin’s Baby Mac Music catalog of 600 songs and signed Martin to a songwriting/co-publishing deal.

Martin’s hits include George Strait’s “She’s Not There,” “My Little Girl,” “Go On,” Tim McGraw’s “Just to See You Smile,” and Sara Evans’ “No Place That Far.”

Veteran agent Dave Schneider joins Associated Concert & Touring Services in Nashville, which books George Jones, Confederate Railroad, and Kevin Sharp, among others.

BY GWENDOLYN L. GAFFNEY

COURTESY OF BILLY BOB THORNTON

BY PHILLIS STARK

BELMONT UNIVERSITY ALUMNI: ASSETS TO THE MUSIC INDUSTRY

TRISHA YEARWOOD

Belmont grad. "Like most of my peers, when I got out I started at the bottom, as a tape copy guy."

Belmont’s reputation is also solid among artists. “I decided to go to Bel- mont after talking to several people at the Wheeling [W.Va.] Jamboree,” says Arista Nashville artist Paisley, who graduated from Belmont in 1995. “Seemed like everyone I would talk to would tell me not to break into this business was to go there. It’s clear to me now how right they were.”

Paisley, too, made valuable contacts through Belmont. “I met my produc- ers, Brown, and some of my best friends there. I learned how to record, how to write, and, most im- portantly, how to interact.”

CONCERT promoter Steve Moore of The Tent 650 has sought a con-cert promotion class at Belmont for about 10 years. “Belmont grads are all over the place around here, and they’re all great workers, smart, and educated. That’s where you get the best knowledge of budgeting, break- even analysis, risk mitigation, and actu- nal concert promotion marketing techniques. The stuff I’m teaching took me 10 years to learn.”

Moore says Paisley agrees. “It’s like the kind of things you could previously only learn the hard way,” says Moore. “This way, at least you get credit hours, too.”

Sometimes teaching well can come back to haunt an educator. “I had Steve Moore as a teacher in concert promotion class,” Hig- ham recalls, “and everything he taught me, I’m using him for [Cheynes’s] New Year’s Eve show in Nashville.”

Carter previously recorded two albums for Capitol Records: 1996’s multi-platinum Did I Shave My Legs for This?, which produced three No. 1 singles, and gold-seller Every- thing’s Gonna Be Alright in 1998. She says she split from Capitol after playing song after song for executives there and having them all rejected: “I played them tons of music, and they kept saying, ‘We don’t like it.’ After the 20 or 30 songs I thought, ‘Maybe I should rethink this.’ It was just time to move on.”

Carter says the process of putting out an album on her own was “so liberating. I was on Capitol for 10 years, basically, and for me to have my very first project in three years [be] something that I own is such a great feeling. Especially this one—it’s so close to my heart.”

Carter, who moved to Los Angeles two years ago, is pursuing a second career as a writer/actor in Hollywood, while still continuing to focus on her music. “Writing in general is my pas- sion,” she says.

Having dedicated 10 years of her life to music, Carter is now writing TV scripts—including a proposed game show and a show for the Food Net- work—and will appear in the indepen- dent film The Badge, due next spring. She plays the wife of her real life- friend Billy Bob Thornton, who is a sheriff in the film. Carter’s version of “Silent Night” from Father Christmas will be featured in the movie.

Thornton recently made the tran- sition from acting to singing, record- ing an album for Lost Highway Records (Billboard, Aug. 25). While Carter is now making the opposite move, she says she and Thornton are “kind of on the same page, doing something you could be torn to shreds about.”

“I will always do music,” she says, “but writing and performing, too.”

Wade and Paisley are founders of the 5,000-seat Curb Events Center. (Billboard, Nov. 3).
Famous Music And Ensign Music

Celebrate Another Award-Winning Year

ASCAP SONG OF THE YEAR

The Way You Love Me
Michael Dulaney
Co-writer: Keith Follese
Artist: Faith Hill

BMI SONG OF THE YEAR

I Hope You Dance
Tia Sillers
Co-writer: Mark D. Sanders
Artist: Lee Ann Womack

NSAI SONG OF THE YEAR

I Hope You Dance
Tia Sillers
Co-writer: Mark D. Sanders
Artist: Lee Ann Womack

ASCAP SONG AWARD

Born To Fly
Darrell Scott
Co-writers:
Sara Evans, Marcus Hummor
Artist: Sara Evans

NSAI SONGWRITER OF THE YEAR

Darrell Scott

The Famous Music Publishing Companies
Thank All Of Their Songwriters, Artists and Producers
For Another Great Year
### December 1, 2001

#### Top Country Albums

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<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Debut Position</th>
<th>Peak Position</th>
<th>Last Week</th>
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<td>LEE GREENWOOD</td>
<td>American Patriot</td>
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<td>2</td>
<td>DIXIE CHICKS</td>
<td>Wide Open Spaces</td>
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<td>Curb</td>
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<td>3</td>
<td>BILL GILMANN</td>
<td>October 13, 1943</td>
<td>123</td>
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<td>4</td>
<td>SHANIA TWAIN</td>
<td>Come On Over</td>
<td>211</td>
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<td></td>
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<td>Warner Bros</td>
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<tr>
<td>5</td>
<td>FAITH HILL</td>
<td>Breathe</td>
<td>365</td>
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<td>Curb</td>
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<td>6</td>
<td>TOBY KEITH</td>
<td>Dreamwalking, Dreamin'</td>
<td>107</td>
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<td>Lost Highway Records</td>
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<td>7</td>
<td>LEE GREENWOOD</td>
<td>Classic Christmas</td>
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<td>Capitol</td>
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<td>8</td>
<td>ALAN JACKSON</td>
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#### Greatest Gainer

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<tbody>
<tr>
<td>ANNE MURRAY</td>
<td>What A Wonderful Christmas</td>
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<tr>
<td>LONESTAR</td>
<td>I'm Already There</td>
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<tr>
<td>KENNY CHESNEY</td>
<td>Greatest Hits</td>
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<tr>
<td>BROOKS &amp; DUNN</td>
<td>Steers &amp; Stripes</td>
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<td>ALAN JACKSON</td>
<td>When Somebody Loves You</td>
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<td>GEORGE JONES</td>
<td>The Rock: Snow Cold Country 2001</td>
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<td>NICKEL CREEK</td>
<td>Nickel Creek</td>
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<td>TRAVIS TRITT</td>
<td>Down The Road I Go</td>
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<td>The Magic Of Christmas - Songs From Call Me Class</td>
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<td>TRACE ADKINS</td>
<td>Chrome</td>
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<td>TRICK PONY</td>
<td>Baren</td>
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<td>JOE DEE MESSINA</td>
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<td>GARY ALLAN</td>
<td>Alright Guy</td>
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<td>Blake Shelton</td>
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<td>Part II</td>
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<td>PAT GREEN</td>
<td>Three Days</td>
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<td>THOMSON</td>
<td>My World</td>
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<td>JESSICA ANDREWS</td>
<td>Who Am I</td>
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<td>JAMIE O'NEAL</td>
<td>Silver</td>
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<td>LYLE LOVETT</td>
<td>Anthology Volume One: Cowboy Man</td>
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<td>MONTGOMERY GENTRY</td>
<td>Carry On</td>
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#### Top Country Digital Songs

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<th>Title</th>
<th>Week 1 Position</th>
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<tr>
<td>JOHNNY CASH</td>
<td>Hurt</td>
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<td>MARTINA MCBRIDE</td>
<td>This One's For You</td>
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<td>HANK WILLIAMS JR</td>
<td>The Grand Old Flag</td>
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<tr>
<td>GARY ALLAN</td>
<td>I Can Go For You</td>
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<td>PATSY CLINE</td>
<td>The Night Has A Thousand Eyes</td>
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<td>BILLIE JO WILSON</td>
<td>Love's Goin' To Pieces</td>
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<tr>
<td>JOHN DENVER</td>
<td>I'll Be Your Santa Claus</td>
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<tr>
<td>ALAN JACKSON</td>
<td>The Christmas Album</td>
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<tr>
<td>GARTH BROOKS</td>
<td>The Christmas Album</td>
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- **Top Country Albums**
- **Number 1**: Indicates a debut at number one.
- **Debut Position**: Position at which the album debuted.
- **Peak Position**: Highest position achieved by the album.
- **Format**: Format of the album.
- **Label**: Record label.

- **Greatest Gainer**: Indicates the album that gained the most positions this week.
- **Debut Position**: Position at which the album debuted.
- **Peak Position**: Highest position achieved by the album.

*Note: This data is from Billboard magazine and provides information on album sales, chart positions, and other relevant details.*
**December 1, 2001**

### Top Country Songs

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<thead>
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<td>God Bless the USA</td>
<td>Lee Greenwood</td>
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<td><strong>NOW PLAYING</strong></td>
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<tr>
<td>All Over Me</td>
<td>Blake Shelton</td>
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<tr>
<td>I'm Movin' On</td>
<td>Rascal Flatts</td>
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<tr>
<td>This Ain't No Rag, It's a Flag</td>
<td>The Charlie Daniels Band</td>
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<tr>
<td>Somethin' in the Water</td>
<td>Jeffrey Steele</td>
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<tr>
<td>I Don't Have to Be Me (Til Monday)</td>
<td>Jimmy Buffett</td>
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<tr>
<td>God Bless the USA</td>
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<td>That's When I Love You</td>
<td>Phil Vassar</td>
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<td>Carry On</td>
<td>Pat Green</td>
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<td>Baby I Died</td>
<td>Shanna Brune</td>
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<td>Does My Ring Burn Your Finger</td>
<td>Lee Ann Womack</td>
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<td>That's Just That</td>
<td>Diamond Rio</td>
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<td>How Many Tears</td>
<td>Kenny Chesney</td>
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<td>I Should Be Sleeping</td>
<td>Emerson Drive</td>
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<td>America Will Survive</td>
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<td>I'm Movin' On</td>
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<tr>
<td>God Bless the USA</td>
<td>Lee Greenwood</td>
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<td>That's When I Love You</td>
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<td>Carry On</td>
<td>Pat Green</td>
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<td>Baby I Died</td>
<td>Shanna Brune</td>
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<td>Does My Ring Burn Your Finger</td>
<td>Lee Ann Womack</td>
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<td>That's Just That</td>
<td>Diamond Rio</td>
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<td>How Many Tears</td>
<td>Kenny Chesney</td>
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<td>I Should Be Sleeping</td>
<td>Emerson Drive</td>
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<tr>
<td>America Will Survive</td>
<td>Hank Williams Jr.</td>
<td></td>
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**December 1, 2001**

### Billboard Hot Shot Debuts

<table>
<thead>
<tr>
<th>Title</th>
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<th>Label</th>
</tr>
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<tbody>
<tr>
<td>Squeeze Me In</td>
<td>Garth Brooks Duet With Trisha Yearwood</td>
<td>Capitol / A&amp;R</td>
</tr>
<tr>
<td>I Cry</td>
<td>Tommy Cochran</td>
<td>A&amp;M / Eighty Six</td>
</tr>
<tr>
<td>The Cowboy in Me</td>
<td>Tim McGraw</td>
<td>Curb / A&amp;R</td>
</tr>
<tr>
<td>Night Disappear with You</td>
<td>Brian McGowan</td>
<td>Epic / A&amp;M</td>
</tr>
<tr>
<td>I Will Survive</td>
<td>Wild West</td>
<td>Mercury / A&amp;M</td>
</tr>
<tr>
<td>Days of America</td>
<td>Blackhawk</td>
<td>Curb / A&amp;M</td>
</tr>
<tr>
<td>Sideways</td>
<td>Daryn Warner</td>
<td>A&amp;M / Eighty Six</td>
</tr>
<tr>
<td>Homeland</td>
<td>Kenny Rogers</td>
<td>Curb / A&amp;M</td>
</tr>
<tr>
<td>I'm Not Gonna Do Anything You Don't Want Me To</td>
<td>Mark Wills With Jamie O'Neal</td>
<td>Merlefest / A&amp;M</td>
</tr>
<tr>
<td>Gettin' Back to You</td>
<td>Daisy Dara</td>
<td>Mercury / A&amp;M</td>
</tr>
<tr>
<td>Unbelievable</td>
<td>The Dylans</td>
<td>Capricorn / A&amp;M</td>
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<tr>
<td>To Quote Shakespeare</td>
<td>The Clark Family Experience</td>
<td>Curb / A&amp;M</td>
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<tr>
<td>A Man of Constant Sorrows</td>
<td>The Soggy Bottom Boys</td>
<td>Epic / A&amp;M</td>
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<td>Thicker Than Blood</td>
<td>Garth Brooks</td>
<td>Curb / A&amp;M</td>
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<td>It'sAlright to Be a Redneck</td>
<td>Alan Jackson</td>
<td>Capitol / A&amp;M</td>
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**December 1, 2001**

### Top Country Albums

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<th>Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td>God Bless the USA</td>
<td>Lee Greenwood</td>
<td>Capitol / A&amp;R</td>
</tr>
<tr>
<td>The Way You Love Me</td>
<td>Faith Hill</td>
<td>Warner Bros. / A&amp;M</td>
</tr>
<tr>
<td>Pour Me, I'm Over You</td>
<td>Tim McGraw</td>
<td>Curb / A&amp;R</td>
</tr>
<tr>
<td>Didn't We Come In</td>
<td>Tamea Walker</td>
<td>Curb / A&amp;M</td>
</tr>
<tr>
<td>Country Roads</td>
<td>Randy Travis</td>
<td>A&amp;M / Eighty Six</td>
</tr>
<tr>
<td>I'm Ready</td>
<td>Garth Brooks</td>
<td>Curb / A&amp;M</td>
</tr>
<tr>
<td>I Don't Mind the Rain</td>
<td>Aaron Tippin</td>
<td>Curb / A&amp;R</td>
</tr>
<tr>
<td>Call Me Claus</td>
<td>Garth Brooks</td>
<td>Curb / A&amp;M</td>
</tr>
<tr>
<td>Love is Enough</td>
<td>Garth Brooks</td>
<td>Curb / A&amp;M</td>
</tr>
<tr>
<td>C'mon Come Out</td>
<td>Garth Brooks</td>
<td>Curb / A&amp;M</td>
</tr>
<tr>
<td>Alabama</td>
<td>Alabama/Lee Brice</td>
<td>Capitol / A&amp;M</td>
</tr>
<tr>
<td>Oklahoma &amp; Warm &amp; Fuzzy</td>
<td>Billy Gillman</td>
<td>MCA / A&amp;R</td>
</tr>
</tbody>
</table>

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**December 1, 2001**

### Current Country Music News

- **SPECIALS**
  - I'm Movin' On
  - This Ain't No Rag, It's a Flag
  - Somethin' in the Water
  - I Don't Have to Be Me (Til Monday)
  - God Bless the USA
  - That's When I Love You
  - Carry On
  - Baby I Died
  - Does My Ring Burn Your Finger
  - That's Just That
  - How Many Tears
  - I Should Be Sleeping
  - America Will Survive

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**Notes:**
- Records showing an increase in detections over the previous week, regardless of chart movement.
- Albums awarded to female vocalists above the top 10 on both the Top 100 Albums and Audience charts for the first time with increased in both detections and audience. Titles below the top 10 are removed from their respective charts. Billboard BP Communications.
Sony Brings Latin Charts To Life

BY LEILA COBO

MIAMI—The *Billboard* Latin charts will come to life Dec. 18 with the release of the *Billboard Latin Music Series*, a collection of 15 CDs compiling 210 singles featured on the *Billboard Hot Latin Tracks* chart from 1996 to 2000.

The compilation is the result of a licensing agreement between *Billboard* and Sony Discos, which will initially set the release of five CDs for each of Latin music’s main sub-genres: tropical, pop, and regional Mexican. The CDs will eventually trace the charts as far back as 1985. The albums will be sold separately—one per year per genre—with the release of a boxed set being considered for next year.

“I call it more a history of Latin music,” says Sony Discos senior director of special marketing Rosana Mattioli, who headed the *Billboard* chart information and was largely responsible for the series’ track selection.

The main criteria for inclusion, she says, was that the song had to appear in the charts for that specific year, resulting in each CD truly representing the musical panorama of the moment.

Compared with those that represented tracks wasn’t quite as simple as reading the charts, though. According to Mattioli, some years had fewer songs than others because tracks tended to overlap from year to year. In addition, some tracks weren’t available for licensing. And in some cases, it was hard to decide where to place a certain track. Son by Son’s “A Puro Dolor,” for example, was placed in the tropical rather than the pop genre, while Marco Antonio Solís’ recent tracks were placed in pop rather than regional Mexican.

“I wanted to include the reality of the music that happened every year,” Mattioli says. “I also wanted something very attractive to the consumer. I decided to include 14 tracks on each CD. I want to give [consumers] the incentive to have the whole collection. Even for those of us who speak Spanish and are of Latin descent, this is very valuable.”

In an effort to be as comprehensive as possible, all labels were given the opportunity to participate in the compilation, with the result that no more than 50% of the featured artists belong to Sony. “This could not have happened without the support and collaboration of all the record labels,” Sony Discos chairman Oscar Lorda says. “It’s an unprecedented display of inter-label cooperation.”

*Billboard*, which has a long-standing deal with Rhino Records to put out the other *Billboard* charts, accepted bids from all Latin labels interested in putting out the compilation. Sony, in turn, licensed repertoire from the other labels and merged the production, WEA Latina, Universal Latino, BMG U.S. Latin, Disca, EMI Latin, MP, and Karen Records.

“We thought of five CDs based on the rich history of the *Billboard* charts would have genuine consumer appeal,” says Howard Appelbaum, VP/associate publisher of the Billboard Music Group. “Sony’s A&R, marketing, and merchandising plans are top-notch and show a deep commitment to the project.”

Although Sony’s Dec. 18 release may seem late, it was targeted so that the first installment of the series would be in stores for the Christmas holiday. Senior VP of marketing for Sony Discos Jeff Young says, “In terms of retail and marketing, we’re going to do everything. I believe they’re looking for a new series—one that has appeal and name recognition.”

Once the initial 15 CDs are out, Young will experiment with a variety of possibilities, including releasing a sampler for each of the genres. Starting in January, he says, all major Sony releases will include some information on the *Billboard* series, and there are plans to highlight the Latin music at retailers that will hold all the albums.

Already, Sony is working on the 2001 albums, with plans to release them to coincide with the *Billboard Latin Music Awards* next spring. Mattioli is also working on the 1990-1995 series. The 1985-1990 releases will then follow.

Mattioli says, “We are treating this from day one as a treasure, as something that will be well-taken by everybody.”


**SONZ, WARNER/CHAPPELL PACT: It’s been a good year for Alejandro Sanz. He walked away with four Latin Grammy nominations, including those for album, record, and song of the year. He recorded an MTV Unplugged special, the first-ever for an artist from Spain. Last week it was announced that Sanz inked a publishing agreement with Warner/Chappell that included the entire catalog of songs from his publishing company, Gazul Productions. Warner/Chappell wouldn’t disclose details, but sources describe it as ‘extensive and lucrative.’

“My relationship with Warner/Chappell goes back years,” says Sanz, who returns to Warner/Chappell after his previous three albums were handled by EMI Publishing Spain.

‘You really can’t talk about a romantic relationship in these cases, but as far as I’m concerned, it’s fundamental to feel there’s something there—this sense of ‘they like me. Because if that’s not the case, obviously I’d feel economically happy, but not as comfortable.”

Aside from being considered Spain’s top artist at the moment, Sanz—who is signed to WEA—is also one of the most respected songwriters in Latin music today. His work has been performed by the likes of Julio Iglesias, Malú, and Ricky Martin. His songwriting deal coincides with the release of his MTV Unplugged album, which is due to feature the four Latin Grammys Alejandro won recently and the MTV Unplugged album,” Sanz’s manager, Rosa Lagarrigue, says.

STAYING FAITHFUL: Early this year, armed with a designer suit, a cigar, a wide-brimmed hat, a shaved head, and a Bentley, Lupillo Rivera became the hottest new artist on the regional Mexican circuit. Following a Record ing Industry Assn. of America certifi cation for sales of 500,000 copies of Desprecio—he’s first album on Sony Discos—Rivera has now released Sufríendo a Solas, a follow-up that stays faithful to the banda sound and earthy feel of its predecessor.

“I didn’t want to change the producers, the studios, or anything too much, because I did so well with the other one,” Rivera says when asked if he went for a bigger production this time around. “If I did, it could have changed the sound, and I didn’t want to do that. It could change the feeling.”

Rivera, who is also on a virtually nonstop touring schedule until the end of the year, is the first to admit that the success of Desprecio really hit him by surprise. “It’s something that happened real fast and real strong. It caught me, the company, and the singer by surprise, too.”

But Desprecio has also prepared Rivera for the continued expanded visibility he hopes to attain. The album reached a broad-based audience that included young, bilingual listeners. The same thing, Rivera says, is already happening with Sufríendo. And, as he’s only stated, he hopes to take things a step further by eventually recording rap in English.

“We’re already listening to different lyrics just to see what I sound like doing that,” Rivera says. But first, he cautions, “I want to be very solid in the Mexican music scene.”

**MUXXIC LINEUP: Following the announcement that Marco Antonio Solís will be the new managing director of MuXXic Latina, the label has formally announced Rubí’s core support team—some of whom have already been operating for several months. Bruno Muñoz, formerly with Grupo Prisa, is now VP of A&R; Itzel Diaz, former marketing VP for Universal Latino, is MuXXic’s new marketing VP; Spanish journalist Jose Antonio Ponsetti is VP of communications; and Luis Villalba, former GM of Prisa’s Planet Events (formerly known as Nuesa), is VP of operations.**

**IN BRIEF: Alejandro Montaner performed at a sold-out show at Miami’s James L. Knight Center as part of his Sueño Repetido tour. It was the first extensive tour for the Venezuelan singer in several years, who played nearly 64 shows, including a handful in the U.S. Montaner is banking on the success of the album Sueño Repetido (We Latina).**

Additional reporting by Howell Llewellyn in Spain.

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**América Latina…**

In Puerto Rico: Warner Music recording artist Olga Tañón has parted ways with her longtime manager Raúl Muñiz and his company, Promotores Latinos. Her lawyer, Alfredo Castellanos, will take on managerial duties. Tañón is in the midst of a concert tour that kicked off Nov. 15 in Venezuela.

RANDY LUNA

In Argentina: Andrés de León, once a romantic balladist who disappeared from the scene just as he was starting a promising career as a pop-rock singer, is currently working on a comeback album for Sony Music Latin America. De León has been recording in Miami since October with producers Manny Benito and Luis Fernando Ochoa (of Shakira fame). The album, whose street date has yet to be announced, will feature songs cut by De León for David Foster’s label A. & 3 Records. That material, produced by Foster and Humberto Cattia, was never released.

SERGIO FORTUNO

In Colombia: Colombian singer Charlie Zaa has returned to bolero for his new album, De Un Soto Sentimiento, released in the U.S. by Sony Discos. In an effort to boost sales, Solonou—Zaa’s label in Colombia—is distributing the CD in that country with a free cassette copy for buyers.

GUSTAVO GOMEZ

In Brazil: Alda Baltazar has been named international exploitation manager of Brazilian indie Trama Records. In her new position, Baltazar will be in charge of taking the Trama brand and artists to an international market. Trama’s roster includes Max de Castro and DJ Marky. Baltazar spent eight years with Universal Music Brazil and was most recently in charge of overseas releases there.

TOM GOMES
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<td>2</td>
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<td>Carlos Vives</td>
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<td>5</td>
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<td>Shakira</td>
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<tr>
<td>6</td>
<td>4</td>
<td>HERO</td>
<td>Enrique Iglesias</td>
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<tr>
<td>7</td>
<td>5</td>
<td>LISTED SE ME LEVO LA VIDA</td>
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<td>8</td>
<td>6</td>
<td>YO QUERIA</td>
<td>Cristian</td>
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<tr>
<td>9</td>
<td>7</td>
<td>NO ME CONOCES AUN</td>
<td>Palomo</td>
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<td>10</td>
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<td>Juan Gabriel</td>
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<td>11</td>
<td>9</td>
<td>CADA VEZ TE EXTRANO MAIS</td>
<td>Banda El Recodo</td>
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<td>12</td>
<td>10</td>
<td>O ME VOY O TE VAS</td>
<td>Marco Antonio Solís</td>
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<td>11</td>
<td>REVISANDO</td>
<td>Pepe Aguilar</td>
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<td>14</td>
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<td>COMO SE CURA UNA HERIDA</td>
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<td>15</td>
<td>13</td>
<td>VOLVER JUNTO A TI</td>
<td>Laura Pausini</td>
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<td>14</td>
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<td>EL PRIMER TONTO</td>
<td>Leon Sebastian</td>
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<td>18</td>
<td>16</td>
<td>ESAS QUE TE PELAS</td>
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<td>18</td>
<td>SALADO</td>
<td>Pepe Aguilar</td>
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</table>

**GREATEST GAINER**

| 21 | VOY A GUARDARME EL ANILLO | Giselle |  |
| 22 | SE QUE ME VAS A DEJAR | Marco Antonio Solís |  |
| 23 | PUEDEN DECIR | Gilberto Santa Rosa |  |
| 24 | EN LA MISMA CAMA | Lupita y su Mantra |  |
| 25 | RESUMIENDO | Ricardo Montaner |  |
| 26 | DE VERDAD | Alejandro Guzmán |  |
| 27 | HUELO A SOLEDAD | Ano Gabriel |  |
| 28 | SHIH | A.B. Quintanilla Y Los Kumbia Kings |  |
| 29 | SERA PORQUE TE AMO | Los Tiglitos |  |
| 30 | BESAME | Ricardo Montaner |  |
| 31 | LAS CARAS MARCADAS | Caínillos De Arteaga Manuel |  |

**HOT SHOT DEBUT**

| 32 | SUFRIENDO A SOLAS | Lapita Rivera |  |
| 33 | Y SOLO SE ME OCURRE AMARTE | Alejandro Sánz |  |
| 34 | NO SE VIVIR SIN TI | Conjunto Primavera |  |
| 35 | COMO OLVIDAR | Olga Tanon |  |
| 36 | EL AYUDANTE | Vicente Fernández |  |
| 37 | UNA MUJER COMO TU | Los Rieleros Del Norte |  |
| 38 | LAS SUPERAS | Grupo Brasil |  |
| 39 | ALFONSO MAQUINNA | Grupo Brasil |  |
| 40 | PUEDA DE AMOR | Puerto Rican Power |  |
| 41 | CON CADA RESO | Huey Dubmar |  |
| 42 | NADA | Jesus Aguayo |  |
| 43 | DIME CORAZON | Anisqy Azar |  |
| 44 | LA AGARRO BAJO | Gilberto Santa Rosa |  |
| 45 | SI TU SUPERAS | Los Temerarios |  |
| 46 | MI FANTASIA | Los Tigres Del Norte |  |
| 47 | COMO TE EXTRANZO | Pedro Fernandez |  |
| 48 | LA CALANDRIA | Raimundo Aranda |  |
| 49 | MENTIRA | Antonio Vargas |  |
| 50 | DERECHO A LA VIDA | Conjunto Primavera |  |
| 51 | SUERTE TE TENIDO | Alejandro De La Sierra |  |
| 52 | TAN FACIL QUE HUBIERA SIDO | Vicente Fernandez |  |
| 53 | AQUA ESTAYO | Rogelio Martinez |  |

**REGIONAL MEXICAN AIRPLAY**

| 54 | NO ME CONOCES AHORA | Paloma |  |
| 55 | ESE MAL TE EXTRANO MAS | Bianca |  |
| 56 | PROMESAS | Los Tigres Del Norte |  |
| 57 | SUERTE ME EXTRANZO | Pedro Fernandez |  |
| 58 | SI TU SUPERA | El Recodo |  |
| 59 | O GRACIAS POR QUERER | Conjunto Primavera |  |
| 60 | VOLVENDO A TI | Josue Gutiérrez |  |
| 61 | EN EL MOMENTO | Alejandro Fernandez |  |

**LATIN POP AIRPLAY**

| 62 | NO ME CONOCES AHORA | Paloma |  |
| 63 | ESE MAL TE EXTRANO MAS | Bianca |  |
| 64 | PROMESAS | Los Tigres Del Norte |  |
| 65 | SUERTE ME EXTRANZO | Pedro Fernandez |  |
| 66 | SI TU SUPERA | El Recodo |  |
| 67 | O GRACIAS POR QUERER | Conjunto Primavera |  |
| 68 | VOLVENDO A TI | Josue Gutiérrez |  |

**TROPICAL/SALSA AIRPLAY**

| 69 | NO ME CONOCES AHORA | Paloma |  |
| 70 | ESE MAL TE EXTRANO MAS | Bianca |  |
| 71 | PROMESAS | Los Tigres Del Norte |  |
| 72 | SUERTE ME EXTRANZO | Pedro Fernandez |  |
| 73 | SI TU SUPERA | El Recodo |  |
| 74 | O GRACIAS POR QUERER | Conjunto Primavera |  |
| 75 | VOLVENDO A TI | Josue Gutiérrez |  |
### Billboard Top Latin Albums

#### Last Week

<table>
<thead>
<tr>
<th>#</th>
<th>Artist &amp; Number/Distributing Label</th>
<th>Title</th>
<th>Peak Position</th>
<th>Units Sold</th>
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<tbody>
<tr>
<td>1</td>
<td>CARLOS VIVES</td>
<td>Deja Me Enamor</td>
<td>1</td>
<td>26,000</td>
</tr>
<tr>
<td>2</td>
<td>JOAN SEBASTIAN</td>
<td>En Vivo: Desde La Plata El Progreso De Guatemala</td>
<td>3</td>
<td>1,600</td>
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<tr>
<td>3</td>
<td>LOS TENERARIOS</td>
<td>Baladas Rancheras</td>
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<td>Te Voy A Enamorar</td>
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<td>ALEJANDRO FERNANDEZ</td>
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<td>LOS ANGELES AZULES</td>
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<td>GRUPO BRYNIDS</td>
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**TOP GAINERS**

<table>
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<th>#</th>
<th>Artist &amp; Number/Distributing Label</th>
<th>Title</th>
<th>Peak Position</th>
<th>Units Sold</th>
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<tr>
<td>1</td>
<td>VICENTE FERNANDEZ</td>
<td>Mas Con El Numero Uno</td>
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<td>2,500</td>
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<td>2</td>
<td>BANDA EL RECODO</td>
<td>Con Timbre Y Aguijón</td>
<td>4</td>
<td>1,500</td>
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<tr>
<td>3</td>
<td>ALEJANDRE Pires</td>
<td>Viva la América</td>
<td>41</td>
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<td>GISELLE</td>
<td>Música Latino</td>
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<td>RICARDO MONTANER</td>
<td>Suavemente</td>
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<td>OLGA TANON</td>
<td>Ya Te Vi</td>
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**HOT SHOT DEBUT**

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**DANCE/RETEM}
Fonovisa’s Manly Angels Are Heaven-Sent

BY LEILDA COBO
MIAMI—Los Angeles de Charly (Charly’s Angels) is not a girl group. It is a very macho, all-male collective singing pretty love songs in Mexican cumbia style that has managed to strike the fancy of female listeners nationwide.

Released Nov. 5, the group’s latest disc on Fonovisa, Te Voy a Enamorar, tops the Billboard Latin Albums Sales chart this week. It is an achievement that bodes well for a band whose debut album, 1999’s La Magia del Amor, was certified gold for shipment of more than 500,000 copies in the U.S. alone. (Sales in Mexico, the group’s management says, topped 200,000.)

Since then, Charly’s troupe has released four Top Ten albums, capitalizing on its stupendous debut. Manager/producer Ignacio Rodríguez says, “Because it was a new group, the company didn’t want to have too much time between singles. And that strategy has worked well. We’ve been asked to put out one album a year.”

The foundation of Los Angeles de Charly is the tenor of Charly Becerra, a former singer with established romantic grupo Los Angeles Azules, a band whose greatest-hits compilation also topped the Latin Sales chart this season. In 1999, Becerra decided to branch out on his own, because, he says, “I was just one element in the group, and I wanted to have my own identity.”

The identity centered on romantic material, and the band initially tried to register a name that reflected that kind of music. When Rodríguez found that all their top name choices were already taken, they settled on Los Angeles de Charly—a fortuitous choice, because the Hollywood movie of Charlie’s Angels was released at about the same time. “It was essentially free publicity,” Rodríguez says.

Today, the group—like many in regional Mexican music—maintains a steady schedule of gigs, playing roughly 30% of their time in Mexico, 30% in the U.S., and the remaining time in such markets as Bolivia, Chile, Costa Rica, and Guatemala.

Constant touring is part of their success, not only for the stage experience and promotion but also because the band takes its cues and suggestions from audience members, who tell them what they would like to see and hear in their music.

“We don’t target a specific age,” Becerra says. “Of course, our audiences do tend to be younger, but we sing to all ages and we sing [on] love, which exists for everyone.”

The big challenge now is to enter the Puerto Rican market, which has so far been impervious to Los Angeles de Charly’s brand of Mexicanized romance. “It’s one of our goals,” Rodríguez says. “I can’t believe such a romantic island won’t do for such romantic music.”

An Alternative Deal. EMI Latin USA recently announced the creation of the New Alternative, an initiative designed to develop and promote EMI’s alternative acts. Pictured, from left, are EMI’s Laffite bentines, who will work with the New Alternative on the West Coast; recording artist Aleks Synk; and EMI Latin USA president/CEO Jorge Pino.

LIFE AND ART: I like many young men in the mid-’60s, Billy Bang had a life-altering experience when, at age 19, he was drafted into the Vietnam War. Upon returning from his tour of duty, Bang became a staunch supporter of the anti-war movement, as well as a member of New York’s avant-garde jazz scene, utilizing his violin to express the deep-rooted emotions that were welling up within him.

Yet, Bang never referenced his wartime experience directly in his music, despite the indelible mark that it left upon him. “In the back of my mind, I always wanted to do some music representing this period of my life,” he says. “But to be honest, I was afraid to accept the challenge. I’ve done everything possible to get away from doing music that expressed my feelings about Vietnam, because it was a Pandora’s box I was constantly running away from.”

Now, more than 30 years after he was drafted, Bang has faced his fears head-on with Vietnam: The Aftermath (Justin Time, released Oct. 23), an eight-part suite that puts into music the feelings that words cannot express. Joining Bang are Vietnam veterans, Michael Carvin (bass), Ted Daniels (trumpet), Frank Lowe (saxophone), Ron Brown (saxophone), and Butch Morris (who conducted the track “TET Offensive”), along with John Hicks (piano) and Sonny Fortune (flute). They all gathered to “share a similar experience in their history, that they have been trying to deal with all of their lives,” Bang says. “It brought a lot of healing to me to have done this with other Vietnam veterans.”

While Bang was aware of the deep-seated emotions that the project would touch upon, he was nonetheless surprised by the contributions that the musicians brought to each track. “I painstakingly tried to re-create the experiences that I believed I felt during that time in my life,” he says, “but I did not consider how each musician would draw from their own experience to bring the music to life. The final product exceeded my own expectations.”

While the compositions on Vietnam: The Aftermath reference Asian tonalities and melodies, Bang utilized Western instruments on the recording to achieve “a synthesis of the sounds and feelings I remember with what we represent ourselves,” Bang says. “We were transplanted Americans—and in this case African-Americans—but we brought our roots with us, whether from Texas or California, Tennessee or the Bronx. We were in a different place, but we were the same people, so I felt it was logical to use our own Western instruments, because we were ourselves in Vietnam, even though we were experiencing a totally different world.”

Not surprisingly, Bang relates that emotions ran high in the recording studio. When tracks such as “Moments for the KIAIMIA (Killed in Action, Missing in Action)” were played back in the studio, the violin player recalls that several of the musicians were moved to tears. Although the titles of the compositions—among them “Tunnel Rat (Flashlight & A.45),” “Pine in the Hole,” and “Ho Chi Minh is in the House”—portray a distinct picture in the listener’s mind, the fiery, moving compositions evoke a reality that is beyond most people’s comprehension.

On Sept. 11, when the U.S. was rocked by the most atrocious act of terrorism ever seen on its shores, the reality of what occurred in Vietnam became just a little closer to home for the general public, an irony not lost on Bang. “What occurred on that one day is a bit of what went on for me during an entire year in Vietnam,” he says. “Everything I had been hiding from came right back into my life. I waited 30 years to do this project, and after I did it, suddenly young soldiers are out there again, fighting a war in a foreign land. That is what is amazing about art. It always takes on new meanings, and this project suddenly is relevant to everything happening today.”

While the recording of Vietnam: The Aftermath was emotionally draining, it was equally therapeutic. “This was like a call to duty for me,” he says. “After the Vietnam war, people scorned the veterans, and for the longest time, I did not tell people that I had served. Now, after September 11, everyone is wearing flags, and there is a pride in our nation that was not there before. I am proud to have served, and to share my experiences in this way.”

Going for Gold. After playing a sold-out show at Los Angeles’ Universal Amphitheater, Lupillo Rivera received a gold certification from the Recording Industry Ass’n of America for sales of 500,000 copies of his album Desprecaudo. Pictured, from left, are Sony Discos VP of sales Rubén Espinoza, Sony Discos chairman Oscar Llord, artist manager Pedro Rivera, Rivera, Sony Discos senior VP Abel de Luna, and Sony Discos VI of marketing and promotions Bill García.
Chicks Hatch A Winning Pitch Plan

Presenting songs together also elicits specific tips. Yesterday, I noted an artist’s positive response to a wordy song pitched by someone else,” member Dianne Petty of CDF Music Group recalls. “Now I know I can bring him songs like that in the future. I wouldn’t have learned that from what I pitched that day.

The all-female Chicks meetings are valued by both male and female artists. Their opinionated but characteristically female approach, Brooks notes, “doesn’t push me over.” We have a shorthand with each other,” Pam Tillis adds, further noting the educational aspect of the group’s reactions to the songs being pitched. “If a song’s making me feel it and making all of them feel it, then that tells me something.”

But sensitivity in a Chick does not preclude constructive silliness, observes Alison Jones, head of A&R at DreamWorks Records, who finds that the group’s zany marketing schemes make doing business more fun. “They dress up on holidays and deliver thematic CDs—drinking songs on St. Patrick’s Day, love songs on Valentine’s Day,” Jones says. “One time, they were in chicken outfits, which was hysterical.”

The development of a welcome antidote to the competitiveness of the current music publishing scene in Nashville. “I think our camaraderie helps compensate for the smallness of the business is,” Tracy Ger- shon of High Seas Music says. Big Picture Entertainment’s Judi Har- ris shares Gerhson’s view. “Nothing mattered until the money got big, and then people started thinking. We can’t be happy for each other because that would mean I’m losing

Trisha says, “I can tell that they put time into talking about what their plan is and how they’re going to make a difference.”

Like many A&R reps, RCA Nashville director of A&R Renee Bell meets with Chicks members individually as well as with the group but feels that the simple pleasure of the group setting “rises the bar” for everyone. “They’re competing in front of each other,” Bell says, “so they really have to do their homework.”

Garth Brooks appears to be the rooster in the hen house as he takes time for a photo opportunity with members of Chicks With Hits. Pictured, from top to bottom, left to right, are High Seas Music’s Tracy Gerhson, Bluewater Music’s Chris Wright, Still Workin’ Music’s Lisa Hensley, Ten Ten Music’s Jewel Crowb, Mighty Isla Music’s Whitney Daane, CDF Music Group’s Dianne Petty, the Farm’s Jackie Solomon-Chancey, Moraine Music’s Diana Maher, Entertainment’s Janie West, Song Gar- den Music’s Kim Jones, Wrensong Music’s Rob Creechan, Joe Miller, Music’s Liz Rose, Brooks, Big Picture Entertainment’s Judy Harris, DreamWorks Publishing’s Abbaye Nameche, Freoer Palmer Music’s Robin Palmer, and Scarlett Moon Music’s Melissa Hj. (Photo: Flower Sumida)

by Jim Bessman

Words & Music

AMERICA WILL SURVIVE: Over the past few weeks, this space has played up a number of songs and songwriters that have connected with the events surrounding Sept. 11. But, actually, very little of the music arising from the ruins of the World Trade Center interests me. More often than not, the Sept. 11-related song is a product designed to revive a deserved-ly dormant career or a get-famous-quick scheme: I even received a hastily-burned CD of McFadden & Whitehead’s “United We Stand” that was well sung by some Jersey high-schoolers accompanied by the great drums of the World Trade Center: a poorly written press release listing the school principal as the booking agent/public relations contact.

But a few artists have managed to make genuine contributions out of the September terrors—which, of course, remain a constant, inescapable presence, here in New York City and everywhere else.

I cited Alan Jackson’s “Where Were You (When the World Stopped Turning)” last week. Also from Nash- ville comes Hank Williams Jr.’s rewrite of his self-reliant hit “A Country Boy Can Survive,” the show-stopper at the recent Country Freedom Concert benefit.

The 1982 classic has since been modified by Hank fan Kid Rock, as well as written by the immortal Samour, in the Y2K version cut by Chad Black. But the new “America Will Survive” adaptation stands out because what was initially somewhat of an anti-New York City anthem apparently taken a 180-degree turn.

“Big city problems never bothered me But now the world has changed and so have I,” Williams sings in his revised verse. And where the original lyric recounts the grim tale of a “business man… friend in New York City [who] was killed by a man with a switchblade knife,” the revised verse ends with “...he was lost like so many in the terrible strike.”

“I’m not a city guy, but after what happened Sept. 11, it’s not ‘New York City’ anymore in that sense of the term,” Williams concedes, pointing, too, to another new line: “There’s no more Yankees and Rebels this time/ But one united people that stand behind/America can survive.”

“For me to say that means a lot— a whole lot,” Williams says. “There’s no Democrats, no liber- als—that’s all out the window. The whole country’s all together, and it don’t matter where those buildings were. You’re watching your people go down, and it leaves this ache in the pit of your stomach.”

The currently charting “America Will Survive” will be on Williams’ next album, The Almeria Club, which is due in January.

ZAVIN RETIRES: On Nov. 1, Theodore Zavin, BMI senior VP and special counsel to the president and “the embodiment of nearly all of BMI’s history”—according to president/ CEO Frances W. Preston—retired after almost 50 years there.

“How to sum up 50 years?” Zavin asks. “I guess it’s been 50 very good years, for two reasons: The people at BMI are really exceptional, and I never got up in the morning and wondered if it was worthwhile to go to work.”

Zavin joined BMI in 1952 as assistant counsel and headed the company’s legal department for many years. He was later appointed assistant VP of publisher relations and in 1965 was named VP of performing rights. She was senior VP of performing rights from 1968 until 1986, when she became senior VP and special counsel.

“When I took the job, I expected to stay only a couple of years and go back to private practice when the kids got a little older. She continued, “The kids are now in their 50s.”

While she’s also giving up her post as president of the BMI Foundation—which she founded in 1985—her activities on its behalf will carry on.

“Say they everybody who retired ought to do volunteer work,” she says, “and mine is cut out for me. The BMI Foundation is doing some marvelous things, and I want to continue to be part of it.”
BY CHRISTOPHER WALSH

The Los Angeles recording community has been a hub of activity all year. Unlike that in New York City—which has suffered dramatically since Sept. 11—the recording business in L.A. remains brisk. This is exemplified by Cello Studios, a four-room facility that will add a fifth early in 2002.

"Right after Sept. 11, we had a bit of a slowdown," says chief engineer and director of technical operations Gary Myerberg. "But, luckily, we seem to be getting bookings going two or three months in advance. The minute November hit, we were going great."

Located at 6000 Sunset Blvd., the facility—originally Western Recorders, later a part of Ocean Way Studios—has a potent mix of new and classic equipment, the latter of which, Myerberg explains, is getting a surprising amount of use. When Cello Studios assumed ownership of the building late in 1999, the equipment inventory was also purchased from Ocean Way, including vintage microphones and outboard equipment. But it is the seven Ampex ATR124 analog multitrack tape machines—only 50 of which were made—that are conspicuous in their use, at a time when many analog multitracks are collecting dust. "It’s pretty unbelievable," says Myerberg. "All the audio at Ocean Way was always based on those. We’ve inherited those, and they are probably the best-sounding machines ever made. I think that gives you a bit of an edge. [Producer] Rick Rubin does a lot of cutting on analog. Flying to Pro Tools, editing, then flying back to analog and mixing off the 124s."

Modern technology is also well-represented, as illustrated by the 80-input Solid State Logic 9000 console recently installed in the Mix Room. An upcoming Red Hot Chili Peppers DVD-Video is one recent project that took advantage of the console, customized with several multi-format modifications. "It’s working out really well," says Myerberg. "We put a bunch of things in there for 5.1, so it’s a unique desk."

With business as strong as it is, an API console-equipped fifth studio will open in February 2002. Myerberg explains, "Then we’ll have a lower price point for a lot of our friends who are developing artists."

It’s a continuation of the building’s storied history, which includes its acquisition by legendary audio innovator Bill Putnam 40 years ago and such recordings as Ray Charles’ "I Can’t Stop Loving You." Frank Sinatra’s "It Was A Very Good Year," and the Beach Boys’ Pet Sounds.

"He has built a such grand history," Myerberg says. "We really have to do everything we can to keep it going."
Brandy Tracks In L.A., Tori Amos in Philly, Alison Krauss in Nashville

NEW YORK CITY
Along with producer Bink Dawg, engineers Doug Wilson, Pat Viala, and Brian Stanley were at Sound on Sound Recording working on projects including those by Fat Joe, Xecutioners, Mr. Cheeks, Amazin, and Mary J. Blige. In the Sony Oxford-equipped Studio C, engineer Richard Furth worked on the new album from the Brooklyn Tabernacle Choir. Artist Tito Nieves cut a track in the South Room at Bennett Studios in nearby Englewood, N.J., with guest vocalists Lil’ Kim. The song, “Shut Up,” was produced by Sergio George and Mike Rivera, and engineered by Mario DeJesus.

Audio Track

NASHVILLE
At Emerald Sound Studios, producer Dann Huff and engineer Jeff Bolding worked on various projects, including those by Jewel, Shedadly, and Brett James. Additional projects at Emerald include those by Alison Krauss, with producer/engineer Gary Paczosa; and Kenny Rogers, with engineer John Guess. Paczosa was also in the Neve room at Seventeen Grand Recording for a number of projects: Nickel Creek, with Krauss producing; Celtic band Altan, which was joined by Dolly Parton; and Nashville studio musician Brent Rowan, who worked on a self-produced Christmas album.

LOS ANGELES
Producer Mike City and vocalists Brandy tracked three songs in the South Room at Track Record with engineer Jesse “Biz” Stuart. Dishwalla worked in the North Room with producer Greg Walsberg and engineer Brian Scheubel.

Godsmack and producer/engineer James “Jimbo” Barton were creating 5.1 mixes for a DVD release at Skip Saylor Recording. Artist Jazz was also at Skip Saylor, with producer Ralph Stacy and mix engineer Jon Gass.

Producer Timbaland and engineer J. Lynn Douglass remixed “Rearranged” for Limp Bizkit at the Village and tracked Missy Elliott’s forthcoming album. In Studio B, Claude Achille put together tracks for new albums by Lil’ Romeo, Master P, and West Coast Bad Boy.

Ozzy Osbourne’s Down to Earth was mixed at Scream Studios in Studio City by producer/engineer Tim Palmer.

Joe Chiccarelli tracked David Holmes at Cello Studios with producer Hugo Nicols. At Rocket Carousel, Chiccarelli tracked artists Tracy Bonham and Hanson. Greg Wells produced both projects.

ATLANTA
Drivin’n’Cryin’ recorded demos at Stonehenge, part of the ZAC complex. John Nelson engineered. Tim Exall was also at Stonehenge, tracking and mixing with engineer/producer Eddie Offord.

Speech of Arrested Development also worked at Stonehenge, mixing on the Amek 90/81 console with engineer Alvin Speights.

PHILADELPHIA
Voices on the Verge recorded Live in Philadelphia over two nights in Studio A at Indre Studios. George Howard produced while Dave Henry engineered. Tori Amos performed songs from Strange Little Girls for a taping of Live at the World Cafe, with Michael Comstock at the console.

Material for Audio Track may be sent to Christopher Walsh, Pro Audio Editor, Billboard, 770 Broadway, New York, N.Y. 10003, via fax at 646-654-4681, or by e-mail to cwalsh@billboard.com.

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FRIDAY DECEMBER 7, 2001

TRACK #1A: Case Studies - How Did They Do That?
- Surround Sound and the Artist
- Technology Showcase
- Surround Mic Techniques
- Networking Lunch
- Surround Mastering
- Technology Showcase
- Repurposing Stereo – Tales from Surround
- Film Mixing

TRACK #1B: Production Hardware or What Gear Do I Use?
- Surround in the DAW
- Technology Showcase
- Antelope - The Surround Alternative
- Surround Mix Techniques
- Networking Lunch/Technology Showcase
- Surround for Gamers
- Technology Showcase
- Back to Basics — An Overview of DVD Technologies
- Repurposing: The Technical Behind the Technique

SATURDAY DECEMBER 8, 2001

TRACK #2A: Production Hardware or What Gear Do I Use?
- Surround in the DAW
- Technology Showcase
- Antelope - The Surround Alternative
- Surround Mix Techniques
- Networking Lunch/Technology Showcase
- Surround for Gamers
- Technology Showcase
- Back to Basics — An Overview of DVD Technologies
- Repurposing: The Technical Behind the Technique

TRACK #2B: Delivery Formats or How Does Surround Sound Reach Its Audience?
- All Looks At Surround — Again
- Surround in the Car — The View from Detroit Carmakers
- The Latest in Home Theater Systems
- Networking Lunch/Technology Showcase
- Live Surround
- Technology Showcase
- Back to Basics — An Overview of DVD Technologies
- Repurposing: The Technical Behind the Technique

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THE NEW LOOK OF SOUND

2001'S TRENDS: More Separation, Archive Restoration—And Pro Tools Everywhere

BY CHRISTOPHER WALSH

S

o far, Record Plant has done better this year than it has ever done in its corporate life," says Chris Stone, founder of the World Studio Group and, in 1968, a studio in New York's Times Square. That studio was the original Record Plant, what many point to as the first expression of the modern recording studio: a multi-room facility where technical excellence is paired with the superior service of a five-star hotel.

The Record Plant of 2001 is in Hollywood, and for it and most of the high-end facilities in town, it's been a great year. Despite the steady drumbeat of greater, smaller, cheaper recording, editing, mixing, mastering and duplicating equipment, the higher echelon of the commercial-studio business has emerged from a worrisome lull in the latter months of 2000, a hot streak that has extended through the late summer. Los Angeles, New York, Miami—even Nashville, which has struggled with a downturn in country music—is on an upswing.

True, the continuing evolution to hard disc—the emerging preeminence of the computer-based workstation in sessions from major-label to project studio—is causing tremors in the real world. "There's definitely a separation, much more than before," says Stone, "where the middle has been compressed to very few who are able to survive. There's the top, and there's the bottom. The haves and have-nots, so to speak. But the have-nots are doing very well." 

HEALTHY BALANCE

In Stone's neighborhood—Los Angeles—the haves are multiplying. With multi-room facilities like Royaltone, Ocean Way, Conway, the reborn Henson Recording Studios, Capitol, NRG and the Village recording solid revenues, new, high-end studios like Chalice and Glenwood Place are coming online. "The bank balance is looking very healthy," confirms Jane Scobie, president of Royaltone Studios, the North Hollywood facility approaching its sixth anniversary with recent, prestigious projects including "Lady Marmalade," "Rage Against the Machine with Chris Cornell, and the Legally Blonde soundtrack. "If it continues, we will have an amazing, record year. There are a lot of people building new rooms; the studio designers are all busy. I just hope that doesn't affect what's going on right now, in the long term. You want to keep your book rate where it should be, to reflect your overhead."

"This last year has been one of the best years we've ever had," agrees Allen Sides of Ocean Way and Record One. "And consistently, even in the summer. We've had multiple, long-term projects, and they've carried us right through the quiet periods. Between [producer/engineers] Mike Shipley, Jack Joseph Puig and Dr. Dre, that really filled it out." Sides had recorded, and Puig mixed, the Goo Goo Dolls' smash, "Ins." and just completed a new project with the band—at Capitol Studios. "I couldn't get Ocean Way," he explains.

BENNETT SINGS BLUES

In New York, high-end studios like The Hit Factory, Sound on Sound and Right Track are expanding and updat-
ROOMS AT THE TOP:
The year's top-rated recording, mixing and mastering studios

BY CHRISTOPHER WALSH

FLYTE TYME
(Edina, Minn.)

Recently scoring its 16th No. 1 song with Usher’s “U Remind Me,” the team of Jimmy Jam and Terry Lewis has put its private facility on the map. Janet Jackson’s “Fell For You” and Destiny’s Child’s “Doesn’t Really Matter” are a few of the recent No. 1’s recorded and mixed on the Harrison consoles at the Glenn Phoenix-designed Flyte Time. “You can use the facility,” explains Jam, “but we’re not a commercial facility. For us, it’s like coming into our homes, so there’s no smoking, no drinking. People are very respectful. We’ve been in business at this location for 12 years, and it looks brand-new, because everybody takes care of it like it’s their own. We’ve been fortunate to have people like the Fugees, Backstreet Boys, Christina Aguilera and Destiny’s Child. We’ve been really fortunate—it’s been a great creative investment.”

LOBO RECORDING
(Deer Park, N.Y.)

This state-of-the-art, full-service recording facility on Long Island, just 35 minutes east of Manhattan, is a four-room facility catering to top artists and producers. “We’ve been recording a lot of major acts,” explains executive director Jeffrey Rooney. “Jessica Simpson, Mark Anthony, Jennifer Lopez, LL Cool J, Mandy Moore. We have Nas in here now. We’ve had world-class producers, like Walter Afanasieff.” Lobo Recording’s four rooms are anchored by an SSL 9000 J Series, Neve VR and two Amek Anglia 2 consoles. All rooms are Pro Tools-capable, adds Rooney.

SUGAR HILL RECORDING STUDIOS
(Houston)

“Independent Women Part 1,” the Destiny’s Child track from Survivor, topped the Hot 100 chart for 10 consecutive weeks, casting the spotlight on Sugar Hill Recording Studios, the oldest continuously operating recording facility in Texas. Neve and Mackie consoles, in Studios A and B, respectively, are supplemented with a huge assortment of outboard gear and vintage microphones collected over more than 50 years. And fear not, Sugar Hill survived the devastating flood Houston experienced in 2001. Unbowed, sessions at Sugar Hill included Destiny’s Child’s 2001 Christmas release and Solange Knowles, sister of Beyoncé.

THE HIT FACTORY
(New York and Miami)

“The Miami project is completely August. “It’s been an incredible year.”

WESTLAKE AUDIO
(Los Angeles)

After 30 years, Westlake Audio remains a thriving company encompassing seven-room, commercial recording facility, a manufacturer of high-end professional and consumer speakers, a pro-audio sales department and a technical services division. Shortly after it opened as a sales-and-demonstration facility in 1971, clients began asking to use the gear, giving birth to the recording facility aspect of the company. Seeing an opportunity, founder Glenn Phoenix also explored the custom-monitor market, a move that has led to studios known as “Westlake rooms” throughout the industry. Westlake’s own Neve- and SSL-equipped studios are housed in two separate locations (Beverly Blvd., Santa Monica Blvd).

THE TOP STUDIOS

How The Charts Are Compiled: The methodology for all sections is the same. Studios and/or equipment brands are given one point for each week they spent at No. 1, regardless of the number of chart-toppers they had in the eligibility period. If a studio had one song reach No. 1 for eight weeks and another song reach No. 1 for two weeks, the studio received 10 points. The Production Credits section of Pro Audio is compiled weekly. Studio information is acquired either from CD liner notes or from the record label; in each case, the studio is contacted directly for console and recorder information.

Billboard’s No. 1 singles on the Hot 100, Hot R&B/Hip-Hop Singles & Tracks, and Hot Country Singles & Tracks charts from July 15, 2000, through July 7, 2001, were used to determine top studios and recording equipment.

—Christopher Walsh

HOT 100

Recording Studios
1. (tie) Flyte Tyme (Edina, Minn.), Lobo (Deer Park, N.Y.), Sugar Hill (Houston) 10 weeks
2. Royaltone (North Hollywood, Calif.) 9 weeks
3. Westlake Audio (Los Angeles) 7 weeks

Recording Consoles
1. Solid State Logic
2. Neve
3. (tie) Harrison, Mackie

Mixing Studios
1. Solid State Logic
2. Neve
3. Studer

Mixing Consoles
1. Studer
2. Ampex

Mastering Studios
1. Sterling Sound (New York) 23 weeks
2. Bernie Grundman Mastering (Hollywood) 12 weeks
3. (tie) Future Disc (Hollywood), Battery Studios (New York) 5 weeks

COUNTRY

Recording Studios
1. Ocean Way (Nashville) 13 weeks
2. Emerald Sound Studios (Nashville) 9 weeks
3. Sound Kitchen (Franklin, Tenn.) 8 weeks

Recording Consoles
1. Solid State Logic
2. API
3. Neve

Mixing Studios
1. So-and Kitchen (Franklin, Tenn.) 15 weeks
2. Image (Los Angeles) 9 weeks
3. Emerald Sound Studios (Nashville) 6 weeks

Mixing Consoles
1. Solid State Logic
2. Neve
3. Sony

Mix Recorders
1. Sony
2. Studer
3. Pric Tools

Mixing Studios
1. So-and Kitchen (Franklin, Tenn.) 15 weeks
2. Image (Los Angeles) 9 weeks
3. Emerald Sound Studios (Nashville) 6 weeks

Mixing Consoles
1. Solid State Logic
2. Neve
3. Sony

Mix Recorders
1. Sony
2. Ampex
3. (tie) Studer, Otari

Mastering Studios
1. Mastermix (Nashville) 19 weeks
2. Mastering Lab (Hollywood) 13 weeks
3. Georgetown Masters (Nashville) 11 weeks

ROYALTONE
(North Hollywood, Calif.)

Celebrating its sixth anniversary, Royaltone Studios has become a fixture in the L.A. recording-studio community. “The record plaques are beginning to build on the wall!” says president Jane Scobie, who has been at Royaltone since its birth. The Neve 8078- and SSL 4064 G Plus-equipped Royaltone has seen plenty of action in the past year, including “Lady Marmalade” from the Moulin Rouge soundtrack, and clients including Rod Stewart, Don Henley, No Doubt and Samantha Mumba. More recent clients include Rage Against the Machine with Chris Cornell, Bush and Christina Aguilera. “I’ve already taken a six-week booking in December into January,” Scobie concluded in early August.

R&B

Recording Studios
1. Record Plant (Hollywood) 9 weeks
2. Palmyra (Dallas) 8 weeks
3. Rockland (Chicago) 6 weeks

Recording Consoles
1. Solid State Logic
2. Neve
3. DDA

Mix Recorders
1. Studer
2. Sony
3. Pro Tools

Mixing Studios
1. Electric Lady (New York) 8 weeks

Enterprise
(Burbank, Calif.)

A six-room facility jammed with high-end equipment, the Enterprise Continued on page 56
See the future of analog.

Air, Chalice, Conway,
PlusXXX, Sony, Sphere,
Studio 301 and The Village.

These studios know
it’s all about the sound.

Only the NEVE 88R would do.

Neve

the future of analog.
ROOMS AT THE TOP
Continued from page 54
has the distinction of being the mix studio for the smash hit "Lady Mar- malade" from the Moulin Rouge soundtrack, mixed here by super- star engineer Dave Pensado. "I did a couple of things here and just fell in love with it," says Pensado, a fan of the Solid State Logic 9000 console, three of which are housed here, among them the 101-channel desk in Studio B. Surround mix- ing is no stranger at the Enterprise: Several rooms here are equipped with Augspurger multichannel monitoring.

OLYMPIC
(London)
Located in southwest London in the riverside district of Barnes, the Olympic Studios complex houses five state-of-the-art recording studios, as well as fully equipped programming and pre-production suites. Designed by Sam Yooshima, each of the main studios feature spacious control rooms with their own separate lounges, providing a totally self-contained working environment. Studio One is one of the largest studios in London and, along with Studio Two, has a range of unique acoustic treatments available by means of variable wall and remote-controlled ceiling panels and isolation booths. The Mix Suite, featuring a 64-channel SSL G console, enjoys daylight with views of the garden and conservatory. Recent clients include Madonna, Craig Armstrong, Victoria Beckham and Björk.

PACIFIQUE
(North Hollywood)
Pacifique Recording Studios, located on Magnolia Blvd., remains a powerhouse in the mix business. Founded in 1984 by Joe, Ken and Vic Derantemans, Pacifique’s two rooms each feature an SSL 9000 J Series console; a 96-input model with SL 959 eight-channel monitoring system is housed in the East Room, while an 80-input J Series with six-channel monitoring system is featured in the West Room. Mixed by Dave Way, Christina Aguilera’s “Come On Over Baby (All I Want Is You)” spent four consecutive weeks at No. 1 the Billboard Hot 100 chart.

RANCH RECORDING
(Valley Stream, N.Y.)
Providing still more evidence that inexpensive digital recording equipment rivals high-end professional gear costing considerably more, Shagg’s hits "Angel," featuring Rayvon, and "It Wasn’t Me," featuring Ricardo "RicRok" Ducent, both from Hot Shot, were recorded and mixed using ‘Iomega’ 02R consoles and Tascam DA-88 modular digital multitrack recorders. Producer Shaun "Sting Int!” Pizonia recorded and mixed at this Long Island facility, which is seeing a great deal of action since Shaggy launched his Big Yard label, which he previously ran as a production company.

SONY MUSIC STUDIOS
(New York City)
On many fronts, a tremendous amount of content is being generat- ed at Sony Music Studios, one of New York’s largest and busiest facili- ties. The all-encompassing complex at West 54th St. and 10th Ave., once the 20th Century Fox film stages, was designed as a center where Sony Music artists could develop projects and exchange ideas; as a state-of-the-art recording, mixing and mas- tering facility; and as the company’s center for its archival work, including the digital conversion of a library of more than 450,000 recordings. Recently, the complex has stayed busy with multichannel Super Audio CD projects, including Billy Joel’s 52nd Street and The Stranger and James Taylor’s Hourglass.

RECORD PLANT
(Hollywood)
“Business is super,” says Record Plant president Rose Mann. “I’ve got everything, from alternative to hip-hop.” The all-SSL facility on Sycamore Avenue in Hollywood—located at the site of the former Radio Recorders—has hosted Willie Nelson, No Doubt, Brandy, Michael Jackson and Stevie Wonder in recent months, as well as Macy Gray, who worked in every room. Record Plant is surround-capable, as evidenced by another recent project: producer/engineer Elliot Scheiner mixed R.E.M.’s Reveal in 5.1 for DVD Audio release on the SSL 9000 in Studio 3 (known as SSL 3). Like Hit Factory, Record Plant is also planning an expansion into the red-hot Miami market, hoping to open a South Beach studio in 2002.

PALMRYA
(Dallas)
Named for the ancient city founded by King Solomon in Syria, Palmyra Studios is a "state-of-the-art vintage" studio in Dallas owned by Paul "Poppy" Medcalf. Like the arts and cultural mecca for which it is named, Palmyra Studios enjoys its share of acclaimed projects, such as Erykah Badu’s "Bag Lady," recorded in the 1969 Neve 8038-equipped Studio A by Chris Bell, No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart for eight consecutive weeks. Middleton has extensive touring experience, having served as Front of House engi- neer for artists such as Bonnie Raitt, Kenny G and Chris Isaak. Bell was a 1998 Grammy nominee for Kirk Franklin’s The Nu Nation Project.

ROCKLAND STUDIOS
(Chicago)
Rockland Studios is actually a part of the multi-room Chicago Trax Recording facility. R&B superstar R. Kelly, whose Rockland Studios occu-pies approximately half of the facility, recorded the triple-platinum tp-2.com here with such engineers as Ian Mere- ness and Abel Garbabei. Kelly’s hits "Fiesta," featuring Jay-Z, and "I Wish" (tp-2.com) were recorded through a Solid State Logic 8000 Series con- sole to Quantegy 600 2-inch analog tape. As with most projects, Pro Tools was also part of the process.

ELECTRIC LADY
(New York City)
From the time this building on West 8th St. to Soho, Greenwich and Exchange was originally the Rockland Studios occu-pies a space in the building the Spa Group, like many other recent projects, as well as therees- room facility is equipped exclusively with SSL 9000 consoles: The Focus- three rooms at Ocean Way Studio 1 stands alone and replaced with the facility’s third 9000.

Mixed here by Tom Soares, "Bag Lady," from Erykah Badu’s Mama’s Gun, spent eight weeks atop the Hot R&B/Hip-Hop Singles & Tracks chart.

LARABEE SOUND
(Los Angeles)
A fixture on the L.A. scene for more than 30 years, Larabee now encompasses more than 35,000 square feet, featuring seven studios in three locations, a huge inventory of vintage and new recording gear. Larabee North, in Universal City, boasts three 80-input SSL 9000 consoles, with North 3 a fully 5.1-equipped room. In West Hollywood, Larabee West is a two-room facility housing two SSL G Series boards, while Larabee East, the latest acquisition for the complex (formerly Andora Studios), features a 40-channel Neve 8078 console in each of two rooms. The East studio also adds another dimension to the complex: the beautiful, large tracking space of Studio 1.

OCEAN WAY
(Nashville)
Despite a challenging period in the Nashville recording business, Ocean Way has enjoyed a busy summer, reports Sharon Corbett. Housed in a beautiful 1850s Gothic Revival church on Music Row, Ocean Way Nashville was recently acquired by Belmont Uni- versity. In addition to remaining open as a commercial facility, Ocean Way will serve as an educational center for Belmont’s senior-level students. Studio A at Ocean Way is the main track- ing space, a 50-by-75-foot live room with 30-foot ceilings housing an 80- input Neve 8078 console with GMV automation. No. 1, from the last 12 months recorded and/or mixed at Ocean Way include "My Next 30 Years’ and "Grow Men Don’t Cry" by Tim McGraw, and "Who I Am’ by Jessi- ca Andrews, all produced by Byron Gallimore.

EMERALD SOUND STUDIOS
(Nashville)
Although Emerald Entertainment Group, like most of the Nashville recording community, has endured country music’s declining fortunes, the Nashville powerhouse nonetheless remains a major player on Music Row. Emerald’s original building, now

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NEW LOOK
Continued from page 53

another room that can handle it. SSL
9K rooms, wherever you are, are
always booked. Its base continues to
build, and that's what's keeping the
popularity up."

Throughout the industry, the lure
of an SSL 9000-equipped room is
strong. "We're looking very seriously
at putting in a 9000 in our B room,"
says Paul Loomis of Luminous Sound
in Dallas, a music and post-
production facility marking its second
anniversary. "I can't 100% commit
to it, but, if everything comes into
place, we're looking at that for the
first of 2002."

Like SSL, Euphonix is placing con-
soles in music, film and broadcast
environments, with more than 85
installations of the digital System 5
just two years after its introduction.

In addition to demonstrating System
5 and the R-1 hard-disc recorder at
the 111th AES, Euphonix will unveil
the AES 31 TransferStation for the
R-1 hard-disc recorder.

FILE-TRANSFERRING
Developed over the last four years
by the AES Standards Committee
Working Group on Audio-File Transfer
and Exchange, AES 31 will allow audio
files from one system to be loaded into
others of similar types or produced by
a different manufacturer, thus reintro-
ducing universal interchange.

The AES 31 standard, explains
Euphonix CEO Steve Vining, will have
multiple applications. "When the AES
31 standard first came out, our R-1
team started working with it," he
says. "To them, it was technically very
interesting, and they wanted to see
how difficult it would be to have the
R-1 talk to a PC environment with
software and create these files.
When I saw it, the first thing I thought
about was archiving. We've got
aging, dying analog multitracks.
There's a lot of endangered multi-
track data out there that needs to
get archived and stored on a server
so they're absolutely safe. We've got
the R-1. we can create AES 31 files,
and now SADiE and [Steinberg's]
Nuendo are out there using that file
format, and a number of other work-
station environments will be
made between 1973 and 1978,
have been archived as 90K/24-bit
AES 31 files using the R-1 and AES
31 TransferStation. Meanwhile, pro-
ducer Michael Beinhorn and Frank
Filipetti are working with Korn at
Conway Studios in Hollywood,
recording with the R-1 and creating
AES 31 files with the TransferStation
Continued on page 60
flytetymestudio's class of 2000-2001

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krystal harris  destiny's child

usher  deborah cox

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30th Anniversary

20th Year
Flytyme Studios
NEW LOOK
Continued from page 58

in order to transfer audio from the R-1 to Nuendo for editing and processing (all within a 96k environment), before transferring back to R-1 to mix. "This is the first rock project that is 96k, through and through," says Vining.

Soon after the second 9000 installation at Sound on Sound, the Neve Capricorn in Studio C was succeeded by a Sony Oxford, another large-format digital console that is a favorite among a segment of high-end producers/engineers, including star mixer engineers Walter Afanasieff and Mick Guzsuzi, both of whom own an Oxford in their respective private studios. Afanasieff also recently purchased three of Sony's DMX-R100 digital consoles, a small-format desk priced at approximately $20,000 that has drawn highly favorable reviews. "We went to Oxford in a quality and capability that exceeds the $10,000 class, if you will, and brings a great deal of what one would expect to find in consoles costing quite a number of times more," says Courtney Spencer of Sony Pro Audio. "We're seeing studios, producers and artists that are deciding to buy the R100 instead of a much more expensive console, viewing it as essentially giving them what they need and saving them a lot of money; and, we're bringing up a number of people from the lower price points who see the added benefits of the R100 as being enough to justify some more investment." Sony is also announcing Version 3.0 for the Oxford, which focuses substantially on surround sound.

CROWDED FIELD

The low-cost hard-disc recorder field is getting crowded with competition. With the ADAT-HD24 from Alesis set to ship, Mackie Designs has announced the MDR24-96, carrying a list price of $1,999. "Everybody's got to find their niche," says Gene Joly of Tascam, which offers the MX-2424, some 4,000 of which have shipped. "The thing that pushes people's buttons for us," says Joly, "is the DAW (digital-audio-workstation) compatibility, especially Pro Tools. We're plug-and-play compatible with Pro Tools and Nuendo, and, very shortly, Emagic's Logic Audio."

Indeed, Pro Tools is everywhere, touching nine in 10 projects, says the Hit Factory's Germano, with one-third to one-half of those recording directly to hard disk. "Between New York and Miami," he notes, "I think we have 15 systems. We're integrating more and more Pro Tools systems into the rooms—and more 9000s.

In some places, the DAW is beginning to reshape the commercial studio itself, in addition to its profound impact on the business overall. Some high-end facilities, such as NRG Recording in North Hollywood, are linking rooms via four-channel, allowing multiple Pro Tools operators to work on a project simultaneously. This arrangement, says Stone of the
World Studio Group is the commercial recording studio of the future—"a facility that has a tracking/overdub/mix room with the good gear: old Neve, SSL, etc., and then three or four editing rooms that are all rentable. They've got the fiber and the central machine room; it's very simple, very quick, and very easy. Plug in what you need, do your editing, and go into the control room when you have to. That, to me, is the studio of the future: a tracking/overdub/mix room, editing rooms, a central control room."

Amidst technology's astonishing velocity, the industry is increasingly employing these new production tools in the accelerating rise of surround-sound. After years of discussion and development, the year 2001 will likely be seen as a major turning point in the introduction of multichannel audio to the masses. DVD Audio's debut last autumn, followed closely by the first multichannel Super Audio CDs, spells the beginning of a new era. With the Warner Music Group regularly releasing DVD Audio titles from its vast catalog—remixed by the top professionals in the field—consumers are slowly realizing the superiority of a 5.1 mix of 24-bit/96k audio over the 16-bit/44.1k CD. And it's not just catalog material: Producer/engineer Elliot Scheiner, who is a consultant to WMG on DVD Audio, has remixed, at Record Plant, R.E.M.'s recent Reveal for the format, in addition to some of his past projects, including classic albums by Van Morrison and Steely Dan.

MAKING IT REAL

For those professionals and facilities equipped for surround sound, a new age is dawning, an age in which entire catalogs may be revisited for the DVD Audio and SACD formats. Sony Music Studios in New York is an excellent example of the pro-audio industry of 2001. With an enormous catalog of classic jazz, classical and popular music and the energetic pace at which the major is releasing titles in the SACD format, Sony is witnessing the convergence of a century's worth of art and technology under one roof.

"For us, the past is everything that has been done in the last 100 years," says Andy Kadison, senior VP, Sony Music Studios. "That involves a lot of preservation, archive restoration and the kind of technological advances that many other studios don't have to concern themselves with. It puts us squarely in the middle of what recording and mix studios are about. The technology initiatives involved in something like SACD speak to where everybody's come in the industry in the last 100 years and really pushing it to the next level. You're listening to a record you heard as a kid, and now you're hearing things (in it) you never heard, and hearing it in a way that's so fresh. It may ultimately be the hope for the recording industry: to take the best elements of technology and make them real for everybody. That's something we're really trying to focus on."
known as Building One, is now just one part of the empire. Purchasing the Masterfonics studios at the beginning of 1999, Emerald added its recording and mastering studios, including the SSL 9000-equipped Tracking Room, one of the most breathtaking recording facilities in Nashville, to the comprehensive services offered by the complex. Additional components of Emerald’s line of services include The Workstation and The Parlor studios, as well as the Broadcast Division, Digital Audio Post and The Breen Agency, which provides personal artist representation.

**SOUND KITCHEN** (Franklin, Tenn.)

The largest recording complex in the Southeast, The Sound Kitchen is a near-constant presence on the Billboard Production Credits chart. Owned by brothers Dino and John Elefante, who produce several projects per year for their own production company, Pamplin Music, the Sound Kitchen features six recording/mix studios, as well as the recently completed Digital Village, a fully loaded Pro Tools suite. Also featured at the 27,000-square-foot facility is the Big Boy, a 5,000-square-foot tracking room housing an 80-input API Legacy Plus with Flying Faders. The Sound Kitchen is further equipped with 10 24-bit, 24-track RADAR hard-disc recorders, four Sony 3348 digital multitrack recorders and two Studer A80 1/2-inch analog-midtrack recorders.

**IMAGE RECORDING STUDIOS** (Los Angeles)

Image Recording is a popular two-room facility featuring a Solid State Logic 4056 E Series console with G computer in Studio A, and a vintage Trident A Range board in Studio B. A familiar face at Image is Chris Lord-Alge, who mixed Tim McGraw’s “That’s the Way” and “My Next 30 Years” on the SSL 4056 console, both of which spent four weeks at No. 1 on the Hot Country Singles & Tracks chart. More recently, Lord-Alge mixed Chris Isaak’s upcoming Warner Bros. set.

**BATTERY STUDIOS** (New York City)

A vital piece of the Zomba Recording Corporation, Battery Studios is a multi-room facility that is consistently associated with high-profile clients. Earlier this year, engineer Chaz Harper mastered R. Kelly’s “Fiesta,” which spent five consecutive weeks atop the Hot R&B/Hip-Hop Songs chart. He also mastered chart-topping singles “This I Promise You” and “It’s Gonna Be Me” by ‘N Sync. Recent clients also include Queen Latifah and Britney Spears. The Harris, Grant-designed Battery also features three recording/mix studios, housing SSL 9000, SSL 4064 G Plus and Euphonix CS3000 consoles. Recently, all rooms were upgraded with Pro Tools M7plus systems.

**STERLING SOUND** (New York City)

Around the world, Sterling Sound is synonymous with hits. Sterling’s engineers—including Ted Jensen, Greg Calbi, Tom Coyne, Chris Gehringer and George Marino—have produced a staggering number of No. 1 and Grammy-winning songs. Among the more recent hit albums mastered here are Shaggy’s Hot Shot, Survivor by Destiny’s Child, and My Name Is Joe. As Sterling continues to move its vast operation from Midtown to the new Chelsea location, an expansive, beautiful space offering spectacular views of downtown and the Hudson River (all staff should be relocated by January 2002), the facility is increasing its emphasis on multichannel audio. Jensen has mastered the Hotel California and Metallica albums for DVD Audio release, as well as DVD Videos including the Beastie Boys’ Intergalactic and Bon Jovi’s The Crush Tour.

**BERNIE GRUNDMAN**

**MASTERING** (Hollywood)

Founded in 1983, Bernie Grundman Mastering is one of the largest mastering operations in the world, with facilities in Hollywood and Tokyo. All studios are custom-designed with components built by partner Karl Bischof with chief tech Beno May. New equipment includes four Audio Cubes digital editing systems. Recent projects mastered at BGM include Michael Jackson, Quincy Jones, Prince, Dilated People, U2, and Alanis Morissette.

**OASIS MASTERING** (Studio City, Calif.)

Recent projects mastered by Oasis engineer Eddy Schreyer, who designed the acoustic space with David MalRiley, include Sisqo’s Return of Dragon, Dave Navarro’s Trust No One and the Moulin Rouge and Legally Blonde soundtracks. A pioneer in multichannel audio, Oasis offers a range of 5.1 surround-sound services for DVD, including 5.1 editing and mastering, watermarking services and data-compression and encoding. Surround Associates, a joint venture between Oasis, AIX Media Group and producer/engineer...
Bobby Owsinski is a team of experts specializing in surround sound, from production to mastering to DVD authoring to final delivery to consumer.

FUTURE DISC SYSTEMS
(Hollywood)
One of the country's most prestigious mastering facilities, Future Disc Systems was established in 1981. The company has worked with all of the major recording labels and many of the independents and is one of the largest mastering facilities in the world. Future Disc's chief engineer, Steve Hall, mastered Sheryl's "Incomplete," which topped the Hot R&B/Urban Singles & Tracks chart for five weeks. Between Hall, Kris Solem, Pete Thomas and vinyl specialist Kevin Gray, Future Disc Systems remains a favorite of high-end artists and producers.

MASTERMIX
(Nashville)
With more than 20 years in the mastering business, MasterMix is a top Nashville mastering facility, responsible for more No. 1 songs on the Hot Country Singles & Tracks chart than any other facility for the period surveyed. In 1998, MasterMix moved to a new, larger building on Division Street in Nashville. Two years in the making, the 6,000-square-foot facility, owned by Hank Williams, is a Russ Berger-designed facility, conceived and built to incorporate surround sound. Two identical suites—for Williams and engineer Ken Love—handle stereo and surround mastering, as well as DVD authoring projects.

MASTERING LAB
(Hollywood)
The Mastering Lab was founded more than 30 years ago by engineer Doug Sax, who continues to run the facility. Sax's credits include classic recordings by the Who, Rod Stewart, Lyle Lovett and James Taylor, and, in the past year, the discography of No. 1 songs mastered here has continued to grow, as today's top artists seek his unique equipment and touch. Hit songs mastered here include Lonestar's "I'm Already There," "My Next 30 Years" and "Grown Men Don't Cry" by Tim McGraw, and "That's the Way" by Jo Dee Messina.

GEORGETOWN MASTERS
(Nashville)
Denny Purcell is one of Nashville's top mastering engineers, and his Georgetown Masters is likewise one of the top facilities in Music City. Among the impressive number of No. 1 songs mastered by Purcell in the period surveyed are "Don't Happen Twice" by Kenny Chesney, "You Shouldn't Kiss Me Like This" by Toby Keith, Lonestar's "Tell Her" and "Without You" by Dixie Chicks. Purcell is also a pioneer in surround sound and high-resolution audio. He has mastered a number of 5.1 surround projects for DTS release, including George Strait, and Trisha Yearwood.

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Is Bigger Better?
New York's Large Recording Spaces Make A Comeback
BY DAN DALEY

ew York City used to be the home of some of the largest recording-purposed acoustical spaces in the world. Studio spaces in excess of 7,000 square feet, like at RCA's on Sixth Avenue, Decca's on West 23rd St., and Columbia's on East 30th St. were at the heart of the modern pop-music era from the 1950s through the 1980s. But the changing dynamics and economics of music recording and the record business, as well as the exigencies of the volatile New York City real-estate market, compelled the major labels to divest themselves of these behemoths, with RCA the last to leave the scene in the mid-80s (its cavernous space, which once housed big band recordings, is now occupied by Internal Revenue Service offices). Record companies came to the conclusion that it was more cost-effective to utilize the huge and competitively priced pool of independent studios which had proliferated in the 1970s and 1980s. And artists and producers, who, in the rock era, had much more clout than their counterparts in earlier periods in the music industry, were demanding that studio choices be theirs, not the labels. Finally, the rise of the synthesizer in the 1980s dramatically reduced demand for large acoustical spaces for film scoring and commercial work.

But several large recording spaces survived this transition, and, in recent years, a few more have come on the scene. The largest of these include Manhattan Center Studios, a former opera house and Masonic temple whose Hammerstein Ballroom studio was used by the Metropolitan Opera and Leonard Bernstein; the Hit Factory's Studio One, which opened as part of that facility's huge new location in the early 1990s; and most recently, the 10,000-square-foot orchestral studio at the new Right Track Studios facility on West 38th St.

Those who operate Manhattan's super-sized studios see the advent of one more not as competition but rather as a focal point that will raise awareness of New York City as a place to score films, as well as shoot exteriors.

LIVE AND WORK IN THE CITY
"I'm glad to see another room that's purposely designed for orchestral use open in the city," observes Troy Germano, executive VP of the hit Factory, whose Studio One has a 28-foot ceiling and is designed to hold 140 musicians. "That will help refocus attention on the fact that New York has these resources."

Victor Moore, VP of audio sales & production at Manhattan Center, whose Hammerstein Ballroom studio is code-rated to hold 1,200 people, agrees, adding, "A lot of directors and producers are New Yorkers, or live in New York, like Robert De Niro and Martin Scorsese, and this kind of facility is appealing, because they can do that much more of their work here in the city." What also sets these types of facilities apart is that the space, not the technology, is the primary selling point for clients. Most offer top-end SSL and Neve consoles, but clients are much more interested in the acoustical properties of the room itself.

BY THE NUMBERS
The economics of very large studios are also attractive. While most studios would not quote specific rates, the general acknowledged

Hit Factory's Studio One has a 28-foot ceiling and is designed to hold 140 musicians. "That will help refocus attention on the fact that New York has these resources."

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range is between $7,000 and $10,000 per day, an order of magnitude beyond what the vast majority of other studios rent for—thus providing potentially faster recoupment and a better return on investment. Even better news is that the operators of very large rooms say that these studios hold their rates much better than even decent sized music-tracking studios. The large orchestral-type studios seem to operate on a plane above the economic sloughfest that is the everyday reality for most commercial studios.

Continued on page 66

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BIG APPLE
Continued from page 64

"People who need that kind of a room, who book 90-piece orchestras for film-scoring sessions, are used to paying premium rates," says Moore. "If a Universal Studios is making a $100-million film, they’re not going to scrimp on the facilities they use to make it. So we don’t run into rate negotiations with these sorts of rooms."

"The economics of a large orchestral room in New York right now look very good," says Barry Bongiovvi, VP of operations at Right Track Studios, which has renovated a 35,000-square-foot building on West 38th St. and will open as the first of a projected three studios there a 10,000-square-foot orchestral recording studio with a 35-foot-high ceiling. "A lot of the work that could have stayed in New York over the years has gone to London or L.A., because there were so few rooms that could accommodate over 100 musicians at a time. And the fewer there are, the harder it is to book time in them. Some aren’t available on a full-time basis."

That is the case at Sony Music Studios, where the facility’s largest room is a nearly 8,000-square-foot space originally used as a shooting stage for 20th Century Fox’s film studios and is now heavily booked for full-service teleproduction by clients such as VH-1, MTV and A&E. According to Brian McKenna, the studio’s senior director of audio operations & marketing, the room has held as many as 135 musicians at a time and is highly regarded by scoring composers and engineers for what McKenna characterizes as its "warm yet punchy sound." However he estimates that the studio averages only four or five orchestral projects a year, because of demand for it as a video-production and broadcast-shooting stage.

BEYOND THE STUDIOS
Right Tracks Barry Bongiovvi says he’s counting on the notion that the facility’s new orchestral studio will act as an incentive to a wide range of large ensemble musical projects to stay in or come to New York City. "We hope that this is the event that tips the scales towards [New York]," he says.

But other studio operators suggest that the reason New York is often passed over for scoring and other orchestral sessions is not a dearth of rooms but the cost of its musicians, whose A.F. of M. pay scale is higher than that of orchestral musicians in Los Angeles or London, and much higher than in Toronto and Vancouver, two cities that have long led to break Hollywood’s grip on post-production services. (New York’s A.F. of M. Local 802 did not return a query regarding musician rate information.)

In addition, the end of Communique in Eastern Europe made many exceptionally good orchestras and halls available for hire in places like Poland and the Czech Republic, at rates that wouldn’t pay for the studio food catering in New York. For instance, the Rudolfinum in Prague, the home of the Prague Philharmonic Orchestra, has a stage that accommodates more than 100 musicians and a control room with an SSL G-plus console and surround monitoring, and offers rates that are less than $2,000 per day for the use of the hall and studio combined.

There is a consensus among many that, in addition to more orchestral-friendly recording rooms, New York’s organized musician base has to make certain concessions in order to make the city more competitive for film scoring. "It’s sometimes more cost-effective for a production to fly to London than it is to use New York musicians," says Sony Music Studio’s McKenna. "We’ve seen it happen.” Manhattan Center’s Moore agrees, but adds that for some productions, the costs are superseded by what New York musicians bring to the table. "At certain points, it becomes a quantitative issue rather than a qualitative one," he says. "You get something from recording in New York studios using New York musicians that you just can’t get anywhere else. And, when someone really, really wants that sound, it doesn’t matter what it costs."
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Oz Election Result Dismays Music Biz Re-Election Of Coalition Party Met With Pessimism For The Future

BY CHRISTIE ELIEZER
SYDNEY—The response of many in the Australian music industry to the re-election for a third successive term of the ruling Coalition Party at the Nov. 10 national elections was predictably downtime.

After all, since assuming power in 1997, the government has relaxed parallel import restrictions (despite industry warnings that it would open the doors to piracy), slashed funding for the state-funded Triple J national radio network—which plays a key role in breaking new alternative music—and introduced a goods and services tax, which cut into consumer purchasing.

The music sector had been championing the major opposition force, the Australian Labour Party (ALP). Among its pre-election pledges, ALP promised to increase the radio quota for Australian music; provide $4.5 million Australian ($2.34 million) to help subsidize touring acts, amend parallel imports legislation, insist internets deal with copyright, and tighten copyright and media fronts.

Under include local support acts— and advertise their presence— as a prerequisite for their visa, and set up $500,000 Australian ($260 million) music centre in Tasmania.

Still, Emmanuel Candi, executive officer of the Australian Record Industry Assn. (ARIA), prefers to accentuate the positive. “The new market is likely to have younger politicians that ARIA has excellent communications with,” Candi says. “We have a great relationship with them.”

Candi wants to meet with the new cabinet regarding two issues. One centers on progress of the government’s November 2000 report Crackdown on Copyrights: The Enforcement of Copyright in Australia, which put forward 30 anti-piracy initiatives. Those included introducing tougher legal penalties, setting up a task force to integrate enforcement and prosecution, and initiating a public-awareness campaign on copyright.

ARIA also wants the blanket license role paid by commercial radio for playing records on-air renegotiated. At present, it receives 0.14% of commercial radio’s advertising revenue; in 2000, that totalled $2.5 million Australian ($1.3 million). Candi says, “That figure should be $20 million Australian ($39.2 million); radio can’t continue to have a free ride off artists.”

The government’s election promises included increasing arts funding by $19.6 million Australian ($10.1 million), including financial aid for music festivals, touring acts, and to the Australian Federation of Musicians, which fosters corporate support for the arts.

EMI Music Publishing managing director John Anderson says he would like to see changes to parallel imports legislation “or tougher anti-piracy initiatives.” He adds, “Parallel imports are not a problem for the publishing sector [at present], because our dollar dropped to 50 cents of the U.S. dollar. It will be a problem if the [Australian] dollar rises to the 65 cents mark.”

The Australian arm of the Music Managers Forum continues to push for a number of specific issues on the touring base. The plan is to press the Senate for agreement and to set up the number of tickets purchased online, which officials estimate is between 5% and 10% of all tickets sold.

Julie Owens, executive officer of labels’ body the Assn. of Independent Records, says, “Since 1999, government funding of $700,000 Australian ($357,000) for three years allowed us to set up new charts, attend trade fairs, and set up a Web site. We’ll be talking to them about extending our funding past the year 2002.”

PPL Seeks Government Action U.K. Society Speaks Out on Radio, TV Licensing Issues

BY GORDON MASSON
LONDON—Phonographic Performance Limited (PPL) took to the opportunity of having one of Britain’s top performers as a guest speaker at its annual meeting Nov. 14 to undertake some important lobbying on behalf of its members.

Anthony Murphy, director of copyrights, the U.K. government’s Patent Office, heard PPL executive chairman Fran Nevrka discuss the situation in the U.K., where shops, restaurants, and other businesses do not have to pay licensing fees for broadcasting radio or TV in their premises.

Nevrka said that, of the whole of Europe, only the U.K. and Greece failed to enforce such licensing issues.

Nevrka said, “We say to the government at others. Please bear in mind that PPL income may be increasingly important to record companies big and small and, especially, the performers. Indeed, to a small company, PPL income may well make the difference between staying in the black or going into the red. To a performer who is not in the super league of the megastars, PPLs annu-

Chairman Stays Hopeful As Avex Profits Plummet

BY STEVE McCLURE
TOKYO—Despite a dramatic fall in profits (Billboard Bulletin, Nov. 19), the chairman of Avex Inc.—home to Japan’s leading independent label—remains optimistic about turning around his company’s poor first half sales performance.

Avex Inc., the parent firm of top Japanes- ese indie Avex, reported a 12.9% decline in its label operations’ sales to 20.7 billion yen ($172 million) in the first half of its financial year, compared with the same period in 2000.

Avex Inc. has a number of imprints, including Avex Tras, Cutting Edge, and Aطل. Avex Inc. sales has resulted in the label registering an after-tax loss of 1.4 billion yen ($11.7 million) in the six months ending Sept. 30, compared with a first-half profit of 331 million yen ($3.1 million) in 2000.

Western Europe ‘To Spend $280M Online’ By Year-End

BY SAM ANDREWS
LONDON—Western Europe’s online shoppers will have spent some $278 million on music by the end of this year, according to a report from U.K. research analyst Screen Digest.

The report, Entertainment E-Commerce: Market Assessment and Fore- cast, suggests that consumers in Western Europe—defined as the Scandinavian and Benelux countries, the U.K., France, Germany, Italy, Spain, and Portugal—will spend $700 million on buying packaged entertainment online this year, up from $440 million in 2000. Music sales ($278 million) will dominate, followed by video games ($213 million) and video programs ($204 million).

According to Screen Digest, total consumer spending on packaged entertainment software in Western Europe will rise 6.3% year-on-year to reach $21.8 billion in 2001—$11 billion of which will be on music, $5.6 billion on video games, and $5.2 billion on video programs. When measured in euros, according to Screen Digest, total consumer spending on packaged entertainment software in Western Europe will reach $31.6 billion in 2001—$18 billion of which will be on music, $6.4 billion on video games, and $5.4 billion on video programs.

Avex Inc. chairman Tom Yoda says the sales decline is easy to explain: The key release of superstar female vocalist Ayumi Hamasaki’s third album, originally set for Sept. 30, has been pushed back to first-quarter 2002.

“We expect to record a profit increase for the entire fiscal year,” Yoda says.

Apart from its label operations, the Avex Inc. group of companies includes music publisher/concert promoter Prime Direc- tion, nightclub management company Vefiare Entertainment, audio software distributor Avex Distribution, AV Experi- ence America, Hong Kong-based Avex Asia, and Avex Taiwan, as well as the Lon- don offices of Avex Inc. and Prime Direction.

On a consolidated basis, the entire Avex Inc. group’s first-half sales were down 3% to 34.3 billion yen ($286.8 million), while after-tax profits fell 73.5% to 390 million yen ($3.3 million).
### Billboard Hits of the World

**December 1, 2001**

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**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**

**BEST OF AFRICA:** The presence of Nelson Mandela can still add a sense of occasion to any event, as was proved at the sixth Kora All-African Music Awards held in mid-November at Sun City outside Johannesburg. Every artist honored paid tribute to Africa's former president, whose new, Graca Machal from Mozambique, was presented with a special Kora Lifetime Achievement Award. A live collaboration between BeBe Winans (best artist of the American Diaspora) and Durban's Ernie Smith (most promising Southern African artist) was a highlight of the show. International superstar Shaggy was also in attendance. Other winners included Senegal's Counda Gawlo (best female artist), the Congo's Warena (best male artist), and South Africa's Bongi Maffin (best African group). The event was televised in 45 African countries, as well as in most European nations, nine countries in Asia, and the whole of North America. **DIANE COETZER**

**MUSICAL MUSCLE:** Influenced by both West African music and electronic jazz, Norwegian vocalist Kristin Asbjørnsnes judged her career between two bands. In Dada- fon, she explores the acoustic side of her music, with references to blues and gospel, while **KROY** is a vehicle for her electronic inclinations. On the latter's recently released album, *One Heart Is Too Small for Hunger, Cold, Love... Everything* (Yonada/NNW), she combines poetry by the likes of Christina Rossetti and Shakespeare and her own lyrics with guitars and an acoustic instrument played via a unique muscle-operated sensor by the band's **Oyvind Brandtsgård**. "This way, we're able to delve into the dynamics of body movement," Ashjørnsnes says. "With these sensors we're turning the music into something really organic. It complements the limits of our vocabulary."  

**KROY**

**SHE'S A WINNER:** Since her mult antibiotic debut album, *Reynboya (Rainbows)* in 1993, Flemish singer **Dana Winner** has gone on to sell more than 1 million albums. Now, *Unforgettable* (EMI Belgium)—an album of covers—she delivers her first English-language recording for the Benelux territories. (She has previously sung in English on her South African releases.) Winner says, "I thought it was time for something different, so I selected 15 titles out of the vast number of songs I cover live." Unforgettable includes a duet with popular Belgian/Spanish singer **Frank Galan** on "Grande, Grande, Grande" (Never, Never, Never).
Canadian Songsmiths Offer And Accept Outside Assistance

BY LARRY LeBLANC
TORONTO—‘‘Canada is known for creating character artists, but hit songs come from Canada, too,’’

So says Robert Ott, GM of BMG Music Publishing Canada, and his view is shared by a growing
number of Canadian based publishers and songwriters. Unraveling the current strength of Canadian songwriting is the fact that Canadian recording acts are increasingly seeking songs from outside writers in their homeland—

and co-writing with them.

Although there is still resistance by some signed artists toward collaborating with outside writers, songwriting with a second party—and second party collaborations are more acceptable than two nonperforming songwriters—is far more common in Canada today than even two years ago.

Ott notes that ‘‘there are guys like Dan Hill out there blazing a trail” Best-known for the 1978 international hit ‘‘Sometimes When We Touch” co-written with Barry Mann, Canadian singer/songwriter Hill is on a major television reality show. In the past five years—following the release of 13 albums of his own—he has co-written songs that have been recorded by Britney Spears (“When I Call You Mine”) as she performed on the international tour and album. In the past five years—following the release of 13 albums of his own—he has co-written songs that have been recorded by Britney Spears (“When I Call You Mine”) as she performed on the international tour and album.

Ott adds, ‘‘The Ascension of pop music helped boost co-writing, because it is a hit-driven format. The success in the 90s of Canadian superstar Dion, as well as the more recent emergence of Canada’s first male superstar hit TV pop group Sugar Jones and a string of such pop-styled Canadian acts as SoulDecision, Prozak, Edwin, Liz Rodriguez, 3 Deep, Wave, and Ser-
ial Joe has lifted the balance, so that artists are now more receptive to working with hit-styled Canadian songwriters and songwriters collabora-
ting together on projects.

‘‘In the 80s and 90s, there were 60 songs recorded,” prominent producer/song-

writer Justin Gray notes. ‘‘Out of those 60 songs, I wrote maybe 5% myself.”

There is now an imposing body of hit-styled songwriters living in Cana-
da and often working abroad. These include Hill, Gray, Aldo Nova, John

Capel, Marc Jordan, Dean McGarratt, Dave Martin, Stephan Moccio, Thom-

as Saltor, Ron Irving, James Collins, Jim Huff, Chin Injeti, Rupert Gayle, John Acosta, Ben Dunk, Kim Stock-

wood, Dave Pickell, Stan Meissner, and Anthony Vanderburgh, as well as the Philosopher King members James McCollum, Jon Levine, and Gerald Eaton.

‘‘There’s been more of a demand for some of these writers, because

they have been working for years and are well-known,” says Gary Furniss, creative director of Sony/ATV Music Publishing Canada. Accord between songwriters was underscored by a four-day summit, Jan. 13 in London, at Toronto’s Metalworks Recording & Mastering Studio. The summit drew 21 songwriters from Canada, the U.S., and the U.K., to collaborate on songs for the Project 2 TV music project being produced by Lone Eagle Entertainment and Global Television. The event was organized by Gray, executive producer of POP!

stars 2, and backed by the Canadian Music Publishers Assn. (CMPA).

The CMPP hosted a wrap party for the sessions Oct 25, which brought out a strong music industry contin-
gent to hear some of the 33 songs written and recorded as demos during the event. Ott says, ‘‘The summit was unique in the sense that it was directly related to a project.”

‘‘That summit was a turning point in this country,” McCarty agrees. ‘‘Songwriters put their egos and expectations aside, and realized there were other talented people around and that they could make magic together.”

Project 2 is the second second Canadian edition of IFPI International hit TV reality show that tracks the making of a pop act. It has launched several recording careers in the countries where versions of the show have been produced. Earlier this year, Sugar Jones was the product of the first 13-week series, Project 1. The band’s eponym-

ous album recently reached Cana-
dian charts at No. 13. Popstars 2, airing in January 2002, will bring together a new five-

member band.

It can be difficult for an act to add to its fan base, but contractual duties don’t measure up as radio-based hits, notes Jodie Ferneyhough, creative director of Universal Music Publishing Canada. ‘‘Many feel they are not true artists if they don’t write everything,” she says. ‘‘In some cases, they have talent but might need stronger songs to propel them into the world market.”

IFPI To Develop Global Market Share Information

BY ADAM WHITE
LONDON—A new initiative by the International Federation of the Phonographic Industry (IFPI) to develop global market-share information for the record industry was approved during the trade group’s main board meeting Nov. 13 in London. It is believed that the goal is to compile and publish such information for calendar 2001 based on manufacturers’ net sales to the trade.

Industry-approved global market share data has been conspicuous by its absence as the record business has matured, although some territories—such as the U.S., the U.K., and Germany—have access to sophisticated, retail-trained information of this kind. An earlier effort to develop acceptable criteria through the IFPI was foundered in the mid-90s. ‘‘This is the industry growing up,” one board

member says of the new move.

Another board member says the initiative came through the Federation’s market-research unit. It is also thought that the issue has been given fresh impetus by Universal Music Group’s (UMG) most recent share claims. No one doubts UMG’s dominance, this executive says, but the actual worldwide figures remain contentious.

By one account, the criteria being developed at the IFPI would assign owned and licensed repertoire to a record company for share purposes but not distrib-
uted product. Market-share data for 2000 is also being prepared to enable viable comparison if and when the 2001 information is published.

An IFPI spokesman confirms that an agreement in principle to proceed with the proposal was reached at the Nov. 13 conclave but declines to elaborate.

The U.K. record industry registered a 4.2% drop in the value of shipments during third-quarter 2001, ending a run of 10 successive periods of growth, according to the latest figures from the British Phonographic Industry (BPI). The album sector recorded its largest quarterly slump since the end of 1996, shrinking 1.7% year-on-year in value to £207.4 million ($292.2 million) and 2% in volume to 43.1 million units. The CD album format, however, registered a slight rise during the period. Shipments of singles continued to plummet, down 20.9% in value to £24.5 million ($34.6 mil-

lion), compared with the previous year. Likewise, shipments of singles fell 16.9% in volume to 13.4 million units. Yet BPI research director Chris Green suggests the critical fourth quarter is looking “fairly” good. “Judging from the charts data, sales so far seem to be going very well. Over-the-
counter sales seem to have done very well in October.”

SUNNY LUNA
The new Madrid-based, Latin-leaning imprint created by Spanish

music group Gran Via Musical (GVM), Sony Music Entertainment, and Emilio Estefan Jr.’s Miami-based Crescent Moon label (Billboard, June 30), will issue its first album in February 2002 in Spain. The label’s first three releases are all by Crescent Moon acts: Puerto Rico’s Shalim in February, Peruvian singer/songwriter Gian Marco in March, and Texan superstar group Crescent Moon. GVM’s MuXXic label group, will take over in that role at Sunny Luna when it launches officially in the new year. Sunny Luna acts are signed by a GVM/Sony/Crescent Moon committee, and their output will debut in Spain ahead of other territories.

SONY MUSIC ENTERTAINMENT AUSTRALIA is taking over distribution Down Under of the Roadshow Music label, home to the now-defunct Savage Garden, effective Nov. 12. The label was distributed until Nov. 5 by Warner Music Aus-

tralia. Savage Garden’s catalog is licensed through a deal with a Canadian imprint Jive Records and is handled by Jive internationally. Roadshow’s other main act is pop duo Anelki. Estimates put Roadshow’s sales last year at $3 million Australian ($1.5 million); the company is owned by local entertainment conglomerate Village Roadshow. Commenting on the deal, Roadshow managing director Chris Chua says, “I have been particularly impressed by Sony’s results with Savage Garden at an international level.”

CHRISTIE ELIZER
The U.K.’s Performing Right Society (PRS) is to be the music industry partner for a new nine-day showcase festival to be held in venues May 3-11 next year throughout central

Aberdeen and northeast Scotland. Titled goNorth, the event will primarily showcase Scottish talent. It will also incor-

porate an educational element, featuring workshops con-

ducted by industry practitioners, that serve the entire music business. Among the bodies to have offered sponsorship or other support to goNorth are the BBC, the Scottish Arts Council, and the Musicians Union. PRS will run a series of master classes during the free event, offering an overview of music publishing and insights into music use in the media.

STEFAN McCULLEN
French indie distributor/label Naïve is taking over dis-

tribution of U.K. indie imprint Bella Union in France, Benelux, Spain, and Switzerland in a three-

day deal that takes effect immediately. West Lon-

don-based Bella Union was set up during summer 1997 by ex-Crocodile Records members Simon Ray-

monde and Robin Guthrie; U.K. distribution is via Pinnacle. Previously, the Bella Union catalog was distributed by either Virgin or Play It Again Sam in the territories covered by the new deal. Naïve managing
director Patrick Zelnik says, “I like Bella Union’s artistic approach. It is not a specialized or alternative label. It is very open and even mainstream but always tasteful and delicate.” The Bella Union catalog includes albums by Australian trio The Dirty Three, highly rated U.K. indie alternative rockers the Cars and Lift to Experience, and French chanteuse Françoise Birgou.
No Unification Yet For Hong Kong Awards

BY WINNIE CHUNG

HONG KONG—For the fifth year in a row, efforts to unite Hong Kong’s various music awards ceremonies under one banner have failed. There still seem to be as many music awards ceremonies in Hong Kong as there are years. Last year, the Hong Kong Music Awards ceremony was suggested again.

A 20-track compilation titled The Best Of, compiled by the Hong Kong Music Awards in 1972, was released by the CIMA in September. It included the hit songs of stars such as Bob Dylan, the Rolling Stones, and the Beatles.

In Britain, Williams sells “quite regrettably” as a catalog artist, says Rudy Orsolo, London-based Hedges HMV U.K., marketing manager. “On our own HMV EMI label [repackaging EMI catalog], he is consistently our second-best-selling country artist in the U.K. and Ireland, after Slim Whitman.” EMI has a catalog of single-sell jazz, country, and easy-listening compilations. Orsolo says they have for the past few years considered releasing Williams’ albums because he has a “big fan base in Britain—and he sings good songs.”

Williams’ career began in 1966, when he scored two top-40 hits on The Billboard Hot 100 as part of the Columbia-soldout Texas Trio the Popoys. In 1971, he was signed to Capitol Records and achieved solo success on the label. The next 10 years brought him a host of honors, including the Country Music Assn. awards for male vocalist of the year in 1978 and album of the year, for I Believe in You (MCA), in 1981. Williams was a regular visitor to the Billboard Hot Country Singles & Tracks chart throughout the 1980s and into the early ‘90s. Williams says the inspiration behind his stripped-down approach to country music stems from his association with early popular music. “When I was growing up, I listened to everything—popular, country, rock androll, and country music.”

When he began his solo career, Williams recalls, “the majority—if not all—of the records had really big production. What I was doing was more basic, and most people in the industry in Nashville would say, ‘Well Don, it’s really good, man, but I don’t think it’s gonna fly.’ So we just did everything we could to get it out there [so that] people could make up their minds.

Although the U.K. country fraternity’s affection for Williams has long been apparent, his popularity in the homeland is less well-documented. “The most unlikely Williams stronghold is in Zim- babwe. “People in America don’t realize how well Don is doing in southern Af- rica,” says Pratt, who moved from Glasgow, Scotland, to Nashville, where she feels “there is a bigger audience because there’s not the biggest artist [there] is Jim Reeves—‘I’m sure the people down there don’t enjoy their music’—he dead.”

When Williams toured Zimbabwe four years ago, “he did an outdoor show for 20,000,” Pratt recalls. He notes that the president of neighboring country Malawi, aware of Williams’ popularity in the region, “wanted Don to do an interview rubber-stamping his pa- ign, because he felt Don would help with that.” Williams declined that invitation.

In March 2002, the Williams wagon train rolled into Lancaster, Pa., kicking off the tour. The tour has been successful and has sold more than 10,000 tickets on average. “I was just a couple of months ago, I thought it was time to hang it up and hang it around the barn in Tennessee,” he says. The Williams tour, which is scheduled to continue touring is “going to fans more than anything else,” Williams confides.

But what has yet to come of those plans. Insiders say that the issue of who will be the most successful and who will be the most popular among the awards shows will become a murky block, as each media company fights to protect its own interests. CASI claimed that the Golden Music Awards would be the first to judge nominations—other than in categories based on number of broadcast performances—while in artistic merit, Taking its cue from the Grammys and the American Music Awards, the CASI has been a key player in the award show industry. The final decision came from a panel of judges appointed by the society’s board of directors.

CASI chairman Chan Wai Wah says the idea came about as a directors meeting six months ago. “The point was made that Hong Kong did not have any music awards based on sound quality. The awards, Chan says, “recognize talent and the quality of the music, even if the songs had not achieved significant airplay or sales. We hope we can lead the market and give more to Hong Kong.”

While such singers as EMI Hong Kong’s Faye Wong voiced their support for the new event, not everyone has been so positive. Canto-pop group L.M.F. (Lee, Muse, Fung) has reported that their performance at the awards show “gave the event a wider berth and criticized it in the press as unrepresentative of the local music scene.

At the Oct. 27 awards, Wong—who has her own publishing company called Faye’s Music—won two of the six awards voted for by the panel for “New Wave.” Li Xing also won the award for best female vocal performance for “Fing Chi Di (Sing Shu)” (A Love Letter to Myself). The latter title, written by EMI Music Publishing Hong Kong’s C.Y. Kong and Li Xing, was also named best pop song.

The best male vocal performance award was shared by Jacky Cheung for “You Fong Shen Yin” (Sick to the Death) and EGG’s Eason Chan for “K Ge Zi Wang” (Karaoke King). Swing picked up the award for best vocal performance by a group for “La Rama” and “La C forensic Orchestra in 1984,” Composer Law-Fung’s “Dreaming Plum Blossoms Away,” as performed by the Hong Kong Sing- off on the Hugo Records label, was named best composition in the serious music category.

Several airplay-performance-related awards for writers were given out at the ceremony, and the annual CASI Hall of Fame was presented to composer Jim Lo.
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. 11, 40th Songwriter Showcase, presented by the Songwriters Hall of Fame, Makor, New York City. 212-957-9236.
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.

JANUARY
Jan. 9, American Music Awards, Shrine Auditorium, Los Angeles. 323-931-8200.
Jan. 9-12, 29th Annual International Assn. for Jazz Education Conference, Long Beach Convention Center.

UPDATE

Events Calendar

NOVEMBER
Nov. 27, How to Make Money in the Music Industry From a Producers Perspective, presented by ASCAP, ASCAP building, New York City. 212-621-6485.
Nov. 30-Dec. 3, 111th AES Convention, Jacob Javits Convention Center, New York City. 212-661-8528.

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Life Lines

DEATHS
Frank Balesteri, 41, of cardiac arrest, Nov. 3 in Jersey City, N.J. Balesteri was a longtime radio DJ best-known for his work at the East Orange, N.J., station WMUF. He is survived by his parents, two brothers, and a daughter.

Gene Wooten, 49, of pneumonia and complications from lung cancer, Nov. 7 in Nashville. Wooten was a dobro player who recorded with the Del McCoury Band and was a longtime player with the Osborne Brothers. He is survived by his mother.

MARRIAGES
Amy Neely to Ed Ackins, Nov. 10 in Nashville. Bride has appeared in music videos for the Deraileders. Groom is the bass player for the Deraileders.
Will The Cassette Sound Its Swan Song In 2002?
With A 36% Drop-Off In Sales, Labels And Retailers Predict The Format May Not Be Able To Sustain Itself Much Longer

BY ED CHRISTMAN

NEW YORK—With cassette sales now at 7% of album sales for the year to date and likely to dip lower before year’s end, the retail and label sales communities are wondering if the format can limp through another year before dying, or if business decisions being made now regarding the format will put it on life support early next year.

The decline of the cassette album has had a significant impact on the music business this year. Its almost 36% drop-off in sales on a unit basis from the previous year is the sole reason why album sales are down 2.7% this year as of Nov. 4, according to SoundScan. Album sales in the CD format are actually up 2%, compared with last year.

Unlike with the final wind-down of vinyl, the label sales and distribution community has gone out of its way to ensure that new business policies did not hurt the cassette in an attempt to prop up the format. “Nobody stuck a fork in it this time,” one distribution executive says. “It is going away on its own. This time the marketplace is driving it.”

While major-label sales and distribution insisted at the time that vinyl also disappeared on its own at the end of its life span, the labels assisted in speeding up its demise by releasing CDs with bonus tracks that were not available on the vinyl version of an album and establishing one-way sales (i.e., no returns). This time, without any replacement technology in sight until recently, the majors have been careful to squeeze as much life from the format as possible. In fact, Capitol Records is issuing the new Paul McCartney album, *Driving Rain*, whichstreeted Nov. 13, with a suggested list price of $7.98—$3 to $5 cheaper than the list price carried by most front-line releases. Meanwhile, Columbia Records has produced from three of its up-and-coming artists—Five for Fighting, John Mayer, and Pete Yorn—where the cassettes carry a cost price of $4.70, as well as a 50% discount.

But with the year winding down, retail executives are beginning to think about how they will adjust their inventory mix in the new year, and with DVD-Video flexing its muscles and DVD-Audio, Super Audio CD, and Dataplay getting ready for a format shootout, the cassette format may finally be nudged from the shelves of some chains.

Some majors are preparing for that eventualty by offering fall cassette promotions in an attempt to liquidate their inventory of the format before the new year begins and to start eliminating the cassette format from stores where it no longer makes sense to carry them.

Troy, Mich., distribution chief Todd Crook of Music Distribution Services, says, “We are working on an exit strategy. The plan would be to try and consolidate [the cassette side of the business] and sell it off and be out of it [in the] early part of 2002.”

A number of other distribution executives are saying they are preparing for the cassette’s doom and are very likely to consolidate their cassette operations by the end of the year, with the exception of the major players, as seen by the recent distribution tradeshow.*

WHEN THE STORM CLEARS

Executives say they are unsure how much life is left in the cassette and that the industry will have a better idea after the smoke clears from the holiday selling season. Urie says, “I have no idea when and if it will be gone. The consumer will decide that, not us.” But an executive at another distribution company says that longevity for the cassette is “not good, considering the erosion of sales and the returns.” Another senior distribution executive predicts that the cassette will be extinct by the fall of next year, while an executive at another distribution company gives it all of next year.

Bob Higgins, chairman/CEO of Trans World Entertainment in Albany, N.Y., argues that with “intelligent pricing, cassettes definitely have at least another year left.”

Capitol Records is answering that argument by testing McCartney at the $7.98 price for cassette, while the CD carries an $18.98 list price. Capitol Records senior VP of sales Joe McFadden explains, “A few of our customers have challenged us to keep the cassette alive and not to walk away from it.” In trying the lower pricing strategy, McFadden draws a parallel to the book industry and its soft-cover/hard-cover pricing structure. He says that Capitol is using the McCartney release to test the elasticity of cassette pricing.

That may be a smart move, as Hurwitz points out that consumers can now get used CDs for a cheaper price than cassettes, which has really cut into the format’s sales. Hurwitz also notes that some of the one-stop’s customers have eliminated the cassette to make room for DVD-Audio. He expects this to do so in upcoming months but adds that the one-stop, which carries about 2,500 SKUs on cassette, won’t give up on carrying the format until its majors do.

John Marmaduke, president of Amarillo, Texas-based Hastings Entertainment, says, “We will be the last retailer in the U.S. selling cassettes. But he recognizes that cassette sales are dwindling and that labels are making fewer titles available in the format. So, he says that instead of merchandising the cassette with CDs by music category, the chain is consolidating all the cassettes into one place in the store.

Handleman’s Cline says that the stores serviced by the company have suffered a 4 percentage point decline in the cassette format, which he points out is not as steep as the one experienced by the overall industry. He attributes that to Handleman’s inventory systems, which he says helps the company manage the decline in an efficient manner, allowing it to maximize cassette sales without piling up returns. Nonetheless, he acknowledges that the format will continue declining, even in stores serviced by Handleman.

EVEN COUNTRY DOWN

UMVD’s Urie notes that even previously staunch cassette strongholds like R&B and country are experiencing a sales decline this year, with the former going from 9% at the beginning of the year to its current level of about 6%, while country has dropped from 14% to 10%. He adds, “Latin is the biggest cassette genre.”

Meanwhile, rock acts have been known to have cassette returns as high as 70% or 80%, which is one of the reasons why most developing artists in that genre do not release cassette versions. Considering the high cassette returns on rock, it might be more profitable not to release such titles in that format and possibly pick up sales from those who would have to buy the CDs instead, one label executive says. Most distribution executives say that they expect to release cassette versions of hit albums next year, although likely on a one-shot basis, meaning limiting cassette orders to initial buy-ins of a title. Also, R&B, rap, country, and Latin, along with children’s product, should still see releases in the cassette format.

Meanwhile, distribution executives like Sony’s Yarbrough predicts that there will still be a market for budget titles. “We have been running [cassette] promotions that have been quite successful. We think there is an opportunity [in budget lines].” Another distribution executive agrees, saying that there are still a lot of cassette players out there and that budget product would benefit from them. On the other hand, most agree that a continuing demand for the cassette in the collector’s market—like that for vinyl—is unlikely.

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*Note: This article was written before the recent distribution tradeshow. The impact of consolidation and the future of the cassette format is still being debated among industry leaders. It will be interesting to see how the market evolves in the coming months. 

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'Ve are working on an exit strategy. The plan would be to try and consolidate [the cassette side of the business] and sell it off and be out of it [in the] early part of 2002.'

—LEN COSIMANO, BORDERS BOOKS & MUSIC

'I have no idea when and if the cassette will be gone. The consumer will decide that, not us.'

—JIM URIE, UNIVERSAL MUSIC & VIDEO

'With intelligent pricing, cassettes definitely have at least another year left.'

—BOB HIGGINS, TRANS WORLD ENTERTAINMENT

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BILLOBOARD DECEMBER 1, 2001

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In The Works

- Trans World Entertainment posted a third-quarter net loss of $11.6 million, or 28 cents per share, vs. a loss of $15.6 million, or 32 cents per share, in the same period last year. Sales rose 3% to $273.4 million; comparable-store sales fell 2%.

- CD Warehouse posted a third-quarter net loss of $7.6 million, or $2.07 per share, including $7.1 million in charges, of which some were related to its acquisition of Disc Go Round. In the same period last year, net loss was $6.9 million, or $1.89 per share, with $6 million in charges. Revenue fell to $68 million from $75.5 million. Stock in the Oklahoma City-based retailer closed down one cent at $1.04 following the announcement.

- MTV Records has settled its copyright-infringement suit against MP3.com, a division of Vivendi Universal. Details of the settlement were not disclosed, but Terri Durham, VP of legal affairs for MP3.com, describes the terms as amicable. On Nov. 5, MTV and MP3.com resumed their litigation in U.S. District Court in New York City; in June, a federal judge declared a mistrial after jurors erroneously awarded the label $290,000 in damages instead of an intended $3 million. MTV president Steven Gotthlieb said of the original decision, “Our claim was worth substantially more than $3 million.” A MTV spokesperson said the company is happy with the settlement.

- iBeam, an Internet streaming company, had its stock delisted by Nasdaq, based on the company’s Chapter 11 filing (‘Bullettin Board’, Oct. 12) and its failure to maintain compliance with listing requirements. iBeam says it does not intend to appeal the delisting. iBeam stock closed flat at 29 cents on the Nasdaq; last spring, it was trading as high as $5.12.

- BMG has entered into an integrated marketing campaign with Internet network Terra Lycos to promote its artists. Lycos Music (music.lycos.com) is featuring artist pages with videos and timed-out promotional downloads from the label’s acts, including OutKast, Pink, Usher, Dave Matthews Band, David Gray, and Lit. A series of eight 30-second TV spots featuring various artists is also airing on MTV, VH1, BET, and Comedy Central in select markets. The campaign is part of the five-year commerce agreement between Terra Lycos and BMG parent Bertelsmann.

- Liquid Audio has inked a deal to digitally distribute recordings from independent distributor Madison Entertainment Group via the Liquid Music Network.

CASE TERMINAL: DNA and Emerge Distribution effectively became history Nov. 16, as most of the distribution companies’ employees were laid off by parent Valley Media as part of forensic cuts that totaled 150 people. CEO Peter Berger announced the layoffs during an early-morning meeting at Valley’s Woodland, Calif., headquarters.

Some DNA staffers will remain in Woodland for a transitional period, including marketing/label relations director John Kuch, sales director Pip Smith, and West Coast sales manager Curt Swedlow. GM Jim Colson and administration director Tim Hinsley will exit; Colson will reportedly take a business affairs position with Navarre, while Hinsley will act as a consultant to Koch International.

Durham, VP of legal affairs for DNA, sent staff received notices of separation Nov. 16. They received paychecks and a promise that their outstanding commissions would be paid but did not receive severance packages.

The terminations came as the industry anticipated a bankruptcy filing by fiscally tortured Valley, whose merger negotiations with Alliance Entertainment had failed. Valley’s anticipated bankruptcy filing will likely have a catastrophic domino effect on indie distributors and labels.

It should be recalled that when BMG entered into bankruptcy in 1997, six of its top 10 unsecured creditors were indie distributors; DNA itself incurred a $469,000 hit that action. When Alliance folded distributor INDI in wake of its declaring bankruptcy in 1998, a large number of indie labels vanished.

Brace yourselves.

FLAG WAVING: Hadaco’s new album, All In Your Head, finds the Kansas City, Mo., label Wavers with a new label (Crane, Mo.-based Slewfoot), a new drummer (Brian Baker), and the same diverse, stomping approach to roots music.

Singer/guitarist Fred Wickham—who brother Greg plays guitar and piano in the group—notes that the quartet returned to producer Lou Whitney (whose Springfield, Mo.-based band the Morels is also a Slewfoot act) for their sophomore album. “Lou’s an important part of things here,” Fred says.

Though there’s plenty of twang in Hadaco’s sound, Wickham remains bemused when his band is lumped into the alt-country category: “I don’t hear a whole lot of more rootsy stuff on that end of the spectrum.”

And rockin’ is what Hadaco is about: All In Your Head is chock-a-block with forceful, affecting originals like “Down Again,” “Ceridaw Ford” (a wry homage to the madroott former president), and “Libby’s Tune.” The set also includes a thrashing cover of the traditional “Little Sadie,” based on Doc Watson’s far more subdued version.
LOOKING LIKE CHRISTMAS: With uncertainty plaguing the U.S. due to the economic downturn and the events of Sept. 11, it is already well-publicized that most retailers across the country do not have high hopes for this year's holiday selling season. In the past, music merchants would not have worried: They have often been the beneficiary of economic downturns, as consumers abandon high-ticket gifts and sought out gifts that, like music, represent affordable value.

This year, however, DVD is shaping up as the affordable gift of choice. That might seem odd since music retailers have evolved into home entertainment merchants, they will likely participate in the upcoming DVD is enjoying. But it appears to be coming at the expense of music sales, which means that labels may have an even worse season than retailers.

For the past six to eight weeks, sales and distribution executives have bemoaned that open-to-buy dollars for music have been tight because the hot DVD release schedule has been absorbing a greater portion of merchants' buckets. Among the movies that have been or will be issued for sell-through during the holiday selling season are Pearl Harbor, Planet of the Apes, Snow White and the Seven Dwarfs, The Mummy, Shrek, Dr. Seuss' How the Grinch Stole Christmas, Jurassic Park 3, and The Fast and the Furious.

"It's already looking like the DVD is going to be the great gift under $20," the head of one chain says. "The studios have done a great job of convincing the consumer that they are getting a $100 piece of product for $15 or $19. Also, the DVD players are inexpensive. You can buy them for as little as $100. Another aspect is music merchants like about DVD is the "studios don't fight with each other for street dates," one retailer says. "We don't get hit with 20 superstars on one day."

With the onslaught of hit movies, music purchasing from retailers has already been seriously affected. On top of that, music sales have not been particularly strong, causing most merchants to cut back on sales. While the days of buying enough product for an eight-week supply are long gone, many chains were trying to at least keep a four-week supply on hand. But with the way things are right now, some of the bigger players are scaling back to a two-week supply on initial orders.

Label executives appear to realize that this year's music sales may not be explosive and are carefully monitoring outlays of new releases in order to limit returns. In fact, on some recent high-profile releases, label executives asked merchants to cut orders—a rare occurrence for the music business. One merchant calls that "a positive change. Usually, the labels are only worried about their billing, and this year they took the approach that they are a vested partner. Everyone is concerned about the potential for returns."

Some label executives think that there is nothing wrong with the music industry that a few big albums won't cure. And while that may be true, you cannot always count on it. What is happening with DVD is part of a response to label policies during the past 10 years. Music merchants have long warned that if they cannot make money from music, they will bring other products into their stores. According to sources, Trans World Entertainment chairman/CEO Bob Higgins told Wall Street analysts in his last conference call that the chain is planning to give DVD a higher-profile space in its stores. Similarly, the Virgin Megastores in Times Square has moved DVDs out of the basement and into the space formerly occupied by the classic room. (Classical and jazz, which used to be on the second floor, are now in the basement.)

BURNED POLICIES: The CD-burning phenomenon of the past few years is affecting the music business in all kinds of ways, but here is one that you could never have guessed: It is forcing HMV to change its customer service policy. For the last 10 years, the chain has employed a no-hassle return policy in Canada. HMV North America president Pete Luckhurst reports, which meant customers could return CDs, no questions asked. "For nine of the last 10 years, that policy has been fine," Luckhurst explains. "But for the last year the policy has become more like a 'burn and return' policy." So beginning in this year, the company will end its no-hassle return policy.

Tolkien Title’s Sales Increase Steadily

BY MOIRA Mccormick

CHICAGO—With the long-awaited live-action film version of The Fellowship of the Ring—the first book in J. R. R. Tolkien's "The Lord of the Rings" trilogy—about to premiere, sales of Random House Audio/Literary Renaissance's The Fellowship of the Ring audiobook release continue to gather momentum. The Fellowship of the Ring swept Oct. 30 sporting two different versions of cover art: one, on Random House Audio, is aimed at adults; the other, on Random House imprint Literary Renaissance, is tailored for children. It was originally part of the entire trilogy package released on cassette in 1993 by Random House Audio and now priced at $39.95; a CD boxed set, now priced at $69.95, came out three years ago. The full-cast BBC recording features actor lan Holm, who stars as hobbit Bilbo Baggins in director Peter Jackson's film, which premieres Dec. 19. (Holm plays "The Lord of the Rings" hero Frodo Baggins on the film version.)

The adult-packaged version is available on cassette ($39.95) and CD ($39.95), while the Listening Library kid-packaged version comes in cassette format only. It has a running time of four hours.

According to Random House Audio publisher Robert Allen, the trilogy recording "has sold as much in the last year as it had over the last five years," due to pre-release excitement surrounding the movie. Last February, "the CD boxed set appeared on Publishers Weekly's best-seller chart and with one or two exceptions, has stayed there ever since," Allen says. The artwork for the trilogy's box set, he notes, is by Tim and Greg Hildebrandt, widely considered to be the definitive Tolkien illustrators. The covers to The Fellowship of the Ring (both by artist John Howe) contain a reference to the movie. "As soon as the trailers for Fellowship began showing in theaters, we really saw a pickup in sales," Allen points out. "We're expecting a major spike when the movie comes out—between now and the end of the year we'll probably move as many copies as we have all year—and we're preparing to meet that demand." Allen says that not only is Random House expecting The Fellowship of the Ring to be a major gift item during this holiday season, but that it predicts sales to continue into 2002 as more consumers see the movie.

Allen notes, "We broke out The Fellowship of the Ring on its own and offered a separate kids' cover to try and reach as many markets with it as we can." Mass merchants, Allen says, will shy away from a $59.95 price tag, but $27.50 is within their range: "We've gotten Tolkien into outlets that his never been in before—outlets that [typically] carry John Grisham and Danielle Steel."

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MERCHANTS & MARKETING

AMG Series Showcases Wide Range Of Genres

BY LIANA JONAS

NEW YORK—With an eye on extending the brand of its All Music Guide (AMG) online music database and showcasing the service's strength, Alliance Entertainment is teaming with Medalist Entertainment—a label specializing in theme-based albums—to launch a series of AMG compilation albums.

The series will highlight a cross-section of genres, including jazz, country, soul, rap, and rock. Each CD will include enhanced content from AMG, including artist biographies and discographies, original essays, photo archives, album artwork, a trivia game, and links to popular music-related Web sites.

Titles scheduled for release Nov. 27 include American Jazz Singers, Classic Jazz Solos, Roots of Rock, Motown Memories, and More Than a Feeling, and Before They Were Jiggy—Early Rap. Each will retail for $12.98.

“It is a convenient way to introduce people to AMG,” Alliance Entertainment president Vladimir Bogdanov says. “AMG is known on the Net and some kiosk environments, so this is a new avenue.”

The release of the AMG CD series broadens the AMG brand name beyond the realm of online databasing and into traditional and online retail. The series will be sold at all national retailers, with major support and positioning coming from Barnes & Noble, Wherehouse Music, and 950-store-strong Trans-World Entertainment, owners of FYE, Coconuts, Strawberries, Record Town, the Wall, Camelot Music, and other outlets.

Medalist will also work with such major online retailers as Amazon and CDNow. The company says there is a possibility that kiosk displays for consumers to demo the CDs will be situated in retail storefronts sometime in the future.

People who buy compilations want to experience a genre they don’t already know. Or, they know a genre but want to know certain hits,” Medalist Entertainment co-president Roy Weisman says. “This is a wonderful tool, educational and entertainment.

“Our goal for the series,” Weisman adds, “is to establish AMG as a consumer brand and to establish credibility with both retail and the consumer that AMG music compilations are a quality product with unique features.”

Executives say it is too early to make sales predictions and are adopting a wait-and-see attitude. But Ish Cuebas, director of merchandising operations/senior buyer for TransWorld Entertainment, says the company placed “substantial orders” for AMG titles. “The product will be carried in all of our music stores,” he says. “We’re going to feature them in a display at the front of every music store for the duration of the holiday season.”

Cuebas suggests that, based on the track listings, the CD series will appeal to “the 30-plus age bracket.” But he notes that the interactive nature of the CDs could appeal to younger consumers as well.

Weisman says that a second series featuring electronics, more rap, alternative, and metal has already been planned and is tentatively scheduled for a May/June or September release.

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BY BRIAN GARRITY

NEW YORK—Vivendi Universal has consolidated its music, games, and educational Web sites in North America into a single operating unit called Vivendi Universal Web USA. The new company, a subsidiary of the Paris-based Internet division, Vivendi Universal Net, will be headquartered in Los Angeles and run by Robin Richards, who will serve as CEO. Just last month, Richards was appointed chairman/CEO of MP3.com. He was previously president of MP3.com and has done stints with Tickets.com and Lexis International, a teleservices and database management company. In his new role, Richards will report directly to Philippe Germond, CEO of Vivendi Universal Net and a member of the Vivendi Universal Executive Committee.

Music sites operating under the Vivendi Universal Net USA umbrella include MP3.com, MP3 Technologies, Poly Mu sic.com, and RollingStone.com. The fates of GetMusic CEO Andrew Nibley and EMusic chief executive Gene Hoffman, among others, have not been disclosed. Richards says a management team for Vivendi Universal Net USA will be announced in the coming weeks.

The new company expects to trim 20%-25% from a workforce of roughly 600 people currently employed by Vivendi Universal sites, as part of a streamlining effort that will integrate sales, marketing, and administrative staffs. Meanwhile, all of the Web properties will move to a single technology platform constructed by MP3 Technologies.

In addition, Vivendi Universal Net USA will provide online applications and infrastructure technologies to Vivendi-owned record labels, film studios, game makers, and educational content publishers for use in their own promotional sites.

Collectively, the new unit will claim a user base in the U.S. of 36.5 million unique monthly visitors. The effort to consolidate its Internet businesses is a move on the part of Vivendi Universal to keep pace with rivals AOL Time Warner and Viacom, which currently have more integrated platforms of Web music and other online media properties to offer to potential advertisers.

“We have to do is to create a piping system,” Richards says. “We have to tie all of these disparate Web sites together with an infrastructure that can be managed and rendered centrally.”

Richards says the company’s ongoing challenge, beyond the creation of a common infrastructure, will be to do a better job of delineating its Web brands so that there is not any significant repetition. Also on the to-do list: developing creative promotional applications that can attract marketing dollars from corporate sponsors.

“The media companies have been doing all the investing, and nothing has been coming back to them,” Richards says. “I think with this structure what you’ll see in late 2002 is that it starts going the other way—money going back to the content company.”

National Unease Prompts Consumers To Buy Online

BY MATTHEW BENZ

NEW YORK—Although it remains difficult to predict how buying patterns will continue to be affected by the Sept. 11 terrorist attacks and the ensuing economic uncertainty, there are signs that consumers will turn to online retailers and discount mass merchants for a large share of their holiday shopping.

America Online recently reported that online spending among its 31 million members in October was 80% higher than during the same month last year. It also cited that a post-Sept. 11 survey of consumer attitudes found that 29% of consumers plan to spend more time at home overall this holiday season.

In addition, Barnes & Noble announced Nov. 8 that “renewed warnings about terrorist threats” since the Sept. 11 attacks were keeping consumers out of its stores. The New York City-based books, music, and video/DVD retailer said this meant that 2001 earnings per share would be $1.08-$1.12, well below the $1.60 analysts had expected and just slightly more than last year’s $1.06.

Still, iFonestaock & Co. retail analyst Barry Sosnick says mass merchants will continue to attract consumers during the holidays by offering low prices on new releases. Indeed, he notes that online entertainment retailers no longer beat traditional stores on pricing, especially when shipping charges are factored in.

As for music chains such as Borders and Wal-mart Entertainment, Sosnick concedes, “Will their quarter look great? Probably not.”

Of course, retail activity has been difficult to predict since Sept. 11. As a result, retail concerns—such as the threat of anthrax—emerge and others fade away. Sosnick says the current economic climate has spawned dual concerns among consumers—safety and financial well-being. Despite this, he says, in a slower economy, shoppers will seek out lower prices wherever they are to be found.

lower than the cost of buying the downloads individually.

Liquid contents that while such targeted services may not offer the kind of variety that a broad-based subscription model could, it is a proposition the consumer understands.

Indeed, Listen.com CEO Sean Ryan has long contended that tethered downloads are a “non-starter.” Instead, Listen is starting a streaming-only subscription service called Rhapsoody, which is set to bow Dec. 3.

Ryan maintains that consumers already understand the concept of streaming radio and that, as a result, on-demand streams have a better chance for success in the short term, because they do not require a significant change in behavior. Ryan says Listen is all for adding downloads to its service, but not until portability is possible.

Jupiter Media Metrix research indicates that the ability to transfer and copy music files are at the top of the list in terms of what consumers want from a subscription service. As a result, fears that consumers will reject those downloads that do not offer such options are causing some to wonder if the tethered concept will work at all.

Wingate notes that while the likes of Listen.com, ears and Prespaly may have the luxury of getting it wrong, his company and other Internet start-ups don’t.

MORE LISTEN NEWS: In other Listen.com news, the San Francisco-based Internet firm has taken a page out of the Recording Industry Assn. of America’s (RIAA) book and cut an agreement-not-to-sue pact with the NMPA (for the National Music Publishers Assn. (NMPA)). Under the two-year deal, Listen will pay an advance of $500,000 for access to the NMPA’s entire repertoire, in lieu of an established royalty rate for on-demand streams. If a standardized royalty rate is not set within two years, Listen will pay a monthly advance of $1,500 thereafter.

Look for similar deals to follow. The NMPA is said to be using its October accord with the RIAA—which has cleared the way for the launching of digital music subscription services—as a template for pacts it intends to cut with a host of subscription providers.

GROWTH OUTLOOK SLOWS: With the economy slowing, Jupiter Media Metrix has slightly scaled back its growth projections for online music sales during the next five years. In its latest study of the music market, the Internet research firm now expects total online music revenue to grow to $5.5 billion by 2006. Earlier this year, it was calling for a level of $6.2 billion. In addition, it is thus far looking at total digital music sales of $1.6 billion five years on, or, an estimated average of $1.9 billion. Subscriptions will account for slightly more than $1 billion in sales in 2006, with a la carte downloads accounting for the rest.
Screen Media Launches Line Of 'B' Movies

BY ANNE SHERRER

NEW YORK—Launch a video company that releases nontheatrical genre films may seem counter-intuitive in the current blockbust-dominated video marketplace, but that's exactly what industry veteran Robert Baruc has done.

The former president of Academy Entertainment, Triboro Home Entertainment, and Art the Entertainment has launched New York City-based Screen Media Entertainment, a division of Screen Media Ventures—a 3-year-old firm that syndicates films to the domestic and international TV markets.

"Consumers have always had an interest in 'B' product," says Baruc, president of the new division. "I think that if we were to disappear, they would be clamoring for it. They would not miss the horror films, the edgier fare, urban films, and sexy thrillers that studios don't release."

The company's first video release will be Looking for an Echo, a drama about a 1950s doo-wop group, and The Street King, a Latino gang drama. The films will have April 2002 release dates.

All titles will have day-and-date VHS and DVD releases. Negotiations for titles to fill out its second- and third-quarter release schedules are under way.

COMPETITIVE EDGE

Baruc says aligning himself with an existing company already known to producers gives Screen Media a competitive advantage. "My counterculture president of Screen Media Ventures] Joe Kovacs runs a worldwide TV syndication business," Baruc says. "He's already buying the rights to films that have been out artifically—that have been in the video marketplace—and bringing them to the worldwide TV market. We can now buy the rights before they've been exploited in any market and take [the films] to video first," Kovacs notes that although the company wasn't actively seeking entrance into the home video business, Baruc's expertise was the deciding factor.

Baruc says he is close to cementing a distribution deal with a "mini-major" studio. "He's inclined to keep his company's pricing strategy as simple as possible. "I am leaning toward doing a single-unit flat price. I'm leaning away from pre-packs and free units, and I'm leaning away from quantity discounts."

John Sullivan, executive VP of Alphaville, NY-based Trans World Entertainment, says Screen Media's product has the potential to sell well at his chain. "We carry ['B' titles], and they [do] sell; he says, "Consumers don't have some built-in prejudice against this product."

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MUSIC VIDEO Entries: The 48th annual Internationale Kurzfilmtage Oberhausen (International Short Film Festival) will take place May 2-7, 2002, in Oberhausen, Germany. It is one of the oldest film festivals in the world, and the event is currently accepting music videos and short films to be considered for showcase at the festival.

David Levine of Mission Entertainment is a curator for the festival's music video program. He is looking for "outstanding music videos—works that are remarkable visually and in their narrative structure," he says. "These works can be rare, new, or unconventional. Essentially, any short film that focuses on music will be considered."

All music video/short film entries must be shorter than eight minutes. There is no entry fee and no limit to the number of entries submitted.

Application forms and more information may be found online at kurzfilmtage.de. The Web site may be viewed in German or English.

Projects submitted for the festival in previous years are not eligible. Music video and music-related short film entries should be sent on one VHS tape (NTSC format) to David Levine, Mission Entertainment, 668 Greenwich St., Suite 727, New York, NY 10014. Levine may be reached by e-mail at dlevine@missionent.com. Each entry must be accompanied by a completed application form. The deadline for submissions to Levine is Jan. 10, 2002.

Levine notes of the selection process: "The budget for the video doesn’t matter, but it’s rare that we will choose Mariah Carey-type videos, unless they have something innovative about them that hasn’t been seen before. The video selected for the previous festival included a range, from Robbie Williams’ ‘Rock DJ’ to a video from Thailand that was shot on Super 8 film."

IN BRIEF: Propaganda Films has closed after 15 years in business. The Los Angeles-based company—which, sources say, had been suffering financially for many months—had approximately 40 employees, including president Rick Hess and executive producer Catherine Finkenstaedt. Propaganda had most recently represented about 25 directors for music videos, including Mark Pellington, Big TV. Chris Baer, Simon, Stewart, Clark Eddy, the Malloys, Antoine Fuqua, Steve Carr, and Patrick Riley. Riley is now represented by Clever Films. Eric McCormack (from Will & Grace) will host the My VH1 Music Awards, which VH1 will air live Dec. 2 from L.A.'s Shrine Auditorium. Performers will include Nick Jagger, Mary J. Blige, Creed, Jewel, Sting, Nelly Furtado, Leona Kravitz, Destiny’s Child, and No Doubt. Post-production companies R!OT, Santa Monica and 525 Studios are merging. The transaction is expected to be completed by the end of the year.

The National Assn. of Broadcasters (NAB) has changed the start date of next year’s NAB Radio Show in Seattle from Sept. 11 to Sept. 12. The convention will now take place Sept. 12-14, 2002. The original start date was scheduled long before the Sept. 11 terrorist attacks this year...
Who’s Minding The Store?

Continued from page 1

Disruption in pricing that the Internet is going to cause in the near term,” Nathanson said at the symposium. “There is a transition period that we’re all in the middle of—it’s probably the third inning of a nine-inning game.” He added that he expects the industry to decline more before it rebounds: “It’s going to be tougher than it is right now.”

In the original piece, Harold Vogel—who heads up his own firm, Vogel Capital Management—predicted that profits for the short term will come under pressure. “Technology is changing so rapidly that the problem for the whole music industry is that you must sustain your traditional distribution and production methodologies while at the same time develop and incur the costs of new technologies,” he wrote.

But Richard Parsons, co-COO of AOL Time Warner, clearly believes otherwise. At the symposium, he predicted that within five years, 25% of music sales would be electronic. He further predicted that the Internet will expand the marketplace for music.

Other music industry executives think that the shift to a new model could pose problems for the music industry. “We are in the middle of a transition from one form of distribution to another,” one major-label executive said, “and normally what happens is you get a short term drop in revenue while the other distribution channel ramps up. But our problem is the other channel, the Internet, is gaining steam, but we are getting no revenue from it, while the other distribution channel—the stores—is already beginning to die.”

That executive questions the wisdom of rushing a subscription-based revenue stream, which appears to be the business model currently in favor with the majors. “If you are going to morph into a subscription service, then you are heading toward tracks, and the economics of that is hairy,” he says. “Right now, you can buy a single for $12, and you have to sell a lot of tracks to make that up.” How many subscriptions that will require, as well as the actual pricing tolerance, are a few of the issues he feels must be carefully thought through before the industry embarks on a new distribution channel that usters in a new economic mode.

In a talk with billboard, Nathanson agrees: “The record companies are hoping to shut off the world they live in now and move to the electronic world, where sales volume will take off. They are hoping for another transition like when the CD was introduced and it was too easy to make money. But this transition is so complicated and full of pitfalls that they don’t realize the enormity of what they have to do.”

At the symposium, Nathanson argued that he doesn’t see online music sales—or even new physical-goods technology like DVD-Audio—igniting a CD-like replacement cycle. “It’s not consumer behavior,” he said. “It’s people coming in and throwing back CDs and buying the new great thing,” he said. “I tend to think that whatever happens in the future in terms of demand is not replacement-cycle derived—it’s normal demand plus a bit of a kicker.”

Meanwhile, Nathanson says the labels should give as much support as possible to the distribution channel that is already in place: the brick-and-mortar stores. “That seems like common sense to me.”

Since the industry already agrees that music sales online will not only not replace the sale of singles but will also result in lower revenue per transaction, it might be time to rethink the entire music business in the physical world. Nathanson suggests, Napster and other computer programs, he says, “are price deflation, so the labels have to lower prices across the board” in the physical world. In order to drive volume in a world where consumers can now get music online for free, labels should be lowering price to drive volume, yet instead, “they keep raising prices and choking volume.”

In addition, merchants lament that while there are things that the industry should be doing to shore up business, executives in the upper reaches of the industry at major labels do not appear to want to have a dialogue with them anymore. “It’s hard to figure out how the labels are approaching the marketplace and what their priorities are, because of what happens there is masked by their distribution people,” Handler, chairman of Time Warner, says. “There needs to be a better understanding on both sides so that there can be a alignment of goals and objectives that would benefit the entire industry, and that doesn’t exist now.”

Similarly, Wherehouse Entertainment president Larry Gaines says he would love to sit down with the decision-makers to discuss what would make the overall business more successful. He stresses that the music industry needs to pay closer attention to what the consumer wants, citing U2 getting Best Buy a two-week exclusive promotion (billboard, Nov. 24) as the kind of “dumb things” the industry is still doing.

Bob Higgins, chairman/CEO of Trans World Entertainment, says that the industry should focus on things currently hurting the business. He states that CDs and, particularly, cassette—“are reaching an end of their life span”—should have lower prices, which would increase volume for the industry.

At the symposium, the executive at one of the labels says he doesn’t believe such a move would drive volume, which would mean that the labels would just be giving up some of their profits. He asserts, “We are not changing the status quo.”

Another problem at store level is the death of the singles configuration, which resulted from label fears that singles compilation albums would lower the costliness of marketing singles. But since a subscription model most likely means a return of the single, merchants ask why the labels don’t reconsider selling singles again. And now. By no longer putting out singles, Gaines says, the industry is ignoring one of the main issues of the business today. “The industry continues not to put out singles, and the kids are stay- ing away from the stores in droves.”

But one senior distribution executive wonders if the industry should be looking for a way to safeguard the current revenue you would normally take advantage of—distribution to the Internet takes longer than the labels expect. “If we start to do things that push people away from the CD, it will be permanent damage, not temporary,” he says. “But we keep doing more promotions that push business away from the CD as a physical carrier, and it pushes the consumer to use the Internet before we have models ready to capture dollars. We need to protect the physical CD as much as we can until the revenue models are clear.”

Another issue causing music retail- ers to worry is the number of new naforms such as DVD-Audio, Super Audio CD, and Dataplay instead of simply focusing on one. Also, they wonder why the labels are in two camps so far regarding their online models. This will cause confusion if it remains unresolved, because consumers will have to go to more than one place to fulfill their music needs. “I sometimes worry we can’t draw key players together like with the CD and the DVD, when we all worked together to launch the new formats,” observes Joe Pagano, senior VP of home entertainment media for Best Buy. “But now, all the labels have their own models. It almost defies logic in a business that is so mature and is so in need of being revitalized.”

Moreover, music industry executive agree, says, that merchants should have been included from the start in launching those models as one more way to ensure that revenue remains strong in the industry, while the wait continues for the new distribution channel to generate dollars. He contends that, if merchants participate in the new revenue stream, it will be like “another day in the world, while they wait for the next distribution channel to take off.”

One music industry executive suggests that the online labels are doing a lot of marketing and not enough to maintain sales of music in their physical stores, which is in the labels’ best interests.

2

EMI

Continued from page 1

($285 million) and stable operating profit at £51.2 million ($73 million)—up 5.1%, excluding new media. However, the group’s recorded music sector suffered an 8.9% sales decline, generating an operating loss of £8.1 million ($11.6 million), compared with an operating profit of £29.9 million ($43 million) in the six months to Sept. 30 last year. The company’s best-performing album in the first six months was Janet Jackson’s All for You, which achieved global sales of 4 million.

“We have an option to change that [858 million] number depending on where Alain gets to in his review of the business,” Nicoll says. “The figure is likely to go down, in the sense that when we announced it, we had some fairly clear ideas of what we would want to invest in it. And the reason that we reserve the right to be flexible is because we want to know that we will want to go further.”

One of the restructuring plans that is definitely under way is a divestiture of EMI’s manufacturing operations. “We are in advanced discussions with potential buyers of our manufacturing operations,” Nicoll reveals. However, rumors of a sell-off of EMI’s distribution business are premature. “In distribution, we are looking at the distribution channel back to New York City. One Berry plan that levy did go along with was a culling of staff, with 57 people axed Nov. 16 in the U.S. A further sig- nificant change in the distribution has taken place in Europe is under consideration.”

“The U.S. job cuts were started by Ken and endorsed by us,” Levy says, adding that the folding of Priority Records, a U.S. Ä-press label, could also accept a step further. “Priority will be the Capitol urban label. We have a great team that really knows the mar- ket there, so I’m very hopeful that this will be successful.”

Speculation is rife that Virgin and EMI will be combined in most territo- ries. But Levy says he wants to main- tain two separate labels but with one shared strategy. And he tells billboard that this does not necessarily mean copping down any offices and building premises. “You can have operations in two separate bases but still put a lot of the resources in house.”

Meanwhile, Levy has abolished the special-projects division headed by for- mer Virgin vice chairwoman Nancy Berry. Levy said that operation had created a “two-class” network for artists, and he added that scrapping it was being welcomed by most Virgin insiders.

Investors welcomed further de- tails of the restructuring, adding 4.3% to the company’s share price Nov. 19 and another 5.4% Nov. 20: “Bringing it back to a pre-profit performance level of 331 pence ($4.70).”

Yet Michael Nathanson, European media analyst for Sanford C. Bernstein & Co. in New York City, cautions that big-ticket projects involving the eye-catching deals pulled off by Bandier’s team is a $1 mil- lion synchronization deal for John Lennon’s “Imagine” in Germany—a record-breaker for EMI Music Publishing in that territory and one that is in publishing for the new Michael Jackson set, Invincible. Bandier explains the latter deal is on co-writes with Hans Zimmer and Isley隐约Judgie Jenkins, who is signed to EMI.

Levy predicts that the marketplace will improve in November and De- cember. “My feeling is that September and October were particularly bad, and there were very few new releases, so the emphasis for the industry is based on the year-end.”

Nicoll adds, “Alain’s arrival and Michael’s contract extension are a major performance have given the [stock] mar- ket a bit of confidence, which, look- ing to the future, will put us in much better shape. We’ll certainly go into the opening fis year in much better shape than we entered this fiscal year in recorded music.”

Additional reporting by Matthew Benzin in New York City. 

www.billboard.com

BilLLBOARD DECEMBER 1, 2001

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Once More: The man who spent more weeks at No. 1 on The Billboard 200 than any other recording act in the '90s returns for his first—and possibly last—chart-topper of the new decade. Garth Brooks' start—at 465,000 units—ain't shabby, the 10th-largest sum of the 24 albums that reached No. 1 in 2001. But it is fair to say that the country icon is closer to his early-'90s pace than the bigger strudie he hit later that decade.

True, this opener beats those of his 1999 Christmas album (185,500); that year's pop finalist, In ... The Life of Chris Gaines (282,000); and even his chart-topping 1998 boxed set, The Limited Series (372,000). But his Double Live moved 1.01 million—then a SoundScan record—in 1998, while 1997's Secrets began at 890,000. This week's opener is more in line with the first one, that rang in 1995's Fresh Horses or the 490,000 that greeted 1993's In Pieces.

Incoming: With five new albums entering The Billboard 200 top 10, one hardly needs a calendar to know the bustling holiday shopping season is upon us. Most impressive in this week-before-Thanksgiving parade are Shakira (No. 3) and Rob Zombie (No. 8). The former's first English-language album clocks in with 202,000 units—roughly 1,000 units more than her previous studio album sold during the 22 weeks it appeared on The Billboard 200. That 1998 release, Donna Estan los Ladrones, spent 11 weeks at No. 1 on Top Latin Albums.

Zombie also sets a career-high week, just shy of 150,000—about 30,000 better than the peak for his 1998 solo album, Hellbilly Deluxes, and bigger than any White Zombie week. Madonna's latest hits set enters at No. 7 with 150,000, down from the first-week sum of her previous two albums but bigger than the 113,000 units that put her previous archival set, 1995's Something to Remember, at No. 6. Jewel enters at No. 9 with 140,000 units. Even with those new titles crashing the top 10, album units trail the comparable 2000 week by almost 7% (see Market Watch, page 10).

In the commotion, Michael Jackson gets pushed back a space to No. 4. He has a 6% decline, but probably would have lost more ground were it not for his Nov. 13 CBS special. Its 15.7 rating/24 share made it TV's most-watched non-awards musical special since 1995's The Beatles Anthology on ABC.

Chestnuts Roasting: The annual Billboard Top Holiday Albums list, based on SoundScan data, returns this issue. The chart will appear in the magazine every other week through the first issue of 2002 and is available weekly to subscribers of SoundScan, Billboard Information Network, and Billboard.com.

The chart is always dominated by Christmas titles, although Hanukkah and Kwanzaa albums are also eligible. While seasonal albums can only appear on our current charts during their first year of release, catalog titles are included on Top Holiday Albums.

Aside from the holiday chart, holiday titles released in 2000 or earlier may also vie for our catalog charts. However, a wrinkle allows the new release of The Magic of Christmas, by current Billboard 200 king Garth Brooks, to appear on Top Country Albums. Three songs from the original 1999 release have been jettisoned to make room for new ones from the TNT Christmas movie Call Me Claus, starring Whoopi Goldberg. Since the album bears a new title and songs from the original version have been removed, SoundScan cannot link this version with the original edition (although Capitol's Nashville label says little, if any, stock from that first one is in the pipeline). The new versions hit Top Country Albums last week at No. 44 and soar to No. 23 as its sales almost double (8,000 units).

Meanwhile, Now That's What I Call Christmas! rules Top Holiday Albums. With a 37% gain over last week, it wins The Billboard 200 Greatest Gainer award (23-15).

Monopoly: Thanks, in part, to the sales surge that began when the Sept. 11 terrorist attacks thrust her "Only Time" into the limelight, Enya's A Day Without Rain sets an impressive wire-to-wire feat on Top New Age Albums. During this non-published frame, the album clocks its 52nd straight week at No. 1, marking an entire year atop that list.

With 177,000 units—good for No. 5 on The Billboard 200—it leads her nearest new-age competitor by some 61,000 copies, although the runner-up should make a race of it soon. At No. 2 is the latest Christmas album from Mannheim Steamroller, which will certainly accelerate as we get closer to the holiday. With a 37% gain, Steamroller motors 21-17 on the big chart and gains on Enya, having trailed her last week by 105,000 units.

Singles Minded: Last issue, Nickelback climbed into the top five of The Billboard Hot 100 with "How You Remind Me," and this week the group rises even farther, jumping 5-4. While the complaint within the music industry is that top 40 radio is leaning too R&B/nipple hop these days, "Remind" became the fourth song to hit No. 1 on Modern Rock Tracks while reaching the top five on the Hot 100 during the 2001 chart year. This is a sharp increase over 2000 and 1999, when only one track in each year was able to make such a claim. The other 2001 songs that hit the No. 1 on modern and top five on the Hot 100 include "Hanging by a Moment" by Lifehouse, "Butterfly" by Crazy Town, and "It's Been Awhile" by Staind. The 2000 chart year only gave us "Freakytrotte" by 3 Doors Down, while 1999's only double-dipper was "Every Morning" by Sugar Ray. A CD single of "Remind" is scheduled to hit retail Dec. 4.

Fighting Hard: Five for Fighting climbs to top 1 on the Adult Top 40 chart with "Superman (It's Not Easy)" in its 28th week on the chart, a new record for the longest climb to No. 1 at the format. Up until this week, the most leisurely pace up the Adult Top 40 chart belonged to Goo Goo Dolls, who took 26 weeks to make it to No. 1 with "Slide" in March 1999. On The Billboard Hot 100, "Superman" holds at No. 16 with a bullet.

Overnight Sensation: With the fattest increase on Hot Country Singles & Tracks, Alan Jackson's "Where Were You (When the World Stopped Turning)" gains 1,909 detections, a second-week airplay surge that also yields Airpower honors, the new stations of any other title on the chart, and a 25-12 jump. With airplay at 147 monitored signals, "World" finishes with 3,510 spins and more than 31 million listener impressions on Broadcast Data Systems' country audience tally; where it shoots 18-9.

Although the highly anticipated release of Garth Brooks’ No. 1 album, Scarecrow, yields four chart entries, Jackson’s three entries actually make him the most-played and most-heard artist on the current chart. Jackson’s combined detections on Hot Country is 7,139, compared with Brooks’ 6,430 spins. Jackson’s prior No. 1, “Where I Come From,” pads his sums with 3,389 plays as it drops 9-14 on this chart, while the follow-up “It’s Alright to Be a Redneck” closes out his chart total at No. 59.

Brooks takes Hot Shot Debut honors at No. 46 with “Squeeze Me In,” a duet with Trisha Yearwood, and “Thicker Than Blood” enters at No. 58 with unsolicited album play. Brooks is also No. 9 with “Wrapped Up in You,” and his duet with George Jones, “Beer Run” is No. 24. The debut Brooks songs, and other tracks from Scarecrow, may be more visible on next issue’s chart since stations did not receive his album until Nov. 13, the second day of the chart’s tracking week.

Banner Yet Waves: Whitney Houston’s “Star Spangled Banner” drops 80-85 on the Hot 100 in its 21st week on the chart. Normally a song would move to recurrent status if it is below No. 50 and has spent more than 20 weeks on the chart, but exceptions are made for songs that re-enter the chart more than six months after they fall off. In the case of “Banner,” the song was off the chart more than 10 years (after spending 11 weeks on), so it gets a fresh 20 weeks to maintain its new Hot 100 run.

On Hot 100 Singles Sales, “Banner” relinquishes its No. 1 spot to a fellow rereleased patriotic tune, Lee Greenwood’s “God Bless the U.S.A.” “Bless” scans 16,500 units, 4,500 less than last week, but bullets as it spends its first week at No. 1 on that chart. The 16,500, by the way, is the first time in the history of SoundScan that the No. 1 song has sold less than 20,000 units.

Second Wind: We spoke a bit prematurely in our last column about Toy’s “I Do!” being discontinued at retail. As we went to press, Arista shipped more copies of the single, which is reflected on the charts, as “Do” is the Greatest Gainer/Sales winner on the Hot 100, holding at No. 18. “Do” scans 1,800 units, a gain of 800 from last week, and climbs 47-23 on Hot 100 Singles Sales.

Curtains, Please: This issue marks the first week of the 2002 chart year for all Billboard charts. Some 2001 chart leaders will be honored Dec. 3 at the Billboard Music Awards, to be held at the MGM Grand Garden Arena in Las Vegas and aired live on Fox. Complete artist, title, and label rankings will appear in our Year in Music issue, dated Dec. 29, which hits newsstands Dec. 22.
| # | Artist | Title | Week To Number 1 | Week 1-25 | Week 26-50 | Week 51-100 | Week 101-200 | Title | Week 1-25 | Week 26-50 | Week 51-100 | Week 101-200 | Title |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | Garth Brooks | \* \* \* \* \* | 1 | 1 Week At Number 1 | 44 | 39 | | | | | | | | |
| 2 | Britney Spears | \* \* | 1 | 1 Week At Number 1 | 37 | 29 | | | | | | | | |
| 3 | Shakira | Laundry Service | 3 | 40 | 36 | | | | | | | | | |
| 4 | Michael Jackson | Invisible | 1 | 42 | 38 | | | | | | | | | |
| 5 | Enya | A Day Without Rain | 2 | 43 | 37 | | | | | | | | | |
| 6 | Enrique Iglesias | Escape | 2 | 46 | 42 | | | | | | | | | |
| 7 | Madonna | \* \* \* \* \* | 1 | 47 | 41 | | | | | | | | | |
| 8 | ROB ZOBIE | Sinister Urge | 8 | 50 | 45 | | | | | | | | | |
| 9 | JEWEL | This Way | 9 | 52 | 45 | | | | | | | | | |
| 10 | Nickleback | Silver Side Up | 2 | 54 | 40 | | | | | | | | | |
| 11 | Enuff Z'nuff | \* \* \* \* \* | 1 | 57 | 51 | | | | | | | | | |
| 12 | Pink Floyd | Echoes — The Best Of Pink Floyd | 2 | 59 | 49 | | | | | | | | | |
| 13 | JAYMAN | \* \* \* \* \* | 1 | 61 | 51 | | | | | | | | | |
| 14 | MLJ | \* \* \* \* \* | 1 | 63 | 50 | | | | | | | | | |
| 15 | Fabolous | \* \* \* \* \* | 1 | 66 | 50 | | | | | | | | | |
| 16 | Paul McCartney | Driving Rain | 26 | 70 | 60 | | | | | | | | | |
| 17 | Puffy | Diary Of A Sinner: 1st Entry | 13 | 72 | 59 | | | | | | | | | |
| 18 | Sevendust | \* \* \* \* \* | 1 | 73 | 53 | | | | | | | | | |
| 19 | Faith Evans | Faithfully | 14 | 74 | 50 | | | | | | | | | |
| 20 | Natalie Merchant | Motherland | 30 | 75 | 51 | | | | | | | | | |
| 21 | Jay-Z | \* \* \* \* \* | 1 | 76 | 47 | | | | | | | | | |
| 22 | George Strait | The Road Less Traveled | 9 | 77 | 46 | | | | | | | | | |
| 23 | 'N Sync | \* \* \* \* \* | 1 | 78 | 46 | | | | | | | | | |
| 24 | P.O.D. | Satellite | 6 | 79 | 48 | | | | | | | | | |
| 25 | \* \* \* \* \* | 1 | 80 | 48 | | | | | | | | | |
| 26 | Mary J. Blige | No More Drama | 2 | 81 | 47 | | | | | | | | | |
| 27 | Toby Keith | Pull My Chain | 9 | 82 | 47 | | | | | | | | | |
| 28 | Barenaked Ladies | Disc One: All Their Greatest Hits (1991-2001) | 38 | 83 | 47 | | | | | | | | | |
| 29 | System Of A Down | \* \* \* \* \* | 1 | 84 | 47 | | | | | | | | | |
| 30 | Green Day | International Superhits! | 40 | 85 | 47 | | | | | | | | | |
| 31 | Soundtrack | The Wash | 19 | 86 | 47 | | | | | | | | | |
| 32 | \* \* \* \* \* | 1 | 87 | 47 | | | | | | | | | |
| 33 | Andrea Bozelli | \* \* \* \* \* | 1 | 88 | 47 | | | | | | | | | |
| 34 | Radiohead | \* \* \* \* \* | 1 | 89 | 47 | | | | | | | | | |
| 35 | \* \* \* \* \* | 1 | 90 | 47 | | | | | | | | | |
| 36 | The Life | \* \* \* \* \* | 1 | 91 | 47 | | | | | | | | | |
| 37 | \* \* \* \* \* | 1 | 92 | 47 | | | | | | | | | |
| 38 | Soundtrack | Heroes Of The West | 1 | 93 | 47 | | | | | | | | | |
| 39 | \* \* \* \* \* | 1 | 94 | 47 | | | | | | | | | |
| 40 | \* \* \* \* \* | 1 | 95 | 47 | | | | | | | | | |
| 41 | \* \* \* \* \* | 1 | 96 | 47 | | | | | | | | | |
| 42 | \* \* \* \* \* | 1 | 97 | 47 | | | | | | | | | |
| 43 | \* \* \* \* \* | 1 | 98 | 47 | | | | | | | | | |
| 44 | \* \* \* \* \* | 1 | 99 | 47 | | | | | | | | | |
| 45 | \* \* \* \* \* | 1 | 100 | 47 | | | | | | | | | |

**GREATEST GAINER**

- New: first chart appearance
- \* \* \* \* \*: chart debut
- \* \* \* \*: entered top 20
- \* \* \*: entered top 10
- \* \*: entered top 5
- \*: entered top 1
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<th>No.</th>
<th>Date</th>
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<td>The Rock: Stone Cold Country</td>
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<td>A Winters Solstice: Silver Anniversary Edition</td>
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<td>The Magic Of Christmas—Songs From Me</td>
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<td>SIMON</td>
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<td>NEW ORLEANS</td>
<td>Get Ready</td>
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<td>AARON CARTER</td>
<td>Aarons Party/Come Get It</td>
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<td>12/1/01</td>
<td>WEELLER</td>
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<td>116</td>
<td>12/1/01</td>
<td>RYAN ADAMS</td>
<td>Gold</td>
<td>59</td>
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*Billboard Hot 100 chart of the week.*
### Billboard Top Contemporary Christian Albums

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<thead>
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<th>Artist</th>
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<tbody>
<tr>
<td>MANNHEIM STEAMROLLER</td>
<td>CHRISTMAS EXTRAVAGANZA</td>
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<td>P.O. DO D</td>
<td>GOD'S GREATEST HITS - THE BEST OF P.O. DO D</td>
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<tr>
<td>THIRD DAY</td>
<td>ESSENTIAL UNPLUGGED</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>WISHES 2002: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND ARTS</td>
</tr>
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</table>
| MICHAEL W. SMITH | LET'S ENSOUL FOR CHRISTM-
| VARIOUS ARTISTS | SONGS 4 WORSHIP/Shout To The Lord |
| ANNE MURRAY | FESTIVE GIFT COLLECTION |
| STEVEN CURTIS CHAPMAN | SONGS FROM THE KINGDOM |
| JACI VELASQUEZ | LETTERS FROM THE HEART |
| VARIOUS ARTISTS | Christmas Sheers, The |
| VARIOUS ARTISTS | BILL & GLORIA GAITHER PRESENTS THEIR HOMECHI |
| VARIOUS ARTISTS | A GIBBY GLORIA HOMECHE |
| VARIOUS ARTISTS | TALK ABOUT IT |
| SUNFLOODES | RESONATE |
| MERCYME | ALMOST THERE |
| VARIOUS ARTISTS | SONGS & WORSHIP TO THE HOLY GROUNDBELIEF |
| JAMES MARY | THANK YOU |
| VARIOUS ARTISTS | JUMP 5 |
| 14 | JUMP 5 |
| 15 | FRESH AIR |
| 16 | WILL ON |
| 17 | CECE WINANS | MEMORIES OF THE LIVING FORGOTTEN |
| 18 | MARK SCHULTZ | SHANGRI-LA |
| 19 | POINT OF GRACE | FREE TO FLY |
| 20 | CHICE RICE | THE LIVING ROOM SESSIONS |
| 21 | LEANN RIMES | GOD BLESS AMERICA |
| 22 | STACEY ORRICO | CHRISTMAS WISH (EP) |
| 23 | PFH | HAVE A TRULY TALENTED |
| 24 | VARIOUS ARTISTS | I COULD SPEND MY LOVE FOREVER 2 |
| 25 | VARIOUS ARTISTS | JESUS, CHRISTMAS WISH DOWN UNDER |
| 26 | AVALON | SHARING THEIR GIFT |
| 27 | VARIOUS ARTISTS | YOU ARE MY WORLD |
| 28 | BILL & GLORIA GAITHER PRESENTS THEIR HOMECHI |
| 29 | CHRISTMAS TIMES FOR ALL |
| 30 | FRED HAMMOND | CHRISTMAS JOY |
| 31 | DONNY HILDER | OFFICIAL ALBUM:
| 32 | KURT CARR & THE KURT CARR SINGERS | GOSPEL DANCEHALL INTERESTS |
| 33 | VIRTUE | WONDERFUL WORDS: |
| 34 | RICHARD SMALLWOOD WITH VISION | LIFTED TO THE SKY |
| 35 | THE BROOKLYN TABERNACLE CHOIR | WORSHIP MUSIC 30-MINUTE INT \* EP |
| 36 | MARK MARY | THANKFUL |
| 37 | CECE WINANS | CECE WINANS |
| 38 | FRED HAMMOND | JUJU REMEMBERED |
| 39 | CHRISTMAS JOURNEY | |
| 40 | SHIRLEY CAESAR | |
| 41 | VARIOUS ARTISTS | WOW GOSPEL 2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND ARTS |
| 42 | KURT CARR & THE KURT CARR SINGERS | |
| 43 | DONNY HILDER | |
| 44 | CHRISTMAS TIMES FOR ALL | |
| 45 | CHRISTMAS JOY | |
| 46 | OFFICIAL ALBUM: |
| 47 | WONDROUS WORDS: |
| 48 | RICHARD SMALLWOOD WITH VISION | LIFTED TO THE SKY |
| 49 | THE BROOKLYN TABERNACLE CHOIR | WORSHIP MUSIC 30-MINUTE INT \* EP |
| 50 | MARK MARY | THANKFUL |
| 51 | CECE WINANS | CECE WINANS |
| 52 | FRED HAMMOND | JUJU REMEMBERED |
| 53 | CHRISTMAS JOURNEY | |
| 54 | SHIRLEY CAESAR | |
| 55 | VARIOUS ARTISTS | WOW GOSPEL 2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND ARTS |
| 56 | KURT CARR & THE KURT CARR SINGERS | |
| 57 | DONNY HILDER | |
| 58 | CHRISTMAS TIMES FOR ALL | |
| 59 | CHRISTMAS JOY | |
| 60 | OFFICIAL ALBUM: |
| 61 | WONDROUS WORDS: |

### Billboard Top Reggae Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>BOB MARLEY AND THE WAILERS</td>
<td>LOVE SONGS</td>
</tr>
<tr>
<td>LOUCHIE LOU &amp; MICHE ONE</td>
<td>7 YEARS OF PLENTY</td>
</tr>
<tr>
<td>UB40</td>
<td>THE VERY BEST OF UB40</td>
</tr>
<tr>
<td>DAMIAN &quot;Jr. Gong&quot; MARLEY</td>
<td>HALLOHY TREE</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>REGGAE GOLD 2001</td>
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<tr>
<td>BOB MARLEY AND THE WAILERS</td>
<td>EXODUS (DELUXE EDITION)</td>
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<tr>
<td>BEENIE MAN</td>
<td>BIGGEST REGGA DANCEHALL ANTHEMS</td>
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<tr>
<td>TO.V.C</td>
<td>MY CREW, MY DOWNS</td>
</tr>
<tr>
<td>BOB MARLEY AND THE WAILERS</td>
<td>STAR POWER</td>
</tr>
<tr>
<td>BEENIE MAN</td>
<td>ULTIMATE COLLECTION</td>
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<tr>
<td>MR. VEGAS</td>
<td>DANNY RACE</td>
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<tr>
<td>BEENIE MAN</td>
<td>YOUTH QUAKE</td>
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<td>BEENIE MAN</td>
<td>DANCEHALL EPISODES 2001</td>
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<td>JIMMY CLIFF</td>
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### Billboard Top World Albums

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<thead>
<tr>
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<tr>
<td>GIPSY KINGS</td>
<td>DÓN DE DIOS</td>
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<tr>
<td>BAHÁ'Í MEN</td>
<td>WHO LET THE DOGS OUT</td>
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<tr>
<td>ISRAEL KAMAKAWIWO'OLE</td>
<td>ALIVE IN THE WORLD</td>
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<td>VARIOUS ARTISTS</td>
<td>A CHRISTMAS CELEBRATION 2001</td>
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<tr>
<td>BEEL GILBERT</td>
<td>DEEP IN THE MIND</td>
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<tr>
<td>AFRICAN SOUNDSYSTEM</td>
<td>TRANQUIL</td>
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<tr>
<td>ANTHONY KEARNS &amp; KONAN TINAMIN/FINBAR WRIGHT</td>
<td>THE IRISH TUNES OF AMERI</td>
</tr>
<tr>
<td>CESARIA EVORA</td>
<td>SAN VICENTE</td>
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<tr>
<td>BEEL GILBERTO</td>
<td>TANTA TEMPO</td>
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<tr>
<td>GAELEC STORM</td>
<td>TREE</td>
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<tr>
<td>GIPSY KINGS</td>
<td>VARIOUS</td>
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<tr>
<td>FEMI KUTI</td>
<td>FIGHT TO WIN</td>
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<td>BARRAGE</td>
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<td>SOUNDTRACK</td>
<td>ANEMIE</td>
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<td>NA LEO PILIMANA</td>
<td>CHRISTMAS GIFT 2</td>
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### Billboard Top Blues Albums

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<td>A CHRISTMAS CELEBRATION OF HOPE</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>GET THE BLUES</td>
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<tr>
<td>B.B. KING &amp; ERIC CLAPTON</td>
<td>RIDING WITH THE KING</td>
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<tr>
<td>R.L. BURNISE</td>
<td>BURNISE ON BURNISE</td>
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<td>VARIOUS ARTISTS STREAMS 30TH ANNIVERSARY COLLECTI</td>
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<tr>
<td>BUDDY GORDON</td>
<td>SWEET TREE</td>
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<td>JIMMY VAUGHAN</td>
<td>DO YOU GET THE BLUES?</td>
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<td>DELBERT McCLINTON</td>
<td>NOTHING PERSONAL</td>
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<td>VARIOUS ARTISTS</td>
<td>LET ME SHOW YOU HOW TO LOVE</td>
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<td>VARIOUS ARTISTS</td>
<td>PORE BLUES</td>
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<td>BOB JAMES</td>
<td>LOVE SONGS</td>
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<td>VARIOUS ARTISTS</td>
<td>BLIND PIG RECORDS 30TH ANNIVERSARY COLLECTION</td>
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<td>ROBERT CRAY</td>
<td>SHOULD BE HOME</td>
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<td>THE WORD</td>
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### Billboard Top Gospel Albums

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<td>DONNY McCLURKIN</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>THE MIRACLE MASS CHOIR FEATURING JOHN OOH</td>
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### DECEMBER 1, 2001

#### BILLBOARD

**Heatseeker Albums**

<table>
<thead>
<tr>
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<th>ARTIST</th>
<th>Number 1/HOT SHOT DEBUT</th>
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<td>1</td>
<td>SHELBY LYNN</td>
<td>NEW</td>
<td>Waiting For A Secret Love</td>
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<td>THE CALLING</td>
<td>NEW</td>
<td>Love, Shelby</td>
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<tr>
<td>3</td>
<td>DEFAULT</td>
<td>NEW</td>
<td>Camino Palermo</td>
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<tr>
<td>4</td>
<td>NICKEL CREEK</td>
<td>NEW</td>
<td>The Fallout</td>
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<tr>
<td>5</td>
<td>PETE YORN</td>
<td>NEW</td>
<td>Music For The Morning After</td>
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<td>6</td>
<td>NEWSONG</td>
<td>NEW</td>
<td>The Christmas Shoes</td>
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<td>7</td>
<td>TOBYMAC</td>
<td>NEW</td>
<td>Momentum</td>
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<td>NICOLE C. MULLEN</td>
<td>NEW</td>
<td>Talk About It</td>
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<td>CARLOS VIVES</td>
<td>NEW</td>
<td>Dejame Entrar</td>
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<td>SONICFLOOD</td>
<td>NEW</td>
<td>Resonate</td>
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<td>MERCYME</td>
<td>NEW</td>
<td>Almost There</td>
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<td>MEST</td>
<td>NEW</td>
<td>Destination Unknown</td>
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<td>13</td>
<td>JOHN MAYER</td>
<td>NEW</td>
<td>Room For Squares</td>
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<td>14</td>
<td>SKIP</td>
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<td>Live From Hollywood</td>
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**Greatest Gainer**

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<tbody>
<tr>
<td>1</td>
<td>DAVE KOZ &amp; FRIENDS</td>
<td>A Smooth Jazz Christmas</td>
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<tr>
<td>2</td>
<td>JOHN'S TEMERARIOS</td>
<td>Baladas Rancheras</td>
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<tr>
<td>3</td>
<td>JIMMY FALLON</td>
<td>Here's This Week</td>
<td>36</td>
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<tr>
<td>4</td>
<td>JASON DONOVAN</td>
<td>Beginners Luck</td>
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<td>ERIC CHUKA</td>
<td>A Christmas Song</td>
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### DECEMBER 1, 2001

**Top Independent Albums**

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<td>1</td>
<td>SEVENIGHT</td>
<td>Christmas Extraordinary</td>
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<td>2</td>
<td>KITTIE</td>
<td>Animosity</td>
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<tr>
<td>3</td>
<td>DREAM STREET</td>
<td>Dream Street</td>
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<tr>
<td>4</td>
<td>HARRY MANX</td>
<td>Here At The Mayflower</td>
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<tr>
<td>5</td>
<td>OUTTAZ</td>
<td>NovaVice</td>
<td>12</td>
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<td>6</td>
<td>FRANKIE FALLONE</td>
<td>Proud To Be American</td>
<td>13</td>
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<tr>
<td>7</td>
<td>SAUL</td>
<td>The Fallout</td>
<td>14</td>
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<tr>
<td>8</td>
<td>NICKEL CREEK</td>
<td>Nickel Creek</td>
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<td>MILO TROY</td>
<td>Back To Ballin'</td>
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<td>THE FACULTY</td>
<td>Holiday Trilogy: A Classic Christmas</td>
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<tr>
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<td>DARUDE</td>
<td>N.Y.C. Underground Party Volume 4</td>
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<td>VARIOUS ARTISTS</td>
<td>Murder She Spoke</td>
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<td>JOCK JAMIESON</td>
<td>Jock James: The All Star Jam</td>
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<td>14</td>
<td>THE FACULTY</td>
<td>The Heritagre Choir &amp; Orchestra</td>
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<td>KILLJOY &amp; THE EAST SIDE BOYZ</td>
<td>God Bless America: United We Stand</td>
<td>22</td>
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<td>JOAN SEBASTIAN</td>
<td>En Vivo: Desde La Plaza El Progreso De Guadalajara</td>
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<tr>
<td>17</td>
<td>ST. JOHN'S CHILDREN CHOIR</td>
<td>God Bless The U.S.A.: Kids Sing Songs For America</td>
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<tr>
<td>18</td>
<td>LIL' TROY &amp; RICKY DAVIES</td>
<td>Put To Hood Up</td>
<td>25</td>
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<tr>
<td>19</td>
<td>VARIOUS ARTISTS</td>
<td>God Bless America: United We Stand</td>
<td>26</td>
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<tr>
<td>20</td>
<td>BRYN GARDNER</td>
<td>God Bless The U.S.A.: Kids Sing Songs For America</td>
<td>27</td>
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<tr>
<td>21</td>
<td>HARRY MANX</td>
<td>Here At The Mayflower</td>
<td>28</td>
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<tr>
<td>22</td>
<td>THE FACULTY</td>
<td>The Heritage Choir &amp; Orchestra</td>
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</table>

**Heatseeker Albums**

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>Number 1/HOT SHOT DEBUT</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Flickerstick</td>
<td>NEW</td>
<td>Welcome Home The Astronauts</td>
</tr>
<tr>
<td>2</td>
<td>RASCAL FLATTS</td>
<td>NEW</td>
<td>Play It Loud</td>
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<tr>
<td>3</td>
<td>CHRIS CABLE</td>
<td>NEW</td>
<td>Life</td>
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<td>4</td>
<td>LOS TEMERARIOS</td>
<td>NEW</td>
<td>Baladas Rancheras</td>
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<td>5</td>
<td>TAMMY COCHRAN</td>
<td>NEW</td>
<td>The Living Room Sessions</td>
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<td>MARK SCHULTZ</td>
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<td>JAMIE LYNN SIGLER</td>
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Note: This is a hypothetical list of Christmas albums as they might appear in a Billboard magazine. Actual charts and listings may vary.
Imprint Labels

Continued from page 1

with a major record company usually receive one of two types of deals: the aforementioned joint venture or a production deal. A joint venture is widely defined as a pact where the major label pays the expenses of the joint venture and acts as the business partner, while the artist acts as the creative arm. Profits are split, often 50-50. The size of the joint venture, staffing, costs, and so on are usually determined with each agreement. When the deal is dissolved, the assets may be split or, depending upon how the venture fared financially, the major may keep any profits.

Production deals, favored by most record companies, are less risky for the major label. In most cases, the major pays the expenses for the production deal and gives the artist's imprint a royalty of, for example, 18%. The artist who runs the imprint signs acts and provides a lower royalty rate and therefore less profit to the label. The larger label owns the assets of the imprint. In both cases, the major label assumes some, if not all, of the responsibility for sales, promotion, marketing, and distribution. Joint ventures and production deals differ from production and distribution deals, in which the act owns 100% of the label and only relies on the major label for distribution only.

Two of the best-known artist-run labels are Maverick—Madonna's joint venture with Warner Bros.—and Bad Boy—Sean "P. Diddy" Combs' joint venture that formerly went through Arista. Maverick has released a number of gold or platinum-plus albums since its inception nine years ago, including Murphy's Law (Atlantic), St. Id (Jagged Little Pill), which has been certified for sales of a staggering 16 million units, according to the Recording Industry Assn. of America (RIAA). Other platinum artist releases on Maverick (in addition to Madonna's releases) include Candelbo's eponymous debut and Prodigy's The Fat of the Land (Island through XL/Mute). Bad Boy has had even more success, with its releases selling close to 50 million units, according to the RIAA. Its top-seller, certified for double platinum sales, more than 10 million units, is the Notorious B.I.G.'s 1997 set Life After Death. Among its other platinum-certified efforts have been projects from 112, 7, 112, Foxy Brown, Black Rob, Carl Thomas, and Mase.

Before L.A.'s was bought out by its partner, Arista, that joint venture—headed by artist/producers Kenneth "Babyface" Edmonds and Anthony "L.A." Reid—also broke a number of artists, including Braxton, TLC, and Usher.

A sampling of albums currently on The Billboard 200 on artists' labels includes releases from Bad Boy's Evins, The Wash soundtrack on Dr. Dre's Aftermath and Snoopy Dogg's Doggystyle (Interscope), Jay-Z on his Roc-a-Fella imprint (Def Jam), Bubba Sparxxx on Timbaland's Beat Club (Interscope), Puddle of Mudd on Fred Durst's Flawless (Geffen/Interscope), Alien Ant Farm on Papa Roach's New Noise (DreamWorks), Jagged Edge on Jermaine Dupri's So So Def (Columbia), Maverick's Michelle Branch, Missy "Misdemeanor" Elliott on her own the Gold Mind label (Elektra), The Bones soundtrack on Doggystyle (Priority/Capitol), Lit on the band's own Dirty Martini imprint (RCA), Fabolous on DJ Claude's Desert Storm (Elektra), the Beatles on their Apple label (Capitol), and Uncle Kracker on Kid Rock's Top Dog (Lava/Atlantic).

But for every artist imprint that has a success, the reissue is littered with failed high-profile ventures, including Mariah Carey's Crave (Epic), Michael Jackson's MJJ (Epic), Beastie Boys' Grand Royal (Capitol, then Virgin), Hootie & the Blowfish's Breaking Records (Atlantic), and Jon Bon Jovi's Jamboco (Mercury). Many more ventures simply never get very far out of the starting gate, such as Adam Duritz's (of Counting Crows) & Pluribus Unum (Universal).

Yet major record companies continue to form deals with artists, including such new ventures as Shaggy's Big Yard (MCA), Busta Rhymes' Flipmode (J Records, previously with Elektra), Backstreet Boys' the Label (Interscope), DMX's Bloodline (Def Jam), Lence Bass' (of 'N Sync) Freelance (Mercury Nashville), and Smash Mouth's Spung Out (Interscope).

Other artist labels include Wyclef Jean's Wyclef Records (J Records), Lars Ulrich's the Music Label (Elektra), OutKast's Aquemini (Elektra), and Korn's Elementree, which had success with Orgy via its former deal with Reprise.

"The label generally gives an artist his or her own imprint because it believes the act has a good eye for talent. "We do [label deals] with [artists] when our internal people feel they can't get the artists who we want them to. It's a question of what we can get from some-"one outside the company," RCA senior VP of business and legal affairs Jeff Walker says. He cites RCA's production joint venture with Def Jam. "Because of the shows that [Lit]'s Jeremy Popoff was taking him to and the artists Jeremy was seeing, it was clear to [RCA senior VP of A&R and artist relations] Jace Winter that Flohr that Jeremy was very good at finding new talent. We wanted to give [Jeremy] an outlet in the company to incentivize him to bring new talent here, instead of going somewhere else."

RCA does very few artist deals, but the label is currently negotiating to form a joint venture with BMG. Currently, ATO is a stand-alone label distributed through RCA's parent, BMG. However, like many other labels, Walker admits that RCA can't compete as well joint ventures, especially joint ventures. "We're now trying to keep all A&R functions inside the company so that we participate in all levels, financial and legal. To label deal, the label must own equity for a third party is not always the way to go."

A number of major-label executives approached for this story declined to be quoted, probably saying that artists' labels very often fail for a number of reasons. But they added that they would continue to help create them as a label's way to revenue. We were able to work built on their own albums, to keep the artists from signing with other labels, and—most importantly—because a number of-artists are available. Artis- tionally, joint ventures or produc- tion deals are the only way that a major label can access certain talent that may already be affiliated with an artist, especially if that artist is also a producer, as is the case with Timbaland or Dupri. For Elliott, giving her a label of her own was a way to get her to record as an artist on her own, says the record.

"I always wanted to have my own label," she says of her production deal. "When I went to Elektra, they were trying to get me to be an artist. I wanted to be more involved in being an artist, so they offered me a label deal. It all fell into place, but it was them offering me a label deal and squeezing the artist deal in there."

Similarly, when Lit signed with RCA, it was under the condition that the band got to bring in its own label, Dirty Martini, on which it had released records. "We changed their label to the Light Fantastic, into the fold. "It was probably premature to be asking RCA for that even before we sold one record, but we knew we were in a position to help other bands," Popoff says. "We grew up selling CDs and cassettes out of the trunks of our cars. We had the cra- ziest guerrilla marketing team out there before street teams were so popular. I think at first the label thought it might be a vanity thing. They gave us a budget and said, "OK, go out and do your thing.' [but] when we brought them our first act, Handsome Devil, they said, 'This is for real.'"

Durst had already proved himself highly capable of finding talent by bringing both Cold and the now- quadriplegic Plaid Stain to Fame before starting his joint venture, Flawless, with Geffen/Interscope. First, Durst signed to Interscope as an A&R executive, after he

The relationship has to be one of closeness and positivity. You have to treat an act like your own artist. With a joint venture, a wise executive knows that 50% of success is far better than 100% of failure.

—BOY LOTI, EMI NORTH AMERICA

was hotly pursued by Island Def Jam. "But I realized I wanted to be involved only in the things I wanted to be involved with, not with things that I didn't think were credible," Durst says. "So I wanted to be on my own. I wanted people to know I'm fully responsible for my acts, so that's how Flawless came about."

The risks a major label runs with any joint venture or production deal are high, but they are greater with artists' labels, a for- mer label exec says. "There is such a big dose of ego involved in these vanity labels that personal factors determine the outcome more than business factors. A label identified with one person has so many variables, like how is the artist getting along with the [major label], and how is [his or her] own career going? These things affect day to day how the artist's label is treated."

But artist-run joint ventures fail more frequently than joint ven- tures with other entities, says Julie Swidler, senior VP of business and legal affairs for J Records. "I think the expectations of people coming into joint ventures are too high, and they're given too much money up front," she says. "It almost does them a disfavor. Major label executives have time to recoup the money. Most are only two- or three-year deals. Addition- ally, she points out that an artist's label usually does not have any catalog to count on.

Finding Talent

Although most artists usually affiliate their label with the major label that wanted them, this is not always the case. Art Alexakis, frontman for Capitol recording act Everclear, turned to Artemis Records when he couldn't get the capital he wanted from a major.

"When Everclear started having a lot of [success], I already had a rep for turning people on to cool bands. People within the industry knew my aspirations to have an A&R girl got a couple of offers and out of loyalty, I went to [then-Capitol presi- dent] Gary Gersh. He gave me a VP of A&R consultancy and paid me a dollar a month, but I said, 'I'm not going to sign anything.' Alexakis shopped around and ended up forming a joint venture, called Popularity Records, with Artemis. He's pro- ducing the group's next release by Flip, a band from Minneapolis he calls a cross between Kiss, Cheap Trick, and the Sex Pistols.

Like Alexakis, many artists want labels to stand on their own and not just be tied to such a vast array of music while on the road and are therefore handed demos, "I almost never leave a show without a CD in my back pocket," says the Blowfish's Mark Bryan says.

The major label does not have to OK signings to the artist's imprint, but several acts say they prefer to bring in the label before signing an act so the new artist will have support at the major. "I played three songs by Handsome Devil that I had produced for Bruce Flohr," Popoff says. "Then I gave him a demo of [the new band's] and said, 'This is garbage,' I could have taken it somewhere else. It's really important to me that I have the full support of the RCA staff."

Durst takes more of a hands-off approach. "I deliver finished product," he says. "Interscope knows their job: It's to spend the money they need, and they follow me into it because they know I'm not going to burn out. [Interscope Geffen A&M chairman] Jimmy Lovine, [Universal Music Group chair- man/CEO] Doug Morris, and [Gef- fen chairman] Mike Stiviano and I, we're a team on each other."

Learning to handle the responsi- bilities of running a label in addition to running their own careers is a special challenge for some artists, but others say they thrive on it. "After our last tour, we took a couple of months off from Lil just to clear our heads and relax. We were just ready to dive into Handsome Devil, which I produced," Popoff says. "Initially, I met some resistance from my management, my label, and my band [because] they were

(Continued on next page)
They're afraid it's a place they run artists they need the help says, "I could chew, it's like you might have nieces and nephews, and you might have your own child. You love your nieces and nephews, but if there's a car accident, you're looking for your own child first," Elektra declined to be interviewed for this story.

Passman says he basically doesn't hesitate to sign an act to another artist's record company. "It really depends on what the artist's label brings to the party," he says. "If it's someone who's really going to enhance your act, I'm not going to look for your own child first," Elektra declined to be interviewed for this story.

When things go south

Although an artist may go into a label situation with the best of intentions, the act can quickly drop out that a strong A&R ear isn't enough. "Our label was going to be a massive phenome- 

We've also come to think that we could do both—run a label and run our career. We trusted other people, but then we weren't able to put enough into it. It's not like we've been put to or anything like that. We just weren't able to put enough of our own effort in terms of focus have the things done we wanted done.

The Columbia, S.C.-based Hootie & the Blowfish were originally given their production deal because Atlantic believed the band members could be a good A&R source in finding other bands from the Southeast. [Former manager Rusty Harmon's idea was that we start saying 'I have a band and he saw other bands in the Southeast that we knew,' Bryan says, "but by the time we got the label, every one of them was signed.

The band and Atlantic got off on the wrong foot, when, instead, the band signed an act from Liverpool, England. Bryan recalls, "We signed Treehouse, and the label said, 'What the hell are you doing? We thought you were signing bands from the Southeast.'"

Atlantic Group co-chairman-co- 

CEO Val Azouli agrees that the deal went sour. "I thought it was a greatification area in the Carolinas. They got their deal going and brought in a band from England. It just didn't work. That wasn't their plan. They took their eye off the ball."

Ultimately, the band's next handful 

of signings, including Treadmill Trackstar, Jump Little Children, and veteran rockers The Must Pups, released albums that were not successful. However, Bryan says Atlantic did treat the artists as if they were signed directly to Atlantic. "In the beginning, they did get the same treatment they would have gotten as if they'd been signed to Atlantic proper," Bryan says. "But did they get that extra push? No."

This April, Atlantic told the band that it no longer intended to fund Breaking Records, which is now inactive. The band has started a new label, Handpicked Records, that will release annual compilations of unsigned acts. Atlantic is helping underwrite the compilations, which will be independently distributed through Redeye Distribution.

In hindsight, Bryan says he wish- 
es that Hootie & the Blowfish had used a similar set-up when operating their label from the start. The way to do it would have been to make a compilation and see where the buzz was before we dropped 100 grand on a band," he says.

Additionally, Bryan says he saw firsthand what happens when a band's fortunes fall at a label and how that can affect other projects. "Atlantic dropped the ball on [Hootie's 1998 album] Musical Chairs at the same time they dropped the ball with Jump Little Children," Bryan says, admitting this label decision "really hurt our relationship in Atlantic and since that time." Hootie & the Blowfish were preparing to release a new album on Atlantic as early as next summer.

Carey's Crave Records, which he called to an unsuccessful end. The joint ven- 
ture was launched in January 1997. "Mariah Carey was one of the most

On recording for Missy Elliot's the Gold Mind imprint: 'The main advantage to me is that she's an artist, so I felt that she would already know what to do with me as an artist.'

50% of success is far better than 100% of failure."

However, Elliot says she feels there can be a difference and admits she was disappointed when Elektra decided not to release an album by her signee Torrey Carter after its single did not perform as well as hoped. "I have my own la- 

label, and Elektra has its own artists that they distribute. Sometimes we get in a dispute about that because, of course, they have to put forth their artists first."

She stops short of saying that Elektra would not work a Gold Mind release as hard as it would one from an artist signed directly to

successful artists on the entire label, and she felt she had more creativity to contribute beyond her own projects," a source familiar with Carey says. "So Crave was par- 
tially based on her desire to have an imprint for her own music, and partly it was another way to reward her financially."

Although Carey was signed to Columbia, Sony decided to bolster Epic by aligning Crave with the label. The label's first release— 

from girl group Allure—went gold, but subsequent releases from 7 Mile, DJ Company, and Soap did not move. As Sony asked Carey to curb Crave's spending, she, citing time constraints, decided to close down the imprint 18 months after it was launched. Both Carey and Sony declined to comment for this story.

Bryan has some final advice for acts thinking they want to be execu-
tives: "It's simple: Don't do it if you can't handle the risk."

Despite the high risks involved, record execs say major labels will continue to act as their own deals. As J Records' Swidler notes, "The simple fact is when the artist is really hot, they can get anything from anybody."
Destiny’s Child, Incubus Added To Billboard Awards Lineup

Rock act Incubus will perform 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. Among acts newly confirmed to attend is Destiny’s Child.

Immortal/Epic act Incubus recently released the album Morning View, featuring the single “Wish You Were Here.” Morning View is the follow-up to the group’s breakthrough third album, 1999’s double-platinum Make Yourself. Gaining popularity during the Ozzfest and the Family Values tours, Incubus hit it big with the song “Pardon Me,” which peaked at No. 3 on Billboard’s Modern Rock Tracks chart.

One of the best-selling female groups ever, Destiny’s Child’s most recent Columbia album, Survivor, debuted at No. 1 on Billboard 200 and has since sold more than 6 million copies worldwide. Last year, Destiny’s Child won four Billboard Music Awards, including artist of the year, artist of the year duo/group, Hot 100 singles artist of the year, and Hot 100 singles duo/group of the year.

Incubus joins previously announced awards-show performers No Doubt, Alicia Keys, N Sync, Tim McGraw, and Shaggy. Artists set to appear include Mandy Moore, Sting, Janet Jackson, Lil’ Romeo, P Diddy, Pink, Godsmack, Creed, Lifehouse, Blink-182, Aaron Carter, Jamie O’Neal, Joe, Petsy Pablo, and this year’s Century Award recipient, John Mellencamp. Additional performers, presenters, and other participants will be announced soon.

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

upcoming events
Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Resort • Miami Beach • March 14-16, 2002
Billboard Latin Music Conference & Awards
Eden Roc Resort • Miami Beach • May 7-9, 2002
Billboard R&B/Pop-Hip Hop Conference & Awards
Eden Roc Resort • Miami Beach • Aug. 7-9, 2002
for more info: Michele Jacangelo 646.654.4660 bbevents@billboard.com

COMING MONDAY: Underground rock artist/poet David Berman’s Silver Jews project returns this week with its first Drag City album in three years, Bright Flight. Leaning in a more country-oriented direction than past efforts, the set features backing by regular contributors Tim Bannes and Mike Fellows as well as Nashville session veterans such as Tony Crow and Phil Nechaus. The review of the album will appear exclusively on billboard.com.

Also reviewed online this week is the Rough Trade solo debut from ex-Mozzy Star vocalist Hope Sandoval, Bavarian Fruit Bread, as well as a New York City concert appearance by eclectic ensemble the Jazz Mandolin Project. In addition, look for an exclusive interview with jazz/bluegrass pioneer David Grisman.

News contact: Jonathan Cohen • jacohen@billboard.com

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Achy-Breaky Heart Doc

Billy Ray Cyrus used to sing about hearts, now he operates on them on his Pax-IV series Doc. On Nov. 11, the show garnered its highest ratings ever with a two-hour episode based on the country artist's hit song, "Some Gave All." The episode's focus was a tribute to veterans, including the rescue workers in New York City. Doc is seen in territories around the world, including Israel, Austria, Germany, Italy, Greece, Australia, and Holland.

Map Out a Plan

The music industry came out in force to support the Musicians Assistance Program raising more than a quarter of a million dollars for the organization, which assists music industry professionals recovering from substance abuse. Attending the recent fundraiser are, from left, Bob Forrest, Mary Turner Pattiz, Buddy Arnold, Carole Fields, David Crosby, Bonnie Raitt, Katey Sagal, and Jackson Browne.

Motown: Taking Care of Family

The Universal Music Group has established the Motown/UMG Fund to provide grants for financial assistance to R&B recording artists who were formerly affiliated with UMG or any of its wholly owned labels. Launching with a $2 million gift to the R&B Foundation, the fund will be used for health, welfare, and medical purposes for artists or their surviving spouses. Gathering to acknowledge the fund's establishment are, from left, Jim Finkel, vice chair R&B Foundation; Dionne Warwick; president/COO UMG Zuka Horewitz; R&B Foundation director Ed Bradley; Isaac Hayes; R&B Foundation director Ray Benson; and Bruce Resnikoff, president of Universal Music Enterprises.

Desk Job: Ron Gillyard

A J Records settles into its new Manhattan digs, it's all about life's little pleasures for senior VP of black music Ron Gillyard.

Simply put, he says, "The theme of my office is all of the things I like. I'm a huge Star Wars fan, which explains the Darth Maul and Darth Vader action figures and my light saber—which were birthday gifts. I bought the picture of the Twin Towers on Sept. 12 because it's bugging me out that I'll never see them again, at least like that.

It goes without saying that Gillyard also has an appreciation of music, which is expressed through two Ernie Barnes prints on his walls, including "Late Night DJ." "He's one of my favorite artists," Gillyard says, pointing to the colorful expose. "It's like she just came in from the club, because she still has her fur on and she's all dressed up with her bottle of wine sitting there and the stack of records behind her—the nuances in that picture are crazy."

A vintage photo of Muhammad Ali is also proudly displayed on a shelf above his desk. "I just love the power in it," Gillyard says of the image taken at the famous Ali/Sonny Liston fight. "I'm not easily star-struck, but he's one of the few.

I started collecting photos of him for what he represents. I wanted to have one in my office, and it had to be this one."

Perhaps one of the most unusual items in Gillyard's office is something that many might term a music industry artifact: a turntable. "That's actually the best sound you can get, when it's a clean piece of vinyl," he says. "I'm involved in every aspect, so I just want to make sure that when the acetates come in they're right.

The new label's 475 Fifth Ave. location, nestled between Central Park and chef Clive Davis' old Arista Records haunt, is a sight to behold, starting with the lobby. "You feel like you've walked into a showroom," Gillyard says. Overall, "it's more functional than beautiful. All of our offices are like this. My office looks exactly like [senior VP of urban promotion] Ken Wilson's. This space is like no other record company I've ever seen."

'I LOVE L.A.'

by Matt Gaffney

27 Isreali port on the Gulf of Flag
28 Game featuring Yakuza and Ninja
31 Trowen weapon
32 For Francisco
33 "The Thriller" statue
34 Marty Robbins' ___, My Squaw
35 Very nite
37 Big name in fashion
39 1980s wide band ___, Peel
39 Band that wrote a hit song about Rosanna Arquette
43 "Rocky"
44 "How to ___ Wilt Ikiss" (Apologies: Minnesota beach movie of 1985)
45 More high-minded
46 Anson's "I Don't Know Much" partner
47 Hall & Oates' ___, One"
48 Brandy tube
49 Know Me"
50 Part of a Cat Stevens soundtrack title
50 Jakob to Bob
54 Cry from Popeye
56 Hard, maybe
57 Ms. Williams
58 West Coast
59 ___, Miss (Short musical?)
60 NYC Jane

The solution to this week's puzzle can be found on page 74.

Rim Shots

by Mark Parisi

I'M THANKFUL FOR THIS MEAL, FOR MY FAMILY AND FRIENDS... AND FOR THE FACT I'M NOT THE P.R. PERSON FOR THE BAND "ANTHRAX!"

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