Eclecticism Is WFUV's Commercial Strength

BY STEVE GRAYBOW
NEW YORK—In the early '70s, New York City was the unofficial home of album rock radio, where such stations as WNEW-FM and WPLJ touched people's lives with culturally relevant, music-intensive programming. While the city remains home to innumerable musicians, record labels, studios, and clubs, its relationship with radio during the past three decades has progressively deteriorated, as stations have tightened their playlists and switched formats, making radio less a communal gathering point and more a disassociated appendix to the city's music scene. There is, however, a musical oasis in the New York metro area that is located to the far left of the radio dial. Noncommercial WFUV-FM, licensed to Fordham University in the Bronx, N.Y., has quietly become the place for listeners in the know to turn when they want music that almost assuredly will not be played on local commercial stations. In a single hour, adult-oriented rock, blues, folk, country, and jazz artists are programmed side by side in a (Continued on page 81)
The Voice That Expresses The Spirit of America

NYPD OFFICER DANIEL RODRIGUEZ

Manhattan Records presents a historic year-end release, “God Bless America,” featuring an introduction by NYC Mayor Rudolph W. Giuliani.

Manhattan Records will donate its profits from the sale of this CD single to the Twin Towers Fund.

DANIEL RODRIGUEZ
God Bless America
With an introduction by New York City Mayor Rudolph W. Giuliani

ALL PROFITS FROM THE SALE OF THIS SINGLE WILL BENEFIT THE TWIN TOWERS FUND

DANIEL HAS BEEN SEEN AND HEARD ON:

The Today Show
LIVE with Regis and Kelly
Good Morning America
Late Show with David Letterman
Larry King Live

Macy's Thanksgiving Day Parade

Christmas Tree Lighting at Rockefeller Center
FOX broadcast of the World Series
Baseball Game 3
People magazine
USA Today

GUIULIANI

>>> UPCOMING PUBLICITY:

The Today Show – December 10
Good Morning America – Christmas Eve
Univision network – December 11
(street date)

Entertainment Tonight – December 7
ESPN broadcast of the Rangers hockey game – January 9
Parade magazine in December

>>> TO ACCESS THIS SONG FOR RADIO AIRPLAY:

Via satellite feed:
Telstar 4/ C-Band Transponder 10
Dowlink Frequency: 3900 Horizontal
Audio Subcarrier: 6.20/ 6.80 at:
6:30 - 8:45 AM EASTERN TIME
Friday, December 7, 2001
Additional information:
The satellite is located @ 89° West Longitude

Via the web:
http://www.onthescene.com/wm/drodriguez.asp

Or e-mail us for CD servicing:
andria.tay@capitolrecords.com

A PERFECT SENTIMENT, A PERFECT HOLIDAY GIFT. IN STORES DECEMBER 11, 2001

© 2001 Manhattan Records. Manhattan Records is a division of Capitol-EMI, marketed by Capitol Blue Note and distributed by EMD. www.capitolrecords.com

www.americanradiohistory.com
**Delayed AES Convention Thinks Small**

BY CHRISTOPHER WALSH

NEW YORK—The 111th AES convention, held in the Jacob Javits Convention Center here Nov. 30-Dec. 3—11 weeks after it was originally scheduled—was delayed the wake of the Sept. 11 attacks, but timing wasn’t the only part of the gathering affected by this fall’s events.

The exhibit space was smaller than in the past, as more than 100 scheduled exhibitors—professional audio manufacturers and related businesses—opted not to attend the rescheduled convention, leaving about 300 exhibitors and overall smaller crowds than usual.

Some stayed away to cut expenses, while others felt uneasy about flying. But despite those circumstances—and the pell call by George Harrison’s death as the news spread across the convention floor—the event exceeded reasonable expectations. With so many reminders of impeachment in evidence—ironically, word of closing of several studios was also heard at the convention (see story on page 23)—the atmosphere was more on reaffirming itself in the service of art than showing concern for attention-grabbing product launches.

“It’s a tremendous turnout,” said Don Wersha of controller manufacturer Solid State Logic, which announced the sale of a 9000 J Series console to Angel Mountain Productions, a Bethelham, Pa., facility to be completed in 2002. “It shows tremendous support for the industry.”

Upbeat exhibitors shared Wersha’s sense of surpased expectation, along with the sense that the most important players in the industry—the recording industry’s upper echelon and those in search of the latest technology—were on hand.

Major though announcements from the exhibition floor were in short supply, emerging and solidifying trends were evident on and off the convention site. Digital-audio workstation offerings, already enormously popular in commercial and project studio environments, are posting further gains (see Studio Monitor, page 40).

The smallest digital-audio and workstations-based equipment, easily operated by an individual, is increasingly going into small, personalized facilities, according to John Storkey of the Walters-Storkey Design Group, which exhibited at AES.

“We’re seeing a lot of smaller rooms being built because we see more desktop audio,” Storkey noted. “You see more physical spaces that are not built on that require large populations of people. The traditional studio of 10 years ago had a big console and four big tape machines and needed to hold 10 to 12 people. If you take out one or both of the previous rooms, then it’s smaller and there’s a compelling argument for that: They cost less.

These studios are frequently situated in homes. “All of a sudden, everyone has a computer, everyone has a recording studio,” observed engineer Ed Cherney, moderator at the Grammy Sound Table panel. “In Los Angeles, everybody in every neighborhood has Pro Tools or a similar system, whether they’re an insurance salesman or a real musician. In a way, it’s democratized the way we record. But the tools we use, the advent of computers— it’s mind-boggling how quickly it has changed.

Nonetheless, Storkey and fellow attendee Russ Berger of the Russ Berger Design Group, Fran Manzella of FM Design, and Peter Maurer of studio boxton are still building traditional, multi-room studios, such as Storkey’s current project in the Cobble Hill neighborhood of Brooklyn, N.Y., a 4,500-square-foot, two-room facility for engineer Andy Taub.

Surround sound was, of course, represented. Sony’s Super Audio CD (SACD) exhibit and demonstration room drew large numbers, while Dolby Laboratories showed its latest multichannel audio equipment, such as the DP569 Multichannel Digital Dolby Digital Encoder with Version 2.0 software, and the EX-EU4 and EX-U40 Digital Dolby Surround EX Encoder and Decoders.

At the 111th AES Convention in New York City, Angel Mountain Productions finalzed the purchase of a Solid State Logic (SSL) 9000 J Series console for use in its soon-to-be-built, 18,000-square-foot facility in Bethlehem, Pa. According to Angel Mountain president/CEO Gary Sloyer, the console will be used for such tasks as music recording and mixing, video post-production, and sound design. Pictured standing at the SSL booth are, from left, Angel Mountain VP of audio sales George Hainoju, director of sales and marketing Mike Horvath, chief engineer/VP of audio productions Carl Cadden, studio manager Kim Fax, and SSL senior VP (Eastern region) Don Wersha. Pictured seated, from left, are Angel Mountain CFO Sandy Sloyer and Gary Sloyer. (Photo: David Coggi)
Top of the News
A Federal Trade Commission report blasts the music industry for marketing violent and explicit material to children.

Artists & Music
8 Executive Turntable: John Avigliano is named senior VP of financial operations for the Warner Music Group.
12 Divine Comedy calls it quits with its final set, Regeneration, on Epic Records.
12 The Beat: More holiday albums make the yuletide bright.
14 Continental Drift: Jazz singer Paula West finds balance on her third self-made album, Come What May.
15 Boxscore: U2 and No Doubt gross almost $6 million from two shows in California.
16 The Classical Score: Harpsichordist Peter Watchorn and violinist Emlyn Ngai team to record for Watchorn's Musica Omnia label.
20 Higher Ground: Gaylord-owned GET Management splits into two new firms.
20 In The Spirit: Ultimate Records' Blessed breaks through with Journey for the Heart.
22 Reviews & Previews: Out-Kast, Jane Siberry, and Charles Webster take the spotlight.
26 R&B: Lil' Bow Wow returns with Doggy Bag, his sophomore effort for So So Del/Columbia.
28 Words & Deeds: G. Dep makes his Bad Boy/Arista debut with Child of the ghetto.
30 Beat Box: Debra Pelton and Sergio Goncalves team to launch Pitch Control Marketing.
32 Country: Daisy Dern makes her eponymous debut on Mercury.
35 Latin Notes: Fonovisa forms joint venture with indie Codiscos.
38 Jazz Notes: CRJ's jazz-leaning imprint, BlueShift, readies the release of two John Hollenbeck albums for the new year.

Chart Beat: by Fred Bronson

"U" IS FOR Usher: Only one male artist has had a No. 1 hit on The Billboard Hot 100 all by himself in 2001, and he's done it twice. Usher, who advances to No. 1 with "U Got It Bad" (Arista), is the first male artist to lay a sole claim on pole position since August 2000, when Sisqo had a two-week reign with "Incomplete."

Other male singers have been to the summit this year, but not on their own. Shaggy, the only other artist to collect two No. 1 hits on the Hot 100 in 2001, collaborated with Ricardo "RikRok" Ducent on "It Wasn't Me" and Rayvon on "Angels." Joe spent four weeks on top with "Stutter," which featured Mystikal. The only other male act to advance to No. 1 in 2001 were OutKast and Crazy Town.

Usher breaks a long run of No. 1 hits by female artists. "U Got It Bad" is the first chart-topper without a woman on board since the week of July 28, when Usher's first No. 1 hit of 2001, "U Remind Me," was in its fourth week on top. While Ja Rule shared the No. 1 position with Jennifer Lopez on the remix of "I'm Real" (Epic), Usher is the only male to have the No. 1 spot to himself since the week of April 7, when Crazy Town's "Butterfly" was in its second week on top.

"U Got It Bad" is Usher's third song to go all the way. His first No. 1 hit was "Nice & Slow" in February 1998. He's had eight chart entries in all, and "U Got It Bad" marks the first time he's had two consecutive singles reach the pinnacle.

"U Got It Bad" is the fifth No. 1 for producer Jermaine Dupri, who also helmed Usher's "Nice & Slow." Dupri first occupied the top spot with "Jump" by Kris Kross in 1992. He has produced chart-toppers for Mariah Carey ("Always Be My Baby" in 1996) and Monica ("The First Night" in 1998).

This current No. 1 hit marks the 31st chart-topper for the Arista imprint. The company's run of No. 1 titles began with "Saturday Night" by the Bay City Rollers in January 1976. Of the top eight labels with the most No. 1 songs during the rock era, Arista is the youngest. The seven imprints with more No. 1 hits are Columbia, RCA, Capitol, Epic, Motown, Warner Bros, and Atlantic, respectively.

Only three artists in the history of Arista have had more No. 1 hits than Usher. Whitney Houston is far out in front with 11. Barry Manilow and Milli Vanilli are tied for second place with three each. Matching Usher's total of two are Monica and Santana. ("Nice & Slow" was released on LaFace before Usher moved over to Arista.)

Usher's march to No. 1 means that Mary J. Blige has to settle for a six-week run at the top with "Family Affair" (MCA). She lost only one more week to match Janet Jackson's "All For You" as the longest-running No. 1 of 2001. Blige remains in second place among the chart-toppers of the calendar year, tied with Alicia Keys' "Falling" (J).
The fans took control, but YOU rocked the house and for that, we thank you — the performers, the presenters, and those who just plain showed up.
CORNERSTONE LAUNCHES MANAGEMENT DIVISION

BY RASHAUN HALL

NEW YORK—Building on its foundation as a full-service music and lifestyle marketing and promotion company, Cornerstone Promotion has launched a management division, Cornerstone Management.

The whole root of the company is our passion for music,” Cornerstone co-president Jon Cohen said in an exclusive interview with Billboard. “A lot of times when you work as an outside company, the one thing you miss is the intimacy of a project. We try to marry ourselves as much as possible [to our projects], but our passion is to work as closely with artists as possible. The management division allows us to do that.”

Sara Newkirk is named president of the new division. Formerly an independent manager, Newkirk recently managed music and marketing campaigns for the Avalanches, Dilated Peoples, and Citizen Cope under the Cornerstone banner.

“Cornerstone has the ability to mirror everything a record label does,” Newkirk says of the New York City-based company. “We can reinforce all the different departments of a record label hands-on in our offices.”

The division’s roster includes former Rasta Against the Machine frontman Zack de la Rocha, who will be co-managed by Spivak Entertainment, as well as singer/songwriter and poet Saul Williams and Icelandic rock band Quasar. These three acts that we’ve started out with are artists that we can get behind,” Newkirk says. “We believe in them, not only as far as selling records, but as who they are as individuals and their relationship to the public.

While Newkirk acknowledges that its goal is no different from other management firms, she says that Cornerstone does offer artists some advantages. “Our mission is to offer our artists and our clients the most well-rounded service of any one out there. We’re just lucky that we’re able to do that because a lot of those facilities exist already as part of Cornerstone Promotion.”

Cohen adds, “Most management companies provide great career direction and a lot of focus on that level, but we take it a step further in that we’re an extremely self-sufficient company. We’ll partner with a label on one of our managed acts but have the facilities to really do what we need to in order to start a grass-roots campaign, to work with radio, and partner with them and back them up on all services where a traditional manager is directing those services of a record label.”
we gently weep.
RAC Brief Challenged

**Plaintiffs In Napster Suit Ask Judge To Set Document Aside**

**BY BILL HOLLAND**

WASHINGTON, D.C. — Lawyers representing the record-label plaintiffs in the ongoing Napster copyright infringement case have asked the judge to set aside a friend-of-the-court brief submitted by the Recording Artists Coalition (RAC).

Filed Nov. 7, the RAC brief asks the U.S. District Court for the Northern District of California not to accept sound-recording copyright registrations presented by the labels that claim work-for-hire status as evidence of ownership and ownership. It maintains that recordings are not works made for hire and that, therefore, copyright registrations indicating that infringed works are recordings made for hire malfunction, indicating them as transfers of assignment.

The majority of registrations submitted to the court by the record-company plaintiffs in the case claim authorship and work-for-hire status.

Attorneys for the labels argue in a Nov. 28 reply that the RAC brief should be struck because the RAC is not a party to the action against Napster and does not contest present ownership of the recordings but rather the category of ownership in the future. The label lawyers also argue that when termination rights to assignments become due beginning in 2013, the recordings should still be considered works for hire because they fall into the “contributions to a collective work” category in the Copyright Act. Judge Marilyn Hall Patel is expected to rule on the hearing on the plaintiffs’ request shortly.

Last month, Patel allowed the RAC brief — which weighs in on the work-for-hire component of the case — to be presented. Patel rejected a request by the Recording Industry Assn. of America and lawyers representing the member companies that the brief be dismissed (Billboard, Nov. 24).

An eventual court decision on work-for-hire status of sound recordings could have a huge impact on the industry, with the potential to determine whether recording artists have the right granted to other authors to regain control of their sound recordings after a period of assigned exploitation or whether record companies own the masters in perpetuity.

---

FTC Report Blasts Music Industry Over Advisory Labels, Advertisements

**BY BRIAN GARRITY**

NEW YORK — The Federal Trade Commission (FTC) is once again blasting the music industry for marketing violent and explicit music to children. In a Dec. 5 report, FTC Commissioner Orson Swindle calls the industry “obdurate.”

The findings were part of a larger study on how the entertainment industry was marketing explicit music, explicit-content labeled music, and M-rated electronic games in popular teen media and whether the companies in question are including ratings information in their advertising.


The study found “improvements” in the music industry’s disclosure of parental advisory label (PAL) information in its advertising but also revealed that music companies continue to advertise explicit recordings “in most popular teen venues in all media.”

Unlike ratings programs for movies and electronic games, music industry PALs do not describe adult content, and labeled music may be inappropriate for an audience that raised Swindle’s ire.

“Music companies continue to ignore the labeling disclosure provisions in federal law,” the report states. “We are heartened that the Federal Trade Commission’s report did reflect the many steps we have taken and the progress we have made to strengthen our program.”

The industry has been under fire in Washington, D.C., this year. Sen. Joseph Lieberman (D-Conn.) and other senators introduced a bill in April allowing the FTC to prosecute entertainment companies for deceptively marketing stickered product with adult content to children. Reps. Steven J. Israel (D-N.Y.) and Thomas Davis (R-Va.) introduced similar bills in the House of Representatives in June.

Music retailers also came under fire in the FTC report, with an undercover shopper survey finding that 90% of music retailers sold explicit-content recordings to underage shoppers—a level unchanged from the 2000 survey.

But the National Assn. of Recording Merchandisers (NARM) notes that the feedback that its members receive from consumers indicates that “parents find the program works.”

“We do not disagree with the FTC findings that different retailers take different approaches to the merchandising and selling of PAL titles to children,” NARM said in a statement. “We believe that this diversity of approaches is a strength. Different retail stores offer parents an appropriate choice in the marketplace and affords them the opportunity to choose between stores that do not stock the products at all, stock edited albums as an alternative, impose age restrictions on sales, or leave parent decisions to parents.”

---

Executive Turntable

**RECORD COMPANIES: John Agavilano is named senior VP of financial operations for Warner Music Group in New York City. He was senior VP of finance for Warner Home Video.**

**David Nathan** is promoted to VP of pop promotion for Universal Records in New York City. He was senior director of pop promotion.

**Greg Powell** is named VP of urban promotion for ArtistDirect Records in Los Angeles. He was senior national director of urban promotion for Virgin Records.

**Kymn Britton** is named VP of publicity (West Coast) for RCA Records in Beverly Hills, Calif. She was head of publicity for Mauve Records.

**Steve Kessler** is promoted to VP of HR policy, senior counsel for Sony Music in New York City. He was director of policy.

**Rochelle the Paint Records names Shadow Stokes co-head of radio promotion/director of urban promotion, Dee Sonaram co-head of radio promotion, and Chris Wamal manager of mix show promotion in New York City. They were, respectively, national director of rap and street promotions for Virgin Records, national director of rhythm crossover promotion for Koch/In the Paint, and assistant to the national director of rap and street promotions for Virgin Records.**

**David Abo** is named manager of new-media development for the Buena Vista Music Group in Burbank, Calif. He was coordinator of digital marketing at Hollywood Records.

**RELATED FIELDS: Jorge Plasencia is named VP of marketing/coordinates communications for the Hispanic Broadcasting Corp., Miami. He was VP of marketing for Estee Lauder Enterprises.**

---

Parsons Crowned At AOL Time Warner

**BY MATTHEW BENZ**

NEW YORK — The prince of music and film businesses has been crowned king at AOL Time Warner: Richard Parsons, co-CEO of the Warner Music Group (WMG), two film studios, and a trade-publishing unit — has been named to succeed retiring CEO Gerald Levin in May 2002.

Parsons’ counterpart, Robert Pittman — who oversees AOL Time Warner’s subscription commerce, and advertising-based businesses — will become sole COO under him. WMG chairman/CEO Roger Ailes, along with the heads of the company’s other five main divisions, will report to Parsons.

“Dick has exactly the right style of leadership, understanding of people, ability to build alliances, and commitment to serve the public interest that is essential to the evolution of AOL Time Warner,” says chairman Steve Case, who said in a statement, “And with Bob now managing the operations of the entire company, we can accelerate our cross-division synergy for the benefit of our shareholders.”

The elevation of Parsons, who has overseen the music and film businesses since becoming Time Warner president in 1995, may be less interesting than Levin’s exit. In a media universe that includes such veterans as Sumner Redstone, the 78-year-old chairman/CEO of Viacom, and Rupert Murdoch, the 70-year-old chairman/CEO of News Corp., Levin, 62, will have served less than 11/2 years since AOL merged with Time Warn.

Levin previously had been Time Warner chairman/CEO.

Parsons, who was AOL president/COO — and initially considered heir apparent to the CEO post — will see his responsibilities as sole COO expand. Meanwhile, Case, the former chairman/CEO of AOL, also appears to be taking a more public management role, as being resident of some Wall Street investor conferences.

In Parsons, who holds a law degree and headed DirecTv Bancorp before joining Time Warner — AOL Time Warner has an “eminent diplomat,” Squillaci says. He worked in the Gerald Ford White House and currently co-chairs the President’s Commission to Strengthen Social Security.

On the music side and elsewhere, that may prove helpful. WMG last year was forced to scuttle its proposed merger with the EMI Group amid regulatory concerns. At the Time Warner Music & Money Symposium in November, Parsons expressed his hope that major-label consolidation might still be possible.

“This will let something happen seamlessly — somehow, somewhere — in the music space,” Parsons said, “because I think, frankly, that an industry where further consolidation is going to be necessary to really make the remaining players viable.”
Norman Granz 1918-2001

"Nobody that I know of, I think, has done as much for jazz as Norman." Oscar Peterson
BRIAN MCKNIGHT

Billboard salutes Brian McKnight on his 10th career anniversary. We'll look back at his rise to stardom and look ahead to his forthcoming album and tour plans. We'll also look at McKnight's success as a songwriter and performer, with an outline of his hit songs and albums to date. Join us for this special tribute!

issue date: January 12
ad close: December 17

Andy Anderson 646.654.4692 • aanderson@billboard.com

THE YEAR IN VIDEO

Our Year In Video Spotlight recaps the theatrical and music video hits of 2001, and previews the trends and 2002 releases! Also in this issue, Billboard reviews the most notable news in video, and looks at the key stories, people, and events impacting the global video industry. Don't be left out!

issue date: January 12
ad close: December 17

Darren Strothers 323.525.2304 • dstrothers@billboard.com

MIDEM I

Billboard annual MIDEM preview looks at attendees and their priorities for buying and selling repertoire at this year's event. We'll also preview speakers, conference themes, sponsors, special events and more. Bonus distribution at MIDEM Jan. 20-24, 2002 in Cannes, France. Reserve your ad today!

issue date: January 19
ad close: December 21

Christine Chinetti 44.207.420.6067 • cchinetti@eu.billboard.com

UPCOMING SPECIALS

RECORD RETAILING DIRECTORY - Issue Date: Mar 6 • Ad Close: Jan 16
BOSTON CITY SPOTLIGHT - Issue Date: Feb 16 • Ad Close: Jan 22
LATIN MUSIC SIX-PACK I - Issue Date: Feb 23 • Ad Close: Jan 29
DOVE AWARDS - Issue Date: Feb 23 • Ad Close: Jan 29
CANADA - Issue Date: Mar 2 • Ad Close: Feb 5
LIONEL RICHIE - Issue Date: Mar 2 • Ad Close: Feb 5

ASIA-PACIFIC QUARTERLY I

Billboard's Asia-Pacific Quarterlies are back with an in-depth look at what's to come for the region in 2002. Coinciding with Chinese New Year, this spotlight surveys the industry executives about key issues and trends for the year to come. Don't be left out!

issue date: February 9
ad close: January 15

Aki Kaneko 323.525.2299 • akaneko@billboard.com
Daniels Making ‘Sweet’ Music On Sparrow

BY DEBORAH EVANS PRICE

NASHVILLE—Though he recently celebrated his 65th birthday, Charlie Daniels shows no sign of slowing down. Combining staunch patriotism, unwavering faith, and Southern rock swagger, Daniels continues to keep audiences happy with new projects in both the country and Christian markets.

Daniels places his unique musical stamp on a collection of classic hymns with the forthcoming Sparrow release, How Sweet the Sound—25 Favorite Hymns & Gospel Greats. The project was inspired by a TV campaign the week of Dec. 11 and will be released to retail Jan. 29, 2002. EMI Christian Music Group’s Chordant Distribution will work the project to the Christian retail market, with EMD handling general market distribution.

How Sweet the Sound is only the latest project for Daniels and his famed group, the Charlie Daniels Band. The patriotic anthem “This Ain’t No Rag, It’s a Flag” is No. 38 on the Billboard Hot Country Singles & Tracks chart, while The Live Record, the first venture between Daniels’ Blue Hat label and Audium Records, is at No. 50 this issue on the Top Country Albums chart. He also contributed “Bull Ridin’ Son of a Gun” to Dancin’ With Thunder, a multi-artist project issued via a partnership between Epic Records and Professional Bull Riders Inc.

“We did so many different projects this year with the bull-riding project, our live project, the single—all that stuff. I can’t remember when we did what,” says Daniels, who is currently off the road recuperating from successful surgery for prostate cancer. “I just thank God I can make a living doing something I enjoy so much. It’s wonderful.”

How Sweet the Sound marks Daniels’ third outing for Sparrow Records, an EMI-owned Christian label based outside Nashville. His Sparrow debut, The Door, won the Gospel Music Assn. Dove Award for country album of the year in 1995, and the next year he released A Hundred Miles of Bad Road, which was named country song of the year.

For his new Sparrow project, Daniels delivers a 25-song, two-CD collection of mostly hymns, including such favorites as “How Great Thou Art,” “Softly and Tenderly,” “Power in the Blood,” and a rousing version of “Amazing Grace.” “I didn’t want to do it in a churchy way,” Daniels admits, “not that I didn’t love it that way, because that’s the way I’ve learned each song, but I wanted to do it like CDB [Charlie Daniels Band] would do it. We don’t do the rest of our music like anybody else. I don’t know why we should do our Christian music that way.”

Daniels puts a new spin on these well-worn classics and credits his band and co-producer Patrick Kelly with shedding new light on old favorites. “I’ve got probably one of the best bands I’ve ever had,” he says. “I have three of the old guys with me, but I also have a couple of new kids that have brought a lot of nice new energy to the band and some fresh approaches. We are doing something a little bit different than what we had always done. It makes a difference. It’s a great thing to sit down in the studio—or anywhere else, for that matter—and play with this band. It’s a lot of fun.”

There’s a fiery rendition of “I Saw the Light,” which, Daniels says, is the “Bluegrass in me coming out.” There’s a bluesy version of “Just a Closer Walk With Thee.” Daniels also re-creates the Dove-winning “Somebody Was Praying for Me” alongside such gospel chestnuts as “Old Rugged Cross,” “Peace in the Valley,” and “What a Friend We Have in Jesus.”

“This was not a new-found desire for me. It’s something I’ve wanted to do for a long time,” says Daniels, a BMI-affiliated writer with his own publishing company, CDB Music. “They don’t play the old songs anymore. These old hymns, to me, just mean so much. I feel like they deserve to be heard and heard and heard. They are just great music. . . . All my gospel music means much more to me than just cutting a record. I’m a Christian; that’s the difference.”

After Daniels recorded the album, his longtime manager, David Corlew, played it for executives at Sparrow, who jumped at the chance to release it. According to Denise George, senior director of artist development for Sparrow Label Group, there will be a twofold campaign.

“This starts first on television through Castalian Music, who we are thrilled to partner with,” George says of the company. “It will be a national cable rollout with TNN and major cable networks. There will also be regional/local market promotions.”

Sparrow has had success in the past taking gospel packages to TV, with projects by Anne Murray and Andy Griffith both big sellers. “It’s always wonderful to work hand in hand with a television campaign because it’s added awareness,” George says. “We’ve seen in the past that a great television campaign leads to great retail sales.”

George expects Daniels’ project to be another strong seller. The set will be promoted via a two-minute spot and sold on TV as a retail for $21.98. As an added incentive, TV buyers will also get a copy of “This Ain’t No Rag, It’s a Flag” as a premium. (The song won’t be included on the retail package, but it is being included on new pressings of The Live Record.)

“It’s a celebration of God and country. Charlie represents that,” George says. “These songs go hand in hand with him and what he represents—the American spirit. It’s a really strong collection, Charlie-style. It’s not traditional. It has guitar riffs and fiddle. His arrangements are unique and different. Hymn fans will have a new take on some of his favorites.”

Family Christian chain senior music buyer Bob Rush says, “Family Christian Stores is looking forward to the release of Charlie Daniels’ new project. Charlie is a man respected in the country community and in the Christian music community, and he’s a strong ambassador for the gospel of Jesus in both worlds. The album will have feature positioning in all 340 of our stores.”

George acknowledges Daniels is enjoying tremendous visibility right now and says they will partner with Audium to maximize exposure for all of his products. “We want to build on the country radio success,” she says. To that end, they are working with Ron Huntsman of Nashville-based Huntsman Entertainment to produce a radio special. Daniels recently spoke about his surprise country hit in the Nashville Scene column (Billboard, Dec. 8).

Never one to rest on his laurels, Daniels—who is booked by the William Morris Agency—plans to hit the road again in March 2002. He’ll also be back in the studio working on a project he says “will be different than anything we’ve ever done. It’s going to be very cutting edge.”
**Curtain Closing On Divine Comedy?**

Still, Simpler 'Regeneration' Set Is A Hit For U.K. Major Parlophone

BY ERIC JAESE

BOSTON—Neil Hannon knows how to make an exit. After more than a decade of indie success with his U.K. group Divine Comedy, the singer/songwriter has decided to retire the group’s moniker—for now, anyway—just as he seemingly is taking the act to a new level, at least commercially.

Following five studio releases, three of which have been certified gold, a greatest-hits compilation, and a handful of hit singles and EPs for U.K. indie Setanta, Divine Comedy—which, over the years, has essentially been Hannon with an ever-changing group of sidemen—recently inked a deal with U.K. major Parlophone, through which it issued *Regeneration*, recently certified silver (60,000 units) by the British Phonographic Industry.

The next target on Hannon’s hit list was set to be the U.S., where he hoped to build the act’s American fan base with a Nov. 6 release of *Regeneration* (issued Stateside via Warner Americana). But instead, the now seven-piece group is calling it quits after its current tour in support of *Regeneration*, which is to arrive in the States early next year. Hannon will remain signed to Parlophone in the U.K. and Netwerk in the U.S.

The group is bowing out just as U.S. listeners are getting a chance to absorb what Hannon deems a brighter Divine Comedy. Despite a down-tempo bent, *Regeneration*—produced by Radiohead helmsman Nigel Godrich—sees the band riddling itself somewhat of the dark outlook of its last studio effort, 1998’s *In the Days of the Cathedrals*. Although people have called it melancholic, Hannon intended the disc to be optimistic.

“*In* was all end-of-century angst with silly moments of pop,” he explains. “*On* each song now, generally, I’m trying to tell myself something to get things off my chest, and I find complaining quite positive.”

Hannon has toned down the witty, but archly obscure nature of his past lyrics, such as that for the group’s fun ’98 track “National Express,” a top 10 U.K. hit; he is replacing the irony with a more accessible message. “I wrote the tunes quite simply and tried to make them more understandable than past records.”

Helping lighten things up was the fact that Hannon found himself writing material for the new album in his “studio-cum-nursery.” The 31-year-old was expecting his first child during the writing stage of *Regeneration*, the first Divine Comedy album on which he sculpted the songs first on acoustic guitar. These days, Hannon says he simply plays guitar until “something happens.”

Hoping for “solid, strong tunes and maybe words that mean something,” Hannon, as he wrote, realized that he’s “finally developed the ability to know when to stop, to keep in your head the reason why you’re writing a song.”

Past Divine Comedy efforts showed the group’s knack for a wide range of musical styles, which Hannon believes may be too vast for mass consumption. “We must be confusing the general public. I wouldn’t know what I’d do to change it—one moment, ’60s orchestral pop, almost easy-listening tunes, and sometimes harder indie rock.”

By teaming with Godrich on *Regeneration*, Divine Comedy could draw fans of both Radiohead’s chart-topping Kid A, as well as Brit-pop fans in the U.S., notes Marie Schelber, head of marketing for Netwerk.

*Regeneration* should stand a chance of being embraced by U.S. listeners right now, says Marlon Creaton, manager of Record Kitchen in San Francisco: “There’s a fairly large faction of young adults who are looking for music that is a little smarter and more complex than what’s been out there for the past year.”

With Godrich, the group created an album with a stronger sense of unity than past efforts, perfectly—superficially—exemplified by the seamless segue between set-opener “Time-stretched” and “Bad Ambassador.”

Hannon notes, “We always had singles which stuck out, but on this album, we tried not to think about that. As a result, we’ve made a more cohesive record.” The track “Perfect Love-song,” however, does stand out, sounding reminiscent of the mid-1960s’ harmonies of the Beach Boys and the Beatles. That song “slipped through the net,” Hannon admits. “I refused to let Nigel ditch it from the album. It was very hard to perform to avoid pastiche, but we steered clear of those pitfalls.”

“Perfect Lovesong” is one of three songs on the *Divine Singles* sampler, which has been circulated to triple-A and college radio and also includes “Love What You Do” and “Bad Ambassador.” Netwerk started working the project to modern-rock specialty shows in late October and modern-rock programmers in November.

Videocips of all three songs have already been produced for U.K. markets and serviced to MTV2, Scheiber says. She thinks the clip for “Perfect Lovesong” has a fun, whimsical side, while “Love What You Do” shows Divine Comedy’s more sober side.

The act is managed by Natalie De-Pace and booked by Marty Diamond at Little Big Man in New York City and Charlie Wyatt at 13 International in the U.K. Its songs are published by BMG Music.

**T’IS THE SEASON, PART TWO:** Last week, we reviewed a number of new holiday releases. This week, we critique a few more that have arrived on our desk.

**Destiny’s Child, 2 Days of Christmas** (Music World Music/Columbia). The female trio’s millions of fans will love this collection. Nice vocal arrangements on such tracks as “Opera of the Bells” make up for the paint-by-numbers title track, which is basically any Destiny’s Child song rewritten with holiday lyrics. Faring much better is the toe-tapping original “Winter Prayer” (for a laugh). As you might expect, the first track, this album really has the girls’ stamp on it—their personalities shine through on every note.

**Jon Secada, The Gift (Epic).** Secada says his inspiration for this album, recorded with his LA-area orchestra, was Nat “King” Cole, and it shows. This is the CD to get this year if you’re looking for the intimacy of religious holiday songs: “O, Come All Ye Faithful,” “Silent Night,” and “Joy to the World,” which are performed in a majestic fashion. Two small complaints: The new tunes on here can’t match the classics, and the lush arrangements sometimes overwhelm Secada’s voice.

**Nancy Wilson, A Nancy Wilson Christmas** (MCG Jazz/Telarc). The party to attend this year is at Wilson’s house. No new-fangled holiday songs competing with the classics, no dance arrangements of “Carol of the Bells,” just a medley of religious holiday songs: “O, Come All Ye Faithful,” “Silent Night,” and “Joy to the World,” which are performed in a majestic fashion. Two small complaints: The new tunes on here can’t match the classics, and the lush arrangements sometimes overwhelm Secada’s voice.

**Gary Lewis & The Playboys, Christmas in The Shade** (Epic). The group’s former hitmaker turns his Annual Christmas LP into a soundalike of a-few-years-ago release, with a medley of religious holiday songs: “O, Come All Ye Faithful,” “Silent Night,” and “Joy to the World,” which are performed in a majestic fashion. Two small complaints: The new tunes on here can’t match the classics, and the lush arrangements sometimes overwhelm Secada’s voice.
To find out how stars are treated here, cut this ad out and sit on it.

Feels good, huh? And that's just the kind of treatment they can expect to get around here. Our staff is ready, willing and able to make your star feel at home. The accommodations? Does sitting in the lap of luxury mean anything to you? Add to that a state-of-the-art sound system, attentive staff, intimate venue and great fans, and the only thing left is a little kissing up. Make that a lot of kissing up. So book your act today at the greatest venue in the Mid-South.

Horseshoe Casino & Hotel • Tunica, Mississippi • (just 12 miles south of Memphis, TN)
Emotional Response. G. Love & Special Sauce frontman Garrett Dutton has written a song about the Sept. 11 terrorist attacks titled “On 9.11.01.” He wrote the song—tacked on to the end of Bands for America, a compilation of new music issued by freshtracksmusic.com—on the day the tragedies happened while in the Philadelphia-based band’s tour bus as the group traveled to a show in Tucson, Ariz. “The first couple of times I sang the song, it was really emotional, especially when I sang it live,” says Dutton, who became a father just weeks before the attacks. “It was kind of tough to get it out. Every time I sang the part in the song about holding my little baby tight, it would just really get me every time.” Dutton hopes to include the song on his first solo album, which he wants to record soon. He has yet to secure a label deal for the project. Meanwhile, G. Love & Special Sauce recently parted ways with Obie Epic.

OCR Results:

Emotional Response. G. Love & Special Sauce frontman Garrett Dutton has written a song about the Sept. 11 terrorist attacks titled “On 9.11.01.” He wrote the song—tacked on to the end of Bands for America, a compilation of new music issued by freshtracksmusic.com—on the day the tragedies happened while in the Philadelphia-based band’s tour bus as the group traveled to a show in Tucson, Ariz. “The first couple of times I sang the song, it was really emotional, especially when I sang it live,” says Dutton, who became a father just weeks before the attacks. “It was kind of tough to get it out. Every time I sang the part in the song about holding my little baby tight, it would just really get me every time.” Dutton hopes to include the song on his first solo album, which he wants to record soon. He has yet to secure a label deal for the project. Meanwhile, G. Love & Special Sauce recently parted ways with Obie Epic.

at the famed Oak Room of New York’s Algonquin Hotel.

Working with a mere three-piece instrumental team, the San Francisco-rooted stylist filled the room with an hour of gorgeous jazz. Some songs provided comfort with familiarity, while others gently educated the less-informed ear.

We currently playing clubs along the East and West Coasts in support of her third self-issued disc, Come What May, a set that conjures fond images of both Diana Krall and Sarah Vaughan. Among the 14-song album’s numerous highlights are renditions of Johnny Mercer’s “I Remember You,” George and Ira Gershwin’s “Looking for a Boy,” Leonard Bernstein’s “Big Stuff,” and Cy Coleman and Carolyn Leigh’s “You Fascinate Me So.”

Unlike many of her contemporaries, West doesn’t randomly scat or bend melodies but rather just sings the song with natural ease and unforced emotion. She lets the tune unfold as it was composed. She trusts the writer.

“I never sang in the choir,” West says of her background. “I sang to myself, sang to the radio. I sang all the time.”

West, soft-spoken, likeable, with a good sense of humor, is fueled by a determination to make a career for herself by finding the best music and communicating it in her own way. What way is that?

Standard songs with the sax of jazz, a mix that has provided her with gigs at some of the finest cabaret rooms and kudos from the toughest jazz critics.

Born into a Marine Corps family, she grew up in San Diego, with an older brother and sister and a younger brother. They were all taught to play instruments; West’s was the clarinet. But her biggest growth came in starting her band and beginning with the radio and her family records.

“Our parents didn’t have a lot of jazz records. Some Dinah Washington, Billie Holiday, Sarah Vaughan, Peggy Lee, Maxine Sullivan, Julie London. I remember thinking, ‘Well, Duke Ellington. I should learn more about him.’

After college, Paula moved to San Francisco. At that time, she was unsure about what she wanted to do with her life. She was certain that she needed a creative outlet and came to realize that she would find this outlet in singing. She was drawn to the standards with interesting harmonies and literate lyrics. Buying old records from thrift shops, she studied them and then began singing classes. As she grew more secure in her talent, she ventured into jam sessions, places where an open mic gave her a chance to perform before an audience. It was at one of these sessions that she met a pianist who would join her in the climb to her own musical identity and musical success. His name was Ken Muir, and he continues as her accom- panist today.

West went on to study with Faith Winthrop, developing her unique tone and delivery. She learned how to sustain a note without a vibrato, which is now almost a West trademark. “I don’t like the head voice too much. I wish I could hit certain notes, but if I can’t do it naturally from the chest, I won’t do it.”

It was almost a decade of study, but the way West found a musical voice—a voice that seems destined to win her a place among this generation’s most-respected performers. “I’m a jazz singer, but I’m not an avant garde singer who doesn’t sing the melody line. I like the standards, and that’s what I sing.”

For more information on West, contact 415-981-4761.
AMIGO AWARDS WINNERS 2001

BEST SPANISH MALE
Manolo García

BEST SPANISH FEMALE
Rosana

BEST SPANISH GROUP
Café Quijano

BEST SPANISH ALBUM
Nunca el Tiempo es Perdido - Manolo García

BEST FLAMENCO ALBUM
Aire - José Mercé

BEST SPANISH NEWCOMER
Los Caños

SONG OF THE YEAR
King George - Dover

BEST LATIN MALE
Manu Chao

BEST LATIN FEMALE
Paulina Rubio

BEST LATIN GROUP
Son by Four

BEST LATIN ALBUM
Próxima Estación: Esperanza - Manu Chao

BEST LATIN NEWCOMER
Coyote Dax

BEST INTERNATIONAL MALE
Craig David

BEST INTERNATIONAL FEMALE
Björk

BEST INTERNATIONAL GROUP
U2

BEST INTERNATIONAL ALBUM
All that you can't leave behind - U2

BEST INTERNATIONAL NEWCOMER
Dido

OUTSTANDING ACHIEVEMENT AWARD
María Dolores Pradera

OUTSTANDING CONTRIBUTION TO MUSIC AWARD
Miguel Bosé

OUTSTANDING ARTISTIC CAREER AWARD
José Luis Perales

ENJOY THEIR MUSIC
NOVEMBER, MONTH OF THE MUSIC

sponsored by:
www.americanradiohistory.com
Reconfigured Kidney Thieves Rebounding With Extasy EP, Album

BY ANDREW KATCHEN
BOSTON—The Los Angeles-based, industrial-tinged Kidney Thieves aren’t sure what to expect when they hit the road for a five-day tour of the Northwest with Biohazard this month.

Core members Bruce Somers (multi-instrumentalist/producers) and Free Dominguez (vocalist/lyricist) have only one October performance under their belts this year since enlisting Moni Scaria (guitar), Christian Dorris (drums), and Sean Sellers (bass) in September. Aside from this singular show, held at L.A.’s Viper Room, they have not played live since May 2000—yet both Somers and Dominguez are more concerned with the reactions of overzealous metal fans rather than the effects of their self-imposed cloistering.

“We have to do all of our heavy songs, for sure,” Dominguez admits. “I’m looking forward to touring, but I’m looking at this as an earn-our-stripes/get-our-feet-wet tour. Hopefully, it’s plastic rather than glass thrown at us,” she jokes.

When Somers and Dominguez first met through a mutual friend and formed the band as a studio project in late 1997, they didn’t consider the traditional route of practicing, recording, and eventual touring as the necessary ingredients to being a successful act. Dominguez considers it essential for a band to devote strict attention to one project at any given time, and thus far the Kidney Thieves’ main occupation has been honing and perfecting their craft at Somer’s home studio. “It takes such a long time to make some of the songs,” Somers admits. “The shortest song we’ve ever done took seven days, while another song could take a minimum of three weeks in the studio.”

Managed by Warren Entner Management in L.A., the Kidney Thieves have compensated for their dearth of live performances with a small yet revered collection of recorded material. An early, unabashedly titled EP, S-M (A Love Story), along with a debut album, Trickster (released in 1998 on the now-defunct Pung Records), and several songs appearing on compilations and soundtracks (a stark cover of Patsy Cline’s “Crazy” surfaced on the Bride of Chucky soundtrack) all attest to a deep admiration of such industrial progenitors as Nine Inch Nails and Ministry.

Yet Kidney Thieves have expanded their sphere of influence in order to defy simple categorization, with an EP of remixes titled Fri in the Sky—issued Nov. 20 and featuring 80s icons KMFDM, along with new dancefloor favorite Terminalhead—and sophomore album Zerospace released for Feb. 6, 2002, release (both are issued on Warner Bros.-distributed Extasy Records International, with the songs and published under Crooked Wood Music).

Superbly capturing the sex-troubled throbbing of seedy discotheques and smoky rock clubs, Zerospace revolves around pulsing rhythms that work their way into feverish, junglebeat bridges. This frenetic pace is often interrupted by molten guitar buzzing and eerie alarm sounds that act as a skittish foil for Dominguez’s rich, breathy vocals, which lie somewhere between being a grittier, less showy Gwen Stefani and a more authoritative Alanis Morissette.

According to Extasy marketing director Rich Holtzman, there are many elements keeping the Kidney Thieves’ sound and image left-of-center from both the moribund gothic and the nu-metal/rap-rock genres. “There is definitely a darker side to what they do,” he says. The fact that they have a female singer separates them from the rest of the pack. They are a sexy band, and they don’t fit modern-rock standards because they don’t appeal to typical dance-wallet banality.”

WFNX Boston DJ Mike Traylor says, “Extasy has chosen one of the best producers in the U.K. breaks scene to prime the Kidney Thieves for sophisti-cated dancefloors. This additional exposure through club remixes not only exposes the dance listener to an artist they wouldn’t typically hear, but should also help the Thieves’ push for spins in regular rotation on college and alternative stations.”
Turn up the volume of streaming video and all of your rich content with Global Crossing. Our fast, secure, seamless global network transmits data at speeds that practically break the sound barrier. With world-class IP+Optical, SONET and DWDM technologies from Cisco Systems®.

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

With core service protocol platforms built directly over a globally deployed DWDM fiber-based network, tiered multiplexing is eliminated and network performance improves dramatically. The platform is made for rapid scalability and has the "ready now" bandwidth to meet rich content demands. And with our Wavelength services, huge amounts of data can be transmitted at high speeds virtually anywhere. It's a world-class backbone in place and ready for your industry.

So when it comes to changing the way media, entertainment and advertising companies communicate, collaborate and connect, go to the network that says it loud and clear. Go to Global Crossing.
In The Works

- On Dec. 11, Epic will issue Incubus, Vol. 2, a DVD-Video featuring live concert performances, all seven of the Epic band’s music videos (two of which were previously unreleased), and various behind-the-scenes footage, including clips of the band living together in the Malibu, Calif., mansion where it recorded its current album, Morning View. A scaled-down version will also be available in VHS form.

- Dec. 11 will also see the first domestic release in several years of music from Boy George’s enduring U.K. indie label, More Protein. Issued on the Narnar-distributed J-Bird Records, the two-CD Lucky for Some compilation features such label stalwarts as Eve Gallagher, Lippy Lou, Kinky Rowland, and the Colein, among others. Additional More Protein/J-Bird releases are planned for early 2002.

- On Feb. 19, 2002, Tonya Donelly will offer her second solo disc, Beautysleep, via 4AD/Recrugs Banquet. The set follows her 1997 critical darling, Loose Songs for Underdogs. The former member of Belly, the Breeders, and Throwing Muses produced Beautysleep with her husband, Juliania Hatfield bassist Dean Fisher.

- March is the confirmed U.S. release date for Natalie Imbruglia’s long-anticipated RCA set, White Lilies Island. Penned entirely by Imbruglia, the disc was recently issued in Europe. The first domestic single, “Wrong Impression,” goes to radio in January.

BACH TO THE START: The first thing you notice when you listen to the new recording of Bach’s Six Sonatas for Violin and Harpsichord on the Cambridge, Mass.-based Musica Omnia label is the harpsichord. The robust instrument introduces the B minor Sonata alone. When the violin enters, the harpsichord demands equal billing instead of tinkling pleasantly in the background. According to Peter Watchorn—label head and the harpsichordist who partners Baroque violinist Emlyn Ngai on the recording—that is precisely what the composer had in mind. When Bach wrote these sonatas during his tenure at Cöthen from 1717 to 1722, he was trying to establish a more prominent role for the harpsichord—in part for purely pragmatic reasons, ranging from the wishes of his patron to the proba-

ble sound of his own instrument.

Watchorn writes about these topics in his thorough liner notes, but he also presents them in a spoken commentary with musical illustration.

While available on a bonus disc that accompanies the set, the disc, called "Beyond the Notes," is one of the more unusual features of Musica Omnia, launched last summer at the Boston Early Music Festival by Watchorn—an award-winning harpsichordist, recording artist, producer, and instrument builder—and David Fox, a successful Internet entrepreneur and former Watchorn harpsichord student.

"I'm Australian, and both of my parents were music educators," Watchorn explains. "A huge problem with classical music [in the U.S.] is that it's a ter-

ribly oversupplied market, but you also get no education for kids. Reading notes is a passive thing, but pre-

concert talks are popular. They intro-

duce [works] in a way that you can't get from reading your program book. We thought an audio CD would be a relatively cheap and easy way to do it." Watchorn and Fox hatched ambitious plans for Musica Omnia based on shortcomings they saw in the marketplace. "A lot of the independent labels had fairly chaotic approaches to reper-

toire," he explains. "There just didn’t seem to be one where you had a gui-

tune philosophy running the whole thing, so that when you looked at the product, it indicated a particular thought process and standard." He and Fox modeled Musica Omnia after such European indies as Astrée and Bis, seeking to establish from the beginning a unified look for its releases.

The Musica Omnia artist roster boasts a number of prestigious but overlooked veterans. Among them is violinist Jaap Schröder, whose At-

lantis Trio has released a disc pairing Mendelssohn’s Piano Trio, Op. 66 with the trio written by his sister, Fanny Mendelssohn Hensel—the beginning of a comprehensive Mendelssohn chamber music series Watchorn plans to complete by 2009, the composer’s centenary. Baritone Max von Eg-

mond, well known to European audi-

cences for recordings with Gustav Leonhardt and Nikolaus Harnoncourt, is recording the major Schu-

bert lied cycles for the label.

Watchorn is also tapping up-and-coming performers, including Magnificat, a San Francisco Bay Area choir whose disc of the haunting music of 17th- century Milanese nun Chiara Margari-

ta Cozzolani will be released in early December. "Cozzolani was a famous com-

poser, and her works were published over the years," Watchorn enthuses. "They're masterpieces, and they're not known. This is one of the most powerful things for us, when we can reintroduce music that no one's heard."

To make the label’s recordings, Watchorn teamed up with engineer Joel Gordon, a longtime collaborator and the producer of the syndicated WBHH Boston contemporary-music series Art of the States. Gordon also brought his contemporary-music expertise and contacts, resulting in a fine disc of recent chamber works by John Harbison performed by the Lydian Quartet for which the com-

poser himself supplied the "Beyond the Notes" talk.

In securing distribution, Musica Omnia bypassed the usual classical indies, signing instead with Big Daddy, a player in pop music distribution. According to Musica Omnia VP of worldwide sales Martin Basart, the label wanted to avoid being lost in the larger rosters at the major independent classical distributors. "I was look-

ing for somebody that was effective in the marketplace and had good rela-

tionships," Basart says. "A small per-

centage of people have questioned it, but we have been able to target the hardcore classical accounts. Big Daddy is a company that I trust, which really matters in this day and age."
During World War II, elements of the War Cabinet suggested to Prime Minister Winston Churchill that the support for arts funding be cut to fund the war effort. Churchill refused, saying, "What are we fighting the war for? We must have culture, we must have art and music."

**SINATRA'S DREAM HAS COME TRUE.....**

**TONY BENNETT AND EXPLORING THE ARTS, INC. WELCOME THE INAUGURAL CLASS OF FRANK SINATRA SCHOOL OF THE ARTS**

Created by Tony Bennett in memory of his best friend, Frank Sinatra, the Frank Sinatra School of the Arts will provide a rigorous arts and academic education for the students of New York City. FSSA is a public high school, which is dedicated to serving children and having children serve their community through their art forms. The school is located in Tony’s hometown of Queens, NY.

To help the school become the best pre-conservatory arts school in the nation, Tony, has created a tax-exempt, charitable organization, Exploring The Arts, Inc. ETA will support programs such as:

- Community service through the arts
- Artists in residence
- Real world experiences through internships and apprenticeships
- Partnerships with cultural institutions

ETA and its illustrious advisory board encourage you to make a difference in the lives of Frank Sinatra School of the Arts students.

Exploring The Arts, Inc.

Tony Bennett
Director

Harry Belafonte
Chairman, Advisory Committee

Susan Crow
President

Advisory Committee

Alec Baldwin  Alan King  Paul Newman
Carol Burnett  Larry King  Regis Philbin
Harry Connick, Jr.  Diana Krall  Phil Ramone
Katie Couric  k. d. lang  Mark Seliger
Mario Cuomo  Annie Liebovitz  Ann & Herb Siegel
Michael Feinstein  Tony Lo Bianco  Joel Smirnoff
Tom Freston  Wynton Marsalis  Donald Trump
Harold Holzer  Frank Military  Joanne Woodward
Don Jenner  Thomas Mottola

If you would like to make a difference, please contact us at Exploring The Arts, One Columbus Place, Ste N30F, NY, NY 10019; tel: 212/397-1004 or via email at info@ExploringTheArts.org. Your tax deductible contribution may be made payable to: Exploring The Arts, Inc.
TOGETHER AGAIN: During the months that the Christian music industry awaited word on what was happening with Word, the future of Gaylord-owned GET Management was also up in the air. As the news spread of Warner Music Group's acquisition of Word Entertainment (Billboard, Dec. 8), the management company split into two new firms: GET VP of artist development Michelle Fink launched Wright Management, while GET co-presidents Jennifer Cooke and Chaz Corzine spearheaded a buyout of GET Management and re- teamed with company founders Dan Harrell and Mike Blanton to form Blanton, Harrell, Cooke and Corzine.

“We’re all back together again,” says Cooke, who joined the company in 1989. “It’s definitely a full-circle story.” The company, originally known as Blanton/Harrell Entertainment, was sold to Gaylord in 1997 and renamed GET Management in 2000. Founded by Blanton and Harrell in 1980, it launched the careers of Amy Grant and Michael W. Smith, who remain clients. Along the way, Blanton and Harrell also developed Reunion Records into one of the industry's most successful labels. Corzine has been with GET for 17 years. "This is a great team of people, and I am looking forward to re-creating some of the energy that we’ve had in the past,” he says. “The addition of the company that also represents authors Frank Peretti and Ben Glover. "Our vision has always been to develop artists and to help guide their careers as they continue to grow and reach new audiences,” says Fink, who was VP of artist development at Reunion before joining the management company in 1999. “I have every respect for those four partners. My career started at Reunion with Mike and Dan. I’ve known Chaz since college, but at the point I am at in my life, I felt like it was the time to start new strategic alliances.”

PETRA RETURNS: It’s always a pleasure when a veteran act once again demonstrates why it has achieved legend status. Gospel Music Assn. (GMA) Hall of Fame band Petra has a new album, aptly titled "Higher Ground.” The group has featured a variety of different band members since founder Bob Hartman came off the road a few years ago. But on the new disc, it’s back to the core, with Hartman, longtime lead vocalist John Schlitt, and drummer Louie Weimer turning in a splendid modern worship album. They get some help from acclaimed Christian rocker Rick Cua, now an EMI Christian Publishing executive, who plays bass on the record.

“Euphon’s a fresh new label with new ideas and a belief in Petra and what we can do tomorrow—not what we’ve done yesterday,” Schlitt says. “That’s really what sold me. I was excited about the fact that they had a vision and wanted to go forward.”

Produced by Jason Halbert and Dwayne Larrin, the 11-song collection is a powerful testament to the band’s enduring appeal. "We’re looking for fresh new songs that actually have a track record—not in this country, but England and Australia,” Schlitt says of the project, which features modern worship tunes by Matt Redman, Stuart Townend, and Paul Oakley. Petra will celebrate its 30th anniversary next year, marking a career that includes winning four Grammy awards and numerous Dove. Schlitt admits that in the past, some labels have been reluctant to mention the band’s longevity. Contrary to that, Schlitt is noting it. They didn’t want to hide the fact that we’ve been around long time,” Schlitt explains. "Why try to make it sound like a new band when it’s the core [audience] that will buy the record first.”

NEWS NOTES: Cub Records has signed Plumb. Formerly with Essentials Records, Plumb won the GMA’s 2000 Dove Award for alternative/modern rock album of the year for candy-coatedwaterdrops. Cub’s Christian roster includes the Dove-winner trio Selah; Michael English, who has a Christmas album due in 2002; and Jonathan Pierce, who is working on an upcoming album with noted producer Brian Rawling [Enrique Iglesias, Cher, Andrea Bocelli] ... Sales of Christmas/gospel product soared during Thanksgiving break. Accord- ing to SoundScan, sales for the week ending Nov. 25 were 18% higher than sales during Thanksgiving week 2000.

---

ON BEING BLESSED: Computer tech entrepreneur David St. Etienne’s venture into the music industry was the result of being contacted by a local R&B DJ who was looking for funding for a hip-hop project. St. Etienne was not only charged with providing money for the project but finding some background singers for it as well. What he would find in the summer of 1998, though, would change everything.

St. Etienne recalls, “I found these great girls, and when the producer heard their voices, he flipped. There was just one catch: The girls only sang gospel.”

The New Orleans-based businessman knew he had something by watching the expression on the producer’s face when he listened to the girls’ voices. St. Etienne was so convinced of this that he organized them into a group dubbed—appropriately enough—Blessed, formed the label Ultimate Records, and released Blessed’s eponymous debut CD a year later.

In the three years since, he has been in the business of convincing others of the group’s potential. Then, with the release of second CD Journey for the Heart in April, the New Orleans-based quartet—Angela Stewart, Joleyn Black- burn, Cynthia Thomas, and Ronda Stew- art—experienced a breakthrough. Power- ed by its lead single, a rousing track titled “Your Mercy,” the CD charted in the top 10 of the Billboard Top Gospel Albums chart, earning two Stellar Award nominations and a coveted presenter slot. It is generating a huge buzz along the Eastern seaboard and in key mar- kets like Chicago, Detroit, Atlanta, and Cleveland, as well as seeing some hits in adult R&B formats in and around their Louisiana home base.

St. Etienne, who owns a 17-year-old computer tech firm, learned with the first CD (which peaked at No. 30 on the Billboard Top Gospel Albums chart for a lackluster debut) that he could not leave major details to chance. “I needed to be more hands-on,” he says. “This time around, we actually brought in a PR person, as well as someone to handle radio tracking. We targeted all the urban radio formats and Gospel pho- toshop, which is music is music and categories are meaningless. Our listeners want substance—they don’t just want entertainment.”

MYSTERIOUS SCAR: The scars above celebrity chef Bobby Flay’s left ear capture his love of cooking. Flay, who won the 2000 Top Chef competition on the cooking show Iron Chef, admits that he is sometimes asked about his mysterious scar. "I won Iron Chef, and now I have a scar on my face,” he jokes. "I know you. What can you do?”

---

BRIEFLY NO. 1: Speaking of Bobby Jones’ bi- annual industry retreat, more than 1,000 attendees are expected to turn out for the ninth installment of the event, which has become an industry tradition. Jones says, “This is not a fan-based event but an in- dustry event. What to Do in the Time of a Crisis is our theme this year, and we’re examining the role of gospel music during this period. We believe the reason for our growth with this event is that we have provided all phases of the industry with a forum to increase their knowledge base, and that’s what we’ll be doing next week as well.”

Vickie Winans co-hosts the three-day meeting, which features seminars and showcases. The speakers’ list per- form includes Vanessa Bell Armstrong, Lashawn Pace, Rance Allen, and Deltrick Haddon.

REGRETFULLY: We are sorry to report the passing of Blackberry Records recording artist Paul Bolton, who tragically died in an automobile accident Nov. 25 at the age of 37.
The Strokes

Is This It

www.americanradiohistory.com
CHARLEY PATTON
Scroamin' and hellin' the blues: The Worlds of Charley Patton
REISSUE PRODUCER: Christopher King
ORIGINAL PRODUCERS: various

Revealing and correcting. For reasons cultural, temporal, and technological, Robert Johnson has come to be revered as a sort of foil of Delta blues. But it’s his elder fellow Mississippian Charley Patton (1891-1934) who has greater claim to the true bluespinner, as teacher and inspiration to generations of Delta musicians such as Son House, Howlin’ Wolf, and Pope Staples. If anything, this more recently recognized reclamation of Patton’s place in the public pantheon, is nothing more than a hyper-deluxe seven-CD box set—which is perhaps the greatest archival reissue of the CD age, no beauty queen avoiding being evicted by always wearing a towel, folks listeners might increase their appetite for Patton’s work. This box set is a showcase for his multitalented abilities and a testament to the rich history of the blues.

VITAL REISSUES

CREEDENCE CLEARWATER REVIVAL
Creedence Clearwater Revival: Reissue Producer: Fantasy staff
ORIGINAL PRODUCERS: various

Fantasy Records, the label that released Creedence Clearwater Revival’s debut album in 1968, has released a 12-disc box set of the band’s entire output. The set includes rare and previously unreleased material, as well as live recordings from the band’s tours. This box set is a must-have for fans of the band and of classic rock in general.

R&B/HIP-HOP

OUTKAST
Big Boi & Dre Present. . . Outkast: Producers: Organized Noise and Endeavor
LaFace/Arista 26053

Arguably one of the hip-hop’s greatest groups, Outkast takes a look back at its illustrious eight-year career with this best-of set. Featuring songs from its four previous albums (Southernplayalisticadillacmuzik, ATLiens, Aquemini, and Stankonia), Big Boi & Dre Present wonderfully highlights the group’s evolution into musical pioneers. It also confirms Outkast’s place in the annals of hip-hop history. To their credit, Andre 3000 and Big Boi could’ve easily stacked the album solely with hits like “Ms. Jackson” and “Rosa Parks.” Instead, the Atlanta-based duo wisely also selected tracks that depict its musical diversity—and dexterity. For example, songs like “Ain’t No Thang” and “Crumblin’ Erh” offer newer fans a taste of less-heard yet essential album tracks. Big Boi & Dre Present also features three new cuts. Among them is the appropriately titled “Punkin’ Around,” a horn-drenched affair that plays on the group’s festive Parliament/Funkadelic influences. —RH

R&B/HIP-HOP

DE LA SOUL
AOL: Bionix: Producers: various
Tommy Boy 1362

Like most in hip-hop’s first generation, the members of De La Soul (Dave, Posdnos, and Maseo) probably grew up watching ‘70s TV shows like The Six Million Dollar Man and The Bionic Woman. That explains the subtext of the second installment of the act’s Art Official Intelligence trilogy. With the tag line, “better, stronger, and faster,” the 18-track set marks the trio’s most complete effort since 1996’s Stakes Is High. Lead single “Baby Phat,” featuring Devin the Dude and R&B/HIP-HOP

COLLECTOR’S CHOICE

OUTKAST
Big Boi & Dre Present. . . Outkast: Producers: Organized Noise and Endeavor
LaFace/Arista 26053

Arguably one of the hip-hop’s greatest groups, Outkast takes a look back at its illustrious eight-year career with this best-of set. Featuring songs from its four previous albums (Southernplayalisticadillacmuzik, ATLiens, Aquemini, and Stankonia), Big Boi & Dre Present wonderfully highlights the group’s evolution into musical pioneers. It also confirms Outkast’s place in the annals of hip-hop history. To their credit, Andre 3000 and Big Boi could’ve easily stacked the album solely with hits like “Ms. Jackson” and “Rosa Parks.” Instead, the Atlanta-based duo wisely also selected tracks that depict its musical diversity—and dexterity. For example, songs like “Ain’t No Thang” and “Crumblin’ Erh” offer newer fans a taste of less-heard yet essential album tracks. Big Boi & Dre Present also features three new cuts. Among them is the appropriately titled “Punkin’ Around,” a horn-drenched affair that plays on the group’s festive Parliament/Funkadelic influences. —RH

CHARLES WEBSTER
Born on the 24th of July: Producer: Charles Webster
Peacefrog/Star Recording 32014
British tunesmith/producer/DJ Charles Webster has been concocting beats and rhythms for dancehalls since the mid-'80s. In the past, he recorded under numerous aliases, including Presence, Purry Phoebe, Sine, and Love From San Francisco. But Born on the 24th of July finds Webster shedding his many monikers for the comfort of his own name. In the process, he has made a sterling collection that is less concerned with the dancefloor than with the post-club experience. Except for such sophisticated house tracks as "I Understand You" and "I'm Falling," the album's lush, soulful, atmospheric grooves will be heard predominantly in fashionable cafes, boutiques, lounges, and salons. For those who frequent such places—where artists like Bebel Gilberto and Thievery Corporation were savvily championed—"Forgotten the Past," "Put Your Hurt Aside," "Your Life," and "Sweet Butterfly" to insinuate themselves into your subconscious, Brooklyn, N.Y.-based Star is distributed by ADA.—MP

THE TEMPTATIONS
Ameripolitan: Producers: various
Motown 40016 330
This follow-up to last year’s Ever-Releasable finds the group mining the same territory—melding old and new to reach beyond its adult fan concept. The concept worked extremely well on the group’s 1998 return to glory, Phoenix Rising, but generates mixed results this time around. That said, there are several pleasing tracks. Harmony showcases like "Forget About It," "That’s How Heartaches Are Made," and "I Feel Good" are proof positive that the guys remain in fine form vocally. And as on the 1998 "Stay" (which sampled "My Girl"), the quintet dips back into its rich history on "A Love I Can See," which integrates elements of the group’s 1963 cha-cha-charmer "I Want a Love I Can See." But it’s the old-school style songs that are the album’s strengths—and not the more contemporary-striving numbers, like the title track. While that’s welcome news to the Temps’ fan club, it won’t do much in terms of enlisting new recruits.—GM

MIXES

LIL LOUIS
Mix the Vibe: 27 Years in the Mix, 1974-2001
PRODUCERS: various
Nite Grooves/King Street Sounds 223
The ninth volume of the Mix the Vibe series finds a Chicago house music originator, DJ/producer Lil Louis, handling remix duties. In fact, it’s Louis’ first mixed CD. And after spending considerable time with it, one can’t help but wonder if he took some time to join the DJ-driven compilation bandwagon. Unlike the bulk of DJs who...

REVIEWS & PREVIEWS

ALBUMS

Edited by Michael Paolotta

POP

CHAVAL ALBERSTEIN
Foreign Letters
PRODUCER: Ben Minke
Naive/Rounder 11661-3195

On its original Hebrew composition “Indifferent,” Chaival Alberstein asks, “Does Yiddish have a future?” Thanks in part to her bilingual efforts here, the answer would appear to be “Yes.” The Israeli vocalist creates a Yiddish-Hebrew hybrid that pays homage to the past while engaging with the present. The Yiddish tracks’ words come from a variety of poets, while several Hebrew songs use lyrics Alberstein wrote herself. Her smooth and steady output has been compared to “old-timey” jazz, but it’s much more than that. Her music is a bridge between two worlds, and it’s a wonderful one.

OUTKAST
Big Boi & Dre Present. . . Outkast: Producers: Organized Noise and Endeavor
LaFace/Arista 26053

Arguably one of the hip-hop’s greatest groups, Outkast takes a look back at its illustrious eight-year career with this best-of set. Featuring songs from its four previous albums (Southernplayalisticadillacmuzik, ATLiens, Aquemini, and Stankonia), Big Boi & Dre Present wonderfully highlights the group’s evolution into musical pioneers. It also confirms Outkast’s place in the annals of hip-hop history. To their credit, Andre 3000 and Big Boi could’ve easily stacked the album solely with hits like “Ms. Jackson” and “Rosa Parks.” Instead, the Atlanta-based duo wisely also selected tracks that depict its musical diversity—and dexterity. For example, songs like “Ain’t No Thang” and “Crumblin’ Erh” offer newer fans a taste of less-heard yet essential album tracks. Big Boi & Dre Present also features three new cuts. Among them is the appropriately titled “Punkin’ Around,” a horn-drenched affair that plays on the group’s festive Parliament/Funkadelic influences. —RH

JANE SIBERRY
City
PRODUCER: Sheba Records
Sheba Records 010

For her 13th album, Jane Siberry has compiled a glorious album that brings together far-flung influences—collaborations and music for films—from her past. Tracks like the title track are “Mexico Is Not The White Dove” (produced by the Propellerheads’ Alex Gifford) and the feisty “Harmonica/ Went Down to the River” were recorded in the mid ’90s at Peter Gabriel’s Real World Studios. Other key collaborations include “The Bridge” (with Joe Jackson) and the sweet, somewhat tear-filled, “When I Think of Laura Nyro,” a collage of the late singer/songwriter’s music. In the soundtrack department, “It Can’t Rain All the Time (The Cross)” and “Calling All Angels” (from 1991’s End of The World and last year’s Pay It Forward) are quietly wonderful, while “All the Pretty Ponies (Karmay Great Adventure)” is a playful futility. City is available exclusively at janesiberry.com and at the artist’s live shows.—MP

CHARLES WEBSTER
Born on the 24th of July: Producer: Charles Webster
Peacefrog/Star Recording 32014
British tunesmith/producer/DJ Charles Webster has been concocting beats and rhythms for dancehalls since the mid-'80s. In the past, he recorded under numerous aliases, including Presence, Purry Phoebe, Sine, and Love From San Francisco. But Born on the 24th of July finds Webster shedding his many monikers for the comfort of his own name. In the process, he has made a sterling collection that is less concerned with the dancefloor than with the post-club experience. Except for such sophisticated house tracks as “I Understand You” and “I’m Falling,” the album’s lush, soulful, atmospheric grooves will be heard predominantly in fashionable cafes, boutiques, lounges, and salons. For those who frequent such places—where artists like Bebel Gilberto and Thievery Corporation were savvily championed—“Forgotten the Past,” “Put Your Hurt Aside,” “Your Life,” and “Sweet Butterfly” to insinuate themselves into your subconscious, Brooklyn, N.Y.-based Star is distributed by ADA.—MP

R&B/HIP-HOP

DE LA SOUL
AOL: Bionix: Producers: various
Tommy Boy 1362
Like most in hip-hop’s first generation, the members of De La Soul (Dave, Posdnos, and Maseo) probably grew up watching ‘70s TV shows like The Six Million Dollar Man and The Bionic Woman. That explains the subtext of the second installment of the act’s Art Official Intelligence trilogy. With the tag line, “better, stronger, and faster,” the 18-track set marks the trio’s most complete effort since 1996’s Stakes Is High. Lead single “Baby Phat,” featuring Devin the Dude and...
Billboard to Expand its Touring Coverage

BY RAY WADDELL
NASHVILLE—Global touring has always been

WITH TIGHTER PLAYLISTS, PIRACY AND
SHORTER CAREER LIFESPANS, TOURING
IS NOW MORE IMPORTANT THAN EVER TO
THE SUCCESS OF THE MUSIC INDUSTRY.

NEW IN 2002!

Billboard responds with a new
TWO PAGE WEEKLY SECTION DEVOTED
ENTIRELY TO THE TOURING BUSINESS

- A major focus on tours, venues, promoters and services
  by noted touring editors Ray Waddell & Linda Deckard
- Expanded weekly charts of concert grosses
- Four quarterly spotlights with an in-depth look at
  venue regional meetings, global touring, security, as well
  as analysis of Box Scores & important issues and trends
- An annual YEAR IN TOURING mega-section
spotlight only the new and trendy in their mixed CD sets. Louis smartly peppers his landscape with classic items. This has a foothold effect: It sets the collection in stone but also and more important, it educates on a sublinal level. Underground classics like Dinosaur-Latin Blues," "Bang," and "Tight, Tight," "On & On," and "Loose Joints." "It's All Over My Face" (yes, the female-vocal version) are saddled alongside more recent, such as on Young's "One Starry Night," Johnnics' "Play the World," and Latina's "Power to Conquer." Of course, the inclusion of Paola Gardino's powerful disco nugget, the musically rich "Work That Body," is a firm reminder that just don't make 'em like they used to.—MP

COUNTRY

**HADACOL**

All in Your Head

**PRODUCTORS:** Lou Whitney and Hadacol

Slewfoot

Midwestern all-country rockers Hadacol surface with their first release for Mississippi Slewfoot, and it's a focused, confident effort showcasing insightful, often dark lyrics, robust instrumentation, and the effective sibling harmonies of brothers Fred and Greg Wickham. "Down Again" is a rousing hayride, "Watch It Burn" is a Neil Young-tinged slow-smoother, and the title cut recalls Dan Baird with its mix of crunch guitars and barroom wit. Interestingly enough, the brothers Wickham, who both turn out great songs individually, with Greg's mellow "Another Day" and Fred's twisted "Ferald Ford" among the many memorable cuts. The tracks are also intriguing thematically, with the claustrophobic "Libby's Tune" delivered under the guise of a bouncy melody, and the hangdog "I Don't Do Wrong" comes off like the Everly Brothers on moonshine. Like its mellow country-tinged "Idyll働き" once touted by Hank Williams—Hada- col does indeed make you feel good. Rackied by City Hall.—RW

LATIN

**MIGUEL RIOS**

Miguel Rios & Las Estrellas del Rock Latino

**PRODUCTOR:** Carlos Narea

BMG U.S.A. Latin 7432190707

Pairing veteran Spanish rocker Miguel Rios with nine of Latin rock's biggest stars for an album of duets is really a no-brainer, especially when a list of songs already popularized by those artists is on the equation. It seems a facile formula for success, but coming from Rios, an icon with nearly 40 years of recording behind him, it's not only acceptable but also worth celebrating. Rather than reinventing the wheel here, Rios has remained basically Luigi d'Albino's "Dancing in the Night," but with a more personal twinge, making them more thoughtful in pace and far more acoustic in feel. Most tracks alternate vocals and finally build up to a Latin rock crescendo, with '50s-inspired harmonies and rock'n'roll energy, adding to the list of hits. The album is a success for its distinctive, hard-nosed fusion of raucous Southern rock energy with the Latin rhythms of Mississipi hill country blues. On "51 Phantom," the Allstars step out with a song that metal fans may enjoy, as all 11 cuts are originals—and potent ones at that. Luther Dickinson's natty guitar licks are slathered all over the opening, title track, resulting in a groove that invokes the boogie demons. That vibe only grows deeper and dirtier and the record culminates with the simply, evocatively titled "Mud." Intriguingly, the Allstars have managed to make a sophomore album even better than their debut. It's not a perfect record, but the band's growth is evident on the next level.—PVV

CLASSICAL

**KURT MASUR at the New York Philharmonic:**

**PRODUCTORS:** Sedgwick Clark, Lawrence Rock, and Barbra Naws

New Special Editions

The latest in the New York Philharmonic's groundbreaking series of home- boxed sets (issued via the orchestra's New Special Editions label is a thoughtfully produced collection celebrating the 11-year tenure of outstanding music director Kurt Masur. Divided into six individual volumes, a box set also sold separately, the CD set features 16 hours of live performances of 16 works under Masur and the orchestra never recorded commercially under their deal with Teldec. Indeed, the program's strength is that it shows a side of Masur's art of which record-buyers may not be aware. Yes, there are full-blooded renditions of Middle Eastern choral masterpieces here, in the grand manner. But Masur and the orchestra have also revived major works of the orchestra's recent annals—including a 100-page booklet and individual volume notes—plus a few performances on record and the usual high grade. The sound, too, is very (surprisingly so, given Avery Fisher Hall's problematic acoustics, selling for $140, the collection. However, it is available at select Tower Records and Virgin Megastores locations, as well as www.newyorkphilharmonic.org.—BB

CHRISTIAN

**JENNIFER KNAPP**

The Way I Am

**PRODUCTOR:** Jennifer Knapp and Tony McAnany

Gote 72843

On her third Gote set, Jennifer delivers a lyrically and instrumentally rich album that builds upon her impressive writing chops. Knapp tracked in New York with A-list musicians who have worked with such prestigious acts as "Misedemeanor" Elliot, and Paul Simon. The result is a project that easily ranks among the year's best albums. Its strength is in its energy, in its melody, and in its instrumentation. The band is essentially Knapp and elliptical line-up. It is not that Knapp's melodies aren't well- constructed—"All Men Is Crazy" and "Ain't No Woman But You" are certainly rousing—but that "Janes" lyrics are so won that the music doesn't have a chance. It doesn't help that several of the songs given to secondary charac- ters have absolutely nothing to do with what's happening on stage.

The book isn't much better. Director Knapp throws in many sight gags to liven things up, but that doesn't disguise that this is a pretty somber evening.

Although it is only now being staged, Roadside is actually one of the first projects Schmidt and Jones tackled together. They began writing the show in the 1950s but put it aside to focus their attention on The Fantas- micks. Many of the dramatic devices they use in The Fantas- micks made their first appearance in Roadside. Both have a plot in which young lovers are brought together with the help of a medi- ducer, and both use the same song to bookend the show's begin- ning and end. There is even an ec- centric narrator who spins the tale.

But the team ma- tured a lot between those two shows. Roadside sounds like the work of any number of other writers, but by the time they wrote The Fantas- micks, Schmidt and Jones had developed a style all their own. The most startling change comes from Jones, whose lyrics for The Fantas- micks are clearly those of a more sophisticated writer. He avoids the clichés indulged in Roadside, giving us such classics as "Soon It's Gonna Rain."

New York City audiences have been fortunate enough in the past year to see full production runs of early musicals by writers who later hit it big. Although it is mostly a misfire, Jonathan Lar- son's Tick, Tick… Boom! clearly hints of the genius that would explode on the scene in Rent. The belated premiere of Saturday Night allows Stephen Sondheim fans to witness the master writing a tradi- tional book musical, a form he would turn on its head 25 years later with groundbreaking produc- tions like Company and Fal- leen. Roadside doesn't quite do the same for Schmidt and Jones. Except for the title song, there is little here to foreshadow such later works as 11/2 in the Shade and I Do! I Do! Even their biggest fans will probably admit that Roadside isn't that re- warding a journey.

MARK SULLIVAN
ILL NIÑO  What Comes Around (3:29)
PRODUCER: Dave Chavarrí
WRITERS: C. Machado, M. Rizzo, and D. Chavarrí
PUBLISHER: Amigos Songs, BMI
Roadrunner Records 100006 (CD promo)

What Comes Around is a jittery explosion of guitar-driven soul-rock, yearning and grimming—but with a melodic accessibility that, with Ill Niño's hard-rock credo, the band might want to advertise. Opening with a flame-throwing slab of guitar and slapped with the fortified vocals of frontman Cristi-
‘Beware’: Bow Wow Is Back

So So Def/Columbia Hope To Bite Into Holiday Sales With Rapper’s 2nd Album

BY MARCI KENON

NEW YORK—In between receiving BET and Nickelodeon awards, headlining a national tour, and receiving the key to the city of Camden, N.J., Lil’ Bow Wow (a.k.a. Shad Moss) managed to record the follow-up to his debut album, Beware of Dog.

Doggy Bag—the strong 13-track sequel dropping Dec. 1 on So So Def-Disc Columbia—is led by the single “Thank You.” It was sent to R&B and crossover radio Nov. 8 and pop radio Nov. 21. The vinyl version, featuring labelmates Jagged Edge and Funishia, is also commercially available Dec. 18.

Another track, “Take Ya Home”—co-produced by So So Def chief Jermaine Dupri and the Neptunes—was released exclusively to online radio and club DJs Dec. 1. Dupri produced the rest of the album in collaboration with Bryan-Michael Cox. Highlights include “Get Up” featuring Funishia and “Pick of the Litter” featuring So So Def newcomers R.O.C. and Tigha.

“We recently started playing Thank You,’ and we’re getting a lot of phone calls for it,” WGCI Chicago music director Carla Boattner says. “Bow Wow is a phenomenon. These kids just love him.”

“Thank You’ is the most powerful song I’ve released in my career so far,” says the 14-year-old Capitol, Ohio, native who is managed and booked by Atlanta-based Artistic Control Management. “It’s about thanking all the fans, DJs, and people who made this all happen.” His gratitude is understandable. According to SoundScan, the young rapper’s freshman effort has sold 2.4 million units to date.

An essential element of Lil’ Bow Wow’s success is his online community of young consumers. “The Internet has been a powerful vehicle for Bow Wow,” says Monica Hooks, director of product management at Columbia Records. “Since Bow Wow’s site was launched, he has been a top five artist at Sony Music. He even has an online street team that has signed up 20,000 kids to spread the word for us online. It’s part of our affinity marketing program within Sony.”

Mark Ganeim, Columbia Records senior VP of online and emerging technologies, also attributes the online success to a reciprocity strategy: “The kids get signed pieces of merchandise, free CDs, free posters, access to live shows, or free anyone else,” Ganeim says about the site, which was launched Dec. 4. “There’s definitely some added value for them to work for us.”

BET CONNECTION

Kids can also pick up points for voting for Lil’ Bow Wow videos at BET’s Web site. (The “Thank You” video was directed by Marc Klasfeld.) As a result, they’ve helped him maintain No. 1 runs on the network’s 106 & Park. “I call BET Bow Wow Entertainment Television,” ’Lil Bow Wow jokes about his popularity on the network.

BET VP of music programming Stephen Hills adds, “Bow Wow succeeds in that he is precocious. He’s been here before. He gets this and understands what he’s doing. We’ve done a number of shows with him. All of them have been extremely high in the ratings.”

The rapper appeared on 106 & Park Dec. 4 in support of Doggy Bag and will return Dec. 17. His appearances on BET’s Access Granted and Rap City aired Dec. 4 and 5, respectively, while a guest spot on MTVs'TRL ran Dec. 5. Hell’s also host BET’s Top Countdown Dec. 22 and appear on MTV’s New Year’s Eve countdown. The rapper kicked off a promotional tour on the East Coast Nov. 26, hitting Philadelphia: Washington, D.C., and New York City Dec. 2. The tour resumed on the West Coast—where Lil’ Bow Wow began film jobs with the Westbound Studios film Like Mike—Dec. 10. The remainder of the promo tour is being booked around his filming schedule and will run through the early part of 2002. Davis’ first film drops in Europe in the spring. At that time, Lil’ Bow Wow will tour as either a headliner or as part of a So So Def extravaganz. Lil’ Bow Wow is also preparing to launch his own clothing line, Lil’ Bow Wear, take his company to the next level, eyeing the crossover market. Recharged New No Limit Records following its recent transition from Priority to Universal Records, the label bows the first album under that partnership Dec. 18, Master P’s Gameface.

The 18-track set sports production by Master P Presidential Campaign—a cadre of up-and-coming producers from Canada—and another newcomer, Myke Diesel. What also sets this album apart from past efforts is a shift from Master P’s signature southern sound and the use of samples, ranging from such artists as Teena Marie, the Isley Brothers, and Bee Gees.

It’s time to move on and open up other marketplaces,” the rapper/entrepreneur says. “It feels great. This is the most mature record I’ve put out and the most radio-friendly. It also works for the streets and clubs. There’s something for everybody.”

It’s also his most family-oriented project, with his brothers Silk and Bow Wow’s C and son Lil’ Romeo on board. Having fun first single “Oohhhhhww” features Master P’s latest rap protégé, Weeble. Two other labelmates—R&B singer Sera Lynn and rapper Krazy—are spotlighted on the tracks “Real Love” and “Rock It,” respectively.

The New No Limit roster also includes Mr. Magic and pop crossover act 6 Piece, both of which are recording material; an upcoming set is also planned by Silk and The Shockers.

In the meantime, Master P is also wearing his actor’s hat. He has roles in the upcoming Union, produced with Wesely Snipes and Ving Rhames; Popcorn Shrimp, written and directed by Christopher Walken; and Plague Season with Kurt Russell. Then there’s Lil’ Romeo’s new Nickelodeon TV series, Pieces of the Puzzle, described as a “Partridge Family-style show.” It bows in February 2002.

“Don’t worry,” Master P says, laughing. “I’m still planning to keep my hands in music.”

STUDIO CHATTER: In addition to working with Will Smith’s 2002 album, producer Lavoy has been working with the likes of Scarface (“Between Us” featuring Nas on Def Jam South), Nas (“My Country ‘Tis of Thee” on Sony), Capone (“Money Don’t Move Me” on Def Jam) and Tone (working title “I Just Wanna” on Def Jam South) . . . With two tracks on the new Busta Rhymes Genesis CD (“There’s Only One” with Mary J. Blige and “Life’s a Bitch”), producer/songwriter Michael Angelo Saulsbury is back behind the boards working with Deborah Cox, Fiona Gaye, and new J Records artist J. Bubbl. He also produced the lead track from Snoop Dogg’s forthcoming album, Whatever.

ON THE RECORD: Rap veteran KRS-One has a new album streeting Jan. 22, 2002—his first gospel project. Spiritual Minded is the title of the 12-song collection that’s coming via Front Page/In the Paint/Roach. It includes the ballad “No More Tears,” a Sept. 11 tribute . . . Death Row Records (aka Tha Row) has signed a three-year pact with New York City-based Koch Entertainment. See Chris Morris’ Declarations of Independents column, page 58 . . . Anita Baker is no longer with Atlantic Records.

HOLIDAY RAP: Stevie Wonder’s sixth annual House Full of Toys benefit concert takes place Dec. 15 at Los Angeles’ Great Western Forum. The lineup includes Babyface, Brian McKnight, India.Arie, and Musiq Soulchild. Among the lineup for the fourth annual Sears Soul Train Christmas StarFest are Tyrese, Kenny Lattimore, and James Ingram (performing “The Three Kings!”) the syndicated offering airs Dec. 5-17, Soul Train, MCA Records, and Coca-Cola are staging the annual Soul Train Christmas for L.A.-area children Dec. 17 at L.A.’s Sunset Room. MCA act the O’Jays are slated to perform . . . Also, at 8 p.m. on Dec. 17, Fox airs the new animated holiday special Santa, Baby! featuring the voices of Gregory Hines, Patty LaBelle, Vanessa Williams, Eartha Kitt, and radio personality Tom Joyner. Fashioned around the song “Santa, Baby” that Kitt made popular in 1953, the special was developed by Coca-Cola and Rankin/Bass Productions.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>U Got It Bad</td>
<td>J-Lo</td>
<td>Epic</td>
</tr>
<tr>
<td>Always On Time</td>
<td>Usher</td>
<td>Jive</td>
</tr>
<tr>
<td>Rock The Boat</td>
<td>Ludacris</td>
<td>Jive</td>
</tr>
<tr>
<td>A Woman's Worth</td>
<td>Lauryn Hill</td>
<td>Columbia</td>
</tr>
<tr>
<td>Differences</td>
<td>Ali</td>
<td>Universal</td>
</tr>
<tr>
<td>We Got It Right</td>
<td>J. Young, T.Lovey, J.</td>
<td>Jive</td>
</tr>
<tr>
<td>Girls Got Soul</td>
<td>Puff Daddy, Eminem</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>Light It Up, Love Action</td>
<td>Diddy</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>Lifetime</td>
<td>R. Kelly</td>
<td>Dreamville</td>
</tr>
<tr>
<td>Caramel</td>
<td>Jermaine Dupri</td>
<td>Jive</td>
</tr>
<tr>
<td>Livin' It Up</td>
<td>Faith Evans</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>Family Affair</td>
<td>Faith Evans</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>Roll Out (My Business)</td>
<td>Faith Evans</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>Love Of My Life</td>
<td>Faith Evans</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>Breast</td>
<td>Faith Evans</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>Raise Up</td>
<td>Faith Evans</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>Break Ya Neck</td>
<td>Faith Evans</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>Bounce Back (Rump Me Against The Wall)</td>
<td>Faith Evans, Nivea</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Gone</td>
<td>Faith Evans</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>Lock Me In</td>
<td>Faith Evans</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>Take A Look</td>
<td>Faith Evans</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>Stay Home Tonight</td>
<td>Faith Evans</td>
<td>Bad Boy</td>
</tr>
</tbody>
</table>

**Words & Deeds**

**ANOTHER BAD BOY:** As a debut artist, it never hurts to have an ace up your sleeve—or Sean “P. Diddy” Combs in your corner. The mogul’s latest protégé is Harlem, N.Y.’s own G. Dep. The rapper’s Bad Boy/Arista debut, *Child of the Ghetto*, hit racks Nov. 20.

“He’s helped me to understand [this business] through people who have already been there and who have the winning formula,” G. Dep says of P. Diddy. “Now I’m following the proper steps to get where I need to be.”

Dep has certainly got a good start with his first single, “Let’s Get It,” which peaked out at No. 5 on the Hot Rap Singles chart. “That was big,” he says. “I had P. Diddy and Black Rob behind me, so I know I was involved in big things. But it really took off, and that was beautiful.”

The set’s current single, “Special Delivery,” currently rests at No. 9 on the Hot Rap Singles chart. “Child of the Ghetto” also features guest appearances by labelmates Shyne, Mark Curry, Loon, and Carl Thomas, among others.

“I mostly kept it in-house with the Bad Boy family,” Dep says of the collaborators. “The only time I went outside of the family was with Kool G. Rap and Rakim [who are featured on the track “I Am”]. That was crazy, because I’ve been in them since I got into rap. It was a hell of an experience working with them.”

**DON’T CALL IT A COMEBACK:** The artist formerly known as Vanilla Ice has returned with his Liquid Records debut, *Bi-Polar*. Now known as V. Ice, the rapper has crafted a 24-track collection that features both hardcore and hip-hop stylings.

“I had to split it because the two kinds of music are so different,” V. Ice observes of the album that is divided into two parts, *Kaba* and *God* (Crown). He recently celebrated the debut of the page-turner with a party at New York City’s The Park restaurant. Guests included Jay-Z, P. Diddy, Ghostface Killah, Raekwon, and Noreaga, among others.

“When I started writing, I thought it was a crazy thing to do because I wasn’t old enough,” Simmons says. “Then I started writing it, and it was like a cleansing process. It helped me put a lot of things in my life behind me, and that was very helpful.”

Rashaan Hall may be reached at rhall@billboard.com.

**The Life and Times of . . . : Congratulations to Russell Simmons,** who just released his autobiography, *Life and Def: Sex, Drugs, Money, Combs, Left and Right, and Simmons.*
Second Time’s The Charm
For Mercury Newcomer Dern

BY PHYLLIS STARK
NASHVILLE—For an artist to have something meaningful to say to an audience, they generally must go through a process of finding themselves and discovering their own artistic voice. For Daisy Dern, that process took two tries, but as evidenced by her songs, she nailed it the second time. Dern’s eponymous debut album is due Feb. 26, 2002, on Mercury Records.

Dern, a distant cousin of actors Bruce and Laura Dern, was born and raised in the San Francisco Bay area. She attended the Berklee School of Music for a year and received a degree in music and business from San Francisco State in 1991, all the while writing songs and performing in local bar bands.

In 1992, Dern headed to Nashville in her first attempt to land a record deal, but she got discouraged, returned home five months later, and resumed performing with her band. In 1995, she tried Nashville again, with better results.

Dern soon met Dave Gibson, formerly of the Gibson/Miller Band, who became her musical collaborator, songwriter, partner, and, eventually, her husband. The couple now has a 2-year-old daughter. (Proving you can find inspiration almost anywhere, their daughter’s pediatrician, David White, wrote the song “My Heart’s a Mountain,” which Dern cut for her album.)

“LATE BLOOMER
Although Dern is only 34, most female artists begin launched at radio these days are considerably younger.

“I’m sort of a late bloomer,” she admits. “I’m just discovering who I am. If I had gotten this [record deal] in my 20s, I wouldn’t have known what to sing about or what to say in interviews. I wouldn’t have real-life experiences behind me for any substance. Maybe people do know who they are in their 20s, but I didn’t. It’s taken me this long to figure that out and to get the courage up to go for it.”

“That’s what real life is—it’s about having a couple of skeletons and being a real human being and not sounding perfect all the time or having to be perfect all the time,” Dern adds. That’s why Dern hopes she can be an inspiration for others. Sometimes, I think [women] get married and have babies and they think, ‘This is what I’m doing now.’ I just want to show people that if they do have a dream that they think is unattainable they have to try it, because that’s what I did.”

The singer says her years working in cover bands slowed down the process of finding her own voice.

“I spent so long playing in clubs and singing other people’s songs that when I got to Nashville, I just didn’t really know who I was yet as an artist,” she says. “Even though I wrote a lot of stuff, I hadn’t focused in on myself. Then when I met Dave Gibson, he and I started doing a duet thing together.

“It wasn’t until our daughter, Savannah, was born in ’99 that a light bulb went on,” Dern continues. “I just said, ‘Hey, wait a minute. I moved here to do my own art thing, and I haven’t done it yet. She’s going to grow up and need me to be who I am.’

“I need to fulfill my dreams, so I need to get busy.”

A lot of times when women have babies, they say that it just kind of takes them to a different level of growth, and that’s what happened to me,” Dern continues.

“Having [Savannah] in my life inspired me so much and taught me more about who I was, and at that point I was ready.”

Dern describes the musical sound she has settled into as “a blend of everything I grew up listening to, which would be country music, first and foremost, and then there’s the influence there from Linda Ronstadt, big time, and James Taylor. It’s not traditional; it’s not pop. It’s somewhere in between to me.”

Mercury VP of marketing Kim Markovchick says, “What’s so unique and refreshing about Daisy is her whole approach to the music. It has an acoustic flavor, just a very pure and natural sound. It’s not overproduced.”

MARITAL MIXED BLESSINGS

Dern says she was thrilled not only to be signed to Mercury but to her label chairman Luke Lewis. “You have to have a record that you love.” That was music to her ears, she recalls. “The other thing was they wanted Dave to produce the album, and that was a huge gift for him. That’s what his dream was, to get into producing.”

“But Dern says mingling with her husband can be a mixed blessing. “The advantages are that I can be completely honest and not be afraid that I’m going to rub somebody the wrong way, because we have that sort of a relationship.

“But sometimes, it would be kind of stressful because he thinks he knows me better than anybody else,‘ You have to agree with me. Just trust me on this,”’ Dern recalls. “There were times I had to say, ’OK, you’re right‘ and times I had to be firm on my own album, which they, for the first time, let you do.”

“I think that’s what’s happened to me.”

“She’s an inspira-

COUNTRY

Nashville Scene

by Phyllis Stark

NEW CHALLENGES: Elizabeth Thiel’s is closing her 22-year-old Nashville publicity company, Network Ink, to accommodate promotions for other industry related shows for the Country Music Hall of Fame and Museum. Network Ink will shut down Dec. 14, leaving publicists Kyle Frederick and Andy McGhee looking for new roles.


In other news, Warner Bros. Nashville unexpectedly eliminated its publicity department, a tribute to this year’s C. C. Lay's, laying off VP of publicity Susan Niles, a 17-year company veteran, and national publicity manager William Smithson.

RUFF & READY: Ray Ruff has launched the new Los Angeles-based label HitPros and will serve as its president. The label—which will release music in a variety of genres, including country—will be distributed nationally by Navarre. Ruff’s record label experience includes stints at Paramount/Dot, MCM, Motown, and Curb.

Former CBS/Sony Records VP of distribution Frank Mooney will serve as HitPros director of sales in a consulting capacity. He most recently was Navarre’s West Coast director of sales.

The label’s debut act will be country singer Holly Wynnette. Her album, due Feb. 5, 2002, includes five tracks penned by HitPros CEO Albert Hagar. Other starters at the label include director of A&R Jason Perry and producer/engineer Mike Daniel, who is contributing to the company’s A&R efforts. The label’s country promotion team will include industry veterans Sam Cerami, Bobby Young, Jack Pride, B.J. McElwee, and Robert Easterling.

Another of the label’s upcoming projects is a tribute to Elvis Presley by guitarist James Burton.

ARTIST NEWS: Columbia Legacy will reissue two patriotic 1970s Johnny Cash titles, America and Old Ragged Play, for the first time on CD Dec. 11. The label is also planning a series of additional remastered reissues throughout 2002 to celebrate Cash’s 70th birthday Feb. 26, 2002.

A Bill Monroe estate sale and memorabilia auction will take place Dec. 21-22 at the Country Music Hall of Fame and Museum, Nashville. Among the more than 600 items to be offered are six of Monroe’s vintage mandolins, as well as stagewear, furniture, jewelry, and awards. A simultaneous live Internet auction will take place on eBay.

Billy Yates, who recently exited the Sony Music Nashville roster, has launched his own imprint, M.O.D. Records, and will make his label debut Jan. 1, 2002, with an album if I Could Go Back shortly.

A release date of Jan. 15, 2002, has been set for Alan Jackson’s next album. The as-yet-untitled project will include “When the World Stopped Turning.”

Kenny Rogers has donated nine of his photographs to artists and to the celebrity photo gallery on the nonprofit photography web site TakeGreatPictures.com, an online resource for photo enthusiasts.

Among Rogers’ donations are pictures of Dwight Yoakam, Bill Monroe, and Muhammad Ali.

ON THE ROW: Nashville Songwriters Assn. International will host its 10th annual Tin Pan South songwriters festival April 1-6, 2002, in Nashville.

Public relations executive Jim Havey has relocated from New York City to Nashville and has launched Jim Havey Public Relations. Havey has the past 11 years with David Granoff Public Relations in Manhattan and the past six as its VP.

SIGNINGS: Brooklyn, N.Y.-based Leaps Recordings has signed singer/songwriter Lonesome Bob to its roster. His first album for the label, Things Change, is due Feb. 19, 2002. The album will include Allison Moorer, Tom Carroll, Amy Rigby, and Ken Cooan.

Cranie, Mo.-based Slewfoot Records has signed house-rock-tonk country group Porter Hall TN, to a recording contract. Its debut album, Welcome to Porter Hall, TN, is due March 26, 2002. The group is based in Merrifield Township.

Ray Price and his Cherokee Cowboys have signed with Nashville-based MSP for worldwide booking and management. Price still performs more than 100 dates per year.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>NUMBER 1 TITLE</th>
<th>Top Country Albums</th>
<th>Week of Release</th>
<th>Chart Position</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Garth Brooks</td>
<td>Screencraft</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>Columbia</td>
</tr>
<tr>
<td>Johnny Cash</td>
<td>American Patriots</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>Columbia</td>
</tr>
<tr>
<td>Willie Nelson</td>
<td>Willie Nelson's Greatest Hits &amp; Songs That Will Be</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>Columbia</td>
</tr>
<tr>
<td>Billy Gilman</td>
<td>One More Day</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>Sony</td>
</tr>
<tr>
<td>Toby Keith</td>
<td>A December to Remember</td>
<td>42</td>
<td>42</td>
<td>42</td>
<td>Capitol</td>
</tr>
<tr>
<td>Aaron Tippin</td>
<td>Play It Loud</td>
<td>20</td>
<td>20</td>
<td>20</td>
<td>Capitol</td>
</tr>
<tr>
<td>Chris Cagle</td>
<td>Christmas 4</td>
<td>32</td>
<td>32</td>
<td>32</td>
<td>Capitol</td>
</tr>
<tr>
<td>Reba McEntire</td>
<td>A Country Superstar Christmas</td>
<td>47</td>
<td>47</td>
<td>47</td>
<td>MCA Special</td>
</tr>
<tr>
<td>George Strait</td>
<td>Greatest Hits</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>Martina McBride</td>
<td>Greatest Hits</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>Anine Murray</td>
<td>What A Wonderful Christmas</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>Capitol</td>
</tr>
<tr>
<td>Tim McGraw</td>
<td>Set This Circus Down</td>
<td>43</td>
<td>43</td>
<td>43</td>
<td>Capitol</td>
</tr>
<tr>
<td>Reba McEntire</td>
<td>Greatest Hits Volume III: I'm A Survivor</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>Capitol</td>
</tr>
<tr>
<td>Garth Brooks</td>
<td>The Magic Of Christmas - Songs From Call Me Claus</td>
<td>29</td>
<td>29</td>
<td>29</td>
<td>Capitol</td>
</tr>
<tr>
<td>Tim McGraw</td>
<td>Coyote Ugly</td>
<td>49</td>
<td>49</td>
<td>49</td>
<td>Capitol</td>
</tr>
<tr>
<td>Brooks &amp; Dunn</td>
<td>Steers &amp; Stoires</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>Capitol</td>
</tr>
<tr>
<td>David Ball</td>
<td>Amigo</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td>Capitol</td>
</tr>
<tr>
<td>Clint Black</td>
<td>Greatest Hits II</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>Capitol</td>
</tr>
<tr>
<td>Tim McGraw</td>
<td>Greatest Hits</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>Capitol</td>
</tr>
<tr>
<td>Lonestar</td>
<td>I'm Already There</td>
<td>47</td>
<td>47</td>
<td>47</td>
<td>Capitol</td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>Greatest Hits</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>Capitol</td>
</tr>
<tr>
<td>Alan Jackson</td>
<td>When Somebody Loves You</td>
<td>62</td>
<td>62</td>
<td>62</td>
<td>Capitol</td>
</tr>
<tr>
<td>Dixie Chicks</td>
<td>Fly</td>
<td>53</td>
<td>53</td>
<td>53</td>
<td>Capitol</td>
</tr>
<tr>
<td>Sara Evans</td>
<td>Back To Fly</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>Capitol</td>
</tr>
<tr>
<td>Lee Ann Womack</td>
<td>I Hope You Dance</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>Capitol</td>
</tr>
<tr>
<td>Alison Krauss + Union Station</td>
<td>New Favorite</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>Capitol</td>
</tr>
<tr>
<td>Travis Tritt</td>
<td>Down The Road I Go</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>Capitol</td>
</tr>
<tr>
<td>Nickel Creek</td>
<td>Nickel Creek</td>
<td>17</td>
<td>17</td>
<td>17</td>
<td>Capitol</td>
</tr>
<tr>
<td>Joe Dee Messina</td>
<td>Burn</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>Capitol</td>
</tr>
<tr>
<td>George Jones</td>
<td>The Rock: Steal Country 2001</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>Capitol</td>
</tr>
<tr>
<td>Trace Adkins</td>
<td>Cherokee</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>Capitol</td>
</tr>
<tr>
<td>Steve Holy</td>
<td>Blue Moon</td>
<td>27</td>
<td>27</td>
<td>27</td>
<td>Capitol</td>
</tr>
<tr>
<td>Trick Pony</td>
<td>Trick Pony</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>Capitol</td>
</tr>
<tr>
<td>Rascal Flatts</td>
<td>Down From The Mountain</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>Capitol</td>
</tr>
<tr>
<td>Billy Gilman</td>
<td>Dave To Dream</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>Capitol</td>
</tr>
<tr>
<td>Robert Earl Keen</td>
<td>Lost Highway</td>
<td>70</td>
<td>70</td>
<td>70</td>
<td>Capitol</td>
</tr>
<tr>
<td>Travis Tritt</td>
<td>Blake Shelton</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>Capitol</td>
</tr>
<tr>
<td>Gary Allan</td>
<td>Alright Guy</td>
<td>47</td>
<td>47</td>
<td>47</td>
<td>Capitol</td>
</tr>
<tr>
<td>Lee Greenwood</td>
<td>Have Yourself A Merry Little Christmas</td>
<td>35</td>
<td>35</td>
<td>35</td>
<td>Capitol</td>
</tr>
<tr>
<td>Jessica Andrews</td>
<td>Who I Am</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>Capitol</td>
</tr>
<tr>
<td>Cyndi Thomson</td>
<td>My World</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>Capitol</td>
</tr>
<tr>
<td>John Denver &amp; The Muppets</td>
<td>A Christmas Together</td>
<td>38</td>
<td>38</td>
<td>38</td>
<td>Capitol</td>
</tr>
<tr>
<td>Garth Brooks</td>
<td>Christmas 4</td>
<td>32</td>
<td>32</td>
<td>32</td>
<td>Capitol</td>
</tr>
<tr>
<td>Brooks &amp; Dunn</td>
<td>Christmas 4</td>
<td>32</td>
<td>32</td>
<td>32</td>
<td>Capitol</td>
</tr>
<tr>
<td>Marty Stuart</td>
<td>Manhattan 98</td>
<td>29</td>
<td>29</td>
<td>29</td>
<td>Capitol</td>
</tr>
<tr>
<td>Lonestar</td>
<td>Christmas 4</td>
<td>32</td>
<td>32</td>
<td>32</td>
<td>Capitol</td>
</tr>
</tbody>
</table>

This chart is based on airplay data provided by Billboard and reflects the most popular country albums in the United States.
<table>
<thead>
<tr>
<th>DEC 15 2001</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HOT COUNTRY SINGLES &amp; TRACKS</strong></td>
</tr>
<tr>
<td><strong>Last Week</strong></td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>4</td>
</tr>
<tr>
<td>5</td>
</tr>
<tr>
<td>6</td>
</tr>
<tr>
<td>7</td>
</tr>
<tr>
<td>8</td>
</tr>
<tr>
<td>9</td>
</tr>
<tr>
<td>10</td>
</tr>
<tr>
<td>11</td>
</tr>
<tr>
<td>12</td>
</tr>
<tr>
<td>13</td>
</tr>
<tr>
<td>14</td>
</tr>
<tr>
<td>15</td>
</tr>
<tr>
<td>16</td>
</tr>
<tr>
<td>17</td>
</tr>
<tr>
<td>18</td>
</tr>
<tr>
<td>19</td>
</tr>
<tr>
<td>20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Last Week</strong></th>
<th><strong>Title</strong></th>
<th><strong>Artist</strong></th>
<th><strong>Peak Position</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GOD BLESS THE USA</td>
<td>Garth Brooks</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>THE CHRISTMAS SONG</td>
<td>LeAnn Rimes</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>ALL OVER ME</td>
<td>George Jones</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>ON A NIGHT LIKE THIS</td>
<td>Garth Brooks &amp; Chris LeDoux</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>STILL MY BABY</td>
<td>George Strait</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>I'M MOVIN' ON</td>
<td>Tim McGraw</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>BEER RUN</td>
<td>George Jones</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>THE CHRISTMAS SONG</td>
<td>LeAnn Rimes</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>SOMETHIN' IN THE WATER</td>
<td>Garth Brooks</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>ROCKY TOP W/ PE</td>
<td>The Osborne Brothers</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>HOW THE YOUNG MAN LOST HIS HEART TO THE GIRL HE CARED FOR</td>
<td>George Jones &amp; Chris LeDoux</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>THE CHRISTMAS SONG</td>
<td>LeAnn Rimes</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>EVERYTHING YOU TOUCH</td>
<td>Alan Jackson</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>THE CHRISTMAS SONG</td>
<td>LeAnn Rimes</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>EVERYTHING YOU TOUCH</td>
<td>Alan Jackson</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>THE CHRISTMAS SONG</td>
<td>LeAnn Rimes</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>EVERYTHING YOU TOUCH</td>
<td>Alan Jackson</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>THE CHRISTMAS SONG</td>
<td>LeAnn Rimes</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>EVERYTHING YOU TOUCH</td>
<td>Alan Jackson</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>WHAT A NIGHT IT WAS</td>
<td>George Jones &amp; Chris LeDoux</td>
<td>20</td>
</tr>
</tbody>
</table>
FONOVISA EXPANDS TROPICAL: Fonovisa has signed a joint venture with valleynato-specializing Colombian indie label Codiscos, which carries such artists as Los Diablitos, El Binomio de Oro, and Grupo Calle, among others. The three-year agreement, which has an additional two-year option, is part of Fonovisa’s effort to expand its tropical music operation. In addition to acquiring distribution rights over Codiscos product in the U.S., Mexico, and Puerto Rico, Fonovisa will also work jointly in artist development and promotion for Codiscos artists. According to Fonovisa director of international sales and strategic marketing Carlos Gutiérrez, the label is confident that vallecito will sell well here. “There’s approximately 1.9 million Colombians here, according to the census,” Gutiérrez says. Of those, he adds, the majority listens to valleynato. “The idea is to develop those Colombian artists who’ve been forgotten. There’s a tropical and Colombian market here that hasn’t been exploited.”

Gutiérrez also aims to release valleynato product in Europe, where Carlos Vives has opened the market for the genre. In the U.S., Los Diablitos released their first Fonovisa/Codiscos album Dec. 4, titled Rompiendo Corazones.

Coinciding with the Codiscos venture, Fonovisa also signed an agreement to distribute the product of New York’s based Toros Records. The label’s roster includes Los Toros Band, Monchy, and Bonny Cepeda.

KEEPING UP WITH CRUZ: After the announcement that Celia Cruz’s life story is set for the big screen in a joint venture between W扫黑除恶 Goldberg and Cristina Saralegu (Latin Notas, Nov. 17), you could say the salsa queen has landed the biggest jewel in her crown. But as it turns out, Cruz—who recently won a Latin Grammy—has even more plans up her sleeve. Among them is recording a whole album of boleros, something she has long wanted to do. The caveat? Cruz doesn’t want to sing standards.

“I don’t like to sing what others have sung,” says Cruz, who recently released La Negra Tiene Tumbao (Sony Discos), an album featuring a plethora of writers and producers, including Johnny Pacheco, Sergio George, and twin brothers John Jairo and Marcus Ibáñez (formerly of salsa stars Alaquianas). “Sure. I sometimes sing old stuff [that] people want me to sing.” Cruz adds. “But if I record a bolero album, they’ll be previously unreleased songs. If one is to become a hit, then I’ll be the one to make it happen.”

BY LEILA COBO
MIAMI—Paquita la del Barrio’s nomination for two Latin Grammys—best ranchero album and best regional Mexican song—may have come as a surprise to many in the U.S. unfamiliar with her brutal honesty (her best-known refrain is, “Are you listening, useless one?”). But in her native Mexico, Paquita is an icon, with more than 20 albums (of MusArt/Balboa) to her name and a singing career that goes back decades, to when Paquita began singing in a duo with her sister. North of the border, Paquita has seen a surge in popularity in the past two years thanks to the wider promotion of her albums, which include songs that chastise men with a frankness not heard in recent memory. On her new single, “Taco Placero,” she sings: “How stupid you are, what a small man. Speaking that way about a lady/I should be quiet/As befits a lady/But now everyone will know, you’re a fiasco in bed.” To mark the release of her new album of the same name, Paquita wasn’t even given permission to speak openly about her songs, which carries such titles as “Don’t you dare say these things/I’m not the one who writes the songs.”

In your songs you don’t just get mad, you get even. What prompted you to sing this kind of material? I sing [these songs] because I like them. I’m saying what I’m feeling. How many women in the world don’t go through what’s said in these songs? I identify with them, and other people do, too. I get many, many letters. They say, “Señora, because of you, my marriage is still alive.” Very beautiful things.

Was your objective to send a certain message? I sing [these songs] because I like them. I’m saying what I’m feeling. How many women in the world don’t go through what’s said in these songs? I identify with them, and other people do, too. I get many, many letters. They say, “Señora, because of you, my marriage is still alive.” Very beautiful things.

You come to this from your own experience? Yes. From what I’ve lived. You make so many mistakes when you’re young, you don’t listen to advice. When I was 15, I fell in love with my children’s father. But I was never concerned whether he was married or not. And I really stuck my foot in getting involved with him because he was married, and it was a terribly hard experience. I dropped out of school. I spent seven years with him.

You run your restaurant [Casa Paquita in Miami City, where Paquita still sings]. You’re your own manager, and you have your own ranch. You seem like one tough lady. Were you always this way? Always. Since I was a little girl, my mother regarded me with a lot of respect. It sounds terrible to say, but that’s the way I was. I was opinionated. People sometimes think I’m angry, but I’m not. That’s just my character.

In “Crucifixión,” you talk of how men should fight women for their indiscretions. Do you think a change of mentality is needed? Yes, well. A man needs to look after a woman. Because he can make all the mistakes he wants. Things have changed a little nowadays. But you have to look at reality. First, make sure the woman really did something wrong. And even then, if you love that person, you’ll forgive her. We [women] forgive everything. So the man also has the right to do that.

You have a vast catalog of songs [that are now available in the U.S.]. Which would you say is most emblematic? There’s a song called “A Qué Négare” (Why Deny), which I love to sing. It says, “Why deny that you once loved me? Why do you want to erase our past? You know I still love you. Even though you swear everything is over.”

MIAMI—La Negra Tiene Tumbao (penned by George and Fernando Osorio), a mix of son and rap boosted by a racy video, Cruz’s main concern, though, is finding rappers to perform with her during her multi-

LA DEL BARRIO: Not Only Mad, But Even...
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>NUMBER</th>
<th>WEEKLY CHG</th>
<th>TOTAL WEEKS</th>
<th>LABEL</th>
<th>PEAK POSITION</th>
<th>RELEASE DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARC ANTHONY</td>
<td><strong>Free Me</strong> (Interscope)</td>
<td>1</td>
<td>45 29</td>
<td>80</td>
<td>4</td>
<td><strong>El Mas Grande Homenaje A Los Tigres Del Norte</strong> (EMI Latin)</td>
<td>DECEMBER 4 2001</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td><strong>Versus</strong> (Sony Discos)</td>
<td>2</td>
<td>73 2</td>
<td>45</td>
<td>2</td>
<td><strong>Salsa Hits</strong> (SONY DISCOS)</td>
<td></td>
</tr>
<tr>
<td>LUIS MIGUEL</td>
<td><strong>Mis Romances</strong></td>
<td>3</td>
<td>55 21</td>
<td>25</td>
<td>2</td>
<td><strong>KING AFRICA</strong> (BMG Latino)</td>
<td></td>
</tr>
<tr>
<td>LUPILLO RIVERA</td>
<td><strong>Sufriendo A Solas</strong> (EMI Latin)</td>
<td>4</td>
<td>55 31</td>
<td>42</td>
<td>3</td>
<td><strong>Los Tigres Del Norte</strong> (EMI Latin)</td>
<td></td>
</tr>
<tr>
<td>CARLOS VIVES</td>
<td><strong>Deleite Entrelazo</strong> (EMI Latin)</td>
<td>5</td>
<td>57 53</td>
<td>59</td>
<td>4</td>
<td><strong>Greatest Gainer</strong></td>
<td></td>
</tr>
<tr>
<td>ALEJANDRO SANZ</td>
<td><strong>MTV Unplugged</strong> (Sony Discos)</td>
<td>6</td>
<td>47 40</td>
<td>56</td>
<td>5</td>
<td><strong>I Am Alive</strong> (SONY DISCOS)</td>
<td></td>
</tr>
<tr>
<td>JOAN SEBASTIAN</td>
<td><strong>En Vivo Desde La Plaza Del Principe De Galdajalapa</strong> (EMI Latin)</td>
<td>7</td>
<td>66 52</td>
<td>67</td>
<td>6</td>
<td><strong>Alexandria</strong> (EMI Latin)</td>
<td></td>
</tr>
<tr>
<td>EL PODER DEL NORTE</td>
<td><strong>El Antemodo Y Uno Vivio</strong></td>
<td>8</td>
<td>58 45</td>
<td>54</td>
<td>7</td>
<td><strong>Los Bukis</strong> (EMI Latin)</td>
<td></td>
</tr>
<tr>
<td>GIPSY KINGS</td>
<td><strong>Samos Gitanos</strong></td>
<td>9</td>
<td>60 56</td>
<td>59</td>
<td>8</td>
<td><strong>Olga Tanon</strong> (EMI Latin)</td>
<td></td>
</tr>
<tr>
<td>ALEJANDRO FERNANDEZ</td>
<td><strong>Origenes</strong></td>
<td>10</td>
<td>65 64</td>
<td>20</td>
<td>9</td>
<td><strong>Los Tigres Del Norte</strong> (EMI Latin)</td>
<td></td>
</tr>
<tr>
<td>LOS TEMERARIOS</td>
<td><strong>Baladas Truhanes</strong> (EMI Latin)</td>
<td>11</td>
<td>50 33</td>
<td>61</td>
<td>10</td>
<td><strong>Liberalion</strong></td>
<td></td>
</tr>
<tr>
<td>LOS ANGELES AZULES</td>
<td><strong>Historia Musical</strong></td>
<td>12</td>
<td>52 39</td>
<td>62</td>
<td>11</td>
<td><strong>Embrace The Chaos</strong></td>
<td></td>
</tr>
<tr>
<td>LOS ANGELES DE CHARLY</td>
<td><strong>Te Vaya A Soñar</strong></td>
<td>13</td>
<td>48 46</td>
<td>63</td>
<td>12</td>
<td><strong>Joel Alfonso</strong> (EMI Latin)</td>
<td></td>
</tr>
<tr>
<td>A.B. QUINTANILLA Y LOS KUMBIA KINGS</td>
<td><strong>Shit</strong></td>
<td>14</td>
<td>61 49</td>
<td>64</td>
<td>13</td>
<td><strong>It's Over</strong> (EMI Latin)</td>
<td></td>
</tr>
<tr>
<td>GRUPO BRYNDS</td>
<td><strong>Historia Musical Romantica</strong></td>
<td>15</td>
<td>68 66</td>
<td>65</td>
<td>14</td>
<td><strong>Christian Aguilera</strong></td>
<td></td>
</tr>
<tr>
<td>JESSE MORGAN</td>
<td><strong>El Original De La Sierra 16 Super Exitos</strong></td>
<td>16</td>
<td>70 85</td>
<td>66</td>
<td>15</td>
<td><strong>GILBERTO SANTA ROSA</strong></td>
<td></td>
</tr>
<tr>
<td>PAULINA RUBIO</td>
<td><strong>La Mejor</strong></td>
<td>17</td>
<td>75 75</td>
<td>67</td>
<td>16</td>
<td><strong>Los Bukis</strong> (EMI Latin)</td>
<td></td>
</tr>
<tr>
<td>LUCERO</td>
<td><strong>La Mejor De La Mejor</strong></td>
<td>18</td>
<td>59 48</td>
<td>68</td>
<td>17</td>
<td><strong>Manu Chao</strong></td>
<td></td>
</tr>
<tr>
<td>GRUPO BRYNDS</td>
<td><strong>La Mejor De Una Vez</strong></td>
<td>19</td>
<td>64 57</td>
<td>69</td>
<td>18</td>
<td><strong>Intocable</strong></td>
<td></td>
</tr>
<tr>
<td>LAURA PAUSINI</td>
<td><strong>Bachata Mix</strong></td>
<td>20</td>
<td>67 43</td>
<td>70</td>
<td>19</td>
<td><strong>Jose Jose</strong></td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td><strong>Taylor Swift</strong> (EMI Latin)</td>
<td>21</td>
<td>64 57</td>
<td>71</td>
<td>20</td>
<td><strong>Intocable</strong></td>
<td></td>
</tr>
<tr>
<td>JESSE MORGAN</td>
<td><strong>El Original De La Sierra 16 Super Exitos</strong></td>
<td>22</td>
<td>75 75</td>
<td>72</td>
<td>21</td>
<td><strong>Los Bukis</strong> (EMI Latin)</td>
<td></td>
</tr>
<tr>
<td>LOUIS MIGUEL</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>23</td>
<td>59 48</td>
<td>73</td>
<td>22</td>
<td><strong>Bobby De Los Tigres</strong></td>
<td></td>
</tr>
<tr>
<td>JACO VELASQUEZ</td>
<td><strong>Christmas (Spanish)</strong></td>
<td>24</td>
<td>64 57</td>
<td>74</td>
<td>23</td>
<td><strong>Enamorarme El Sol</strong></td>
<td></td>
</tr>
<tr>
<td>EL CHICHIQUITE</td>
<td><strong>Moviendo Las Plumas</strong></td>
<td>25</td>
<td>67 43</td>
<td>75</td>
<td>24</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>MARCO ANTONIO SOLES</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>26</td>
<td>70 85</td>
<td>76</td>
<td>25</td>
<td><strong>GILBERTO SANTA ROSA</strong></td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>27</td>
<td>75 75</td>
<td>77</td>
<td>26</td>
<td><strong>Los Bukis</strong> (EMI Latin)</td>
<td></td>
</tr>
<tr>
<td>JACO VELASQUEZ</td>
<td><strong>Christmas (Spanish)</strong></td>
<td>28</td>
<td>70 85</td>
<td>78</td>
<td>27</td>
<td><strong>GILBERTO SANTA ROSA</strong></td>
<td></td>
</tr>
<tr>
<td>LAURO HUGUES</td>
<td><strong>El Original De La Sierra 16 Super Exitos</strong></td>
<td>29</td>
<td>75 75</td>
<td>79</td>
<td>28</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>JOSÉ ALFREDO JIMÉNEZ</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>30</td>
<td>70 85</td>
<td>80</td>
<td>29</td>
<td><strong>GILBERTO SANTA ROSA</strong></td>
<td></td>
</tr>
<tr>
<td>JACO VELASQUEZ</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>31</td>
<td>70 85</td>
<td>81</td>
<td>30</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>THALIA</td>
<td><strong>Thalia Con Banda Grandes Exitos</strong></td>
<td>32</td>
<td>70 85</td>
<td>82</td>
<td>31</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>JACO VELASQUEZ</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>33</td>
<td>70 85</td>
<td>83</td>
<td>32</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>LA LEY</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>34</td>
<td>70 85</td>
<td>84</td>
<td>33</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>35</td>
<td>70 85</td>
<td>85</td>
<td>34</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>JUAN GABRIEL</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>36</td>
<td>70 85</td>
<td>86</td>
<td>35</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>LOS ACOSTA</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>37</td>
<td>70 85</td>
<td>87</td>
<td>36</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>CRISTIAN</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>38</td>
<td>70 85</td>
<td>88</td>
<td>37</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>JOSE ALFREDO JIMENEZ</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>39</td>
<td>70 85</td>
<td>89</td>
<td>38</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>LOS TIGRES DEL NORTE</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>40</td>
<td>70 85</td>
<td>90</td>
<td>39</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>ALEXANDRO SANZ</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>41</td>
<td>70 85</td>
<td>91</td>
<td>40</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>ANTONIO JOSÉ</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>42</td>
<td>70 85</td>
<td>92</td>
<td>41</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>ANGELA CONDE</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>43</td>
<td>70 85</td>
<td>93</td>
<td>42</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>SIONA</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>44</td>
<td>70 85</td>
<td>94</td>
<td>43</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>ANA GABRELL</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>45</td>
<td>70 85</td>
<td>95</td>
<td>44</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>RICARDO MONTE</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>46</td>
<td>70 85</td>
<td>96</td>
<td>45</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
<tr>
<td>ALEJANDRA GUZMAN</td>
<td><strong>Mas De Mi Alma</strong></td>
<td>47</td>
<td>70 85</td>
<td>97</td>
<td>46</td>
<td><strong>Jose José</strong></td>
<td></td>
</tr>
</tbody>
</table>
**América Latina...**

**In Argentina:** Roberto Costa's concert-promotion company, PopArt, has upped the ante with its record division. During the last week of November, the Tocka Discos label released albums by popular artists that did not have contracts or had ended contracts with multinational companies, including rock group Ratones Paranoicos (Los Chicos Quieren Más), singer Celeste Cardallo (Acustico), Los Fabulosos Cadillacs' bass player/primary composer Flavio Cianciarulo (Solo, Vigo y Pelado), and Brit-pop band Turf.

**In Uruguay:** Rock band La Vela Puerca has been awarded platinum certification (10,000 units) for its second album, De Bichos y Flores, produced by Gustavo Santastaffaia and released by Surco/Universal Music. The first cut was “El Viejo,” a stunning showcase of the band’s ska and murga roots, which propelled sales to gold status (5,000 units) in one week.

**In Mexico:** Romantic grupero band Liberación is starting a new chapter in its career. Juan Tavares, the 26-year-old group’s longtime lead vocalist, has left the band. His replacement is Miguel Galindo, who at 19 years old is the embodiment of the young spirit that founder/director Virgilio Canales wants to give the group. Canales also announced that in May 2002, he will stop performing with Liberación and be in charge of producing. The group is currently promoting its new album, Ahora y Siempre, and plans to tour in the U.S. during the months of February, March, and April next year.

**In Colombia:** Metal band Internal Suffering, which records in English, has signed with Dutch label Displeased Records. The move puts the band in the company of such thrash-metal purveyors as Pestilence, Whiplash, and Infernal Majesty, which are all part of Displeased’s catalog. Internal Suffering’s new album is due out in first-quarter 2002 and will be distributed in Latin America, the U.S., and Europe.

**In Brazil:** Three major female Brazilian artists will release new albums in December. Marisa Monte, whose Memórias, Cronicas e Declarações de Amor has sold more than 1 million copies, will release a DVD titled Memórias, Cronicas e Declarações de Amor Live (EMI), recorded July 28-30 at ATT Hall in Rio de Janeiro. EMI is also releasing a CD single of two tracks from the DVD. Also in December, rising star Ivete Sangalo will release Festa (Universal), her third solo album. The disc includes a new version of “Back at One,” originally recorded by Sangalo as a duet with singer Brian McNight. Finally, singer-songwriter Marina Lima, newly signed to Avril Music, will release her first album on that label. Titled Setembro, it is co-produced by Lima and band member Edu Martins.

**For the Record:** América Latina incorrectly reported in the Dec. 1 issue of Billboard that Andrés de León’s upcoming release would feature previously unreleased songs that de León cut for David Foster’s label, 143 Records. In fact, the new album will include all new material by de León and producers Manny Benito and Luís Fernando Ochoa.

---

**Veloso Captures Show For Universal**

**BY TOM GOMES**

SAO PAULO, Brazil—Following his Latin Grammy win for best musical pop/entes, Brazilian album for Noites do Norte (Universal Music Brazil), Caetano Veloso has just released in Brazil Noites do Norte Ao Vivo (also on Universal Music Brazil), a two-CD live album that includes tracks from the original Noites do Norte. But apart from that, Ao Vivo is unique in that it features a full concert—more than two hours of music. It is the most complete live album I’ve ever made,” Veloso says. “It includes the entire concert, with the songs appearing in the same order as the concert’s set list.” Veloso adds that the album is almost like a “documentary” of the show, recorded during the first phase of his Noites do Norte tour. The theme of Brazilian slavery abolition that was explored in Noites do Norte also appears on the live album in nine of its songs, most of them on the first disc. That disc also features an acoustic set, for which Veloso sings eight tracks accompanied by guitar, including “Mimar Voci.” The track is reminiscent of “Sosoñín,” the Penina-penned song that propelled Veloso’s previous live album of sales of more than 1 million copies.

“Mimar Voci is a song [by the Bahian group Timbalada],” Veloso says. “It’s one of the most beautiful and wonderful songs they’ve ever made.” On the second disc, Veloso revisits both popular material and deep intense songs, such as “Hatú” and “Linguá.” There are also tracks written by other artists, including Luiz Santos’ “Como Uma Onda.” Santos performs the song with Veloso for the album.

Veloso is currently on a tour that includes eight sold-out dates at Buenos Aires’ Grand Rex Theater. Noites do Norte Ao Vivo is slated for European release by Universal Dec. 10. It will be released by Nonesuch in April 2002 in the U.S.

---

**Jazz Notes**

FOR ALL TO HEAR: Founded by the late composers Otto Luening and Douglas Moore and the late BMI administrator Oliver Daniel, the CRI label for the past 47 years has been discovering, distributing, and preserving the works of American composers, primarily in the field of classical music. That mission has been extended to include jazz with the launch of the BlueShift label, appropriately named for a term used in astronomy that refers to something without boundaries.

BlueShift made its bow in January with the release of The Songs of Charles Ives, an effort by New York City-based ensemble SideShow, led by vibraphonist Matt Moran. In June, the label fulfilled its promise of presenting projects consisting of new works when it released 96 Gestures by the Scott Fields Ensemble; on Sept. 23, No Images by composer/percussionist John Hollenbeck will be released. Two additional Hollenbeck-edited projects, eponymous sets by Quartet Lucy and the Claudia Quintet, are scheduled for release Jan. 1, 2002.

BY STEVE GRAYBOW

“For the record, the label is based around composers and compositions, their objective is always to look at the music and decide whether it has qualities that merit releasing it commercially,” Hollenbeck explains. “Even in these bad economic times, CRI is not putting out music based on whether or not it will sell. They are just looking for good music.” Hollenbeck’s three BlueShift releases, his first outings as a leader, exemplify the label’s eclectic, composition-oriented aesthetic. Hollenbeck says that No Images, by far the most diverse of his three offerings, was written “to move visually,” with the thought of having a choreographer put a dance movement to the pieces. The project’s opening track, “Bluegreenyellow,” features Hollenbeck dueling with tenor saxophonists David Liebman, Ellery Eskelin, and Rick DiMuzio, while its centerpiece, the 25-minute-long “The Drum Major is Instructed,” features three trombones and a sampled spoken interlude taken from a speech by Dr. Martin Luther King Jr.

The Claudia Quintet and Quartet Lucy albums are based around more traditional, yet no less eclectic structures. Hollenbeck describes the former as “traditional jazz, with funky grooves and contemporary influences” and the latter as “the jazz equivalent of a singer/songwriter project, with a spiritual bent,” seen most profoundly in the lyrical vocalizations of Theo Blackman.

CRI executive director John Schultz says that “more and more, major jazz labels are either cutting back on their releases, particularly in terms of their catalog, or are putting out music that is recorded more for commercial rather than artistic reasons.” Therefore, Schultz says, it seemed that “this was an appropriate time for us to make a serious effort to document artists who otherwise might have no other outlet.” Like its parent company—which is funded by the Aaron Copland Fund for New Music, the Virgil Thomson Foundation, and the Alice M. Ditson Fund of Columbia University—BlueShift is a nonprofit venture, with funding provided by the National Endowment for the Arts. All artists signed to BlueShift must first submit their releases to the label for consideration. They are then voted upon by an anonymous editorial committee comprising industry executives and composers. Unlike the classical CRI label, where a project’s launch is often put on hold until an appropriate means of funding can be determined, Schultz feels that the immediate need for jazz necessitates releasing discs in a timely manner: “If you wait two years to put out a recording, the group might not even be together anymore.”

To facilitate an expedient release schedule, Schultz is investigating the possibility of obtaining corporate sponsorship for BlueShift albums. “Most of the projects come to us as finished masters,” he says, “so we really just need to cover the expenses incurred in post-production, which would be a nominal charge for a large corporation. If a company is looking to reach the same demographic that a jazz artist appeals to, it could be a wonderful opportunity for them to get their name out there.”

CRI and BlueShift require applicants to make scores and recordings for all proposed works available, along with a description of the project, biographical information on the composers and performers, and an estimated recording budget. The labels’ releases are made available to college and municipal libraries to ensure posterity and are distributed to retail by Qualiton. Contact jschultz@composersrecorder.com for further information.
WEBB MEETS WILLIAMS: A year ago at Manhattan nightclub Feinstein’s at the Regency, Jimmy Webb did an unforgettable stint with Glen Campbell—who owes much of his hits, of course, to Webb’s songwriting.

Webb returned this year, with fellow pop-tunesmithing legend Paul Williams as his foil. The resulting evening, with Tony-nominated Broadway star Liz Callaway providing a lovely female vocal perspective, saw a delightful pairing of two of the most sophisticated pop songwriting pros in the business trading guips and contemporary song classics.

Shorn of his familiar ponytail, Williams noted that Webb was sporting a new Dan Rather-esque haircut while performing such “great American portraits” as “Galveston” and “Wichita Lineman” (both hits for Campbell). Williams further saluted the latter tune for having “the greatest straight-ahead line in a love song ever”: “And I need you more than want you/And I want you for all time.”

Of his own songs, the wee Williams blamed his short stature for his deep catalog of “ouch, Mommy, pick me up and love me” tunes, including “You and Me Against the World,” the Helen Reddy hit that he co-wrote with Kenny Ascher. He performed along with such gems as “We’ve Only Just Begun” and “Rainy Days and Mondays,” both of which he co-wrote with Roger Nichols for the Carpenters. Not to be out-sentimentalized, Webb described his haunting “Highwayman” hit for Waylon Jennings, Willie Nelson, Johnny Cash, and Kris Kristofferson as “John Steinbeck meets Deepak Chopra.”

For her part, Callaway selected Williams’ “What Would They Say” for a duet with the writer. It was a song she knew from a Reddy album that she cherished as a kid. “A week before we opened, a friend of mine sent me a 26-page list of Paul’s songs—and there it was on page 26,” she says, “I went down and found it in the basement.”

But one song, Webb’s cover of Frank Loesser’s “Spring Will Be a Little Late This Year,” took on special meaning. “Not to slight Irving Berlin,” Webb said, “but Frank Loesser’s my favorite words-and-music guy.” He added that in light of Sept. 11, “it’s almost like a message across the generations from Mr. Loesser to us.”

STUDENTS UNITE: Cherry Lane Music Group VP of theatrical rights and print music coordinator Dan Rosenbaum reports that more than 14,000 elementary school students from across the country will join together at 1 p.m. (ET) Dec. 11 to sing “The Dreams in You,” a song commemorating the Sept. 11 tragedies.

The Cherry Lane-published tune is a collaboration among composers, lyricists, arrangers, orchestrators, vocalists, musical directors, and producers of New York City’s theater community (Jason Howland, Jeff Lams, Kim Scharnberg, Jack Murphy, Dani Davis, Belinda Lams, and Jan Murphy) and is a tribute to the children of the victims. The sing-along event, titled Kids Sing for Freedom, will utilize a CD of the song that was recorded in October by more than 250 members of the Broadway and off-Broadway communities and features performers from 18 shows.

Participating schools will download the recording and sheet music free of charge from the Web site of Cherry Lane’s sister business Music Alive (musicalive.com). The CD is also available online at dreamfund.org or through Sh-K-Boom Records’ Web site (sh-k-boom.com), with all proceeds going to the September 11th Fund to benefit the victims’ children.

According to executive producers Howland (music director/conductor for Jekyl & Hyde and composer of the upcoming Little Women) and Davis (producer of Little Women and the Tony-nominated The Lone Ranger—West), the project is “a tribute to those who died and of remembrance of our national unity [and] our hope for the future, as well as our belief in our children, our country, and our freedom.” They expect to raise more than $100,000 for the September 11th Fund.

BY JIM BESSMAN

NEW YORK—If the old show biz joke is right—that “practice, practice, practice” is how you get to Carnegie Hall—then the Joseph Patelson Music House is where you go to get the sheet music with which to rehearse.

Located, as the business card says, “just back of Carnegie Hall,” the venerable West 56th Street establishment—which was founded on West 59th Street in 1920 as one of the first used-music stores in the country—now houses “used music at half price,” to quote its longtime promotional motto. But used sheet music has long been supplanted by new product.

“Ninety-five percent of what we stock now is new,” says manager Carlos Vazquez, who started working at the store when he was a college student in 1984. From its small store on the second floor of the approximately 200-feet-by-60-feet two-story space, he’s surrounded by walls of the traditional sheet music that remains the mainstay of the shop. But in addition to newer items, like the “Masters Collection” line of instructional MIDI files of music by such composers as Scott Joplin. The store also carries the “CD Sheet Music” series of CD-ROMs amassing sheet music according to instruments, composers, and musical genres.

But it’s in the remaining reams of sheet music that are reasonably priced for students who can’t otherwise afford to buy it all [on paper],” Vazquez says, and we sell quite a lot of them. “They told us [CD sheet music] would put us out of business, but there’s still nothing like the original bound sheet music—the real thing.”

BEDROCK OF THE BUSINESS

Indeed, customers from around the world continue to visit the Patelson Music House, which is crammed with some 40,000 different items. Vazquez says. He explains that a classical sheet music title may be available in many different editions, depending on instrument and size. Classical music makes up the bulk of the sheet music sales by far, and works by such old war horses as Beethoven, Bach, Brahms, and Mozart are the bedrock of the business, according to Vazquez.

“But there’s always new music coming out,” Vazquez adds, noting that titles by the late Argentine tango composer Astor Piazzolla have become popular for the past five years. The store also carries Broadway scores and “some popular stuff,” namely single-sheet music by such show-tune composers as Rodgers & Hammerstein and Kurt Weill. These, he notes, are “becoming like classical music.”

Band music and choral music—except classical standards like Handel’s Messiah—are examined, “since there’s so much of it, and we don’t have room, and it gets us away from our field,” Vazquez says. But he does deal in all kinds of classical music-related books and magazines; some accessories like metronomes, batons, tuning forks, and pitch pipes; and reproductions of some distinguished composer portraits framed upon the walls—“anything a professional musician would want.”

FAMOUS PATRONS

Vazquez’s word-of-mouth clientele includes music students and teachers, as well as such noteworthy professionals over the years as Arthur Rubinstein, Van Cliburn, and Isaac Stern—as the store’s late owner Joseph Patelson recalled in a 1989 interview in Keynote magazine.

Frank Sinatra is reported to have purchased The Dictionary of Vocal Terminology, and Vazquez says that kids still come in because of a 1977 Guitar Player profile of Grateful Dead bassist Phil Lesh, in which he mentioned obtaining The Musician’s Hand Book at the store during his formative playing years.

But the Joseph Patelson Music House was already long established by then, having evolved out of a business launched in 1920 by used-book dealer Ernest Cook. Patelson came to work for Cook as a student in 1929, when Cook was located on West 57th Street. Patelson took over the shop in 1893 and moved it to a location next door to the current one, where it has been since 1947.

FROM HALF-PRICE TO FULL SCALE

Patelson, who died in 1992, lived with his wife on the second floor of what was originally a carriage house. “The sheet music business came about because he suggested they buy used music to sell to individuals—by the pound,” Vazquez notes, saying that the store’s original name was the Half-Price Music Shop. It became the used sheet music—which was obtained from customers who didn’t need it anymore or whose relatives had died and left it to them—was sold for about half the list price.

While the Patelson shop still buys used sheet music from customers for half of what it charges, it eventually started ordering new music. But Vazquez notes that it still retains its “old-style business” feel. “People come in and say it’s like stepping into another century,” Vazquez says. “We still do things the same way we have for 40 or 50 years.”

But the sheet music business has changed, Vazquez concedes, adding that the store is “getting involved a little” in online retailing. “A lot of [competitor] stores are out of business,” he says, citing economic factors and a 40% drop in business since Sept. 11.

And while the store once employed almost 50 staffers, including such then-aspiring musicians and singers as sopranos Catherine Malfitano and Patricia Neway and flutist John Littlefield—who all worked part-time—the store now employs 30–35 mostly full-timers.

Still, the Joseph Patelson Music House, which is now owned by Patelson’s son Daniel, does a “staggering” niche business of $2.5 million in annual sales. “People can actually come in and feel the [sheet] music,” Vazquez says. “And we generally have what they’re looking for or can order it—if it’s still in print.”
Smaller AES Confab Retains Energy, Despite Attacks

BY CHRISTOPHER WALSH

NEW YORK—Under unique and difficult circumstances, the somewhat downsized 111th Audio Engineering Society (AES) Convention was nonetheless an important and successful show, according to outgoing AES president/professor Roy Pritts.

Founder of the music engineering program at the University of Colorado, Pritts will be succeeded after the convention’s conclusion by Garry Margolis of the Los Angeles section of the AES.

“I am talking to the exhibitors and other attendees,” said Pritts at the Jacob Jacobs Convention Center, “and they feel a lot of vitality. It reminds them of the conventions of old, when they could really get some business done. There’s a lot of energy, and the people that need to be here, are here.”

Indeed, talk on the convention floor often included the diminished exhibition’s more manageable size, a refreshing convenience despite the absence of many prominent manufacturers that enabled it.

“Does that mean there were people at earlier conventions that were not necessary?” Pritts asked. “I don’t think so. But the presence of the AES was very important at this time in the economic progress of our industry. The AES Convention provides contact for the scientific community, the production community, and the manufacturing and product communities. We need to be in touch, not just by e-mail, not just by fliers. There’s a time when we just have to meet face to face, and the enthusiasm that continued with this convention assures the health and vitality of the industry, especially for the medium-sized and smaller companies. This is their primary contact to their user group. For the users group, this is their one chance to really talk to the manufacturers, the researchers, the designers, and the authors of the technical papers. They feed off of this. There’s enough fuel out of a convention to last them another year.”

At the convention’s opening ceremony, Nov. 30, Pritts took note of the busy year the AES had experienced—pointing to conferences in London, Germany, and Burlingame, Calif., as well as the 110th convention in Amsterdam—insisting that the industry can weather the economic downturn and disruption of business in the wake of Sept. 11. “It’s an international industry,” he later said. “There’s no way out of that. We learn so much from each other that to stop the progress would have been a mistake. The industry looks to the AES for this kind of leadership.”

A BITTERSWEET AES: In the end, it was obvious that recent events could not help but overshadow the 111th Audio Engineering Society (AES) Convention in New York City, which concluded Dec. 3. The terrorism of Sept. 11 forced the event’s postponement by 11 weeks and resulted in a quieter exhibition and fewer attendees. The bitter sweet feeling on the convention floor was made more acute with the news, announced on the morning of Nov. 30, of George Harrison’s untimely death.

Yet the resilient spirit displayed by audio professionals from around the world provided much-needed inspiration as the industry weathered a most challenging period. Clearly, the ongoing evolution of workstation-based recording, editing, and mixing technology and the emergence of stand-alone hard-disc recording systems, particularly at the low end of the cost spectrum, is dramatically affecting the commercial recording business. Digital consoles also evolve as software is updated in response to user feedback. Alongside this evolution, accessory equipment, such as monitors, also develop in size and price point in response to the smaller, self-contained workstation-based production environments.

Many of the latest developments in recording technology were displayed away from the consolidated convention floor. Syntirium Software, for example, did not exhibit at the Jacobs Center; but, offshore, the maker of the popular Cool Edit Pro digital audio production software announced—and demonstrated—the Red Rover multi-track remote control interface, a USB device featuring the familiar transport controls found on those of professional recording systems. At New York City’s Hit Factory Studios, Steinberg’s Nuendo system—a more high-end digital audio workstation—was demonstrated by the recently created Steinberg Producer’s Group, including elite engineer/producers Greg Ladanyi, Ed Cherney, Elliot Scheiner, Chuck Ainlay, and Rob Hill.

Nuendo is gaining accolades and attention throughout the industry and has been employed on such high-profile projects as Ladanyi’s 24-bit, 96kHz 5.1 mix of Jackson Browne’s Running on Empty.

On the hardware side, the Sony DMR-R100 digital console was one of the more popular products on display. Where Sony’s high-end, highly regarded OXF-R3 “Oxford” digital console is found in some 30 facilities worldwide, sales of the small-format DMR-R100, at approximately $20,000, have surpassed 1,200. At AES, Sony introduced Version 2.0 software for the R100, which enables surround-sound processing at 88.2 and 96kHz sample rates, as well as enhanced sub-level control on each channel in conjunction with five-channel panning, among other enhancements. “Part of Version 2.0 was simply bringing it fully up to its feature set that we originally intended it to have,” explains Paulfoschi, marketing manager at Sony Electronics’ Broadcast and Professional company. Sony also debuted Version 3.0 software for the Oxford.

Also announced, though unseen, at the convention was the forthcoming DM2000 digital console from Yama- ha, at a similar price point to the DMR-R100. The 96-input digital console—offering surround production features and integrated digital audio workstation and Pro Tools control—provides nine times the processing power of the manufacturer’s earlier breakthrough product, the 02R digital mixer. The DM2000 is expected in spring 2002 in the U.S.

Also exhibiting was Blue Sky International, which showed the Sky System One nearfield monitor system, consisting of two speakers and powered subwoofer. Sky System One mirrors the trend, seen throughout AES, of compact-and-affordable.

That description could also describe the convention itself. “It wasn’t as busy in terms of numbers of professionals, says, ‘but the quality of people that came through, and the amount of time we were able to spend with them, was pretty significant.’

For a general overview of the 111th AES Convention, see page 3.
DVD-Audio Still Waiting
In The Wings

Growth Is Slower Than Many Had Hoped, But The Pieces Are Falling
Into Place For Putting New Technology On The Map

BY CHRISTOPHER WALSH

NEW YORK—This is the kind of presentation that’s going to wake a
to do most of people up to the fact that
music sounds spectacular in 5.1.

This declaration comes from DTS Entertainment’s David DelGrosso.
the presentation in question is the just-released 5.1-channel DVD-Audio
of Queen’s A Night at the Opera. An
exhilarating experience in stereo, the
densely layered vocal and instrumental
tracks of the epic “Bohemian Rhapsody,” when presented in 5.1,
transport the listener directly into
the music, an enveloping adventure
likely to leave one breathless.

With A Night at the Opera, the
marketing of DVD-Audio shifts into
high gear, DelGrosso explains. “Best Buy is going to have a special dis-
play, for the first time, for DVD-
Audio discs. Tower Records and the
rest will participate in a lot of fun
promotions. We’ve got radio stations
all over the country giving away
‘home theaters in a box,’ along with
free discs to get people aware,” he
says. “The bottom line is, millions of
people have 5.1 playback systems.
They’re watching movies, and now
they can listen to music, too.”

MORE LABELS, RELEASES

The year 2001 will likely be
remembered not so much for a deci-
sive breakthrough in surround sound
as for the continued, dramatic escalation in hardware introduction and sales, a vital precursor to the ultimate success of DVD-Audio and Super Audio CD (SACD), the Sony/Philips-
developed format that began offering multichannel titles this year.

Some 25 million DVD players have been shipped in the United States, while more than 225 million DVD movie and music video titles have shipped this year alone. DVD music video has proven a considerable growth area for the format, poten-
tially laying the groundwork for
greater penetration of surround
music mixes for DVD-Audio, which,
while delivering some video and graphics content, is chiefly devoted to
high-resolution, multichannel audio.

It has been just over a year since
the Warner Music Group became
the first major to release DVD-Audio
titles. With several high-profile releases in 2001—among them
Fleetwood Mac’s “Rumours,” Missy
Elliot’s “Miss E...So Addictive,”
George Benson’s “Breezin’” and
Björk’s “Vespertine”—the format now
covers a greater range of genres, and
WMC continues to supplement its
growing list of offerings.

In the last several months, more
labels have joined the surround
party. Telarc International, with affil-
iated labels Delos and Heads Up, is
supporting both SACD and DVD-
Audio. Universal Music Group
announced in August that it will
make titles available on SACD and
EMI Classic’s already offers several
orchestral recordings in the format.

Sony Music, of course, is promot-
ing SACD, releasing an impressive
number of titles from its extensive
catalog, including multichannel
recordings by artists as diverse as
Billy Joel, Miles Davis and Alice in
Chains. In February, Virgin was the first label
to release a multichannel SACD, with
Nick Oldfield’s “Tubular Bells.”

Despite encouraging numbers,
however, and for all the enthusiasm
in the mix studios, in authoring facili-
ties and at certain labels, fervent
acceptance among the population
continues to lag hard to come by.
between the engine
and the speakers. But, at the
center of the system, is the
driver, the ultimate success of

multichannel audio, according to countless pro-
ducers, mix engineers and
software manufacturers.

EXPECTATIONS EXCEEDED

“It’s starting to break out,” says
Brent Butterworth, director of
customer technology marketing at
Dolby Laboratories. “There’s a lot
of DVD cars—all the major car-
audio manufacturers have at least
one DVD player in their line. From
an audio standpoint, most of those
are hooked up more or less like a
video-type experience that they
would at home, only in the car.”

The Panasonic CQ-DVR809U is
to date, the sole DVD-Audio player for the automotive. Primarily, says
Robert Lopez, national marketing
manager, Panasonic car-audio divi-
sion, it is sold with a screen, such as
the CQ-VA707W, to take advan-
tage of its DVD-Video capability.“For the few people who are not
purchasing the 909 with a screen,”
says Lopez, “it’s generally because
they are more of an audiophile
Continued on page 44
BY DEBBIE GALANTE BLOCK
NEW YORK—DVD-Audio and Super Audio CD (SACD) are finally starting to take steps—albeit baby steps—toward consumer acceptance. The reason, in part, is that consumers who are becoming accustomed to surround sound from DVD-Video, and even broadcast TV, are more open-minded and looking for music that can fill all of the speakers in their home-theater systems. “Surround sound is now in 20% of U.S. homes, and it’s one of the fastest-growing segments in the consumer-electronics industry,” says Jordan Rost, senior VP, Warner Music Group. But, while many industry observers had expected DVD-Audio to be the surround format supported by the major labels, SACD is gaining just as much attention.

David Kawakami, director, Super Audio Project, Sony Corp. of America, sums it all up, “The Holy Grail for audio has never really changed—it’s closing the gap between performing music and reproduced music at home,” he says. Both formats are aimed at doing just that. Challenges now come down to what happens on the retail floor, and whether a connection can be made with the consumer. Although not true, to the average consumer both products seem the same, thus each format is looking for its defining feature.

ADDING EXTRAS, AND COST
While DVD-Audio is obviously an audio product, most offerings are also promoting extras much like those offered on DVD-Video titles (such as music videos, interviews, discographies). Says Rost, “People buy DVD-Audio primarily for the music experience, but satisfaction goes up considerably as a result of the extras.”

On the other hand, SACD enthusiasts say just the opposite: Music buyers don’t care about extras and want to buy just music. “Although SACD titles thus far haven’t included multimedia features, there is nothing in our format that prevents these, but we want to make audio the first priority,” says Kawakami.

Still offering higher resolution than a CD, certain SACD titles are two-channel. Although some labels will continue to release that configuration, most Sony Music titles are now being recorded in 5.1. “The reason we released two-channel recordings early on was to draw in the audiophile market. For them, surround sound is more of a concept that was borrowed from movies and not a purist music format,” says Kawakami. In SACD’s second phase, Sony Electronics is introducing products that appeal to different parts of the audio market (five-disc carousel changers, “home theater in a box” systems). “Now we’re into phase three, trying to build a true mass market with 13 SACD models available from Sony, starting as low as $299,” he says.

Depending on who one speaks to, costs vary on both formats; and whether one format is more expensive than the other to create also seems to be a matter of opinion. “DVD-Audio costs depend on a lot of things, including the condition of the mastering and the availability of a multi-channel format,” says Rost. While the SACD process is similar to making a CD, it is still more expensive because the multichannel process is both lengthening the production time required and adding cost.

“Right now, it’s tough to turn a profit with DVD-Audio because it’s very labor intensive. It’s a tough time in this industry overall. You have to think about every dollar you spend. So, I have to think long and hard before [deciding] to master more DVDs,” says Bob Woods, president of Telarc International. The 1812 Overture was released by Telarc in both formats.

WHO SUPPORTS WHAT
Copy protection, while not talked about in specifics, is still a consideration for labels. SACD’s technology reportedly offers five lines of defense, which is prohibitively expensive to circumvent, according to Kawakami. “Three years and counting, the technology hasn’t been hacked yet. It’s not worthwhile financially, even for a professional pirate,” he says. DVD-Audio discs are watermarked and encrypted. “Effective copy protection should be invisible. Consumers shouldn’t think about it. We haven’t had any complaints about our copy protection. It has been proven,” says Rost.

Sony and Universal support SACD. Warner supports DVD-Audio, and EMI supports both. Many niche labels are feeling their way around the consumer market, as well. “Our approach is straightforward,” says Jay Samit, EMI’s senior VP, new media. “Give the consumers what they want. Some 25% of households have DVD players hooked up to a good sound system. People have experienced surround sound through film. To be immersed in music the same way is a real joy.”

SACD will be a preferred format for Universal, “but I do expect the company will be releasing DVD-Audio titles sometime in 2002, as well,” says Paul Bishow, VP, marketing, new formats. No titles have been announced for either format. “SACD is a high-quality format; it gives consumers a compelling experience in stereo and multichannel, and it serves to protect artist copyrights. DVD-Audio has a similar feature set. Obviously, Universal sees substantial potential for SACD, but, in the long run, it’s the marketplace that determines the success or failure of a format, not the software company,” he adds.

The independent labels tend to be more outspoken on their preferences. “We’re very committed to SACD technology, but we’re businesses, so we’re not going to be foolish enough to ignore DVD-Audio,” says Telarc’s Woods.

Delos Records also supports SACD. The format, “carrying with it the advantages of the DSD recording process, has made a quantum leap in reproducing the live experience—in bringing the listener the elusive ‘best seat in the house,’” says Amelia Haygood, president of Delos.

John Trickett, chairman of 5.1 Entertainment, says, “If you stack DVD-Audio and SACD against each other, I think you’ve got two very high-quality formats. The reason we support SACD-Audio is twofold. First, by the end of the year in the U.S., there will be 30 million players that can play the discs, thus there is a built-in base. Second, there are the added value bonus features you get with DVD-Audio. The movie industry has shown us the way.” With 51 titles already available, Trickett expects to release over 100 next year.
WHAT WOULD HAPPEN IF YOU PUT YOUR FAVORITE ALBUM IN YOUR DVD PLAYER?

IT WOULD WRAP ITSELF AROUND THE ROOM AND SURROUND YOU.
All DVD-Audio discs are presented in all surround sound mixes that are playable on all DVD video players, plus interactive features like artist interviews, on-screen lyrics, photos and music videos.

IT WOULD SOUND BETTER THAN ANYTHING YOU'VE HEARD BEFORE.
If you've upgraded to a DVD-Audio/Video combination player you can play DVD-Audio discs in Advanced Resolution sound which is, simply put, the best sound quality ever offered outside a recording studio. Every DVD-Audio title includes the six-channel mix in Advanced Resolution as well as the original stereo version of the album that is a sonic duplicate of the original master recording.

AND IT WOULD CHANGE THE WAY YOU LISTENED TO MUSIC FOREVER.
DVD-Audio/Video combination players also allow you to watch every DVD movie and listen to every compact disc in your collection, so you don't have to throw away all of your old CDs...although we can't promise you won't want to. Because once you've experienced your favorite albums on DVD-Audio, you may never be able to go back.

DVD-AUDIO. YOU ARE READY TO HEAR THE FUTURE OF MUSIC.

Metallica  
Beethoven Symphony No.9  
Buena Vista Social Club  
Steely Dan Two Against Nature  
Fleetwood Mac Rumours
David Kawakami, director, Super Audio Project, Sony Corp. of America. "We were going in through the top of the market. We introduced the first players that had multichannel playback capability, parallel with introducing a larger variety of players that appealed to different segments in the market; and they became more affordable. We made five-disc changers and combination machines with DVD-Video, and also started dropping SACD multichannel playback into our 'home theater in a box' systems. At that juncture, we started really turning up the steam in terms of building the multichannel part of the SACD catalog. We deployed about 60 of the Sonoma workstations to support multichannel SACD production. "They started with music that they knew would work, which was classical," says James Guthrie, who created the 5.1 mix for the just-released SACD of Roger Waters' *In the Flesh* (a DVD-Video of the live recording will be released on Dec. 17). "I think everyone agrees that, when you've got an orchestra and some microphones in the back of the hall so you get that great, ambient feel, you just accept it. Starting with classical was a smart move to ease people into it. Then they went to jazz, and now they're getting into more rock."

The combination DVD-Video/SACD units from Sony Electronics include the DAV-C700 and DAV-C800 "DREAM" systems, also known as "home theater in a box." These comprehensively and, most importantly, simply systemmatically popular items at electronics chains, and will considerably whet the public's appetite for surround. "Those are really popular," says Amsterdam-based David Walstra, CM of the Super Audio Project in Europe. "Ten times more popular than the hi-fi models. I just spoke to one of the local sales companies in Europe, and they claim a back-order situation on these DAV systems. That's how we're judging enthusiasm, and a serious back-order situation is very nice to hear."

Into the fifth year of its brief history, DVD is clearly a winner, and while DVD-Audio's proliferation is transpiring at a slower pace than many had hoped, the pieces are falling into place, between affordable, comprehensive multichannel hardware and an ever-growing base of content to choose from. In the DVD music video, DVD-Audio and SACD formats, more titles by more artists will increase consumer recognition and adoption.

"It's an evolutionary process," says Universal Music Group's Paul Bishoff. "The leap from vinyl to CD was revolutionary. The leap from VHS to DVD was revolutionary, with all the things it brought—instant access, better quality. To some degree, the leap to multichannel audio is also that; but it's an upgrade path for consumers that's very different than what CD or DVD-Video was. And that is where it's going to take some time. As home-theater systems become more and more prevalent, the ability for consumers to get multichannel audio becomes more and more prevalent. Clearly, from everything we know up to this point, when people hear music in surround sound, they immediately get it."
COMING SOON ON DVD-AUDIO

Playable on all DVD-Audio, DVD-Video and DVD-ROM players

96/24 Advanced Resolution soundtracks in both MLP 5.1 and DTS 5.1

Includes re-mastered stereo tracks that blow away all previous CD versions!!

Plus... original "Bohemian Rhapsody" video presented in DTS 5.1 Digital Surround

www.dtsEntertainment.com
Car
Continued from page 41

want to take advantage of multi-channel and the new format of DVD-Audio.

“Our expectations have been exceeded, as far as sell-through of the model and acceptance of the new format,” Lopez adds, “considering the year-to-date limitation of software. But the exciting aspect is that more and more software companies are now gearing up to launch DVD-Audio software.”

SPKERS, FRONT AND CENTER

While most cars already have front and rear speakers, another factor to be addressed is the possible addition of a center speaker and subwoofer, vital for a 5.1-channel configuration. “A lot of car manufacturers are starting to take a hard look at the idea of putting in a center speaker,” says Butterworth. “Over the past year, quite a few cars have emerged that already have center speakers, or manufacturers have announced plans to do that.”

“We have solutions for that,” adds Alpine’s Van Zandt. “We have dashboard-mounted speaker pods with their own amplification. We also have high-end component speakers that are designed for center channel, though more for a custom installation.”

Surround sound is possible without multichannel DVDs, of course. Dolby Stereo cinema processors led to the introduction of Dolby Pro Logic in 1987, a process designed to enhance sound localization through the use of high-separation decoding techniques. Now comes Dolby Pro Logic II, an improved matrix surround system based on channel music. “It works with music as well as movies, which Pro Logic really didn’t do,” he acknowledges. “Pro Logic wasn’t invented for music. Pro Logic II sounds spectacular. It turns any two-channel music source—like CD, FM radio, cassette, digital radio, MP3 or whatever—into 5.1-channel surround sound. That’s perfect for the car. We’ve signed up a couple of [car-audio manufacturers] to do it, and we expect a lot more, as well.”

SHOOTING FOR 2003

Dolby isn’t alone in this endeavor. Griesinger and acoustic experts from the Harman International group of professional audio manufacturers, including Lexicon, long a premier manufacturer of sound-processing equipment. The Lexicon Logic 7 audio system will be part of the premium sound-package option in the 2002 BMW 745i and 745Li models.

While DVD-Video and sophisticated home-theater systems continue to cultivate consumer interest in multichannel music, the automobile will likely provide a microcosm of the evolution to surround sound. With DVD players, center speakers and technologies such as Dolby Pro Logic II and Logic 7 at hand, our long-term love affair with the car can be accompanied by a glorious, multichannel soundtrack.

“My guess would be 2003,” says Butterworth, predicting a watershed moment for automotive surround sound. “I expect 2002 to be a pretty good year for Pro Logic II. We may not see everybody doing it, but we’ll see a lot of them. As for DVD-Audio, right now only Panasonic is out with a player. But there are rumblings from other manufacturers that are planning a DVD-Audio player for the car. So I’d say we’re laying the groundwork.”

Your review is next

“Much as Mercury did for the LPs in the hi-fidelity stereo era and Telarc did for digital CDs in the mid-1980s, Surroundedby seeks to set audiophile standards for hybrid software/high resolution audio discs by fully utilizing DVD-Audio’s sonic advantages and multimedia capabilities.”

— Jed Distler, Gramophone Magazine

“The piece de resistance, however, was Willie Nelson’s Night and Day. What made this wonderful was that the surround mix was so nearly transparent that I could savor the almost tactile characteristics of each individual instrument and never lose sight of the ensemble.”

— Kal Rubinson, Stereophile Magazine

When it comes to extras, Warner has a lot to learn from little guys like SBE.

“The performances? Superb, and a perfect choice for the new level of involvement possible in the music due to the added realism of surround.”

—John Sunier, Audiophile Audition

“For clarity, sweet sound, excellent use of surround, and of course marvelous instrumental renditions of some wonderful classics, this album really shows off the potential of DVD Audio...” May this little label go from strength to strength.”

—Richard Elen, Audio Revolution

PROFESSIONAL SERVICES FROM SURROUNDEDBY:

• High-sampling rate, surround and stereo mixing
• Editing and advanced archiving
• Mastering
• Audio encoding including MLP
• DVD-Audio software and graphic design
• Authoring

1-866-SBE-DVDA
(723-3832)
Masters of pre-master
and, uh – Everything else DVD.

A to Z, top to bottom, soup to nuts. Crest is the end2end solution for all your DVD needs. Considered digital demigods by many, we’re known for delivering magic on a consistent basis. You want MPEG encoding?...It’s done! You need eye dazzling menu design, foreign language services and replication?...No problem. We do it all, and we do it all under one roof. That means authoring to packaging, and everything in between. So don’t worry about the how’s and why’s. That’s our job. Just go ahead and be amazed. We’ll take care of the rest.

(800) 309-DISC   (323) 860-1300   www.crestnational.com
Billboard Passport is a special full page insert that is printed on heavy coated stock and tipped into European issues for easy removal . . . at a special reduced ad rate!

Billboard Passport is inserted in all paid subscriber and newsstand copies within Europe.

Billboard Passports are a unique marketing opportunity to reach the top decision makers in the European music community.

The ideal vehicle to support your artist or promote your product to the U.K./European audience.
Schramm Succeeds Leuschner
New President Of Sony Music G/S/A Is ‘Charismatic’ Entertainment Lawyer

BY ADAM WHITE
and WOLFGANG SPAHR
LONDON—When entertainment attorney Balthasar Schramm takes up his post Jan. 1, 2002, as president of Sony Music Germany/Switzerland/Austria (G/SA), he joins a small club already brimming with new members. That informal fraternity—the G/SA leaders of the five major record companies—welcomed Universal’s Tim Renner in January, BMG’s Christopher Schmidt in February, and Warner Music’s Bernd Dopp in October. All three succeeded industry veterans at their respective companies: Wolf-D. Gramatke, Thomas Stein, and Gerd Gebhardt. (EMI had changed its top man in 1998, when Heinz Canbol followed Helmut Fester.)

At Sony Music, Schramm succeeds Jochen Leuschner, who has been in charge of its G/SA operations since 1995 and its managing director in Germany since 1984. He joined the company in 1974, when it was CBS Records.

NEW ROLE FOR LEUSCHNER
From Jan. 1, Leuschner will become an executive producer for Sony. He has plans to build a home studio in Frankfurt and switch to an A&R role, finding and developing new talent. It is also expected that he’ll work with some current Sony artists. “After 27 years in such a successful company,” Leuschner tells Billboard, “I’m now looking forward to building up new A&R creativity.”

Among the domestic acts that prospered during Leuschner’s tenure were Erkan Aki, Ute Lemper, Jennifer Rush, Die Fantastischen Vier, and Culture Beat. Sony Music Europe president Paul Burger says, “The A&R world is the part of the business Jochen loves the most.”

Leuschner, who is 53, says he told Burger in the summer that he wanted to step aside and refocus his career. One insider suggests the company had been looking since 2000 to name a successor. Schramm will report to Burger.

DEEP INDUSTRY KNOWLEDGE
Sony Music International president Rick Dobbs says, “Balthasar is an extremely intelligent, insightful person who considers the things that he hears and knows rather than make rash judgments. He has an extremely deep knowledge of the industry.” Asked how much the difficult business environment has influenced the appointment, Dobbs responds, “The idea here isn’t that we bring in someone who’s never run a record company [to] revolutionize the German record industry. We have no illusions about that, nor is that a reasonable expectation.”

Jürgen Otterstein, the former East West Records Germany managing director who now holds a top Edel Group post, says Schramm is “closely acquainted with all the problems, secrets, and necessities of the sector, and is, therefore, doubtless well-suited to the task. What counts is how he redefines his life with artists and creative people.” Producer Alex Christiansen says Schramm has charisma and believes he will contribute “entirely new thinking” to the industry.

Schramm acknowledges that there are “significant challenges” ahead, but says, “Working with the great, and their music, overseeing a hugely respected company and being able to take it forward, is simply something I couldn’t turn down.” Former Universal PolyGram Germany chairman Gramatke, who originally introduced Schramm to Dobbs, who was himself president of PolyGram’s Continental European operations from 1994 to 1998. The PolyGram connection extends to at least two other current executives at Sony Music Germany: executive VP GM Winolf Mielke and Columbia Records managing director Boris Lohé. Both men joined Sony from Universal earlier this year.

“When I was at PolyGram in Europe,” Dobbs says, “every year I was there—except the year the company was sold [to Seagram]—the German company was the No. 1 contributor of profit worldwide.” He adds, “One thing is undeniable: [PolyGram Germany] was a powerhouse because it was well-run—but also because the market was a powerhouse. We need that market to be a powerhouse.”

Burger tells Billboard, “Balthasar will take a look at the company as he finds it on Jan. 1. [He will] reframe and reset the priorities very much in the direction of artist development, driving hits, and increasing our domestic roster’s performance, as we continue to exhibit strength in the marketing of international artists.”

EUROPEWIDE SUCCESS
Burger emphasizes that the responsibility for Sony Music Germany’s domestic A&R business “clearly rests in Berlin,” but that the major’s European headquarters has been strengthening its effectiveness in coordinating and lifting local repertoire successes onto the European stage. He cites current German hit act Sarah Connor as an example and says the project is being set up for a regionwide launch early in the new year.

Dobbs accepts a comparison between Schramm’s arrival at Sony and the appointment in 1996 of top British lawyer John Kennedy to run PolyGram U.K. (Today, Kennedy is president of Universal Music International.) “John’s a smart and reasonable man who worked hard at learning things he didn’t know, didn’t assume things he didn’t know, didn’t make believe he knew stuff he wasn’t familiar with, was a real good team player, and is a great executive in our industry.” Balthasar has a similar trajectory.”

Cathy’s Crown. Top British songwriter Cathy Dennis is presented with reasons to smile by EMI Music Publishing U.K. chairman Peter Reichardt. The awards recognize Dennis’ contributions to multi-platinum albums by S Club 7 and Kylie Minogue, particularly her co-authorship of the acts’ recent U.K. No. 1 hits, “Can’t Get You Out of My Head” (Minogue) and “Have You Ever” (S Club 7). Pictures, from left, are EMI Music Publishing U.K. VP of A&R Sally Perryman; Simon Fuller, whose 19 Group directs S Club 7’s career; Dennis; and Reichardt.

Warner’s Enya Lifts Japanese ‘Passions’

BY STEVE MCLURE
TOKYO—Ireland’s Enya recently enjoyed what few, if any, foreign acts have achieved in Japan: three albums simultaneously in the national top 30. And a popular Japanese movie has helped put them there.

Leading the pack was Themes From Calmi Cuori Appassionati, a top-three title in the Nov. 26 sales countdown published by Japanese trade magazine Oricon. Placed behind it in the rankings were A Day Without Rain and Paint the Sky (The Best of Enya). The trio’s cumulative sales here to date exceed 3.6 million copies, according to Warner Music Japan (WMJ). The latter two albums were originally released in Japan Nov. 11, 2000, and Nov. 10, 1997, respectively. They re-entered the national charts on the strength of the Oct. 24 release of Themes From Calmi Cuori Appassionati, a Japan-only compilation. It is the soundtrack album for a Japanese movie titled Reisei no Aida (Between Calm and Passion), which was released here Nov. 10.

The movie stars Japanese male heartthrob Yuta Takeouchi and Hong Kong actress Kelly Chen and is a co-production by Fuji TV, Toho movie studios, and book/magazine publishing company Kadokawa. Reisei to Johnnetsu no Aida has been Japan’s top-grossing movie in recent weeks.

‘The album appealed to people who weren’t familiar with Enya’s music.’

—JUNICHI MIYAJI,
WARNER MUSIC JAPAN

The album appealed to people who weren’t familiar with Enya’s music,” says Junichi Miyaji, assistant GM of marketing at WMJ. Miyaji adds that sales of Themes From Calmi Cuori Appassionati are close to 1 million, while A Day Without Rain and Paint the Sky have now reached sales of 850,000 and 1.8 million units, respectively.

Also boosting the soundtrack album’s popularity is the fact that the track “Book of Days,” which is included in the package, is being used as the theme for a Kirin canned-tea commercial now running on Japanese TV.

Miyaji notes that Warner Music International does not usually approve territory-specific compilations, but says that WMJ lobbied hard with Warner Music U.K. and Enya’s management to get the project approved by stressing the need to have “new” Enya product to market in conjunction with the film’s release.
"MIDEM remains the pre-eminent music business gathering, as we become a fully globalized industry... you must be there."

"Our success very much depends upon our continuous participation at MIDEM for the last years... I think MIDEM is the most useful trade show..."
NOW MORE THAN EVER IS THE MOMENT TO SECURE YOUR FUTURE BY FOSTERING KEY RELATIONSHIPS, SECURING NEW PARTNERSHIPS & KEEPING AHEAD OF INDUSTRY TRENDS.

IT STILL NOT TOO LATE TO JOIN THE INDUSTRY LEADERS & DO THE BUSINESS

REGISTER TODAY!

* EARLY BIRD RATE = 873.60€ INCL. VAT APPROX US$ 785*1 / FROM DEC. 18 = 986.76€ INCL.* (APPROX US$ 871**) approximate exchange rate US$/€ on Nov. 7, 2001 — subject to change.

USA / LATIN AMERICA
Arlington, Virginia • call 1-888-MIDEM US
711 (12) 310 7140 / (612) 310 7141
mialtellaul@reendmidem.com

ANDREW YEATES,
DIRECTOR-GENERAL, BPI, UK

Midem is widely regarded as the leading trade fair for the music business. It provides a great opportunity to raise the profile of the British record industry and showcase our artists to an international audience.

HEADQUARTERS (FRANCE & THE REST OF THE WORLD)
HOTLINE: 33 (0) 4 91 90 44 63
F: 33 (0) 4 91 90 44 83
info.midev@midem.com

LK
T: 44 (0) 7529 0095 • F: 44 (0) 7895 0949
culture@frenchmidem.com

JAPAN
T: 81 (3) 5044 3117 • F: 81 (3) 5044 3115
japan@midem.com.jp

GERMANY/AUSTRIA/CENTRAL & EASTERN EUROPE
T: 49 (0) 631 178 623
info.germany@midem.com

AUSTRALIA / NEW ZEALAND / HAWAII
T: 61 (2) 9571 7166 • F: 61 (2) 9571 7788
support@midem.com.au

WWW.MIDEM.COM

www.americanradiohistory.com
### Billboard HITS OF THE WORLD

#### December 15, 2001

<table>
<thead>
<tr>
<th>JAPAN</th>
<th>UNITED KINGDOM</th>
<th>GERMANY</th>
<th>FRANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW SINGLES</strong></td>
<td><strong>NEW SINGLES</strong></td>
<td><strong>NEW SINGLES</strong></td>
<td><strong>NEW SINGLES</strong></td>
</tr>
<tr>
<td>Traveling</td>
<td>Got You</td>
<td>From Sarah with Love</td>
<td>Timmes de Ta Vie (C)</td>
</tr>
<tr>
<td>Youthful Days</td>
<td>Gotta Get You Out of My Head</td>
<td>Because You Loved Me</td>
<td>Birdie</td>
</tr>
<tr>
<td>2nd</td>
<td>Have You Ever</td>
<td>Can't Get You Out of My Head</td>
<td>Michelle</td>
</tr>
<tr>
<td>3rd</td>
<td>One More Time</td>
<td>Have You Ever</td>
<td>Come Undone</td>
</tr>
<tr>
<td>4th</td>
<td>I Quit</td>
<td>Have You Ever</td>
<td>At Last</td>
</tr>
<tr>
<td>5th</td>
<td>Heartbreak</td>
<td>Can't Get You Out of My Head</td>
<td>Tenderness</td>
</tr>
<tr>
<td>6th</td>
<td>12/15/01</td>
<td>Can't Get You Out of My Head</td>
<td>Y Mora</td>
</tr>
<tr>
<td>7th</td>
<td>Can't Get You Out of My Head</td>
<td>Can't Get You Out of My Head</td>
<td>Y Mora</td>
</tr>
<tr>
<td>8th</td>
<td>The Smashing Pumpkins</td>
<td>Can't Get You Out of My Head</td>
<td>Y Mora</td>
</tr>
<tr>
<td>9th</td>
<td>The Smashing Pumpkins</td>
<td>Can't Get You Out of My Head</td>
<td>Y Mora</td>
</tr>
<tr>
<td>10th</td>
<td>The Smashing Pumpkins</td>
<td>Can't Get You Out of My Head</td>
<td>Y Mora</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CANADA</th>
<th>SPAIN</th>
<th>AUSTRALIA</th>
<th>ITALY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW SINGLES</strong></td>
<td><strong>NEW SINGLES</strong></td>
<td><strong>NEW SINGLES</strong></td>
<td><strong>NEW SINGLES</strong></td>
</tr>
<tr>
<td>I Don't Want To Miss A Beat</td>
<td>I Don't Want To Miss A Beat</td>
<td>I Don't Want To Miss A Beat</td>
<td>I Don't Want To Miss A Beat</td>
</tr>
<tr>
<td>I Don't Want To Miss A Beat</td>
<td>I Don't Want To Miss A Beat</td>
<td>I Don't Want To Miss A Beat</td>
<td>I Don't Want To Miss A Beat</td>
</tr>
<tr>
<td>I Don't Want To Miss A Beat</td>
<td>I Don't Want To Miss A Beat</td>
<td>I Don't Want To Miss A Beat</td>
<td>I Don't Want To Miss A Beat</td>
</tr>
<tr>
<td>I Don't Want To Miss A Beat</td>
<td>I Don't Want To Miss A Beat</td>
<td>I Don't Want To Miss A Beat</td>
<td>I Don't Want To Miss A Beat</td>
</tr>
</tbody>
</table>

**HITS OF THE WORLD**

**NEW SINGLES**

1. Pink
2. Destiny's Child
3. Pink
4. Destiny's Child
5. Pink
6. Destiny's Child
7. Pink
8. Destiny's Child
9. Pink
10. Destiny's Child

**DOWNTOWN SINGLES**

- Pink
- Destiny's Child
- Pink

**SINGLES**

- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child

**ALBUMS**

1. The Smashing Pumpkins
2. The Smashing Pumpkins
3. The Smashing Pumpkins
4. The Smashing Pumpkins
5. The Smashing Pumpkins

**NEW SINGLES**

- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child

**DOWNTOWN SINGLES**

- Pink
- Destiny's Child
- Pink

**SINGLES**

- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child

**ALBUMS**

1. The Smashing Pumpkins
2. The Smashing Pumpkins
3. The Smashing Pumpkins
4. The Smashing Pumpkins
5. The Smashing Pumpkins

**NEW SINGLES**

- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child

**DOWNTOWN SINGLES**

- Pink
- Destiny's Child
- Pink

**SINGLES**

- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child

**ALBUMS**

1. The Smashing Pumpkins
2. The Smashing Pumpkins
3. The Smashing Pumpkins
4. The Smashing Pumpkins
5. The Smashing Pumpkins

**NEW SINGLES**

- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child

**DOWNTOWN SINGLES**

- Pink
- Destiny's Child
- Pink

**SINGLES**

- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child
- Pink
- Destiny's Child

**ALBUMS**

1. The Smashing Pumpkins
2. The Smashing Pumpkins
3. The Smashing Pumpkins
4. The Smashing Pumpkins
5. The Smashing Pumpkins
Virtual Reality For U.K. Music Retailers
Leading Merchants Push Ahead With Trials Of In-Store CD Compilation Systems

BY JULIANA KORANTEG
LONDON—Although similar concepts are struggling in the U.S., three leading U.K. retailers are pushing ahead with trials of the digital in-store compilation system Virtual Music Stores (VMS).

Unlike the slow-developing Internet-based versions of the U.S.'s Red Dot Network, as well as the defunct businesses of CDnet and Discmaker (which aimed to help fans compile their own CDs with-in minutes at home and in stores), VMS is satellite-delivered.

The satellite TV broadcast frequencies transmit music from a central U.K. source to a compact virtual pressing plant located at the retailer's sites. Customers select the tracks via interactive-screen terminals. The two-way satellite signal is interactive, but unlike Internet systems, it is a secure private network. VMS claims to be able to create a 40-minute CD within minutes.

London-based VMS managing director Adam Turner says, "Music companies have the solution to react to the changing music scenes. But it's difficult for customers to predict what's going to sell."

"Through the Internet, pirates are managing to help meet those demands better than the industry itself," Turner continues. "Now, we're offering the industry a tool to challenge the pirates."

VMS investors include entrepreneur Peter Michael, former EMI chairman Colin Southgate, and GWR radio group and U.K. online music pioneer Ricky Adar. The latter introduced Europe's first commercial digital download enterprise with Cerberus's OnLine Records in 1974. In 1998, Cerberus launched an Internet-based customized CD service called Virtual Record Stores, which has since metamorphosed into today's satellite-delivered VMS.

The service kicked off trials Oct. 1 at HMV's London flagship store, W H Smith stores, and the Sainsbury's supermarket chain. Having a VMS terminal "adds a little bit of color to the stores," says Aarti Puri, London-based buyer of sound and vision at Sainsbury's, which has installed VMS at three outlets in Berkshire.

"We are really excited," Puri says, "we have only enough space to stock chart music. So this gives us a chance to sell back catalog, which we wouldn't have been able to do."

"Customer response has been positive, thanks to a strong local marketing campaign by VMS. In February 2002, Sainsbury's will examine the trial's success and decide whether to embark on a full commercial rollout.

So far, VMS has digitized only about 5,000 tracks using its own proprietary format. But according to Turner, the company has access "in principle" to the whole of EMI and Virgin's current, back, and future catalogs. "The expectation is that we will have complete albums for all artists," he says, "but there will be the usual exceptions for individual tracks by the Beatles, Pink Floyd, etc."

Among those acts with material available at VMS digital downloads are Coldplay, Kylie Minogue, Phil Collins, and the Spice Girls. The tracks selected for digitization to date are based on trial stores' customer profiles and retailers' specific needs.

EMI Records U.K. new media director Fergal Gara believes licensing the widest possible range of tracks is the only way to test the viability of such ventures: "We're committed to providing a broad range of repertoire to get meaningful results. There are going to be several complementary digital services, and their future relative success is still a mystery. VMS is offering some of the digital flexibility in a [traditional store] environment, which consumers are familiar with."

BMI U.K. is also making its catalog available for licensing to VMS, subject to acts' approval—Turner declared to comment on the situation involving individual acts—as are certain independents, notably Beggars Banquet Group, Director of Records. Customers are charged between £1.42 and £5.0 (US$12.3) per track. Retailers pay VMS £500 ($710) per month to lease the equipment for three years, and they are also free to customize the terminals to suit their individual brand image.

Alternatively, retailers may buy them for an estimated £18,000 ($25,500) each. A VMS call center service includes maintenance.

John Wheatley, HMV's business development manager for in-store technology, believes that "in the long term, that the best way to use VMS as a cost-saving exercise." Wheatley adds that "the stores realize they need to work hard to give customers an added reason to keep coming in."
Spain To Host International Anti-Piracy Congress

By HOWELL LLEWELLYN

MAIDRID—The Spanish music industry’s aggressive moves to counter piracy will peak at an international Anti-Piracy Congress to be held here April 17-18, 2002. The event will coincide with Spain’s six-month presidency of the European Union (EU) (which runs from January through June 2002).

According to Miguel Gil, director of corporate relations at the country’s biggest audiovisual holding, Grupo Prisa, “European Union member states will form the backbone of this historic event, but we shall broaden the scope by inviting interested sectors from the U.S.—including big corporations—and from Latin America.”

The initiative was announced Dec. 4 in Madrid by Spain’s Anti-Piracy Platform, created in late September (Billboard, Oct. 13). The platform consists of 18 organizations representing 64 record labels, 2,900 music publishers, 66,000 composers, and 9,000 musicians, as well as the cinema, video, book, audiovisual, and retail sectors.

Other moves announced Dec. 4 include the launch of a confidential anti-piracy telephone line and a similarly themed Web site. Carlos Grande, director general of labeling and International Federation of the Phonographic Industry affiliate AFYPE, describes the current situation as “the most critical moment in the history of the Spanish music industry.” Grande, who calls piracy in Spain “an authentic cancer,” notes that the pre-Christmas sales campaign, which runs through Jan. 6, will be critical. Christmas presents are traditionally given Jan. 6, represents 40% of annual sound carrier sales.

AFYPE figures for 2000, which Grande says have now been “amply surpassed,” show that piracy accounted for 15% of all sound carrier units sold in Spain, or 12 million CDs.

At the Madrid launch, Grande called on Spanish police forces to crack down with almost total impunity “beginning today” on thousands of street vendors who sell counterfeit CDs at a fifth of their legal retail price, as well as “the organized criminal mafias behind them.”

Grande added, “Never has there been so much music available. Yet never has there been such an immense appropriation of legal music.” AFYPE claims 40 record shops have been forced to close in Spain during the past six months largely as a result of piracy.

The HUMAN COST OF PIRACY

The platform’s other main aim, according to Grande, is to try to make the public and state administrations aware of the cost to the cultural aspect of piracy, there is a human cost. “Street vendors are terribly exploited,” he said. “Retailers and other sectors are forced to fire employees as business declines. And young artists struggling to take off lose authors’ and artists’ rights.”

Gil adds, “We want Spain to fight with firmness during Spain’s EU presidency, when Madrid will become the capital of the anti-piracy battle. We are beginning a long journey toward the definitive eradication of piracy.”

Platform members include AFYPE, the artists association AIE, the association of department stores and hypermarkets ANGED, show business agents association AERTE, the Union of Barca de Alliance, mechanical rights organization CEDRO, EGEDA, the anti-piracy federation FAP, professional music publishers association OPEM, and Spanish authors and publishers society SGAE.

By LARRY LEBLANC

TORONTO—Canada’s grass-roots alternative music scene has been given some long-overdue time in the spotlight, thanks to two recent domestic projects.

Canadian journalists Michael Barclay, Ian Jack, and Jason Schneider have co-written Have Not Been the Same—The CanRock Reckoning, a sprawling 700-page book covering Canadian indie music from 1985 to 1995, published by ECW Press of Toronto.

“One of the major conflicts in this era will be written about [mainstream Canadian rockers Alannah Myles or Tom Cochrane, but we didn’t foresee anybody writing about ‘indie acts like’ Change of Heart, Jr. Gone Wild, or Eric’s Trip,” says 30-year-old Barclay, associate editor of Toronto-based alternative music publication Exclaim! “This music is important to us, because we grew up in this time period.”

The second project dealing with the alternative scene appeared Nov. 30, when CITY-TV/Toronto aired Queen Street West: The Rebel Zone, a one-hour documentary, produced by Rhombus Media and directed by noted Canadian filmmaker/Lorraine Segato. It chronicles the evolution of the music, art, and political scenes from the mid-’70s to the mid-’80s, when downtown Toronto was the center of the city’s counter-culture.

“The documentary took two years,” Segato says with a sigh. “Trying to get all of the music clearances was difficult. Talk about irony, as a songwriter having to ask people to deal with minimum royalties.”

A 21-song soundtrack album was issued Nov. 27 by Sony Music Canada Soundtrax. It features songs by Segato’s former bands—Mama Quill, V, and the Parachute Club—and such leading Toronto alternative music figures as Mary Margaret O’Hara, Jane Siberry, the Handmade Neds, and local punks the Diodes.

Keating, Moore To Co-Host Inaugural MTV Asia Awards Event

By WINNIE CHUNG

HONG KONG—Polydor’s Irish pop heart-throb Ronan Keating and former MTV VJ Mandy Moore will host the inaugural MTV Asia Awards, scheduled to be held Feb. 2, 2002, in Singapore.

Twelve awards will be presented during the ceremony, including best video, best Asian artist, best international artist, and best album. Also included for Asia are two awards—one for favorite pop artist and the other for favorite film artist.

The international categories include favorite male artist—for which Boyzone vocalist and successful solo star Keating has been nominated—favorite female artist, favorite pop act, favorite rock act, favorite dance video, and favorite breakthrough act. Awards will also be presented for favorite film and favorite designer.

The nomination lists have been compiled from votes by key members of the music, film, and fashion industry. MTV viewers across Asia are now voting on the final winners.

MTV Canada’s Johnna Marie McLaughlin, who serves as inspiration award, which will honor an aspiring individual whom young adults across Asia admire or an organization that has contributed to the betterment of Asian youth and the region as a whole.

The MTV Asia Awards are the first Pan-Asian awards ceremony for both MTV and the region. MTV currently hosts awards presentations in its separate markets, such as the CCTV-MTV Music Honors in China, MTV Engharga in Indonesia, and the MTV Mandarin Music Awards in Taiwan.

MTV Asia president Frank Brown says, “We have long had the vision of creating the first pan-regional awards show for the youth audience in Asia. It fits in with our overall strategy to have that blend of local and international acts acquired major-label ties here or in the U.S. Those included Barenaked Ladies, Cowboy Junkies, Sarah McLachlan, Sloan, Great Big Sea, the Waltons, Tea Party, and Joni’s Mother’s Earth.”

Even with major-label interest, many acts remained fiercely determined to continue handling their careers on their own terms. And as more grassroots alternative-styled bands began to enjoy sizable success by releasing their own independent recordings, signings by Canada-based majors increased. Many acts sought and often received heavily bookings, sizable tour and video commitments, and full artistic control. Yet Barclay argues that by aspiring to be the next Barenaked Ladies, many others had unrealistic expectations. “A lot of bands were illiterate on major labels because they weren’t commercial.”

By the mid-90s, alternative-styled bands releasing their own records found themselves practically shut out of mainstream retail. Simultaneously, A&R competition from multinationals coupled with escalating promotional and marketing costs crippled the chances for independent labels to develop new acts nationally.

“The boom led to a bust,” Barclay explains. “A lot of acts that couldn’t sell records were signed to major labels. They got burnished up, partly due to the glut of so many average bands. For the next five years, there was a readjusting of priorities for musicians and labels. Today, people have learned a lot of lessons from that bust.”
INTERNATIONAL BUYER’S GUIDE
Jam-packed with critical personnel and other information about every major record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. $165

INTERNATIONAL TALENT & TOURING DIRECTORY:
The leading source for those who promote or manage talent. Over 22,000 listings from 60 countries includes: talent, booking agencies, facilities, services and products. $35

EVERY NAME YOU NEED TO MAKE YOUR JOB EASIER!

ORDER YOUR BILLBOARD DIRECTORY ONLINE:
www.orderbillboard.com
or call 1.800.344.7119 • International: 732.363.4156
For advertising information, call 1.800.223.7524
646.654.6497 • jserrette@billboard.com

THE RADIO POWERBOOK:
The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on top 100 markets. $125

INTERNATIONAL DISC/TAPE DIRECTORY:
The exclusive source for information in the manufacturing area of the music and video business. Lists over 3000 professional services and suppliers. $89

RECORD RETAILING DIRECTORY:
The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent, chain store and online operations across the USA. $199

INTERNATIONAL LATIN MUSIC BUYER’S GUIDE:

MUSICIAN’S GUIDE TO TOURING & PROMOTION:
Today’s working musician’s guide to clubs, tape/disc services, A&R, music services, industry websites and more. $15.95

www.americanradiohistory.com
Ex-BMG Exec Predicts Boon For Manufacturing Sector

BY BRIAN GARRITY
NEW YORK—While the music manufacturing industry finds itself in flux amid stagnant CD sales, the rise of Internet piracy, and uncertainty over what the next physical music format will be, former BMG Entertainment CEO Strauss Zelnick insists that prerecorded music remains vital and that the rise of digital distribution will create a host of new opportunities for manufacturers and related companies.

“The manufacturing business in the U.S. especially is challenged at the moment, but I don’t think it’s structurally flawed,” says Zelnick, who is currently the chairman of Japanese music company Nippon Columbia and head of his own New York City-based venture firm, ZelnickMedia.

Zelnick will give the keynote address here Friday (7) at the annual marketing summit sponsored by the International Recording Media Assn., the trade group for recorded-media manufacturers, replicators, duplicators, packaging suppliers, and component buyers.

The manufacturing business is at a crossroads. The CD format, now a mature business, is no longer a growth engine for the industry. The music business still is suffering from a lack of hits, due to the absence of a new break-out genre. File-sharing and CD-burning have become largely mainstream activities. New and alternative formats such as DVD-Audio, DVD display, and Sony Memory Stick are proliferating and vying for consumer attention. And the major labels are involved in negotiations to consolidate their manufacturing activities in the U.S.

Still, Zelnick contends the state of the business is not as bad for manufacturers as it may appear at first glance: nor, he says, is the future as bleak as some might believe. “The truth is that at its core, it is a healthy business, and people are still buying CDs,” he says. “Music sales aren’t growing, but they’re hardly declining.”

Much of the conference, which is being held at the Grand Hyatt New York hotel, will center around the rise of new formats. It’s a crowded field. The amount of potential new formats that aim to play either the role of successor to the CD or replacement for the audio cassette numbers more than a half-dozen.

STANDARDIZATION IS KEY

Zelnick says manufacturers expect to see a boost from a new digital music-related format in the next five years. “There will be a standardized digital format that doesn’t spin that will be introduced in the next four to five years,” he says. “And that will, once again, provide an opportunity for manufacturers, because both blanks and prerecorded material will be manufactured.”

While the emergence of a digital music format may open the door to new manufacturing rivals, Zelnick says his advice to current music manufacturers is, “Don’t worry about a new format eating your lunch.”

“It will be a different machine, but I’m not sure it will be a different skill set,” he says. “I think you either know how to be a manufacturer and you know how to service recorded music company clients, or you don’t.”

More challenging for manufacturers will be finding the right new format, or formats, to support. “I think DVD-Audio can be an important format,” Zelnick observes. “Obviously, it’s been structurally challenged by a lack of focus and standardization.”

The same roadblocks are also harming the development of a digital format as well. “A new format needs to standardize,” he says. “The truth of any consumer electronics business is it never takes off without standardization. The smartest thing the industry could do is get together and create a standard sooner rather than later and recognize it’s better to have a big pie and get a smaller piece of it than have the whole pie and have it very small.”

Meanwhile, the major labels and a number of third parties are rolling out a series of new Internet-only digital music subscription services. But Zelnick says it is unlikely that such offerings are going to sound the death knell for physical formats. “The business isn’t going away. People like to buy packaged goods,” he points out. Zelnick argues that hits will not only be distributed as one-off downloads. “That’s a very inefficient way to distribute product. The nature of hits is that they are distributed in volume. And I think that will always be a centrally pressed and shipped business or encoded and shipped, not a one-off business.”

What’s more, Zelnick says, digital services are going to need some kind of storage medium, which implies a blanks business for manufacturers, at least.

“I actually think the success of some of these digital distribution alternatives will yield some enhancements of physical product shipments and sales,” he says. “When you give people the opportunity to consume product in their home in a convenient way, as the VCR did, and as digital distribution will, they tend to consume more of the product.”

Amoeba Opens The Doors To Its Massive Inventory

BY CHRIS MORRIS
LOS ANGELES—Like contestants on TV’s Supermarket Sweep, the customers at Amoeba Records—some of whom had been lined up in front of the Hollywood store for hours—literally ran in the doors and up the aisles, panting for bargains and rarities, as the massive new retail outlet opened Nov. 17.

In the planning stage for more than a year, the Amoeba location at Sunset and Cahuenga, next door to the landmark Pacific Cinerama Dome, arrived as the biggest—and many believe potentially the best—music retail store in the Los Angeles area.

With 28,000 square feet of retail space (and another 15,000 square feet dedicated to offices and a warehouse), Amoeba Hollywood dwarfs the San Francisco Bay Area retailer’s other two locations: a 10,000-square-foot store opened on its own in Los Angeles area.

With 28,000 square feet of retail space (and another 15,000 square feet dedicated to offices and a warehouse), Amoeba Hollywood is the San Francisco Bay Area retailer’s other two locations: a 10,000-square-foot store opened in its own city, and a 9,000-square-foot-foot store opened by partners Mark Zelcik, Mike Boyder, and Dave Prinz in 1999 and a 19,000-square-foot-foot store opened by co-owners and fourth partner, Karen Pearson, in 1997.

Amoeba Hollywood started doing business with an immense trove of product, including 150,000 new CDs, 350,000 used CDs, and 200,000 used LPs (hence the customers’ sprint through the aisles on opening day).

The store’s vast stock is spread throughout two imposing floors. The main floor includes two rooms: one packed with new and used rock, soul, hip-hop, electronic, and world product, plus posters, 78s, and 45s; and the other featuring jazz, blues, gospel, spoken-word, new-age, classical, and avant-garde music. A stage for in-store performances is also located on the first floor. Upstairs, a mezzanine contains Amoeba’s sizable selection of new and used DVD videos and video cassettes, plus a bank of custom-built listening stations.

“Supermarkets” dot the store, and there is huge merchandise: a vast stock of home entertainment, including 9,000-piece lode of jazz LPs and a 22,000-piece board game assortment by an ex-D.J. in Hawaii. Amoeba even bought up the entire stock of an Evanston, Ill., punk-rock store, whose wares included a dazzling array of gaudy posters for Mexican exploitation films.

Clearly, the “open-to-buy” means little to the Amoeba partners. “It’s made and we feel it’s worth having, that’s the only stipulation—if it’s some importance to someone,” Prinz says. “Anything we feel is worthwhile we definitely try to carry.”

Hollywood’s Amoeba employs 130 staffers to stock its vast aisles, work the checkout stations, and sit behind the information booth. Some Bay Area vets have been in as senior personnel, including GM Jim Henderson, head buyer, and staff writer, and used-product buyer Mark Weaver. Weaver estimates the head count will soon be up to 200 in L.A.

Prinz estimates Amoeba Hollywood could gross $15 million in its first year. But Prinz adds, “A lot of the profit ends up in other people’s paychecks. I think the number that scares us the most when we get real lean and close to the line [is] payroll.”

The imminent opening of Amoeba sent a wave of apprehension through the L.A. retail community, and other stores quickly moved to upgrade their look and stock. Rhino Records in West L.A. opened a spacious new store and converted its original Westwood Boulevard location down the street to an outlet for low-priced used product. Amoeba Records—located only a couple of miles from Amoeba on Highland Boulevard in Hollywood—put on a fresh coat of paint and discounted its used stock by 20% the week Amoeba opened.

Some observers feared that the entry of the behemoth like Amoeba into the L.A. market would drive others out of business. The Amoeba partners disagree and even maintain that their presence will enhance the competition by elevating the bar.

“Absolutely, we will have an effect on the area,” Prinz says. “We’re going to have a very interesting, wonderful, complete selection, and we’re going to have a wonderful energy. In the Bay Area, a lot of stores are happy since we’ve come around. Part of what we do is bring interest back into shopping for music… We raise the energy.”
In The Works

- Scott Blum—who founded Buy.com in 1995 and left it in 1999—has re-acquired the e-tailer for 17 cents per share, or $2.3 million, and taken the company private. Aliso Viejo, Calif-based Buy.com, whose offerings include music, video, and DVD, agreed to be acquired by Blum earlier this year. Buy.com went public in February 2000, trading as high as $27.50.

- A District Court judge has dismissed a lawsuit filed by Princeton University professor Edward Felten and others against the Recording Industry Assn. of America (RIAA), the Secure Digital Music Initiative, watermarking firm Verance, and the Department of Justice. The suit—filed June 6 in U.S. District Court in New Jersey—sought a First Amendment right for Felten to present his research on circumventing music watermarking technologies. The RIAA had opposed Felten’s presentation before filing a motion to officially reverse that position in July. While the RIAA maintains Felten is free to publish his findings, Robin Gross, a lawyer with the Electronic Frontier Foundation (the San Francisco-based civil-liberties group representing Felten), says the ruling creates the false pretense that scientists do not face the threat of lawsuits for publishing the results of controversial research. Gross says, “It’s actually a very chilling effect.”

Liquid Audio has forged a digital distribution deal with Naxos of America. Under the deal, Liquid will initially distribute about 200 of Naxos’ 2,400 mostly classical CD titles across the Liquid Music Network of Web sites. More titles from Naxos will be added monthly; all will be exportable to portable devices and burnable to CDs.

BMI has agreed to an interim licensing fee for radio stations that simulcast on the Internet. Stations will pay 1.6% of Web revenue (for a minimum annual fee of $259), the same as the interim rate for terrestrial broadcasts. The interim fee is retroactive to 1997. BMI and the Radio Music License Committee (RMLC) are in legal proceedings to determine final rates for broadcasts and simulcasts and whether there should be a separate license for streaming. BMI seeks separate licenses, with fees of 1.8% of revenue for both media. According to BMI, the RMLC does not want a separate license for simulcasts.

Liquid Audio has forged a digital distribution deal with Naxos of America. Under the deal, Liquid will initially distribute about 200 of Naxos’ 2,400 mostly classical CD titles across the Liquid Music Network of Web sites. More titles from Naxos will be added monthly; all will be exportable to portable devices and burnable to CDs.

BMI has agreed to an interim licensing fee for radio stations that simulcast on the Internet. Stations will pay 1.6% of Web revenue (for a minimum annual fee of $259), the same as the interim rate for terrestrial broadcasts. The interim fee is retroactive to 1997. BMI and the Radio Music License Committee (RMLC) are in legal proceedings to determine final rates for broadcasts and simulcasts and whether there should be a separate license for streaming. BMI seeks separate licenses, with fees of 1.8% of revenue for both media. According to BMI, the RMLC does not want a separate license for simulcasts.

### Executive Turntable

**HOME VIDEO**: Terry Botwick is named president/COO of Big Idea Productions in Chicago. He was senior VP of CBS Entertainment.

**DISTRIBUTION**: Mitch Hill is named director of supply chain management for Sony Disc Manufacturing in Terre Haute, Ind. She was marketing coordinator.

**NEW MEDIA**: Nasir Shaheen is named VP of sales and business development for Centerspan Communications in Hillsboro, Ore. He was VP of business development and strategic initiatives for UBS Communications Technology.

**FOR THE RECORD**

In the story “MAG Series Covers Wide Range of Genres” (Billboard, Dec. 1), it was erroneously reported that Alliance Entertainment is pricing titles under its “All Music Guide” CD series at $12.98. The titles will retail for $9.98.

**THE NUMBERS ARE IN:** Figures included in Valley Media’s Chapter 11 filing for bankruptcy protection indicate that while indie labels are not the principal victims of the company’s collapse, the aftermath will still see much blood shed in that sector.

As expected, Valley filed its petition in U.S. Bankruptcy Court in Delaware Nov. 20. The company claimed debts of $259 million—a drop in the bucket compared with the $536 million in liabilities listed by Alliance Entertainment in its 1997 bankruptcy filing, but a pretty stiff dose in 2001’s industry climate. Valley’s major secured creditor is its lender, Congress Financial, which Valley CEO Peter Berger estimated is owed $90 million. The five majors are all due about 7.5 million, according to the filing.

On the indie side, Death Row Records was the largest unsecured creditor, with $4 million owed. (Several sources report that Death Row secured its product from Valley’s Woodland, Calif., warehouse before the filing, and we won’t ask why.)

Other indie labels took big hits: Fantasy, $3 million; Web Music Group, $1 million; D3 Entertainment, $1 million; and Pamplin, $800,000. Among indie distributors that sold to the wholesaler, Caroline and Red Distribution were rocked the hardest, to the tune of $962,000 and $864,000, respectively.

Again, the damage to indies is miniscule compared with the overall havoc wreaked in the fall of Alliance and its distributor, Independent National Distributors Inc. Just Caroline, Navarre, Alternative Distribution Alliance, DNA, REP, Intersound, M.S., and Rock Bottom were all owed more than $50 million.

While a few of the upcoming labels were named in the filing, they did not appear in the bankruptcy report. It remains unclear which labels are backed by the liquidation of the company’s assets.
MERCHANTS & MARKETING

‘Dittydoodle’ Works For Local Retailers

BY MOIRA MCCORMICK

CHICAGO—Audio and video releases...
George’s Airport Location Takes Off
Chicago Midway Store Caters To Travelers While Retaining Local Flavor

By Steve Traiman

CLEARWATER, Fla.—George’s Music Room, a fixture in Chicago’s North Lawndale neighborhood for nearly 30 years, may be known for its successful retail strategy in an inner-city environment, but the store and its outspoken owner, George Daniels, are currently making headlines with a new 413-square-foot location in Chicago’s Midway Airport terminal. The Midway airport location is a concourse space that features more than 2,000 SKUs, mostly CDs, with a selection of product geared toward tourists and business travelers. A selection of DVD Video titles, as well as such hardware products as Panasonic CD and DVD-V players, are also available.

The new store is significantly smaller than the 2,500-square-foot flagship George’s Music Room, which features a 5,000-title inventory. Midway store manager Qubah Cowen acknowledges that his workplace has “a lot of stuff packed into the space.”

Yet Daniels says he sees locations like the Midway store benefiting from the rise of digital distribution and kiosk-based product opportunities, with customers having the option to pre-view and select full albums that may be “burned” at the checkout counter.

“The ability to download music in the store is a great opportunity for impulse buys,” he observes, “especially with a lot of folks traveling with their laptops and MP3 players, particularly at our airport store.

The Midway venture is the result of a personal interest by Chicago Mayor Richard M. Daley. When the city of Chicago honored Daniels two years ago for 30 years of “dedicated service to the neighborhood,” the mayor visited the store and was impressed enough to suggest that Daniels consider opening airport venues.

At the official store dedication Aug. 28, Daley called George’s Music Room “a great addition” to the airport, “I knew when I told you that I had an idea you were going to like that you would make it happen,” he told Daniels.

Meanwhile, business remains strong at what Daniels terms the “‘hood” store, despite strong competition from Best Buy and Circuit City in nearby malls.

“We consider ourselves the Barnum & Bailey of indie retail on the West Side,” Daniels says. “We like the excitement we bring to the neighborhood and are definitely here to stay.”

Hip-hop and rap accounts for about 50% of the flagship location’s inventory, while R&B constitutes 15%, jazz and blues, 5% each, regular hip-hop and rap accounts for about 50% of the flagship location’s inventory, while R&B constitutes 15%, jazz and blues, 5% each, regular

Meanwhile, video is becoming an increasingly robust product line for the store, with about 2,000 DVD and VHS titles available. About 10 years ago, when he stopped using long boxes for his CDs, Daniels says that few stores were carrying black movies and music. “We started stocking everything in depth, and the business took off like mad,” he recalls.

In the neighborhood store, two large-screen Sony TVs offer continual music-video play of mostly new releases, and there’s a monthly mailer featuring new product and specials that goes to the customer mailing list. Consumers can also get information about new releases via an in-store Muze kiosk database, as well as through the store’s Web site, georgesmusicroom.com.

George’s does the bulk of its promotion and advertising through Chicago radio outlets—WCI, the No. 1 urban outlet, and WBZ for adult contemporary (both Clear Channel stations). The commercial spots are mostly funded through one-stop co-op allowances. The store also occasionally hosts live broadcasts from its flagship store, with 10-15 events held this past year.

“Typically, they are four-hour slots,” Daniels says, “and while they may not generate sales, they offer great exposure for the store.”

In mid-October, Roosevelt Road—the main thoroughfare in front of the store—was closed for a block-long street fair featuring a free concert by DMX to introduce his new Ruff Ryders Def Jam album, The Great Depression.

“We had over 4,000 turn out and gave away $5 bounce-back coupons for the new $19.98 release on ship day only,” he notes. “We sold well over 500 copies on Oct. 23 as a result.

You must commit to a primary distributor to help with the advertising and marketing of your store. Loyalty is a two-way street that is a vital commodity today.”

—George Daniels, George’s Music Room

For a complete and up-to-date list of music, music videos, and other media products available at George’s Music Room, visit www.georgesmusicroom.com.
BY BRIAN GARRITY

NEW YORK—The first of the major-label-backed digital subscription services is now on the market, following the Dec. 4 bow of RealOne Music. New version of the MusicNet offering from Warner Music Group, EMI Recorded Music, and BMG Entertainment.

But the debate over music subscriptions—the subject of intense hype and hyperbole, and in fighting for more than a year—is just beginning, as the industry grapples with the challenge of converting consumer interest in downloading and streaming free online music into a service that people will pay.

THOUSANDS OF TRACKS
At rollout, RealOne Music features roughly 100,000 tracks from 10,000 artists via content partners Warner, EMI, BMG, and Zomba Group. Consumers are being offered two subscription tiers. A music-only package of 100 free downloads and 100 on-demand streams costs $9.95 per month. A premium package, RealOne Gold, grants access to 125 downloads and 125 streams—plus as streaming video content from the likes of ABC, CBS, CNN, E! Networks, and Fox Sports—for $19.95 per month.

In the coming weeks, consumers who want more music content will be offered the ability to add on packs of 50 downloads and 50 streams for roughly $5 per month. All RealOne Music subscribers also receive access to 48 advertising-free radio channels, which are powered by RadioAMP.

What remains to be seen is how consumers respond to the offer. Downloads cannot be moved from users’ computers to portable devices or burned onto blank CDs. What’s more, even with its 100,000-track inventory, the service offers far less content than what can currently be obtained for free on sites like Music City, KaZaA, and Audigalaxy.

Executives at both Real and MusicNet have modest expectations for early customer adoption.

“I don’t think we’re going to own the market overnight, given the current conditions,” MusicNet CEO Alan McGlade says. Yet he believes that the MusicNet is “an opportunity to build consistency” by demonstrating to consumers that are not available on file-swapping sites, such as quick and reliable downloads, high-quality, and integrated music data.

What’s more, Real Networks VP of music services and programming Erik Flannigan says that RealOne Music has a chance to catch the interest of older consumers and those who have not actually used file-sharing services.

MusicNet observes, “There is a late-mover crown for Napster to win.”

As for how RealOne Music begins attracting paying customers, Flannigan says he expects that, early on, the chief customer acquisition method will be through existing Real users signing up for their software.

In connection with the launch of the subscription service, Real also bowed an integrated jukebox/media player/ Web browser known as the RealOne Player. The company will be migrating users of existing versions of its software to the all-in-one RealOne product. Current users of existing Real premium products and streaming audio/video subscription services—numbering more than 400,000—will be offered free one-month trials of RealOne Music when they download the new software.

Real Networks also plans an advertising campaign of radio and some TV to further promote the RealOne service. MusicNet will also help its distributors promote their building product, according to McGlade.

“We will help them drive subscriptions,” he says. “We are not going to be a passive aggregator of music. Once launched, our interests are aligned.”

But both Flannigan and McGlade say RealOne Music and MusicNet’s success also requires support from the labels.

Flannigan believes that the arrival of subscription services creates yet another channel through which labels can promote new music. “We want MusicNet to be part of the whole album set strategy,” he says. “New music will help us.”

At first, that may prove easier said than done. McGlade notes that one of the early focuses for subscription services will be to work with the labels to create an infrastructure that makes teaming with online streaming services as automatic as promotion through retail, print, radio, or MTV.

PLENTY OF COMPETITION
While Real is the first of the MusicNet licensees to launch the subscription service, plenty of competition is coming soon.

First, there are the other MusicNet distribution affiliates: AOL has indicated that it intends to launch its service before the end of the year; Napster, MusicNet’s other distributor-partner, is expected to launch its version next year.

Also on the way is Pressplay, the MusicNet rival from Universal Music Group and Sony Music. Its distributor partners include Microsoft’s MSN, Yahoo, and MP3.com, and the service has said it plans to bow by the end of the month.

Then there are the independent services operating outside of MusicNet and Pressplay. On Dec. 3, online music portal Listen.com launched Rhapsony, an on-demand streaming service featuring content from 37 independent labels.

Listen customers are offered three monthly packages: Naxos Classical for $5.95, featuring material from classical label Naxos; Sampler for $5.95, featuring music from Listen’s other partners; and Sampler Plus for $7.95, with all of Listen’s available content, including content from Ark 21 Records, Enrica Classical Recordings, and GNP Crescendo Records. The service also offers more than 50 commercial-free online radio stations.

Still on the way are services from Streamwax, FullAudio, Liquid Audio, and RioPort, among others.

---
**TOP VHS SALES**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTING LABEL</th>
<th>NUMBER 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>HOW THE GRINCH STOLE CHRISTMAS</td>
<td>WARNER HOME VIDEO</td>
<td>76827</td>
</tr>
<tr>
<td>MICSKEYS MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE</td>
<td>HOME ENTERTAINMENT</td>
<td>39248</td>
</tr>
<tr>
<td>HOLIDAY IN THE SUN</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>38932</td>
</tr>
<tr>
<td>BARBIE IN THE NUTCRACKER</td>
<td>HOME ENTERTAINMENT</td>
<td>43852</td>
</tr>
<tr>
<td>DR. DOUGLE 2</td>
<td>WARNER HOME VIDEO</td>
<td>36322</td>
</tr>
<tr>
<td>CATS &amp; DOGS</td>
<td>HOME ENTERTAINMENT</td>
<td>44004</td>
</tr>
<tr>
<td>MAGIC GIFT OF THE SNOWMAN</td>
<td>HOME ENTERTAINMENT</td>
<td>33172</td>
</tr>
<tr>
<td>SAVE THE LAST DANCE</td>
<td>WARNER HOME VIDEO</td>
<td>30963</td>
</tr>
<tr>
<td>CAST AWAY</td>
<td>VARIOUS</td>
<td>33962</td>
</tr>
<tr>
<td>THE MUMMY RETURNS</td>
<td>SONY PICTURES HOME VIDEO</td>
<td>34348</td>
</tr>
<tr>
<td>SPY KIDS (PAN &amp; SCAN)</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>34348</td>
</tr>
<tr>
<td>HOW THE GRINCH STOLE CHRISTMAS! (WIDESCREEN)</td>
<td>HOME ENTERTAINMENT</td>
<td>34109</td>
</tr>
<tr>
<td>DUMBO-60TH ANNIVERSARY EDITION</td>
<td>WARNER HOME VIDEO</td>
<td>34056</td>
</tr>
<tr>
<td>RUDOLPH: ISLAND OF MISFIT TOYS (W/C)</td>
<td>WARNER HOME VIDEO</td>
<td>33890</td>
</tr>
<tr>
<td>RUDOLPH: ISLAND OF MISFIT TOYS</td>
<td>WARNER HOME VIDEO</td>
<td>33890</td>
</tr>
<tr>
<td>RECESS CHRISTMAS: MIRACLE ON THIRD STREET</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>33783</td>
</tr>
<tr>
<td>SWORDFISH</td>
<td>VARIOUS</td>
<td>33701</td>
</tr>
<tr>
<td>SCOOBY-DOO &amp; THE CYBER CHASE</td>
<td>VARIOUS</td>
<td>33662</td>
</tr>
<tr>
<td>NATIONL LAMPOON'S CHRISTMAS VACATION</td>
<td>WARNER HOME VIDEO</td>
<td>33551</td>
</tr>
<tr>
<td>THUMBELINA</td>
<td>VARIOUS</td>
<td>33412</td>
</tr>
<tr>
<td>BOB THE BUILDER: BOB'S WHITE CHRISTMAS</td>
<td>HOME ENTERTAINMENT</td>
<td>33303</td>
</tr>
<tr>
<td>LITTLE MERMAID</td>
<td>HOME ENTERTAINMENT</td>
<td>33224</td>
</tr>
<tr>
<td>A CHRISTMAS STORY</td>
<td>RALPH MACCHIO</td>
<td>33075</td>
</tr>
<tr>
<td>HOW THE GRINCH STOLE CHRISTMAS (GIFT SET)</td>
<td>HOME ENTERTAINMENT</td>
<td>32953</td>
</tr>
<tr>
<td>CASPER'S HAUNTED CHRISTMAS</td>
<td>HOME ENTERTAINMENT</td>
<td>32874</td>
</tr>
<tr>
<td>FROSTY THE SNOWMAN</td>
<td>VARIOUS</td>
<td>32774</td>
</tr>
<tr>
<td>BRING IT ON</td>
<td>VARIOUS</td>
<td>32702</td>
</tr>
<tr>
<td>UNBREAKABLE</td>
<td>VARIOUS</td>
<td>32632</td>
</tr>
<tr>
<td>A CHARLIE BROWN CHRISTMAS</td>
<td>HOME ENTERTAINMENT</td>
<td>32563</td>
</tr>
<tr>
<td>WHAT WOMEN WANT</td>
<td>PARAMOUNT HOME VIDEO</td>
<td>32494</td>
</tr>
<tr>
<td>ROULE POLIE OLIE: JINGLE JINGLE DAY'S EYES</td>
<td>HOUSE ENTERTAINMENT</td>
<td>32425</td>
</tr>
<tr>
<td>102 DALMATIANS</td>
<td>PARAMOUNT HOME VIDEO</td>
<td>32356</td>
</tr>
<tr>
<td>THE BEST OF FRIENDS: VOL. 3 &amp; 4</td>
<td>PARAMOUNT HOME VIDEO</td>
<td>32287</td>
</tr>
<tr>
<td>SANTA WHO?</td>
<td>HOME ENTERTAINMENT</td>
<td>32218</td>
</tr>
<tr>
<td>MEN IN BLACK</td>
<td>HOME ENTERTAINMENT</td>
<td>32150</td>
</tr>
</tbody>
</table>

**TOP DVD SALES**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTING LABEL</th>
<th>NUMBER 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>PLANET OF THE APES</td>
<td>WARNER HOME VIDEO</td>
<td>76827</td>
</tr>
<tr>
<td>HOW THE GRINCH STOLE CHRISTMAS (FULL FRAME)</td>
<td>WARNER HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>HOW THE GRINCH STOLE CHRISTMAS (WIDESCREEN)</td>
<td>WARNER HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>SHREK SPECIAL EDITION</td>
<td>WARNER HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>LARA CROFT TOMB RAIDER: ANGELINA JOLIE HOME VIDEO</td>
<td>WARNER HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>STAR WARS: EPISODE I THE PHANTOM MENACE</td>
<td>WARNER HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>SNOW WHITE AND THE SEVEN DWARFS</td>
<td>WARNER HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>SWORDEISH</td>
<td>WARNER HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>LEGALLY BLONDE</td>
<td>WARNER HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>APOLCALYPSE NOW REDUX</td>
<td>WARNER HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>RUSH HOUR</td>
<td>WARNER HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>DUMBO-60TH ANNIVERSARY EDITION</td>
<td>WARNER HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>A KNIGHTS TALE</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>AMERICA'S SWEETHEARTS</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>THE GODFATHER DVD COLLECTION</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>THE MUMMY RETURNS (WIDESCREEN)</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>THE MUMMY RETURNS (FULL FRAME)</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>MICKY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>DR. DOUGLE 2</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>NATIONL LAMPOON'S CHRISTMAS VACATION</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>BABY BOY</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>HOW THE GRINCH STOLE CHRISTMAS</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>THE PATRIOT</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>THE BEST OF FRIENDS: VOL. 3 &amp; 4</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
</tbody>
</table>

**TOP DVD RENTALS**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTING LABEL</th>
<th>NUMBER 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>PLANET OF THE APES</td>
<td>WARNER HOME VIDEO</td>
<td>76827</td>
</tr>
<tr>
<td>ANOTHER LIFE</td>
<td>WARNER HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>AMERICA'S SWEETHEARTS</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>SHREK</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>LARA CROFT TOMB RAIDER</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>LEGALLY BLONDE</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>SWORDEISH</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>APOLCALYPSE NOW REDUX</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>RUSH HOUR</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>DUMBO-60TH ANNIVERSARY EDITION</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>A KNIGHTS TALE</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>AMERICA'S SWEETHEARTS</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>THE GODFATHER DVD COLLECTION</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>THE MUMMY RETURNS (WIDESCREEN)</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>THE MUMMY RETURNS (FULL FRAME)</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>MICKY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>DR. DOUGLE 2</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>NATIONL LAMPOON'S CHRISTMAS VACATION</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>BABY BOY</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>HOW THE GRINCH STOLE CHRISTMAS</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>THE PATRIOT</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
<tr>
<td>THE BEST OF FRIENDS: VOL. 3 &amp; 4</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>39248</td>
</tr>
</tbody>
</table>
Lieberfarb Plans To Nix VHS Window

BY SAM ANDREWS

MONTPELLIER, France—Warner Home Video president Warren Lieberfarb has signaled his intention to do away with the VHS rental-to-sell-through home video release window in Europe.

Lieberfarb, who made an unscheduled appearance at the Perspectives in European Video conference at the end of November, said Warner will exercise its rights under the European Union's Rental Right Directive to release its rental and sell-through product at the same time while charging different prices.

"I would argue that the proper application of the Rental Right will bring more consumers into the packaged video business as both renters and buyers," he told an audience of about 100 European video executives.

"It will protect the video window against erosion from the television networks who want the product sooner and, as a result, will be a net benefit to both."

Lieberfarb says that Warner research has demonstrated that while awareness of DVD video as a format was nearly 100% globally, in Europe the interest in actually buying DVD hardware was only 50% of that in America. "One of the distinct issues limiting people's real interest in buying or having levels comparable to the United States is that there is a significant amount of product in which there is a delay between the availability of VHS (rental) and availability on DVD (sell-through)."

He further discussed the length of the theatrical-to-video window, describing it as an "antiquated" model developed in the early 1980s, when there were only 12,000 or so theaters in the U.S., unlike the 36,000 available now. He also dismissed calls for the video-on-demand window to be moved forward.

Lieberfarb's speech coincided with the presentation of a new report from U.K. analyst Screen Digest, which also advocated distributors and retailers should abandon attempts to introduce a DVD rental window if they wish to maximize their revenues. Screen Digest said those DVD titles released without a rental window outperformed those released with one by approximately 17% in terms of combined DVD and VHS rental revenue.
Venture Capital Available

For Music Publishing/Record Labels/Group Promotion

Venture Capital Firm seeks to invest in the music industry. Corporate debt and/or equity financing available.

Specific project profit sharing arrangements also acceptable.

Interested parties should contact: Patti Urbano - 1-800-284-5316 ext. 198

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD’s, cassettes and LP’s as low as $50. Your choice from the largest listings available.

For Hires, 833-937-9890, Fax 937-468-9353 or write: Scorpio Music, Inc., P.O. Box 240, Trenton, N.J. 08691-0240

email: info@discmakers.com

THE WORLD’S LARGEST SELECTION of “Vintage & Oddities” titles on CD at the lowest prices, FREE catalog!

Wholesale only.

GO TEAM DISTRIBUTION CORP.
1-800-4-DOWNHILL • FAX: (919) 549-5115
2296 Haverford Road • Ardmore, PA 19003

PUBLICATIONS

FREE Guide to Master Tape Preparation Saves You Time and Money!
1-800-468-9353
www.discmakers.com/bb info@discmakers.com

DISC MAKERS
Dec. 11. 40th Songwriter Showcase. Presented by the Songwriters Hall of Fame, Makor, New York City. 212-957-9230.
Dec. 11. SESAC’s The Storm Showcase, the Cutting Room, New York City. 212-596-3450.

Get the latest updates on BMI artists and songs and more at BMI.Billboard.com.

Good Works

TOYS, TOYS: Los Angeles-based radio station KJLH is sponsoring the Sixth Annual House Full of Toys Benefit Concert Dec. 15 at the Fabulous Forum in Inglewood, Calif. The concert will feature performances by Stevie Wonder, Brian McKnight, Kenneth “Babyface” Edmonds, India.Arie, Musiq SoulChild, Boney James, and others. KJLH hopes to gather tens of thousands of toys for underprivileged children. Tickets are available through Ticketmaster and at the Forum box office. Contact: Greg Johnson at 310-330-2248.

ART/FASHION BENEFIT: Je Neune Salon is presenting the Third Annual Art Fusion With Fashion Show to benefit Children of the Night, a Los Angeles organization that helps the homeless and abused teens. The event, which takes place Dec. 15 at Sixteen Fifty in Hollywood, will feature musical performances and a fashion show. Participants include Concrete Blonde and Country Boys band, after which Martin became a regular on Foley’s storied Ozark Jubilee in Springfield, Mo. It was then that Martin introduced his unusual twin-neck guitar.

In 1951, Martin formed the group Steel Town Five. He was featured on Bing Crosby’s crossover hit “Till the End of the World” in 1952. He recorded as an instrumentalist for Decca and often led sessions for Nashville Sound producers Owen Bradley and Don Law, among others. During one 1959 session, Martin inadvertently invent ed the fuzztone guitar sound when a tube in the console blew during his six-string bass solo on Robbins’ hit “Don’t Worry.” Martin later toured with Willie Nelson, Conway Twitty, Loretta Lynn, and Jerry Reed.

Martin’s survivors include 10 children and 11 grandchildren. Funeral services were held Dec. 6 in Chapel Hill.

Drew Lachey of 98°. A $20 minimum donation will be accepted at the door. Contact: Everett Thompson at 323-462-1489.

T.J. Martell FUND RAISING: The 11th Annual Music Row Celeb’rity Tourna ments in Nashville benefitting the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research raised more than $170,000 to support the Frances Williams Preston Laboratory at the Vanderbilt-Ingram Cancer Center.

A golf tournament and bowling bash both took place Nov. 5. Contact: Amy Thomas at 615-256-2002.

BIRTHS

Boy, Israel Duncan, to Meleasa and Israel Houghton, Sept. 16 in Austin. Father is an Integrity Music artist.

Girl, Eileen Marilyn, to Robi and Tommy Walker, Oct. 2 in Los Angeles. Father is a Hosanna! Music artist.

Boy, Levi Lincoln, to Laura and Lincoln Brewster, Nov. 6 in Roseville, Calif. Father is a Vertical Music artist.

Boy, Gabriel Marcus, to Erika and Austin Morrison, Nov. 18 in New Haven, Conn. Father is a Vertical Music artist.

Boy, Matthew Ron, to Josie and Ron Spaulding, Nov. 21 in New Brunswick, N.J. Father is senior VP of marketing at Elektra Entertainment Group.

Death

Judy Miller to Marc Silverman, Sept. 9 in Los Angeles. Bride is the owner of publicity firm Motormouth Media. Groom is the West Coast label liaison for the Alternative Distribution Alliance.

Deaths

Juan Hinojosa, 51, and his son Michael Hinojosa, 28, in a car accident, Nov. 23 in Nueces County, Texas. They were driving in dense fog when their vehicle was struck by another car. Juan Hinojosa was a drummer and founding member of the Tejano band Los Fabulosos Cuatro. He and his son, who also played drums, worked together as electrical engineers. Juan was inducted into the Tejano Roots Hall of Fame in 2000.

Michael Karoli, 53, of unknown causes, Nov. 17 in Cologne, Germany. From 1966 to 1989, Karoli was the guitarist for the German band Can, which also included bassist Holger Czukay (Karoli’s former teacher), keyboardist Irmin Schmidt, and drummer Jaki Liebezeit. The group’s sonic innovations and improvisational style had a profound influence on artists as diverse as Brian Eno, Public Image Ltd., Talking Heads, Sonic Youth and David Sylvian. In recent years, despite ill health, Karoli toured as a band leader and collaborator with former Can vocalist Malcolm Mooney.

Ted Fuller, 73, after an extended illness, Nov. 29 in Nashville. Fuller was a music industry veteran well-known as a concert promoter/booking agent. In the 1980s, he owned the disc mastering studio the Lacquer Place. Fuller is survived by two daughters, a son, and five grandchildren.

Solution to this week’s puzzle (page 90)

The clue reference to 100131 is derived from the zip code for Springfield, Mo., where Ozark Jubilee was located.

The solution is: Dinah Washington (A), Bing Crosby (B), Brian McNight (C), Brian McKnight (D), Stevie Wonder (E), 98° (F), bikini (G), Michael Jackson (H), Elvis Presley (I), The Beatles (J), Bruce Springsteen (K), Garth Brook (L), Petula Clark (M), Sarah Brightman (N), Osmond Brothers (O), Barbara Streisand (P), Dolly Parton (Q), 98° (R), Whitney Houston (S), Michael Jackson (T), Billy Joel (U), The Beach Boys (V), Jimmy Buffett (W), The Beatles (X), John Lennon (Y), The Rolling Stones (Z).
MY FAVORITE DAVE: The popularity of Dave Matthews Band was heard loud and clear at the second My VH1 Music Awards, presented Dec. 2 at the Shrine Auditorium in Los Angeles. The band was the big winner at the awards show, taking prizes for my favorite group, coolest fan Web site (nancies.org), must-have album (Everyday), and the Damn I Wish I Wrote That award—also known as the best song of the year award—for “The Space Between.” The categories, nominees, and winners were chosen by fans voting online.

Acts that performed at the awards show were Jon Bon Jovi and Richie Sambora from Bon Jovi, No Doubt, Sting, Nelly Furtado, Mary J. Blige, Jewel, Creed, Lenny Kravitz, and Mick Jagger.

Although it was Dave Matthews Band’s Everyday album that won a My VH1 Music award, Matthews said that the group still looks fondly upon the never-released album produced by Steve Lillywhite that the Glen Ballard produced Everyday replaced. Matthews said of the underground album, which fans have dubbed The Steve Lillywhite Sessions: “We love that album. We needed a change, but hopefully those songs will come out when the time is right. It’s one of the best albums we’ve ever made.”

The following is a partial list of winners. For a complete list and a full backstage report of the show, visit billboard.com.

My favorite group: Dave Matthews Band

My favorite male artist: Lenny Kravitz

My favorite female artist: Gwen Stefani (of No Doubt)

Must-have album: Dave Matthews Band, Everyday

Damn I Wish I Wrote That (best song of the year): Dave Matthews Band, “The Space Between”

Coolest fan Web site: Dave Matthews Band, nancies.org

My favorite video: Christina Aguilera, Lil’ Kim, Mya & Pink, “Lady Marmalade”

Hottest live show: Bon Jovi

Best-kept secret: Coldplay

Welcome to the big time: Alicia Keys

at VH1.com. VH1 telecast the event live and will broadcast repeats of the program for the next several weeks. Emmy Award-winning actor Eric McCormack of Will and Grace hosted the awards show.

The bad news is that the show passed without any outrageous moments, and at times the onstage acting was downright dull. But the good news is that the event ran smoothly, and it was a definite improvement over last year’s show, which was plagued by disorganization and mistakes.

DAVE MATTHEWS BAND

My favorite female artist: Gwen Stefani (of No Doubt)

Must-have album: Dave Matthews Band, Everyday

Damn I Wish I Wrote That (best song of the year): Dave Matthews Band, “The Space Between”

Coolest fan Web site: Dave Matthews Band, nancies.org

My favorite video: Christina Aguilera, Lil’ Kim, Mya & Pink, “Lady Marmalade”

Hottest live show: Bon Jovi

Best-kept secret: Coldplay

Welcome to the big time: Alicia Keys

Radio One in Baltimore promotes Howard Mazer from station manager to GM of the cluster that includes crossover R&B WERQ (92Q). Radio One also names Rick Porter senior VP/regional manager of its clusters in Louisville, Ky., and the Ohio cities of Columbus, Dayton, and Cincinnati. Porter was VP/marketing manager at Clear Channel in Dayton ... Top 40 station WWQQ Atlanta has named Chris “Dylan” Sprague operations manager, effective January 2002. He was APD/MD at top 40 KMVX Kansas City, Mo. . . . McVay Media VP of country Bob Moody will exit to join Regent Communications as VP of programming, effective Jan. 1, 2002. Compiled by Carla Hay, Marc Schiffman, and Phyllis Stark.

Radio One in Baltimore promotes Howard Mazer from station manager to GM of the cluster that includes crossover R&B WERQ (92Q). Radio One also names Rick Porter senior VP/regional manager of its clusters in Louisville, Ky., and the Ohio cities of Columbus, Dayton, and Cincinnati. Porter was VP/marketing manager at Clear Channel in Dayton ... Top 40 station WWQQ Atlanta has named Chris “Dylan” Sprague operations manager, effective January 2002. He was APD/MD at top 40 KMVX Kansas City, Mo. . . . McVay Media VP of country Bob Moody will exit to join Regent Communications as VP of programming, effective Jan. 1, 2002. Compiled by Carla Hay, Marc Schiffman, and Phyllis Stark.

Radio One in Baltimore promotes Howard Mazer from station manager to GM of the cluster that includes crossover R&B WERQ (92Q). Radio One also names Rick Porter senior VP/regional manager of its clusters in Louisville, Ky., and the Ohio cities of Columbus, Dayton, and Cincinnati. Porter was VP/marketing manager at Clear Channel in Dayton ... Top 40 station WWQQ Atlanta has named Chris “Dylan” Sprague operations manager, effective January 2002. He was APD/MD at top 40 KMVX Kansas City, Mo. . . . McVay Media VP of country Bob Moody will exit to join Regent Communications as VP of programming, effective Jan. 1, 2002. Compiled by Carla Hay, Marc Schiffman, and Phyllis Stark.

Radio One in Baltimore promotes Howard Mazer from station manager to GM of the cluster that includes crossover R&B WERQ (92Q). Radio One also names Rick Porter senior VP/regional manager of its clusters in Louisville, Ky., and the Ohio cities of Columbus, Dayton, and Cincinnati. Porter was VP/marketing manager at Clear Channel in Dayton ... Top 40 station WWQQ Atlanta has named Chris “Dylan” Sprague operations manager, effective January 2002. He was APD/MD at top 40 KMVX Kansas City, Mo. . . . McVay Media VP of country Bob Moody will exit to join Regent Communications as VP of programming, effective Jan. 1, 2002. Compiled by Carla Hay, Marc Schiffman, and Phyllis Stark.
Over 3 weeks in the
TOP 10 on the
HOT 100 Singles Sales Chart!

New Single coming early 2002

Natural puts the BAND back in Boyband!

Thanks to all who have helped pave the way including:
MADACY, ABC FAMILY, CLAIRE'S, SHINE, & SAKS INC,

DMX Music and Music Choice Cable

www.NaturalOfficialSite.com

Executive Producer Louis J. Pearlman • Produced by Ali Dee
Written by Steve Kipner, Fredrik Thomander, Anders Wikstrom - EMI Music Publishing

© 2001 Trans Continental Records, Inc. • 407-345-0004 • email: Natural@T-Con.com

For more information, call Margaret Locicero at 213-386-2693 or email mloci84754@aol.com.
THE END OF THE AFFAIR: Usher scores his third No. 1 on The Billboard Hot 100, as "U Got It Bad" moves to the top of the chart, with an increase of 7.8 million in audience. "Bad" also ascends to No. 1 on the Hot 100 Airplay chart, with 135 million in audience. 10 million ahead of runner-up "How You Remind Me" by Nickelback.

In Usher's wake, "Family Affair" by Mary J. Blige slips to No. 2 after a six-week reign at No. 1. The probable champion next issue will be Nickelback, which will enjoy the added pleasure of retail points due to the release of a CD single. Because of street-date violations, it makes an early entry at No. 49 on Hot 100 Singles chart. "How You Remind Me" will probably need to scan between 12,000-15,000 units in its first full week to make it to the top of the Hot 100.

Over at Mainstream Rock Tracks, "How You Remind Me" falls out of the top slot, after a 13-week reign at No. 1. That ties the Rolling Stones' "Start Me Up" as having the seventh-longest run at No. 1 in the chart's history. Creed's "My Sacrifice" reenters Nickelback's streak, as the former scores its fourth No. 1 Mainstream Rock Track, following "What's This Life For," "Higher," and "With Arms Wide Open." Creed is the only group to have topped the mainstream chart at least once in each of the past four years.

HERO AMID THE HOLLY: Enrique Iglesias' "Hero" holds at No. 1 on the Adult Contemporary chart for a second week, with a total of 959 detections. With 29 of 80 adult contemporary stations switching to an all-Christmas format, this is the lowest spin count for a No. 1 title since "Sunny Came Home" by Shawn Colvin topped this chart with 935 detections in August 1997.

Most of the all-Christmas programming began during Thanksgiving week, which accounted for the paltry three bullets on last issue's chart. Save for the Sept. 29 issue, when the aftermath of Sept. 11's terrorist attacks caused us to suspend bullets from our radio charts, last issue's total was the lowest the AC list has seen since Christmas week last year.

HOLIDAY CHEER: A reminder of our chart policy regarding holiday titles: Only newly released holiday tracks are eligible to chart on The Billboard Hot 100, Hot R&B/Hip-Hop Singles & Tracks, Hot Country Singles & Tracks, and all airplay-only charts.

The radio charts policy was launched last year to match a criterion long used in our album sales charts. Singles sales charts can continue to host catalog titles.

RIMES TWO: LeAnn Rimes' "Can't Fight the Moonlight" re-entered The Billboard Hot 100 last week at No. 97 in its 21st week on the chart and now moves to No. 85. In the Nov. 17 issue, we mentioned that "Moonlight" was eligible to re-enter because of renewed interest at top 40 radio. Our policy states that after a song has been off a chart for more than six months ("Moonlight" last appeared in January), it can re-enter the chart at any position. Within six months, a song can only return to a chart above its recurrent cut-off rank, which, in the case of the Hot 100, is No. 50.


After rising to No. 2 last issue, Ball's single gains 64 spins and trades places with George Strait's "Run," which gains 189 plays to advance 3. Tippin's offering gains 188 detections to encore at No. 4, while Jackson scores his fastest trip to the top five, up 558 plays (6-5). Jackson's increase is the second-largest on the chart, topped only by Tim McGraw's "The Cowboy In Me," which gains 706 spins.

Ball's single and Brooks & Dunn's former No. 1 "Only in America" were on the chart at the time of the attacks. "Malone" entered at No. 55 in the Sept. 8 issue, the same week "Only in America" (12-13) cracked the top five. Newcomer Craig Morgan adds his "God, Family and Country" to the list at No. 58, with spins at 28 monitored signals.

Lee Greenwood's "God Bless the USA" tops Top Country Singles Sales for a seventh week and is one of four patriotic songs on that chart, all of which appear in the top 10.

Assistance in preparing this column was provided by Keith Caufield in Los Angeles and Steve Graffain and Jonathan Kurant in New York City.
<table>
<thead>
<tr>
<th>Artist/Label</th>
<th>Title</th>
<th>Peak Position</th>
<th>Last Peak Position</th>
<th>2 Weeks Ago</th>
</tr>
</thead>
<tbody>
<tr>
<td>JENNIFER LOPEZ</td>
<td><em>A Year Without Rain</em></td>
<td>49</td>
<td>51</td>
<td>48</td>
</tr>
<tr>
<td>SOUNDTACK</td>
<td><em>The Green Mile</em></td>
<td>50</td>
<td>52</td>
<td>44</td>
</tr>
<tr>
<td>BERNIE HAMMERSTOCK</td>
<td><em>If I Only Knew</em></td>
<td>51</td>
<td>53</td>
<td>47</td>
</tr>
<tr>
<td>LUDACRIS</td>
<td><em>Word of Mouf</em></td>
<td>52</td>
<td>53</td>
<td>47</td>
</tr>
<tr>
<td>GARTH BROOKS</td>
<td><em>Scarecrow</em></td>
<td>53</td>
<td>55</td>
<td>41</td>
</tr>
<tr>
<td>BRITTNEY SPEARS</td>
<td><em>Britney</em></td>
<td>54</td>
<td>56</td>
<td>32</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td><em>Now That's What I Call Christmas!</em></td>
<td>55</td>
<td>57</td>
<td>51</td>
</tr>
<tr>
<td>BUSTA RHYMES</td>
<td><em>GENESIS</em></td>
<td>56</td>
<td>58</td>
<td>51</td>
</tr>
<tr>
<td>MANHATTAN STEAMROLLER</td>
<td><em>Christmas Extravagana</em></td>
<td>57</td>
<td>59</td>
<td>49</td>
</tr>
<tr>
<td>ENSA</td>
<td><em>A Day Without Rain</em></td>
<td>58</td>
<td>61</td>
<td>29</td>
</tr>
<tr>
<td>ENRIQUE IGLESIAS</td>
<td><em>Escape</em></td>
<td>59</td>
<td>65</td>
<td>26</td>
</tr>
<tr>
<td>NICKELBACK</td>
<td><em>Silver Side Up</em></td>
<td>60</td>
<td>65</td>
<td>26</td>
</tr>
<tr>
<td>LINKIN PARK</td>
<td><em>Hybrid Theory</em></td>
<td>61</td>
<td>67</td>
<td>67</td>
</tr>
<tr>
<td>JOSHER</td>
<td><em>8701</em></td>
<td>62</td>
<td>93</td>
<td>104</td>
</tr>
<tr>
<td>KID ROCK</td>
<td><em>Cocky</em></td>
<td>63</td>
<td>67</td>
<td>40</td>
</tr>
<tr>
<td>PINK FLOYD</td>
<td><em>Echoes — The Best Of Pink Floyd</em></td>
<td>64</td>
<td>67</td>
<td>40</td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td><em>Invincible</em></td>
<td>65</td>
<td>65</td>
<td>47</td>
</tr>
<tr>
<td>SHAIKRA</td>
<td><em>Laundry Service</em></td>
<td>66</td>
<td>65</td>
<td>47</td>
</tr>
<tr>
<td>JUARU</td>
<td><em>Pain Is Love</em></td>
<td>67</td>
<td>66</td>
<td>48</td>
</tr>
<tr>
<td>BACKSTREET BOYS</td>
<td><em>The Hits — Chapter One</em></td>
<td>68</td>
<td>66</td>
<td>48</td>
</tr>
<tr>
<td>JEWEL</td>
<td><em>This Way</em></td>
<td>69</td>
<td>72</td>
<td>118</td>
</tr>
<tr>
<td>BARBARA STRINGS</td>
<td><em>Christmas Memories</em></td>
<td>70</td>
<td>73</td>
<td>141</td>
</tr>
<tr>
<td>MADONNA</td>
<td><em>Greatest Hits Volume 2</em></td>
<td>71</td>
<td>73</td>
<td>141</td>
</tr>
<tr>
<td>ALICIA KEYS</td>
<td><em>Songs In A Minor</em></td>
<td>72</td>
<td>73</td>
<td>141</td>
</tr>
<tr>
<td>'N SYNC</td>
<td><em>Invincible</em></td>
<td>73</td>
<td>75</td>
<td>19</td>
</tr>
<tr>
<td>SOUNDTACK</td>
<td><em>O Brother, Where Art Thou?</em></td>
<td>74</td>
<td>76</td>
<td>38</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td><em>The Concert For New York City</em></td>
<td>75</td>
<td>77</td>
<td>80</td>
</tr>
<tr>
<td>ANDREA BOCELLI</td>
<td><em>Gioc Di Toscana</em></td>
<td>76</td>
<td>77</td>
<td>80</td>
</tr>
<tr>
<td>TOBY KEITH</td>
<td><em>Pull My Chain</em></td>
<td>77</td>
<td>79</td>
<td>30</td>
</tr>
<tr>
<td>DMX</td>
<td><em>The Great Depression</em></td>
<td>78</td>
<td>80</td>
<td>113</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td><em>Totally Hits 2001</em></td>
<td>79</td>
<td>81</td>
<td>61</td>
</tr>
<tr>
<td>STING</td>
<td><em>All This Time</em></td>
<td>80</td>
<td>82</td>
<td>41</td>
</tr>
<tr>
<td>SOUNDTACK</td>
<td><em>Shrek</em></td>
<td>81</td>
<td>134</td>
<td>104</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td><em>God Bless America</em></td>
<td>82</td>
<td>134</td>
<td>104</td>
</tr>
<tr>
<td>MARY J. BLIGE</td>
<td><em>No More Drama</em></td>
<td>83</td>
<td>134</td>
<td>104</td>
</tr>
<tr>
<td>DESTINY'S CHILD</td>
<td><em>5 Days Of Christmas</em></td>
<td>84</td>
<td>134</td>
<td>104</td>
</tr>
<tr>
<td>INCUBUS</td>
<td><em>Morning View</em></td>
<td>85</td>
<td>134</td>
<td>104</td>
</tr>
<tr>
<td>P.O.D.</td>
<td><em>Satellite</em></td>
<td>86</td>
<td>88</td>
<td>73</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td><em>Now</em></td>
<td>87</td>
<td>88</td>
<td>73</td>
</tr>
<tr>
<td>STAIND</td>
<td><em>Break The Cycle</em></td>
<td>88</td>
<td>90</td>
<td>83</td>
</tr>
<tr>
<td>TIMBALAND &amp; MAGOO</td>
<td><em>Indecent Proposal</em></td>
<td>89</td>
<td>91</td>
<td>89</td>
</tr>
<tr>
<td>SYSTEM OF A DOWN</td>
<td><em>Toxicity</em></td>
<td>90</td>
<td>92</td>
<td>88</td>
</tr>
<tr>
<td>PUDDLE OF MUDD</td>
<td><em>Come Clean</em></td>
<td>91</td>
<td>93</td>
<td>85</td>
</tr>
<tr>
<td>MURDER BY DEATH</td>
<td><em>Sinister Urge</em></td>
<td>92</td>
<td>94</td>
<td>82</td>
</tr>
<tr>
<td>JAY-Z</td>
<td><em>The Blueprint</em></td>
<td>93</td>
<td>92</td>
<td>85</td>
</tr>
<tr>
<td>JASON ALDEAN</td>
<td><em>She's My Kinda Girl</em></td>
<td>94</td>
<td>96</td>
<td>122</td>
</tr>
<tr>
<td>CHARLOTTE CHURCH</td>
<td><em>Enchantment</em></td>
<td>95</td>
<td>97</td>
<td>92</td>
</tr>
<tr>
<td>SMASH MOUTH</td>
<td><em>Smash Mouth</em></td>
<td>96</td>
<td>98</td>
<td>68</td>
</tr>
</tbody>
</table>

The Hits of the Week: JENNIFER LOPEZ, SOUNDTACK, MADONNA, ALICIA KEYS, INNOCENT PRINCE, "N SYNC, VARIOUS ARTISTS, ANDREA BOCELLI, TOBY KEITH, DMX, VARIOUS ARTISTS, STING, SOUNDTACK, MARY J. BLIGE, DESTINY'S CHILD, INCUBUS, P.O.D., VARIOUS ARTISTS, STAIND, TIMBALAND & MAGGO, SYSTEM OF A DOWN, PUDDLE OF MUDD, MURDER BY DEATH, JAY-Z, JASON ALDEAN, CHARLOTTE CHURCH, SMASH MOUTH.
<table>
<thead>
<tr>
<th>Rank</th>
<th>Week</th>
<th>Title</th>
<th>Artist/Group</th>
<th>Week Sales</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>160</td>
<td>The Magic Of Christmas — Songs From Call Me Claus</td>
<td>Garth Brooks</td>
<td>149,000</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>160</td>
<td>Come Together</td>
<td>Third Day</td>
<td>133,000</td>
<td>13</td>
</tr>
<tr>
<td>3</td>
<td>160</td>
<td>Now</td>
<td>Michael Jackson</td>
<td>128,000</td>
<td>85</td>
</tr>
<tr>
<td>4</td>
<td>160</td>
<td>Our Favorite Things</td>
<td>Tanya Bennington/Charlotte Church/Placido Domingo/Vanessa Williams</td>
<td>133,000</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>160</td>
<td>Coyote Ugly</td>
<td>Soundtrack</td>
<td>148,000</td>
<td>147</td>
</tr>
<tr>
<td>6</td>
<td>160</td>
<td>Live In Chicago 12.19.96</td>
<td>Dave Matthews Band</td>
<td>149,000</td>
<td>123</td>
</tr>
<tr>
<td>7</td>
<td>160</td>
<td>The Lord Of The Rings: The Fellowship Of The Ring</td>
<td>Soundtrack</td>
<td>161,000</td>
<td>147</td>
</tr>
<tr>
<td>8</td>
<td>160</td>
<td>The Spirit Room</td>
<td>Michelle Branch</td>
<td>162,000</td>
<td>56</td>
</tr>
<tr>
<td>9</td>
<td>160</td>
<td>Chet A Cover</td>
<td>Fabello</td>
<td>143,000</td>
<td>134</td>
</tr>
<tr>
<td>10</td>
<td>160</td>
<td>The Life</td>
<td>Ginuwine</td>
<td>150,000</td>
<td>135</td>
</tr>
<tr>
<td>11</td>
<td>160</td>
<td>Soul Sista</td>
<td>Keke Wyatt</td>
<td>182,000</td>
<td>145</td>
</tr>
<tr>
<td>12</td>
<td>160</td>
<td>Expansion Team</td>
<td>Dilated Peoples</td>
<td>141,000</td>
<td>133</td>
</tr>
<tr>
<td>13</td>
<td>160</td>
<td>Christmas</td>
<td>Jaci Velasquez</td>
<td>164,000</td>
<td>157</td>
</tr>
<tr>
<td>14</td>
<td>160</td>
<td>Gorillaz</td>
<td>Gorillaz</td>
<td>135,000</td>
<td>144</td>
</tr>
<tr>
<td>15</td>
<td>160</td>
<td>The Christmas Shoes</td>
<td>Newsong</td>
<td>159,000</td>
<td>108</td>
</tr>
<tr>
<td>16</td>
<td>160</td>
<td>Declaration</td>
<td>Steven Curtis Chapman</td>
<td>137,000</td>
<td>98</td>
</tr>
<tr>
<td>17</td>
<td>160</td>
<td>Songs From The West Coast</td>
<td>Elton John</td>
<td>113,000</td>
<td>44</td>
</tr>
<tr>
<td>18</td>
<td>160</td>
<td>Songs 4 Worship Christmas</td>
<td>Varios Artists</td>
<td>166,000</td>
<td>121</td>
</tr>
<tr>
<td>19</td>
<td>160</td>
<td>Jagged Little Thrill</td>
<td>Jagged Edge</td>
<td>167,000</td>
<td>149</td>
</tr>
<tr>
<td>20</td>
<td>160</td>
<td>America Town</td>
<td>Five Fighting</td>
<td>155,000</td>
<td>154</td>
</tr>
<tr>
<td>21</td>
<td>160</td>
<td>Snowflakes</td>
<td>Tonic Braxton</td>
<td>155,000</td>
<td>154</td>
</tr>
<tr>
<td>22</td>
<td>160</td>
<td>Take Off Your Pants And Jacket</td>
<td>Blink-182</td>
<td>171,000</td>
<td>116</td>
</tr>
<tr>
<td>23</td>
<td>160</td>
<td>Kid Beat</td>
<td>Kidz Bop Kids</td>
<td>177,000</td>
<td>151</td>
</tr>
<tr>
<td>24</td>
<td>160</td>
<td>A Very Special Christmas 5</td>
<td>Varios Artists</td>
<td>130,000</td>
<td>130</td>
</tr>
<tr>
<td>25</td>
<td>160</td>
<td>Three 6 Mafia &amp; Hypnotize Minds Presents: Choices — The Album</td>
<td>Juvenile</td>
<td>168,000</td>
<td>125</td>
</tr>
<tr>
<td>26</td>
<td>160</td>
<td>Ali</td>
<td>Soundtrack</td>
<td>150,000</td>
<td>176</td>
</tr>
<tr>
<td>27</td>
<td>160</td>
<td>Miss Romances</td>
<td>Luis Miguel</td>
<td>157,000</td>
<td>177</td>
</tr>
<tr>
<td>28</td>
<td>160</td>
<td>Dark Days, Bright Nights</td>
<td>Rubba Sparxxx</td>
<td>175,000</td>
<td>155</td>
</tr>
<tr>
<td>29</td>
<td>160</td>
<td>LSD: Love Sensuality Devoyant — The Greatest Hits</td>
<td>Enigma</td>
<td>172,000</td>
<td>161</td>
</tr>
<tr>
<td>30</td>
<td>160</td>
<td>Life</td>
<td>Zoesgirl</td>
<td>147,000</td>
<td>96</td>
</tr>
<tr>
<td>31</td>
<td>160</td>
<td>Country Grammar</td>
<td>Nelly &amp; Nelly</td>
<td>135,000</td>
<td>140</td>
</tr>
<tr>
<td>32</td>
<td>160</td>
<td>Steers &amp; Stripes</td>
<td>Brooks &amp; Dunn</td>
<td>153,000</td>
<td>140</td>
</tr>
<tr>
<td>33</td>
<td>160</td>
<td>Ampago</td>
<td>Daed Army</td>
<td>119,000</td>
<td>97</td>
</tr>
<tr>
<td>34</td>
<td>160</td>
<td>The Rainbow Children</td>
<td>Prince</td>
<td>173,000</td>
<td>90</td>
</tr>
<tr>
<td>35</td>
<td>160</td>
<td>Legacy: The Greatest Hits Collection</td>
<td>Boyz II Men</td>
<td>154,000</td>
<td>114</td>
</tr>
<tr>
<td>36</td>
<td>160</td>
<td>Greatest Hits II</td>
<td>Clint Black</td>
<td>190,000</td>
<td>144</td>
</tr>
<tr>
<td>37</td>
<td>160</td>
<td>Aaron's Party (Come Get It)</td>
<td>Aaron Carter</td>
<td>181,000</td>
<td>170</td>
</tr>
<tr>
<td>38</td>
<td>160</td>
<td>Is This It</td>
<td>The Stokes</td>
<td>193,000</td>
<td>136</td>
</tr>
<tr>
<td>39</td>
<td>160</td>
<td>The Essential Billy Joel</td>
<td>Billy Joel</td>
<td>163,000</td>
<td>58</td>
</tr>
<tr>
<td>40</td>
<td>160</td>
<td>Greatest Hits</td>
<td>Tim McGraw</td>
<td>180,000</td>
<td>140</td>
</tr>
<tr>
<td>41</td>
<td>160</td>
<td>I'm Already There</td>
<td>Lonestar</td>
<td>189,000</td>
<td>171</td>
</tr>
<tr>
<td>42</td>
<td>160</td>
<td>Child Of The...</td>
<td>G Dep</td>
<td>193,000</td>
<td>136</td>
</tr>
<tr>
<td>43</td>
<td>160</td>
<td>Greatest Hits</td>
<td>Kenny Chesney</td>
<td>190,000</td>
<td>144</td>
</tr>
<tr>
<td>44</td>
<td>160</td>
<td>Awesome</td>
<td>The Temperations</td>
<td>196,000</td>
<td>133</td>
</tr>
<tr>
<td>45</td>
<td>160</td>
<td>Panaches</td>
<td>Coldplay</td>
<td>169,000</td>
<td>169</td>
</tr>
<tr>
<td>46</td>
<td>160</td>
<td>John P. Kelly</td>
<td>Mr. Cheeks</td>
<td>160,000</td>
<td>56</td>
</tr>
<tr>
<td>47</td>
<td>160</td>
<td>Love And Theft</td>
<td>Bob Dylan</td>
<td>150,000</td>
<td>148</td>
</tr>
<tr>
<td>48</td>
<td>160</td>
<td>No Name Face</td>
<td>Lifehouse</td>
<td>174,000</td>
<td>154</td>
</tr>
<tr>
<td>49</td>
<td>160</td>
<td>Gracie</td>
<td>Kittle</td>
<td>159,000</td>
<td>179</td>
</tr>
<tr>
<td>50</td>
<td>160</td>
<td>Greatest Hits</td>
<td>Brian McKnight</td>
<td>183,000</td>
<td>146</td>
</tr>
</tbody>
</table>

**Notes:**
- RIAA (Recording Industry Association of America) certification levels:
  - Gold: 500,000
  - Platinum: 1,000,000
- SoundTrack sales reported to Billboard.</p>
<table>
<thead>
<tr>
<th>ARTIST / IMPRINT &amp; NUMBER DISTRIBUTING LABEL</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MANNHEIM STEAMROBOT / Artistic Recordings (EMI)</td>
<td>Christmas Extravaganz</td>
</tr>
</tbody>
</table>
**December 15, 2001**

### Billboard Heatseekers

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>RIAA &amp; Number/Distributing Label</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jamie O'Neal</td>
<td>Shiver</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>St. John's Childrens Choir</td>
<td>God Bless The U.S.A.: Kids Sing Songs For America</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>ALEJANDRO SANZ</td>
<td>MTV Unplugged</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Toya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>DAVE KOZ &amp; FRIENDS</td>
<td>A Smooth Jazz Christmas</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>CAMINO PALERMO</td>
<td>Light Of The World</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>DEFAULT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>EDS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>PETE YORKE</td>
<td>The Left Behind</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>MERCYME</td>
<td>Group Therapy</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>LUPILLO RIVERA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>STEVE HOLT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>TOBYMAC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>RASCAL FLATTES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>ERICA JAYNE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>NICKEL CREEK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>CARLOS VIVES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Clip</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>SKIP</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>THE GET UP KIDS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>SHELBY LYNNE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>CHRIS RICE</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Billboard Top Independent Albums

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>RIAA &amp; Number/Distributing Label</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BROTHA LYNCH HUNG</td>
<td>Virus</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Baha Men</td>
<td>Who Let The Dogs Out</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>THE CHARLIE DANIELS BAND</td>
<td>The Live Record</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>JOAN SEBASTIAN</td>
<td>En Vivo: Desde La Plaza El Progreso De Guadalajara</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>LIL JON &amp; THE EAST SIDE BOYZ</td>
<td>Put Yo Hood Up</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>ALEJANDRO FERNANDEZ</td>
<td>True Vibe</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>PAUL VAN DYK</td>
<td>The Politics Of Dancing</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>ALEJANDRO FERNANDEZ</td>
<td>Origins</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>BLU MAN GROUP</td>
<td>Just Be Free</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>SERGIO ROMERO</td>
<td>The 41st Side</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>VARIOUS ARTISTS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>LOUTLOW</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>ESTEBAN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>JOHN HIAI</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>NORMAN HUTCHINS &amp; JDI CHRISTMAS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>LOUIE DEVITO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>JOHN HIAI</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>VARIOUS ARTISTS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>MANNEHIM STEARMOLLER</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>BALDHEAD SLICK &amp; DA CLICK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>JOHN HIAI</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Lee Greenwood</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>BALDHEAD SLICK &amp; DA CLICK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>BALDHEAD SLICK &amp; DA CLICK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>VARIOUS ARTISTS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>THE COUNTDOWN KIDS</td>
<td>Mummy And Me: Twinkle Twinkle Little Star</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>ELEPHANT MAN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>THE HERITAGE CHOIR &amp; ORCHESTRA</td>
<td>American Pride: 16 Stirring Patriotic Themes</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>GREG O'QUINN &amp; JOYFUL NOIZE</td>
<td>Cliches</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>JAR</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Billboard Heatseekers chart is the best selling indie and alternative albums, distributed as CDs and not available on other formats. Billboard Top Independent Albums is a weekly chart on Billboard, which is compiled by Nielsen SoundScan, a music industry trade publication. Nielsen SoundScan tracks sales of independent albums for a week ending on Saturday. The chart is based on sales data from independent label SoundScan retailers, according to Independent Music News. The charts are compiled weekly and are updated every Monday. The data is compiled in the U.S. and encompasses over 25,000 units sold. The charts are considered a top selling and best selling charts for independent labels.*

---

**Billboard.com**

[www.billboard.com](http://www.billboard.com)
### Billboard Top Internet Album Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week Ended</th>
<th>Net Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dream Christmas</td>
<td>Willie Nelson</td>
<td>23</td>
<td>1,145,000</td>
</tr>
<tr>
<td>Hits of the 70s</td>
<td>Various Artists</td>
<td>24</td>
<td>1,028,000</td>
</tr>
<tr>
<td>Christmas Eve &amp; Other Stories</td>
<td>Trans-Siberian Orchestra</td>
<td>25</td>
<td>866,000</td>
</tr>
<tr>
<td>Faith: A Holiday Album</td>
<td>Kenny G</td>
<td>26</td>
<td>818,000</td>
</tr>
<tr>
<td>Christmas: The Ultimate Collection</td>
<td>Various Artists</td>
<td>27</td>
<td>753,000</td>
</tr>
<tr>
<td>Christmas With Love</td>
<td>Various Artists</td>
<td>28</td>
<td>606,000</td>
</tr>
<tr>
<td>Christmas Hits - 1963-1972</td>
<td>Various Artists</td>
<td>29</td>
<td>548,000</td>
</tr>
<tr>
<td>Christmas Hits - 1973-1982</td>
<td>Various Artists</td>
<td>30</td>
<td>494,000</td>
</tr>
<tr>
<td>Christmas Hits - 1983-1992</td>
<td>Various Artists</td>
<td>31</td>
<td>443,000</td>
</tr>
<tr>
<td>Christmas Hits - 1993-2000</td>
<td>Various Artists</td>
<td>32</td>
<td>397,000</td>
</tr>
<tr>
<td>Christmas Hits - 2001-2010</td>
<td>Various Artists</td>
<td>33</td>
<td>357,000</td>
</tr>
<tr>
<td>Christmas Hits - 2011</td>
<td>Various Artists</td>
<td>34</td>
<td>315,000</td>
</tr>
<tr>
<td>Christmas Hits - 2012</td>
<td>Various Artists</td>
<td>35</td>
<td>277,000</td>
</tr>
<tr>
<td>Christmas Hits - 2013</td>
<td>Various Artists</td>
<td>36</td>
<td>237,000</td>
</tr>
<tr>
<td>Christmas Hits - 2014</td>
<td>Various Artists</td>
<td>37</td>
<td>200,000</td>
</tr>
<tr>
<td>Christmas Hits - 2015</td>
<td>Various Artists</td>
<td>38</td>
<td>163,000</td>
</tr>
<tr>
<td>Christmas Hits - 2016</td>
<td>Various Artists</td>
<td>39</td>
<td>129,000</td>
</tr>
<tr>
<td>Christmas Hits - 2017</td>
<td>Various Artists</td>
<td>40</td>
<td>99,000</td>
</tr>
</tbody>
</table>

*Note: The above list reflects physical albums released through digital download services (iTunes, Amazon, etc.). The list does not include albums released through streaming services. The top albums are based on sales data from Billboard, Inc.*
INTERNATIONAL BUYER’S GUIDE
Jam-packed with critical personnel and other information about every major record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. $165

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent. Over 22,000 listings from 60 countries include: talent, booking agencies, facilities, services and products. $135


INTERNATIONAL DISC/TAPE DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 3000 professional services and suppliers. $99

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent, chain store and online operations across the USA. $199

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on top 100 markets. $125

MUSICIAN’S GUIDE TO TOURING & PROMOTION: Today’s working musician’s guide to clubs, tape/disc services, A&R, music services, industry websites and more. $15.95 (shipping included)

ORDER ONLINE: www.orderbillboard.com or call 1.800.344.7119 • International: 732.363.4156 Fax: 732.363.0338 • E-Mail: Stand payment plus $5 shipping ($15 for international orders) per directory with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.
signature singer/songwriter-oriented format that the station has dubbed “city folk.”

If this sounds like a return to the free-form programming of the ‘70s, however, nothing could be further from the truth. WFUV has, in the words of music director Rita Houston, “adapted, but not adopted” many of the programming philosophies used by successful major market radio stations in order to best serve their listeners. “Although we play a wide variety of adult-oriented music, it is not like our staff come in and play whatever they want,” explains Houston, who says that the station “is actually very tightly programmed. Like a successful commercial radio station, we carefully mix the familiar with the unfamiliar. We have core artists that we constantly return to, and we do have ‘hits,’ but they are hits that we create ourselves.”

Unlike commercial radio stations, Houston carefully monitors how often WFUV’s “hits” are played, ensuring that the station plays its most popular songs and artists “often enough that people become familiar with them, but not so much that they get sick of them.” Singleton says, “If you hate them so long as you listen to them,” she says. “We want people to love us, and that means not allowing things to get out of control.”

On any given day, listeners can hear such artists as Lucinda Williams, John Hiatt, former Whiskeytown frontman-turned-solo-artist Ryan Adams, jazz pianist/vocalist Diana Krall, modern rock band Coldplay, and local 22-year-old singer/songwriter Norah Jones from releases liberally culled from both major and independent labels.

Along with the station’s upscale, adult-themed music comes a demographic that commercial radio programmers can only dream of connecting with. “Our typical listener is in their 40s, has a six-figure income, and a graduate degree,” Houston says. “In short, a working professional, a life-long learner who did not want to stop doing new things when they graduated from college. This goes directly against one of the main philosophies of commercial radio, which says that people’s musical tastes were cast when they lost their virginity.”

WFUV’s “city folk” format was planted 12 years ago, when WFUV, like many university licensees, programmed all types of music in an attempt to be all things to all people. “We were a moderately successful college...
A constellation of stars shine during the finale of the Billboard Music Awards, performing a potent version of Marvin Gaye’s “What’s Going On,” produced by Jermaine Dupri as a single benefiting AIDS research and post-Sept. 11 relief.

Highlights of the 12th annual Billboard Music Awards, held Dec. 4 at the Grand Garden Arena of the MGM Grand Hotel in Las Vegas, included high-voltage performances by Britney Spears, Pink, Incubus, Shaggy, ’N Sync, No Doubt, Alicia Keys, Angie Stone, Eve, and Tim McGraw. The show climaxed with an all-star finale.

The ceremony was preceded Dec. 3 by the Billboard Bash at Studio 54 in the MGM Grand, hosted by Mark L. Walberg of the Fox series "Temptation Island." Several non-televised awards were presented at the bash. "Billboard hosted a private get-together for invited guests at Olio! in the MGM Grand on the evening of the awards ceremony. (Photos: Chris Parina)

Jamie O’Neal, honored as country new artist of the year, thrills the Billboard Bash audience with "When I Think About Angels."

Shaggy—who performed at both the Billboard Bash and the awards show—triumphantly holds aloft his male artist of the year and male album artist of the year trophies.

Pubescent country powerhouse Billy Gilman belts out his hit "One Voice" at the Billboard Bash.

Soul vets the O’Jays rouse the house with “Love Train” during a climactic appearance at the Billboard Bash.

Janet Jackson warmly accepts her Artist Achievement Award.

Pink exhorts the crowd to “Get This Party Started” at the Billboard Music Awards.

Lead singer Brandon Boyd of Incubus—whose “Drive” was named modern rock single of the year—offers a moody version of “Wish You Were Here.”

Vocalist Gwen Stefani leads her band No Doubt through the reggae-inflected “Hey Baby” during the awards telecast.

The members of Destiny’s Child gleefully accept their honors for artist of the year.

American Urban Radio Networks director of marketing and communications Dawn Hill, left, is greeted by Billboard urban advertising director Andy Anderson at the Billboard Bash.

Sting announces Destiny’s Child’s win as artist of the year.

Pictured, from left, are Billboard senior writer Chris Morris, MCA Records president Jay Boberg, and Billboard associate publisher/worldwide Irwin Kornfeld mingling before the Billboard Bash.

Pictured, from left, celebrating John Mellencamp’s Century Award presentation at Olio!, are Mellencamp’s manager Randy Hoffman, Billboard editor in chief Timothy White, Mellencamp, VNU Business Media president/CEO Michael Marchesano, and VNU Business Media COO and Billboard Music Group president Howard Lander.
Vegas icon Wayne Newton, center, shares a cross-generational moment with Blink-182's Mark Hoppus, left, and Tom DeLonge at the awards presentation.

Lee Ann Womack collects her trophy for adult contemporary single of the year ("I Hope You Dance") during the Billboard Bash.

Trenton Productions president Richard Bencivengo, left, and Hollywood Reporter VP of strategic planning Matthew King mingle at the Billboard Bash.

Billboard associate publisher/international Gene Smith, left, shares a moment with Rive Droit Music GM Stephane Bombet during the Billboard Bash.

Alicia Keys, pictured, performs a rousing medley of "A Woman's Worth" and "Brotha."

Eve delivers her unique hip-hop spin on "Brotha."

Enjoying the Billboard pre-telecast party, from left, are Concrete Marketing president Bob Chisnayard, Billboard West Coast bureau chief Melinda Newman, and Andy Gould, manager of modern rock artist of the year Linkin Park.

Comedian and Fox sitcom star Bernie Mac, who also hosted the Billboard Music Awards telecast, warms up the crowd at the Billboard Bash.

Alicia Keys, pictured, performs a rousing medley of "A Woman's Worth" and "Brotha."

Angie Stone offers her tribute to African-American men, "Brotha," at the awards ceremony.

VNU Business Media COO and Billboard Music Group president Howard Lander, left, welcomes Scott Hunter-Smith, president of the Heineken Foundation, at the pre-show event.

Dennis Ashley, left, agent for Destiny's Child at Creative Artists Agency, hooks up with Billboard Western advertising director Ian Remmer at the pre-show party.

Vegas icon Wayne Newton, center, shares a cross-generational moment with Blink-182's Mark Hoppus, left, and Tom DeLonge at the awards presentation.

Lee Ann Womack collects her trophy for adult contemporary single of the year ("I Hope You Dance") during the Billboard Bash.

Trenton Productions president Richard Bencivengo, left, and Hollywood Reporter VP of strategic planning Matthew King mingle at the Billboard Bash.

Billboard associate publisher/international Gene Smith, left, shares a moment with Rive Droit Music GM Stephane Bombet during the Billboard Bash.

Alicia Keys, pictured, performs a rousing medley of "A Woman's Worth" and "Brotha."

Angie Stone offers her tribute to African-American men, "Brotha," at the awards ceremony.

Enjoying the Billboard pre-telecast party, from left, are Concrete Marketing president Bob Chisnayard, Billboard West Coast bureau chief Melinda Newman, and Andy Gould, manager of modern rock artist of the year Linkin Park.

Comedian and Fox sitcom star Bernie Mac, who also hosted the Billboard Music Awards telecast, warms up the crowd at the Billboard Bash.

Billboard associate publisher/international Gene Smith, left, shares a moment with Rive Droit Music GM Stephane Bombet during the Billboard Bash.

Thuy Satterfield, left, VP of marketing at Super-D, links up with Billboard director of charts Geoff Mayfield at Olio.
“On all these [types of] award shows, if the act plays, it always helps the sales,” says West Sacramento, Calif.-based Tower Records COO Stan Goman, who singled out Pink and Tim McGraw as being among the telecast’s best performers. “And it also can’t hurt that No Doubt performed a week before its new album is released. And with Alicia Keys, she’s been selling like crazy anyway.”

Mike Fuller, rock buyer for Amarillo, Texas-based retail outlet Hastings, also agrees that Pink and No Doubt will benefit from some sales spikes. “The [performance] by Alicia Keys, Angie Stone, and Eve [of ‘A Woman’s Worth’/‘Brotha’] was pretty cool,” Fuller adds. “And I think that maybe [Billboard Century Award winner] John Mellencamp may see a little spike, too.”

According to preliminary data from Nielsen Media Research, the 2001 Billboard Music Awards reached 11.6 million viewers. The show achieved a 6.9 rating, which represents 7.2 million homes and an 11 share. In the 18 to 49 demographic, the show scored its best ratings in 11 years.

Telecast live from Fox by the MGM Grand Hotel’s Grand Garden Arena, the 12th annual Billboard Music Awards saw R&B singer R. Kelly walk away with the highest number of awards—six—while Tim McGraw and Destiny’s Child took home five each. Kelly’s honors in the R&B/hip-hop category were artist of the year, singles artist of the year, music video of the year, and album of the year.

“Destiny’s Child produced off another hard-hitting album and solidified its crossover appeal by claiming the artist of the year accolade for a second consecutive year, as well as artist of the year duo/group, Hot 100 singles artist of the year, Hot 100 singles group artist of the year, and soundtrack single of the year for ‘Independent Women Part I’ from Charlie’s Angels. We’re so blessed to have won last year and to have another beautiful year,” the trio’s Beyoncé Knowles says. “A Billboard award is one of the most accurate awards an artist can receive, and that means a lot.”

Exposing a similar sentiment was McGraw, who also snared five Billboard Music Awards, including country artist of the year. He says that winning a Billboard award is special because “there’s no faking it. It’s based on sales and radio. There’s no voting, no nothing. So to win [an award] that has to do with radio and airplay, which is our lifeblood, you have to work at it. It’s the people that buy the records and the people who call up the radio stations that request the records they want to hear. To an artist, that means everything.”

Rounding out the list of multiple winners were Shaggy (male artist of the year and male albums artist of the year), Lil’ Romeo (rapper artist of the year and rap single of the year for “My Baby”), Creed (catalog artist of the year), and Alicia Keys, who led the finalists on nominations, with a total of eight.

Among other show highlights were special presentations to John Mellencamp, Janet Jackson, and DMX. Mellencamp was presented an award for creative achievement by author Matthew McConaughey: “It’s funny and surprising for me to accept this award,” the singer says. “I’ve always thought that if I can write songs and go out on the road doing shows, I’ve been the same thing for 25 years now.” (For the complete text of McConaughey’s introduction and Mellencamp’s acceptance speech, see story, this page.)

Upon receiving the artist achievement award, Jackson—who was introduced by Sean P. Diddy Combs—noted it was an honor “to be recognized for doing that which I love. My very first performance ever was actually here at the MGM Grand at the age of 7. I never dreamed that all these years later I would be back here to receive such an honor.”

Rapper DMX earned a special Billboard Music Award for being the first artist to have his first four albums debut at No. 1. Also receiving special kudos was “N Sync, whose Celebrity was recognized for accumulating the biggest one-week sales for an album in 2001.”

Accented by strong, colorful performances, this year’s Billboard Awards (Continued on next page)

He’ll be the first to say, “Hey man, it’s about the message, not the messenger. I sing about how it’s supposed to be, not how I am.” John knows that we’re all sinners. And as quick as he is to condemn, he’ll forgive just as soon on one condition: that you’re doing the best you can do. He challenges hypocritics. He will not accept my career has always been messy business. That’s probably because I’ve never planned anything in my life. I’ve always seemed a little out of step with the times. I’ve pretty much grown up in public. I started making records real young. Making mistakes, saying the wrong things, and trying to get myself away from whatever popular at the moment. I never wanted to fit in. But I tell you guys one thing: I’ve always tried to be honest, and I have never, ever kissed anybody’s ass. I’ve always tried to challenge myself in my own way musically. So I’m really just the guy pushing the rock up the hill. Always pushing the rock up the hill. I always have made a few friends in the music business who like me a little bit, and I’d like to say thanks to them: Timothy White, Allen Grubman, Randy Hoffman, Mike Wanchic, Harry Sandler, Tracy Cowles, and my wife, Elaine Mellen-camp. I’d also like to thank Howard Lander and all the people at billboard magazine. Donny [Jenner] and Tommy [Mottola] at Sony and all those folks. Alan Levin and Dick Asher, some old friends I had when I had PolyGram Records. But I’ll tell you guys one thing: There’s not one person that you’ll ever see in your life that has more fun in the music business than I have. I have laughed at stuff for 25 years—till I cried I laughed at stuff. Stuff that I’ve seen, crazy stuff that I’ve done. And I’ll tell you, if you guys who are just starting out or just have a couple records under your belt can have half as much fun as I did, then you’ll be successful. Listen, everybody have a merry Christmas. Thank you very much for this award. And let’s pray for a peaceful world, all right? Thank you very much.

The 2001 Billboard Century Award was presented to John Mellencamp by Matthew McConaughey at the Dec. 4 Billboard Music Awards. Following is the text of the presentation and acceptance speeches.

Mellencamp: “I Have Never, Ever Kissed Anybody’s Ass”
Destiny's Child, Kelly, McGraw

Continued from preceding page

Music Awards had something for everyone—from Pink (who cavorted with her dancers atop a pink cake) to country icon McGraw. Opening the telecast was pop princess Britney Spears with a pre-taped performance of "I'm a Slave 4 U," dramatically staged against the fountain backdrop of the Bellagio Hotel. Boy band 'N Sync; the latest entry in its own dramatic entrance by being lowered from the arena's rafters on a lighted platform while singing its R&B cross-over hit, "Give." Another crowd-pleaser was the world premiere performance of the remix of R&B singer Angie Stone's current single, "Brotha," featuring rapper Eve and Keys. The latter preceded that performance with a rendition of her own hit single, "A Woman's Worth." No Doubt also turned in a stellar performance, as did Incubus and Shaggy.

Keeping everything moving at a quick pace was the session host, McGraw, a first-time host of the awards. His humorous opening remarks set the show's tone. Mac outlined a list of acceptance-speech ground rules, much to the chagrin of the audience, which consisted of rapammers ("Don't come up here with the whole doggone neighborhood") and acts with multiple members ("Pick a designated speaker...I'm not going to talk to the diverse range of presenters included Mary J. Blige, Wayne Newton, Sting, Missy "Misdemeanor" Elliott, Creed, Linkin Park, Blink-182, and Sugar Ray's Mark McGrath.

The show's party atmosphere was tempered, though, not only by the events of Sept. 11 but also by the recent death of Beatle George Harrison, to whom the show was dedicated. The Beatles' Capitol compilation I received the Billboard album of the year award.

Working with the spirit of global brotherhood and support that has been in evidence since the terrorist attacks, the show ended with a moving grand-finale performance of Marvin Gaye's old classic, "What's Going On." To focus attention on the global AIDS crisis, a host of acts—including Nelly, Bone, Destiny's Child, Combos, N Sync, Eve, Keys, Omega, Stien, and Gaye's daughter, Nova Gaye—emo the parade under the direction of producer Jamaine Dupri. The artists were joined onstage by R&B singer Jill Scott (who won female R&B/hip-hop artist of the year), country singer Jamie O'Neill (winner of the country new artist of the year award), and others. In addition to benefiting AIDS programs, a portion of the Columbia single's proceeds is being donated to the United Way's Sept. 11 Fund.

For Tower's Goman, the finale made "some of the upper echelons of the general public," something that might also translate into additional sales.

The Billboard Music Awards are based on Billboard's year-end charts, which will appear in the magazine's Dec. 29 issue. For a complete list of winners, visit billboard.com.

Additional reporting by Melinda Neuman in Las Vegas and Jill Pelsenick in Los Angeles.
Harrison
Continued from page 1

Thirty years later, he said of his path-breaking power ballad, “It’s pretty embarrassing stuff. Really, in those days, we had no idea how much authority we had to put a song over.” Perhaps, but the swift rise starting the following week in 1963 of the Beatles “She Loves You” single to worldwide No. 1 status—propelled by Harrison’s lead Rickenbacker guitar riffs—indicated that all parties in the band were learning fast.

“Don’t Bother Me” was recorded Sept. 11-12, 1963, with Latin touches (Paul adding clave and Ringo some bongos) and a fierce guitar solo by George. The restive, resentment-laced track (which first appeared on the November ’63 With the Beatles U.K. album and then on the January ’64 Meet the Beatles! U.S. collection) represented a novel detour for the Beatles—away from innocent “yeah, yeah, yeah” pop affirmation and toward a grubby adult depiction of love and indignation, followed by a healing process born of mutual respect and acceptance.

Indeed, the abandoned lover at the center of “Don’t Bother Me” accepts all responsibility for his plight: “It’s not the fault/But I’m to blame/It’s plain to see.” The song closes with a mournful dash of the sky wet evident in virtually all of Harrison’s work, the narrator portrayed as a caricature of over-the-top self-pity as he pleads: “But till she’s here please don’t come near/Just stay away/I’ll let you know when she’s come home/Until that day . . .

The essence of George Harrison’s affecting, often wry confrontation art was its ability to make real feelings into believable songs with sincere and even unembashed messages, while maintaining a sense of humor, subtlety, and balance about the matter—before, during, and afterward. As Harrison himself pointed out to this writer during a late-’80s walk around his backyard garden, that blissful signature song of his like “Something” contained a worldly perspective. The woman in question “attracts me like no other lover”: The comparison was significant partly because the storyteller is experienced enough to know how special his beloved has become to him.

While Harrison was thrilled and flattered by being compared to “Something” in an Oct. 19, 1970, session in Hollywood, Harrison thought it was hilarious that the Chairman of the Board revamped the gentle advice in the bridge, transforming it into a virtual saloon taunt: “Stick around, Jack, it may show!”

“Jack!” Harrison exclaimed at his memory of first hearing Frank’s rendition. “How did he get in there? Is he a friend of Frank’s? Eh? It sounds like he’d better not stick around, whoever he is.”

George Harrison, who was born at 11:42 p.m. Feb. 25, 1943, and who died April 29, 2001, was a man of candor, and disarming directness. His art of living, of creating, and of dying were all of a cohesive piece. Immediately after his passing, his wife, Olivia, and 23-year-old son, Dhani, issued the statement that “he left the world as he lived in it, conscious of God, fear-
Harrison

Continued from preceding page

recording techniques. He also liked decompressing after Apple board meetings by recounting the various wrinkles of the moment. There was a voting battle between Paul and John all about whether living Beatles and Lennon’s widow, Yoko Ono, that sometimes got sticky. Harrison also explained the longstanding determination on the part of the Beatles to get the entire album catalog restored to its original British configurations, complete with full track listings and original artwork, so that the “extra” U.S. releases cobbled together from deleted in the U.S. for licensing reasons were eliminated forever.

A huge fan of Grand Prix auto racing since the age of 12 (when he pinned a photo of 1955 ace Mercedes-Benz driver Juan Fangio on his bedroom wall), Harrison followed the Formula One circuit from the 1960s through the last year of his life. As a friend of such famed drivers as Jackie Stewart, Nikki Lauda, and Emerson Fittipaldi, he accepted their invitations to visit and mingle with their pit crews during key races around the world.

Harrison himself drove in charity events with leading tracks as England’s Brand’s Hatch, including one event in the late 1970s for Swedish driver Gunnar Nilsson—who died of cancer—during which George drove a 1960 Lotus once ridden in championship meetings by Sterling Moss. Harrison donated the money from his 1979 “Faster” single from the George Harrison album to a cancer fund in Nilsson’s memory. He received a prompt February ’79 phone call from Australia, Harrison enthused for nearly an hour about Formula One racing and its political power struggles over rules and regulations. It was a subject about which he’d just written an untitled song intended for his next solo album.

One of the biggest critical drubbings he ever got was in 1974 for his Dark Horse tour, a 42-show, 25-city road trip he’d embarked on immediately after completing his overdue Dark Horse album. Plagued by throat problems since childhood, he sang his voice out after four consecutive concerts and had to complete the tour in poor health, amid savage reviews of his singing stamina. Although he never headlined a tour again until his friend Eric Clapton volunteered to back him with Clapton’s band for a 1991 Japan circuit, Harrison always waggishly referred to his 74-odd as “the Dark Horse tour.”

Sometimes portrayed as a press detactor, he actually disdained not journalism but what he called the modern phenomenon of “the gossip industry,” which he found to be a laissez-faire engine of social decay and an increasingly commonplace assault on human dignity.

Harrison could spend the morning reading from the Upasnas and other works of the Vedanta philosophers, do some gardening and hedge trimming in his topiary after lunch. Listen to vintage recordings before dinner by Bogart’s British ukulele-banjo player George Formby, and then watch a VHS tape of Mel Brooks’ The Producers.

Harrison was the producer, via his HandMade Films company, of such projects from the ranks of the Monty Python troupe as Time Bandits and The Life of Brian. Many people questioned why the man behind “My Sweet Lord” and “Living in the Material World” would back a supposedly sacrilegious biblical farce.

“A-h,” Harrison would rejoin, “Actually, all it made fun of was the people’s stupidity in the story. Christ came out of it looking good.”

Harrison was a big fan of famed 60’s/70’s hipster comedian Lord Buckley (1906-1960). His 1967 hit “Crackerbox Palace” was inspired by memories of Buckley’s jive monologues. As George later mock-lamented, “Everybody who’s ever had a hit story about the Beatles, so much time has elapsed. But there was a per-
BY PAUL SEXTON
and MELINDA NEWMAN

LONDON—From the American flag flying at half-staff on the Capitol Records tower to the candlelit vigil in his hallowed resting place, Liverpool, England, examples of how the “quiet Beatle” touched countless millions have been greatly in evidence since his Nov. 29 death.

Within hours of the announcement that George Harrison had succumbed to cancer at age 58 in L.A., simple but profound outpourings of respect for “fourth Beatle” would be found everywhere. In a demonstration of the universal affection for the inspirational body of music he left behind and the values of global harmony that he espoused, news of Harrison’s demise dominated every medium, at least temporarily eclipsing those global tribulations that he so deplored.

Meanwhile, the musician’s most recent solo hit, 1971’s “My Sweet Lord,” was shaping up as a post-holiday reissue, at least in his homeland. A senior source at EMI Records U.K. told Billboard at press time there was a “90% chance” that the single would be rereleased, although it might be as late as Christmas Eve. One leading British tabloid newspaper has been canvassing for such a reissue; if it happens, a charity fund-raising component is anticipated.

Radio stations around the world responded to the news with special programming and tributes throughout Nov. 30, and the weekend, while retailers reported upswings in sales of Harrison and Beatles catalog. Colleagues spoke not only of his pre-eminence as a songwriter/guitarist but also the indomitable spirituality that Harrison carried with him, even when he knew the grave nature of his illness.

Jim Capaldi (formerly of Traffic), Harrison’s confidant and contemporary, who was one of the last musicians to work with him, noted: “I’ve said a lot of times, but for me, the greatest opening line of any song, ever, from Harrison’s Beatles compositions, is: ‘My Guitar Gently Weeps’ I’m, ‘I look at you all, see the love there that’s sleeping.’ That’s it.”

All elevator and telephone-hold music systems at Los Angeles Nov. 30 was by Harrison or the Beatles, while at the request of his family, fans gathered Dec. 3 in Liverpool and other group landmarks, such as Abbey Road, and Strawberry Fields in New York City’s Central Park, to observe a minute of reflection on his life. Even before this, his wife, Olivia, and his son, Dhani, had issued a statement saying they had been “deeply touched by the outpouring of love and compassion from people around the world.”

Paul McCartney appeared before cameras and the world’s press last week in the wake of the Beatles star’s death, at the loss of a “beautiful man,” while Ringo Starr said in a statement that he would miss Harrison’s “sense of laughter.” Queen Elizabeth II expressed her sadness on hearing the news, and there were tributes from British Prime Minister Tony Blair and U.S. President George W. Bush.

In the days after his passing, discussions gathered speed about plans for Harrison’s existing catalog, as well as releases from a trove of material he had been working as a belated follow-up to his last solo studio album, the 1987 Warner Bros. set Cloud Nine. Without a current Harrison recording contract in existence, both Warn- er and EMI declined to comment on the future of any unissued work or the catalog program that began with the Jan. 23, 2001, release of the re- recorded and augmented version of 1970’s All Things Must Pass.

EMI holds worldwide rights to the Beatles canon and Harrison’s Apple recordings of 1970-75. All the latter albums “should be available everywhere,” says Mike Heatley, VP of catalog and strategic marketing for EMI Records U.K., who has been closely involved with the record company’s management of the related activities. These include 1969’s Wonderwall Music and Electronic Sound, as well as Living in the Material World (1973), Dark Horse (1974), All Things Must Pass (1970), All About It (1975), and The Best of George Harrison (1976).

EMI Recorded Music senior VP Rupert Perry, who remembers Harrison as “a very straightforward fellow,” said from his home in Beverly Hills, “I know George was very much pleased with the way the reissue turned out.”

More complicated is 1972’s The Concert for Bangla Desh, because the original rights were split between Capitol Records for North America and CBS Records (Sony Music) for Europe. Although he has been notified, Perry said, “the world’s officials declined to discuss the reissue of this package, as they do often concerning the Beatles’ legacy.”

In a June 1999 interview with Billboard editor Chris Hoffman, Harrison said: “When I call from him last year about All Things Must Pass, ‘saying that he wanted to release the album and redo it, and that he had all these great ideas of what he would do’—EMI Records U.K. & Eire president Tony Wadsworth adds, “I know George was very much pleased with the way the reissue turned out.”

All-Beatles format at 5 a.m. Nov. 30 that lasted until midnight. There was a lot of emotion from the audi- ence calling in,” PD Chris Hoffman says. “People called in to the morning show saying they were going to feel a sense of their own mortality.” At top 40 outlet 95.5 Capital FM in London, program controller Jeff Smith says the station followed its news flash with “Something.” “When We Were Young,” and “Got My Mind Set On You,” while at London alternative outlet XFM, tributes were paid throughout the day alongside listener requests for such tracks as “While My Guitar Gently Weeps.”

So Sad: How The World Reacted To A Beatles’ Passing

Gruhn. WFBQ Indianapolis also played an entire day and evening of music by Harrison, the Beatles, and Traveling Wilburys, PD Marty Ben- nett says. While WRQX Washington, DC operations manager at KKRW Houston, reports that the classic rock station “immediately went to a Beatles-Z-F (format).” U.S. program syndicators Jones Radio Networks and Westwood One both offered reissue programs free to affiliates. Retailers uniformly reported intense demand for such albums as The Best of George Harrison, All Things Must Pass, and the Beatles’ 1. By noon Nov. 30, Tower Records in Lon- don’s Piccadilly Circus had moved displays of Christmas priorities aside to give Harrison’s records promi- nence. Colin Cassidy, manager of an HMV flagship store in Manchester, England, says it had sold all its exist- ing Harrison inventory by Dec. 1.

Tony Barrow, the Beatles’ press offi- cer from 1962 to 1968, says Harrison “was never a showman like Paul, an exhibitionist like John, or a clown like Ringo.” He was “just a really brilliant musician who loved to play and sing and write his songs. And he had a wonderfully dry sense of humor—he could just be as witty as Lennon but without the bitterness.”

English guitarist Tony Sheridan— who worked with the Beatles in Ham- burg’s Top Ten club before they started performing on their own and released the single “My Bonnie,” with them—described Harrison’s guitar-playing as the “cherry on top” of the group’s early appeal. “When he came to me, George was the best guitarist among us, by far. He just completely surprised me.”

Dicky Tarrach, drummer for the group Rattles—which alternated on lead vocals with George “I just blossomed with that guy,” says Matt Cappel, who was a Beatles fanclub member in Club in Hamburg—recalls that Harrison was always very reticent. “Back then, life was made up almost exclu- sively of rehearsing and playing music.”That left time for people to develop to a great extent, including himself.

Jim Capaldi, for whom Harrison played guitar on “Anna Julia” for Capaldi’s current album, Living on the Outside (SBK), says, “He was the most spiritual of the group. He had a great sense of awareness, especially of the Eastern thing. He orchestrated that whole spiritual thing of turning East.”

“He was the first one to do anyth- ing on a huge scale for charity, for people in need,” Capaldi adds. “[The concert for] Bangla Desh stands out as a milestone, and it was truly to help people. And he had a great sense of humor about being part of ‘It’s something I’m going to miss the most.”

Additional reporting by Jill Fussel- rick in Los Angeles, Wolfgang Spath in Hamburg, and Adam White, Em- manuel Leprand, and Adam How- worth in London.

www.billboard.com
BILLBOARD’S ARCHIVAL CHARTS TO BE FEATURED BY PRESSPLAY

Billboard and Pressplay have entered into a licensing agreement that will allow the online music subscription service to feature Billboard’s weekly charts dating back to 1955. The agreement makes the first time Billboard has licensed its chart archive for use online.

"Bringing Billboard’s preeminent chart data to the Pressplay service greatly enhances the music experience of our subscribers by giving them unprecedented access to historical music information from the last five decades," says Andy Schuon, president/CEO of Pressplay, a joint venture between Sony Music Entertainment and Universal Music Group (UMG). "By connecting Pressplay’s vast catalog of music with Billboard's charts, Pressplay subscribers will be able to instantly match the most meaningful moments of their lives with the most popular music of the time."

Set to debut soon, Pressplay's service will allow subscribers to stream and download music through affiliates including MP3.com, Yahoo! and MSN. Pressplay's online catalog will include music from Sony, UMG, and EMI Recorded Music, and a number of independent labels. In addition to the Billboard charts, Pressplay's service will feature artist information from the All Music Guide.

"Billboard's charts of sales and radio airplay have been the definitive measure of musical popularity since the launch of the Hot 100 singles chart in 1955," says Ken Schiafer, VP of business development for Billboard Music Group. "Now that there are legitimate services for digital distribution of major-label repertoire, we are pleased to be able to offer consumers the use of this unparalleled resource as a roadmap to the musical past."

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/Hip-Hop Conference & Awards
Eden Roc Resort • Miami Beach • Aug. 7-9, 2002

for more info: Michele Jacangelo 646 654 4660 bjbevents@billboard.com
Leon Russell: Behind The Mask

Leon Russell has one piece of sage advice for would-be collectors: “If you’re going to be a serious collector,” he cautions, “make sure you have a lot of buildings to house your collection.” The pianist, singer/songwriter, and producer knows what he’s talking about. After 35 years of collecting, he has “five warehouses full of stuff.” The image calls to mind Orson Welles’ classic film *Citizen Kane*, whose lead character also harbored a penchant for collecting things. “Hopefylly, I’m not quite as bad as that,” Russell says with a hearty laugh. He describes himself as an antique collector whose “stuff” includes Japanese and Chinese carved furniture, a Wells Fargo desk dating back to 1875, and a treasured collection of African masks. Numbering between 60 and 70, the masks originate from such locales as Cameroon and Nigeria. The oldest mask—circa 1900—hails from Ghana. “I just got into this mask collecting while traveling around on tour,” recalls Russell, who employed the masks as a backdrop on the cover of his 1999 album, *Faces in the Crowd*. “I have some masks on my tour bus, some out at my farm, in the studio, all over the place. It’s almost like having an audience with you.”

His favorite mask hangs in residence on the tour bus. Inspired by a Nigerian legend about split personalities, it depicts one beautiful side and one grotesque side. “I just like the range,” Russell says. “It’s kind of like pop music in a way from the beautiful to the grotesque.” Speaking of which, Russell is still actively pursuing his musical muse. The prominent session player (Bob Dylan, Frank Sinatra, the Rolling Stones, Ike & Tina Turner), writer of 1976 Grammy Award-winning record of the year (*This Masquerade*), and record executive (Shelter Records) is busy orchestrating another label venture, the recently launched Leon Russell Records. Releases so far on the Navarre-distributed entity include Russell’s own *Signs and Songs* and *Hymns of Christmas*, Joe Cocker Band guitarist Mike Gallaher’s *Blue Paradise*, and jazz vocalist Connye Florance’s eponymous CD.

“We’re a small company,” Russell says, “that wants to bring a variety of good music to the public from artists who might not ever get heard otherwise.”

---

**A Helping Hagar Hand**

This fall, Hurricane Juliette passed through Cabo San Lucas, Mexico, where Sammy Hagar (pictured, right) was scheduled to perform at the all-star Cabo Wabo Mexican Meltdown. Instead, he performed at a local club for several nights and took donations at the door, lending a hand to those whose lives were disrupted by the disaster. The concert event, which included Nicklback and Godsmack on the ticket, will be rescheduled for the spring; the event is named for Hagar’s own brand of award-winning tequila.

---

**‘MUSICAL SHARES’ by Matt Gaffney**

<table>
<thead>
<tr>
<th>Across</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Soprano called &quot;The Swedish Nightingale&quot;</td>
</tr>
<tr>
<td>5 Some letters of Athens</td>
</tr>
<tr>
<td>9 Woman's moon</td>
</tr>
<tr>
<td>14 Paul's wife</td>
</tr>
<tr>
<td>15 Gillette brand</td>
</tr>
<tr>
<td>16 Went the wrong way</td>
</tr>
<tr>
<td>17 Moody's Cray-Z-Y</td>
</tr>
<tr>
<td>26 A few</td>
</tr>
<tr>
<td>29 A few</td>
</tr>
<tr>
<td>32 &quot;Sweet as Apple Cider&quot; girl of song</td>
</tr>
<tr>
<td>36 Gilmore band Machine</td>
</tr>
<tr>
<td>37 They're worth six bits</td>
</tr>
<tr>
<td>40 What the conquistadors were after</td>
</tr>
<tr>
<td>41 The language of the Aztecs</td>
</tr>
<tr>
<td>44 Nobody-born Caruso</td>
</tr>
<tr>
<td>46 Genesis/Sum 41</td>
</tr>
<tr>
<td>48 1986 Emilo Estevan movie scored by Danny Elman</td>
</tr>
<tr>
<td>51 Installments, as of a multi-CD set</td>
</tr>
<tr>
<td>52 Father</td>
</tr>
</tbody>
</table>
| 53 Just a "...

<table>
<thead>
<tr>
<th>Down</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Goes by foot, slantly</td>
</tr>
<tr>
<td>2 &quot;But...van...&quot; (Kid Rock lyric)</td>
</tr>
<tr>
<td>3 &quot;Pennypoyal Tea&quot; band</td>
</tr>
<tr>
<td>4 Proofreader's mark</td>
</tr>
<tr>
<td>5 Kind of god</td>
</tr>
<tr>
<td>6 Very dangerous knife</td>
</tr>
<tr>
<td>7 Like some obs</td>
</tr>
<tr>
<td>8 They contain roman</td>
</tr>
<tr>
<td>9 U.K. star Blanco Y</td>
</tr>
<tr>
<td>10 Took... (had some nerve)</td>
</tr>
<tr>
<td>11 Hockey great Bobby</td>
</tr>
<tr>
<td>12 Country legend Tillis</td>
</tr>
<tr>
<td>13 Bouncers ask for them</td>
</tr>
<tr>
<td>14 A... ..Lanka</td>
</tr>
<tr>
<td>15... Buddy Guy's and Cry (The Blues)</td>
</tr>
<tr>
<td>16 Back Up Off</td>
</tr>
</tbody>
</table>
| 17... "Old Brown...

**Rim Shots** by Mark Parisi

**FREEBARD! WILL WE BE TAXED ON THIS INTERACTIVE SERVICE?**

---

**Flag Team**

Country WQYK-FM Tampa, Fla., celebrated the most recent Veterans Day holiday by unfurling what is purported to be the world’s largest flag—equal to the size of two football fields. It took more than 1,000 listeners to get Old Glory off the ground.
want credibility?

All you have to do is ask.

A chart, cover, or article from music's most authoritative voice can add more power to your next film, TV show, book or media kit.

For more information on Billboard rights and clearances, reprints, research and fees, contact Susan Kaplan
646.654.5842 • skaplan@vnubusinesspublicationsusa.com
Sunrise doesn’t last all morning
A cloudburst doesn’t last all day
Seems my love is up,
And has left you with no warning
But it’s not always going to be this grey

All things must pass

George Harrison
1943 • 2001