Industry RedisCOVERS Its Troubadour Traditions

BY WES ORSHOSKI

NEW YORK—Five for Fighting’s Jon Ondrasik is living proof that, during the past decade, it hasn’t been particularly easy to be a developing male singer/songwriter.

Launching his career in a decade that was first ruled by grunge, then by alt-rock, hip-hop, and teen pop, Ondrasik found himself coping with many frustrations in the ’90s, including the closure of his first label, EMI, and industry execs bluntly telling him that, although he wrote good songs, he wouldn’t sell many albums.

He was probably one of dozens who heard the same thing during this period, when female singer/songwriters were faring much better than men—the mass popularity of Jewel, Sheryl Crow, Alanis Morissette, Sarah McLachlan, and the like exemplified by the three Lilith Fairs helmed by McLachlan.

So, when Five for Fighting (essentially Ondrasik’s one-man show) toured the U.S. late last year in support of their hit single “The Long Way,” Ondrasik says, “It was so neat for me to see [Gray] having success.”

(Continued on page 74)

Latin Piracy Feels The Heat

BY LEILA COBO

MIAMI—In the past 12 months, labels have been struggling to figure out what releases to slate for the lucrative end-of-the-year season, distributors have been leveraging for the best possible prices, retailers have been playing musical chairs with store placement and exhibits, and acts have been promoting hard in an effort to offset a depressed market.

But for a small-time Mexican pirate who goes by the name of Chon, it’s just another day at the office.

At 10 a.m. he goes off to work at a rented house in Puebla, Mexico, where he burns CDs. His equipment is relatively old; it takes him 12 minutes to record each disc. But it’s enough for him and his partner to produce and sell 2,000 illegitimate discs per week. Back in the day when pirated CDs were a novelty and CD burners actually cost something, the price of Chon’s labor was higher. But business is still good. The only thing stopping him from selling more albums is the lack of better equipment.

(Continued on page 73)

Reversal Of Fortune: U.K. Artists See U.S. Sales Rise

BY GORDON MASSON and MELINDA NEWMAN

LONDON—After sliding to a historic low in 1999, the fortunes of U.K. artists in the United States have been steadily improving. Much of the upturn is due to the success of albums by Dido, Sade, David Gray, Radiohead, Gorillaz, Coldplay, Sting, Craig David, and—of course—the Beatles.

More unexpected, perhaps, is the clear impact of four British classical crossover performers—Charlotte Church, Sarah Brightman, Russell Watson, and Bond—who have collectively sold more than 4 million albums in the U.S. during the past two years. Brightman is one of the most popular U.K. acts on the American touring circuit.

(Continued on page 76)

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mudvayne
"most changed since freshman year"

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"too cool for school"

remy zero
"most sensitive"

pete yorn
"most stylish"
BY MATTHEW BENZ

NEW YORK—Though some see storm clouds on the horizon for the media and communications giant he helped create one year ago this month, departing Vivendi Universal executive vice chairman Edgar Bronfman Jr. tells Billboard that the goals of the Universal Music Group (UMG) are as clear as ever.

“I think the music group’s priorities are—at a difficult time in the industry—to try and strike an even and more disciplined balance between investing in artist development and reinventing costs, because it is just a difficult economic environment for us to thrive,” says Bronfman, who made it public Dec. 6 that he will step down but remain vice chairman of the Vivendi board and a “close advisor” to chairman/CEO Jean-Marie Messier. “So UMG in 2002 is going to be very focused on costs as well as artist development—and, of course, the beginning of a legitimate digital offering for consumers.

“We’ve actually got an even stronger release schedule in ’02 than we had in ’01,” adds Bronfman. So do we think we can probably grow our revenue, even though the industry is looking at modest negative growth?”

But when asked what that growth rate will be, Bronfman stops short and replies: “I think we should look forward-thinking comments like Jean-Marie.”

When Bronfman cedes executive responsibilities at the end of the first quarter, Messier will take control of the world’s largest record company in size and market share, with 28% of total current U.S. albums through the first nine months of 2001, according to SoundScan. During that same period, UMG generated earnings before interest, taxes, depreciation, and amortization of $702 million ($826 million) on a revenue of $4.45 billion ($3.98 billion). Those figures represent 13.3% and 21.6% of the respective totals of all of Vivendi Universal’s media and communication businesses.

Industry attorney and deal-maker Allen Grubman, who has had extensive dealings with Bronfman; UMG; and its chairman/CEO, Doug Morris, is one of many who believe the UMG management team that Bronfman has assembled will also be his lasting legacy.

Grubman says, “The advice I’d give to Messier, if I was to give him advice, is that he’s got the most brilliant executive team in the record business. He should obviously work with them, but this isn’t a situation where they need an enormous amount of guidance, because they know what they’re doing.”

Morris of Bronfman, “I’m going to miss him enormously from the day-to-day operation, but Edgar facilitated my establishing a very, very good relationship with Jean-Marie.” Repeating a favorite phrase, he adds, “I’ve just got to keep my guns getting hits.”

Bronfman’s contract allowed him to leave after the first anniversary of the December 2000 merger, and most company observers did not expect him to stay on as long as a lieutenant to Messier. He is not sure when he will initiate his next project or whether it will involve music in any way, saying, “I’m not necessarily looking to scale the same but a smaller mountain.”

Beginning with his family’s Seagram Co., Bronfman, 46, built UMG through acquisitions, beginning with MCA in 1995. The 1998 purchase of PolyGram cemented UMG’s market leadership and effectively created the competitive landscape of today, in which five major labels dominate.

Sensing that consolidation meant only the largest media companies would thrive, one year ago Bronfman joined Seagram with Paris-based Vivendi in a deal valued at $100 billion. Vivendi Universal was thus born, boasting UMG and Universal Studios, one of the top film studios.

He needed to find a way to get larger—says Sanford C. Bernstein analyst Michael Nathanson, who recently initiated coverage of Vivendi. “He did right by Seagram shareholders.”

Bronfman is satisfied that the integration has gone smoothly. “It’s time to turn our attention toward building this company,” he says, “and I’ve got to make a decision that, emotionally, intellectually, I’m going to invest in helping Jean-Marie to do that, or go do something on my own.”

While not surprising, news of Bronfman’s resignation was notable in that it came one day after AOL Time Warner announced that Time Warner co-CEO Richard Parsons will succeed CEO Gerald Levin when he steps down in May 2002 (billboard, Dec. 15). That is increasingly being seen as a sign of the ascendency of that company’s music, film, and other entertainment businesses over its once-mighty Internet properties.

For some, it also calls into question the idea on which AOL Time Warner, like Vivendi Universal, was founded: that joining entertainment and Internet distribution, or the so-called media companies for the company and its shareholders.

“The jury’s still out on that,” Nathanson says. “One of the hype of the Vivendi Universal merger was the ability to leverage mobile phones and music. That’s still kind of pie-in-the-sky.”

But as Bronfman sees it, collaboration between the two sides is essential. “Whether UMG is taking the lead or Vivendi Universal Net USA [the new business unit that consolidates Vivendi’s Internet properties] is taking the lead, there is a strong collaborative relationship, neither will be able to meet its goals or achieve its potential.”

Holland Honored. When the 34th annual ASCAP Deems Taylor Awards were presented Dec. 5 at New York City’s Lincoln Center, Billboard Washington, D.C., bureau chief Bill Holland took home a Deems Taylor Special Recognition Award for his Billboard series on work-for-hire issues. Also at the ceremony, documentary filmmaker Ken Burns won the ASCAP President’s Award for his 12-part PBS series, Ken Burns Jazz, and singer/songwriter Livingston Taylor was presented with a Special Recognition Award for his book, Stage Performance. Pictured, at left, songwriter/ASCAP Deems Taylor panelist Phil Goldston, left, presents the prize to Holland. Above, Taylor performed a new version of his 1972 Hot 100 single, “Get Out of Bed,” at the ceremony.
Ushering in the new world of digital music downloading... the era of music subscription services over the Internet is finally here. MusicNet is proud to be part of the launch of RealOne.

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### Top of the News

The World Intellectual Property Organization will launch the first of two international copyright-protection treaties for the digital age.

**Artists & Music**

9 Executive Turntable: Nicole Sellers is promoted to national director of field promotions for J Records.
12 Gordon Haskell is a strong contender in the race for the U.K.'s No. 1 Christmas single.
12 The Beat: Shaggy laments the industry's lack of respect for reggae.

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### Features

- **'HOW WOW BOW':** The commercial release of Nickelback's "How You Remind Me" (Roadrunner) sends the rock song to No. 1 on The Billboard Hot 100, ending Usher's reign with "U Got It Bad" (Arista) after just one week.
- **Top Albums:** Nickelback, as well as its imprint, and the 14th song to advance to pole position in 2001. That keeps the turnover rate fairly constant during the past four years. In 1998 there were 15 No. 1 hits, in 1999 there were 14, and last year there were 17.
- **Top Singles:** "How You Remind Me," which slips from its perch atop Modern Rock Tracks as it takes over the lead on the Hot 100, is the first No. 1 hit on the latter chart not to also appear on Hot R&B/Hip-Hop Singles & Tracks since Crazy Town's "Butterfly" was on top in April. "How You Remind Me" is also the first rock track to reach the summit since "Butterfly." Nickelback is the third act to have a No. 1 hit with its debut single this year. The other two are Crazy Town and Alicia Keys, who had a six-week reign with "Fallin'" (J).

While Nickelback is the second successive male act to hold down the top spot, female artists are way ahead in terms of weeks at No. 1 in 2001. Counting songs that moved to No. 1 this year, women have led the list for 31 weeks and men for 21.

### ON THE RADIO: **Barry Manilow** has his first Adult Contemporary chart entry of the 21st century, as "Turn The Radio Up" (Concord) garners enough radio airplay to debut at No. 30. It's Manilow's first AC appearance since "I Go Crazy" peaked at No. 30 in October 1997.

"Radio" is the first hit from Manilow's Here on the Magnifier. It's his label debut for Concord, which is the fourth label to have Manilow on its roster, following Bell, Arista, and RCA.

Manilow's AC chart span is now 25 years, one month, and two weeks, dating back to the debut of "Mandy" the week of Nov. 5, 1974. Manilow has had 13 No. 1 hits on the AC tally—10 of them in the '70s and three in the '80s. His longest-running chart-topper was his final No. 1 date, “Read ‘Em and Weep,” which held sway for five weeks.

**U3:** Usher debuts at No. 79 on Hot R&B/Hip-Hop Singles & Tracks with "U Don't Have To Call" (Arista). It would be his third consecutive chart entry to begin with "U," were it not for the brief appearance of "I Don't Know," a track from his 8701.

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Creed Tour Succeeds By Using Old-Fashioned Booking

BY RAY WADDELL
NASHVILLE—Creed's 2002 world tour, destined to be one of the year's most successful, was booked and routed the old-fashioned way: date by date, deal by deal, promot- er by promoter.

This traditional agent/venue/promoter triangle often has been eschewed of late—particularly among more successful touring artists—in favor of such national tour promoters as Clear Channel Entertainment. "We're using the promoters we've used all along the way, whenever possible," says Ken Fermaglich, Creed's agent with New York City-based the Agency Group. "If it's a Clear Channel promoter we've used since [Creed's] club days, then that's who we'll go with this time. Every deal is handled locally, with each building and promoter."

One of those local promoters is Seth Hurwitz, president of Washington, D.C.-based I.M.P., who booked Creed's Jan. 16, 2002, date at D.C.'s MCI Center. He is not surprised that the tour was booked this way: "Am I surprised Ken Fermaglich had balls? Hell, no. I'm more surprised by agents who capitulate where they don't really need to and pave the way for their own obsolescence."

In addition to the promoters, build- ings are also involved, promoting Creed shows at other events and contributing to ads in local publications. Fermaglich says, "We went to each building and said, 'We want to see what you can contribute to the marketing efforts to enhance what the promoter is doing.'"

Trey Feazell, director of book- ings for Philips Arena in Atlanta, says the arena will help promote Creed's Jan. 16, 2002, date: "We'll use our internal marketing assets that come from being part of the AOL Time Warner family, run no- tices in the video boards at other events [and offer] access to our outdoor marquees. As part of our Philips [naming rights] deal, we have 1,000 TVs at the arena and [adjacent] CNN Center, and we'll be running video loops on those, along with PA announcements at hockey and basketball games."

"I'm not surprised he has a recording design with put together an innovative, interactive "viral" marketing campaign to build awareness and fan participation. Creed's tour in support of new

Wind-up release Weathered looks to be among the early frontrunners for '02. The release notched first-week sales of 887,000, the second-largest sales week of any 2001 re- lease (Billboard, Dec. 8).

Creed begins its tour mid-Janua- ry 2002 at the Lakeland Civic Center in Florida, playing 19 U.S. dates by Feb. 17. The tour then proceeds to Australia in March, West Coast U.S. dates in April, Europe in May-June, and U.S. sheds and arenas through November. Fermaglich says Creed might play a few stadiums this summer if demand warrants. Tickets will be in the $36.50-$45 range, plus service charges. "To a certain extent, this is a blue-collar band, and people are watching their expenses and curtailing what they spend on luxury items," Fermaglich says. "We want to be one of their luxury items."

All arenas, with the exception of Gund Arena in Cleveland and Fleet- Center in Boston, will feature gener- al-admission floors and reserved seating elsewhere.

Initially, Puddle of Mudd had been confirmed as a supporting act, with another act to be confirmed. But the band backed out inexplica- bly Dec. 4, leaving both support slots yet to be filled. At this point, though, the opening act appears to be irrelevant in terms of ticket sales. Initial on-sales Dec. 5 went through the roof, with lightning- quick sellouts for shows in Birm- ingham, Ala. (Jan. 18); Houston (21); Dallas (25); Cleveland (27); Philadelphia (28); Grand Rapids, Mich. (Feb. 5); Boston (7); and Auburn Hills, Mich. (11).

In The News

• Billboard 1992 Century Award honoree George Harrison's 1971 hit, "My Sweet Lord," will be released Jan. 14, 2002, in the U.S. by Capitol Records and in the U.K. by Parlophone. The single, whose profits will go to an as-yet-undetermined charity, will include the 1971 version of the song; its B-side, "Let It Down"; and the 2000 version of "My Sweet Lord" that appeared on the 30th anniversary reissue of All Things Must Pass. The retail price of the single is still to be set, and there is no word as to whether the song will be worked to radio. Harrison died of cancer Nov. 29.

• Bill Gaither's Spring House Music Group has extended its long-term distribution deal with EMI Christian Music Group's Chordant Distribution, continuing a decade-long relationship that has resulted in the certifi- cation by the Recording Indus- try Assn. of America of more than 50 gold, platinum, and multi-platinum videos and rec- ords. Spring House has been successful with its "Homecoming" video series, which features Gaither performing with numerous Southern gospel artists in different settings; the latest, A Billy Graham Music Homecom- ing Vols. 1 & 2, was certified gold in six weeks. In 2002, Gai- ther and crew are slated to tape new "Homecoming" projects in New York City and Sydney.

S-Curve Distribution Deal Reunites Executives

BY MELINDA NEWMAN
LOS ANGELES—EMI Recorded Music has signed its first label deal under the new regime of chairman/ CEO Alain Levy and vice-chairman David Munns—with S-Curve Rec- ords, home of the Baha Men. The multi-year pact calls for EMI to distribute S-Curve in the U.S. and license its repertoire in the rest of the world. S-Curve had previously been di- rected as a joint venture with Edel Records. The move re- unites Levy and Munns with S- Curve president/CEO Steve Greenberg, who worked with the pair while he served as senior VP/ head of A&R at Mercury Records. While Greenberg was at Mercury, Levy was president/CEO of Mercury parent PolyGram, and Munns was PolyGram's senior VP of pop mar- keting.

"They showed really strong leader- ship at [PolyGram] and were crucial to the worldwide success of Han- son," says Greenberg, who signed the trio to Mercury when he knew reun- iting with them would give his label the optimal chance to succeed. The first release from the label un- der EMI is More It Like This (due March 26, 2002), the first album from the Baha Men since 2000's Who Let the Dogs Out, which has sold more than 5 million units worldwide, according to the label. Other artists signed to S-Curve include four siblings from Florida, tentatively named Gabrielle's Sis- ters; Jessica Sheely; dancehall artist Goody; and Nicole Saletta, who has had a recurring role on the TV series That's So Raven.

Greenberg, who bought back the 50% of S-Curve owned by Edel for an undisclosed price, was in negoti- ations with MCA when Levy and Munns surprised the industry by taking their slots at EMI (Billboard, Oct. 27). "[EMI Records president] Jay Boberg really showed a lot of in- terest in S-Curve, which was very meaningful to me," Greenberg says, "but no one ever imagined in their wildest dreams that Levy would be named chairman of EMI, and when he asked me to bring the label there, I realized it would be like going back to family."

In a statement, Munns said, "Steve is a record man through and through with a very broad-based A&R background. We are delighted that he is bringing his talents and his team to EMI."

EMI-owned Capitol Records will help S-Curve's six-person, New York City-based staff to market, promote, and sell its releases. (Capitol CEO/president] Andy Slater is one of my favorite producers of the last few years. So I deeply respect his musical taste and artistic vision," Greenberg says. "Therefore, I'm excited about the kind of input he can have in our projects and marketing campaigns."

In the News

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BY BILL HOLLAND
WASHINGTON, D.C.—There were flinty moments in the closing days of the initial session of the 107th Congress, as lawmakers wondered aloud if the Digital Millennium Copyright Act (DMCA) is to blame for unhappy online music consumers or if the fault lies with an excessively control-minded major-label mentality.

With few workdays left in the first session of the 107th Congress, House lawmakers heard testimony Dec. 12-13 from music and Internet industry executives on whether Congress should change sections of the DMCA that deal with the legality of temporary copies of digital performance of a musical work.

In the Congressionally mandated report released last summer, the U.S. Copyright Office found that these sections of the DMCA do not need changes at this time, but recommended that infringement sections dealing with the legality of so-called incidental copies of a digital performance of a musical work—"buffer" copies, multiple server copies, and archival copies—should be rewritten to make them legal. The Digital Media Assn., representing Webcasters, supports the changes.

The Oct. 5 marketplace agreement between the Recording Industry Assn. of America (RIAA), the National Music Publishers Assn., and its licensing affiliate, the Harry Fox Agency, may mean that some lawmakers next session will be more reluctant to change the DMCA or support larger regulatory legislation dealing with first sale and fair use. The groups, supported by ASCAP and BMI, reached agreement for streamlined licensing online music subscription services, long called for by Congress.

Some intense moments occurred in the Dec. 13 hearing before the House Subcommittee on Courts, the Internet, and Intellectual Property. Rep. Chris Cannon, D-Utah—co-sponsor of the pro-Internet Music Online Competition Act—grilled Cary Sherman, the RIAA senior executive VP and general counsel, on poor press reaction to the long-planned MusicNet service.

One highlight was in an article in The Washington Post, Cannon said, "The article also notes: 'Each download expires in 30 days. You cannot make a backup copy of a song, write it to a recordable CD, or transfer it to a portable player. The record labels made this choice, electing to sacrifice convenience and choice of a playback option.'" At the year’s end, Cannon noted: "Of the top 20 Billboard CDs for this week, only two have tracks available for download on the MusicNet service. And both of those two CDs [Britney Spears and Backstreet Boys] are distributed by Zomba Records—the largest independent label. In short, the major labels have not made a single track available from [their] top-selling CDs even as a rental download on the MusicNet service.

"We’re having these hearings to decide whether changes to the present copyright system are necessary to serve consumers better," Cannon said. "Mr. Sherman, is the present copyright system under the DMCA in part to blame for your member companies’ inability to offer what consumers want—or is it solely a function of your industry’s desire to maintain control over content and profit margins?"

Sherman replied that the industry wants to embrace the Internet in a legitimate marketplace. He said that he was not sure why so few tracks were available for download, but suggested that "maybe the tracks are on labels not on MusicNet, maybe the mechanical licenses are not in place, or maybe the artists hold those rights and don’t want their music on the Internet."

Several artists and managers, upset that labels have not contacted them about online subscription services, have recently demanded that their labels withhold their tracks if their contracts give them control over Internet usage. Other artists groups, such as the Recording Artists Coalition (RAC), have not made this an issue, although RAC counsel Jay Rosenthal says RAC “supports artists’ right to determine how and when their music is used on the Internet, if contracts allow it.”

Register of copyright Marybeth Peters said the October agreement was “a good first step—but it does not influence our decision for the changes.”

The recommendations would remove copyright infringement penalties for Webcasters and others arising from the triggering of a copyright owner’s reproduction right—not just from an otherwise licensed digital transmission of a public performance, but the backup computer copies the services employ to facilitate their systems.

Changes would eliminate copyright royalty obligations that arise even though the copies have independent commercial value. Music industry executives oppose any changes.

Several of the recommendations are in the Music Online Competition Act (MOCA), but only more recent MOCA sections of MOCA may lose steam next session in light of the industrywide October agreement.

Rep. Howard Coble, R-N.C., the panel chairman, agreed with music industry witnesses that a marketplace solution to the licensing problems of online music was “obviously preferable to government regulation.” But in his opening remarks, MOCA co-sponsor Rep. Rick Boucher, D-Va., cautioned that he wanted to make sure that “this agreement removes for all parties the need to resolve through legislation the cumbersome [licensing] process.”

BY JULIANA KORANTENG
LONDON—Music industry organizations are happy to hear that the first of the World Intellectual Property Organization’s (WIPO) two international copyright conferences in 20 years will meet in London this March.

The WIPO Copyright Treaty (WCT) provides guidelines on protecting the works of composers, lyricists, authors, and publishers when least ambiguously distributed via the Internet or other interactively transmitted media. The second WIPO treaty is the WIPO Performances and Phonograms Treaty (WPPT).

When the WCT and WPPT were adopted in 1996, they were open to all 177 WIPO member countries. But a minimum of 30 members had to ratify each treaty before it could come into effect.

The African state of Gabon acceded to the WCT Dec. 6, making it the 30th country to ratify that treaty. In effect, these 30 countries, from Argentina to the U.S.—but so far not including the EU—are pledging to incorporate the WCT’s spirit and essence into their respective national copyright laws. Moreover, they’re formally declaring to protect within their borders the works of authors from the other signatory states. Equally, signatories are promising to cooperate with creators from manipulating the technology tools that can identify rights-owners’ works and the conditions of usage on the Net.

“It’s enormously significant, because the provisions on technology measures are expressed internationally for the first time,” said Richard Owens, international intellectual property rights advisor at British Music Rights, the lobbying arm for U.K. authors copyright organization MCPS.

PRS. “We now have a legally binding instrument that should give teeth to international enforcement efforts,” Jorgen Blomqvist, director of WIPO’s copyright division, notes that the WCT effectively updates for the digital age the 1971 Berne Convention for the Protection of Literary and Artistic Works. The framework for the Berne Convention, signed by 148 countries, was designed to protect works recorded or reproduced on such physical carriers as CDs and vinyl, but not for digital delivery. "Some of the [Berne Convention] provisions have been included in the WCT, which addresses digital media, specifically all types of ‘interactive transmission,” Blomqvist says. "After March 2002, there’ll be a greater momentum for other countries to join, and there’s a clear indication that a growing number recognize their legal obligation to offer protection for works on the Internet."

The U.S. 1998 Digital Millennium Copyright Act (DMCA) contains the WCT provisions, as does the European Union’s Copyright Directive, which was published in June.

By the time the EU’s 15 member states incorporate the directive into local law—before the end of 2002—WCT will automatically have another 16 signatories: for the 15 member states, plus the EU as a single state. It is certain to increase, as countries with EU trade pacts and markets seeking to join the EU are expected to adopt the treaty.

"The WCT is definitely good news for our members. It updates copyright to deal with the Internet, which was very important and necessary,” declares Allen Dixon, general counsel and executive director at the International Phonographic Industry Assn. “It means publishers’ works are protected, and any recorded versions of their songs are subject to that protection."

Meanwhile, Dixon is confident that the WPPT, the second treaty, will also enter into force in 2002. Within the digital environment, the WPPT updates the related rights protecting performers and record producers in the 1961 Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations.

Currently, 25 countries are party to the WPPT, leaving only two more required signatories for that to kick in. Dixon notes, “There are four more countries that are poised to join in the next couple of months. We hope they’ll ratify the WPPT in the first half of 2002.”

Although the U.S. never ratified the Rome Convention, the DMCA features the WPPT provisions. But Dixon warns the industry not to be complacent. “There’s no resting on our laurels, but these treaties are going in the right direction. So far, they only affect the circle of countries that have ratified them, but we want that circle to be as wide as possible,” Cannon added, “This article and others suggest that the major labels do not intend to fully embrace the Internet, preferring instead to continue to derive their revenues through the more lucrative—but costly to consumers—CD marketplace."

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Joe Maimone 646.654.4694 • jmaimone@billboard.com
BY DEBORAH EVANS PRICE
NASHVILLE—Upon a casual listen, Willie Nelson's forthcoming Lost Highway
album, The Great Divide: sounds like it could be pages ripped from the Red-Headed Stranger's road-worn
journal. Themes of passionate rebellion,
relationship discord, and the con-
sequences of time are as comforting
to Nelson as a weathered bandana.

The songs feel intensely personal.
On The Great Divide, Nelson once
again does what he's always done
best: sing songs that strike a uni-
versal chord. He remains the quint-
esential Everyman, serving up tunes
in a way that lets the audience
know that he has been there, and
he knows they have too.

A prime example on The Great
Divide, Nelson once
again does what he's always done
best: sing songs that strike a uni-
versal chord. He remains the quint-
esential Everyman, serving up tunes
in a way that lets the audience
know that he has been there, and
he knows they have too.

Nelson admits his first instinct
was to shy away from recording a
song that drew attention to his 68-
year-old visage, because it was "call-
ing a lot of attention to something
I'd rather not call attention to."

He changed his mind: "after other people heard it, and they convinced me
it was a really great idea because they were all relating to it in their own indi-
vidual ways," he says of the song
penned by Bernie Taupin, Matt Serrlet-
ic, Jim Cregan, and Robin Le Mesuri-
er. "In the beginning, I thought it was
talking too much about myself, and
then as I got into it and listened to
it more, I realized it was everyone's
situation. That's a pretty universal type of idea. Everybody has a face, so every-
body can relate to that one."

Known as one of America's most-
accomplished songwriters, Nelson
also has a book due in January
through Random House titled The
Facts of Life and Other Dirty Jokes,
a collection of songs, jokes, and
anecdotes he penned on his tour bus.

On The Great Divide, Nelson only
contributes the title cut as a writer.
Far from being just an assemblage
of great tunes, the songs he chose fit him
like a well-tailored suit, and he
gives producer Serletic a lion's share of
the credit. "I turned it over to Matt and
let him run the whole show," Nelson
says. "When you take on a producer,
you have to let him drive the bus.
That's what I did with him. You have to have
certainty that he knows what he's doing, and I had that confidence."

For Serletic, it was a golden opportu-
portunity to work with a legend. "Wil-
lie brings a magical sense of rugged American charac-
ter to every phrase he sings, note he plays, and song he writes," he says.

"The Great Divide is honest,
passionate music, as
told by the world's most
unforgettable storyteller."
The stories Nelson re-
lays were crafted by a stel-
lar cast of writers that
includes Taupin, Leslie Satcher, Mickey Newbury,
Cyndi Lauper (he covers "Time After Time"),
and Matchbox Twenty lead vocalist Rob
Thomas, who contributed three cuts
("Maria," "Won't Catch Me Cryin'",
and "Recollection Phoenix").

"I really like his writing," Nelson
says of Thomas, adding that if Thomas
had submitted more songs, he would
have cut them, too. "He's got a way of
saying things that takes [his composi-
tions] out of categories. You could
listen to them on any station."

Thomas, a longtime fan whose
first music purchase was one of Nelson's al-
bums, lends vocals to "Maria." In typi-
cal Nelson fashion, The Great Divide
contains multiple duet partners,
including Brian McInnich on "Don't
Fade Away," Kid Rock on "Lost
Stand in Open Country," Lee Ann Womack
on "Mendocino County Line," Bonnie
Raitt on "You Remain," and Sheryl
Crow on "Be There for You," which
she dueted on Nov. 7 on the Country
Music Assn. Awards show.

"Someone told me the other day
that I was in the Guinness Book of
World Records for doing more duets
for "Mendocino County Line,"
the album's first single. "She's
great," Nelson says of Womack. "She's
a Texas gal. She sings good and comes
from a good place. She really has
her head on straight."

The Great Divide is Nelson's fifth
album with the Island Def Jam Music
Group (following Spirit, Teatro, Milk
Cow Blues, and Rainbow Connect-
ions). The previous four were on
Island Records, and Divide marks
his first release on Universal's Lost High-
way label. As for how Nelson
moved within the
Universal system from
Island to Lost Highway,
Lube Lewis, chairman of
Mercury and Lost High-
way, says, "I begged for
it. That's pretty much
how it happened. It made
my year just knowing he's here."

Though unsure at first
about the change, Nel-
son says he's impressed
with Lost Highway. "Lost
Highway has a great staff
working for them," he
says. "They are coming
off a huge hit with O
Brother, Where Art Thou?",
and they've done a great job with that."

Levis says, "The Leslie
Satcher song, 'You Re-
main,' just slays me. The fun of it for
me is the pure pleasure of having
him on Lost Highway, because it speaks
to what we're all about, and the Island De-
f Jam people are being really supportive.
We have all our muscles working
on this one. He's made a bunch of brilliant
records the last few years, but I've got
a feeling this one's money."

Levis is not alone in that prediction.
"It's pretty damn cool," says Jeff Stolz,
senior music buyer for the Tovrance,
Calf-based Wherehouse chain. "A lot
of people are saying it's like [Santana's
Supernatural], but Willie is the king
of duets. He's been doing them his
whole career. 'Maria' with Rob Thomas
is a strong pop song. The Lee Ann Wo-
mack song is beautiful. He's got
some neat old stuff, like 'I Just Dropped
In (To See What Condition My Condi-
tion Was In) and the Cyndi Lauper
song, Willie is the man. He's the origi-
nal American outlaw.'"

Annie Balliro, director of market-
ing for the Island Def Jam Music Group,
says the label will cross-market
The Great Divide, Nelson's book, and
Old Whiskey River, which is named
after the Nelson hit "Whiskey River.
"The back flap of the book has an
album mini," Balliro says. "In the
album, I have a tag for the bourbon and
the book and links to the enhanced
portion of the CD. The bourbon tags the
record. Never before has there ever
been such an effort to do such cross-
marketing for one person."

The Great Divide will also benefit
from a new piece of technology called
the CD Key. "You put in your com-
puter's CD-ROM player and go to a spe-
cial Web site listed inside the album,
"Balliro explains. "You're getting all kinds of
cool stuff—behind-the-scenes
footage of the making of the record,
certs from the book, and special
photos no one has ever seen before."

Nelson is booked by Los Angeles-
based David Snyder with the William
Morris Agency. He's managed by Mark
Rothbaum of Danbury, Conn.-based
Mark Rothbaum Associates. A BMI-
affiliated writer, Nelson is signed to
Warner-Tamerlane Publishing.

Retirement is not in the Abbott,
Texas, native's vocabulary. Nelson just
got his black belt in Tai Kwon Do and
already has three additional albums in
the can: a reggae album produced
by Don Was; a jazz album recorded
with friend Paul Bushkin; and a duet
album with his old boss, Ray Price, who
counted Nelson as a member of his
famed Cherokee Cowboy Band in 1961.
Haskell Set To Surprise In U.K.

How Wonderful You Are’ Could Win Title As No. 1 Christmas Single

BY PAUL SEXTON

LONDON—The race for the U.K.’s Christmas No.1 single can be as calculated as the pop industry itself. But it can also redefine itself with a left-field surprise. This year, that surprise arrives in the form of an obscure, middle-aged veteran whose résumé includes stints in King Crimson and the Flowerpot Men.

Fifty-five-year-old Gordon Haskell—who even two months ago was playing to only as many people as would turn up to see him in pubs and clubs—has emerged as an unlikely but convincing contender for the festive best seller with the romantic, jazzy ballad “How Wonderful You Are” (out Dec. 17 on the independent Flying Sparks, licensed to EastWest).

Haskell’s story is remarkable, both for the re-emergence of an artist who was last close to the mainstream 30 years ago, and because his record has the audacity to compete against the pop might of a publicized duet by Robbie Williams and Nicole Kidman—not to mention the toddler flaunting sales success this Christmas chart. The veteran of the latest children’s chart, however, seems unlikely to be as successful because there is no record track of reggae being consistently successful. Haskell, in fact, is the only artist who [sold] over 10 million records worldwide, we’ll probably go to 12 million [on Hotshott], and I still can’t get a sponsor for my tour.

He adds that writing for the movie is serving as good prep work for Godsmack’s third Republic/Universal album. “It’s pretty much testing the waters for the new Godsmack record. As I start to write, I’ll find what I think is best for the movie, and the others I’ll kick to the side and keep working on them later for our album.”

He expects to go back in the studio for that project in the spring.

JUST SAY YES: Pink, whose new album, “Mazzy Star,” debuts at No. 8 on The Billboard 200 on Dec. 8 issue, admits she had to twist a few arms at Arista to allow Linda Perry, formerly of 4 Non Blondes, to produce the project. “They didn’t say ‘OK’ at first, but I’m a fighter, so it always works out,” she says with a laugh. “The industry is so producer-driven right now, and I wanted an artist-driven record. I wanted to go after people who inspired me instead of people who were waiting for paychecks. Linda Perry rocks. If Janis [Joplin] was around, I would have gone for her.”

OUR MAN BILLY: Billy Joel has been named the 2002 MusiCares Person of the Year by the National Academy of Recording Arts & Sciences (NARAS). Joel, the 1994 recipient of the Billboard Century Award, will be honored in Los Angeles Feb. 25, 2002, two nights before the Feb. 27 Grammy telecast.

NARAS has also named Count Basie, Perry Como, Rosemary Clooney, Al Green and 1995 Billboard Century Award winner Joni Mitchell as Lifetime Achievement Award honorees, while producer Tom Dowd and DJ Alan Freed will be bestowed Trustees Awards.

The Lifetime Achievement Award honors artistic contributions, while the Trustees Awards recognize non-performers for their contributions. The winners will be acknowledged during the Grammy telecast.
In The Works

• Alanis Morissette's long-anticipated third album, Under Rug Swept, has been set for Feb. 26, 2002, release. The Maverick collection is the first that has been written and produced solely by the artist. Look for the single "Hands Clean" to ship to radio in early January.

• Feb. 26 will also see the release of Neil Finn's 7 Worlds Collide on Nettwerk. The live project chronicles the artist's five-day residency at the St. James Theatre in Auckland, New Zealand, in April. 7 Worlds Collide offers guest appearances by Eddie Vedder, Johnny Marr, Radiohead's Phil Selway, and Neil's brother, Tim Finn. The set is a precursor to One Nil, the artist's first solo studio effort in four years. That recording is due in April 2002.

• Another Feb. 26 debut is Amanda Marshall's Everybody's Got a Story (Columbia), a set that sees her tempering the acoustic-rock of her past efforts with raw R&B and funk flavors. The songs were produced by Peter Asher and Billy Mann and mixed by George Massenburg. The Toronto native will follow the album's release with a tour of Canada and the U.S.

• Former Guns N' Roses guitarist Gilby Clarke issues Swag Jan. 22; 2002, on Spitfire Records. Guesting on the album are Blondie's Clem Burke, on-and-off-again Kiss drummer Eric Singer, and singer Kyle Vincent. Clarke is planning a tour that will begin shortly after Swag hits retail.

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BY ERIC AISEE

BOSTON—Without a sound check, rehearsal, or even having set foot on stage, Elan was tapped in 1996 to become the lead singer for legendary reggae act the Wailers.

Elan had first impressed the group's guitarist, Neil Anderson, after recruiting the guitarist to play on his demo. Elan was consequently invited to tour with the band.

Putting his fledgling solo career on hold, Elan packed his bags for what would become more than three years on the road.

“It was like the movie Rock Star,” says Elan, who was only 20 at the time. “I grew up idolizing Bob Marley and the Wailers.”

Now, more than five years after recording that demo, Elan is realizing his solo career with his debut, All Roads, due Feb. 12 on London/Sire. The artist, who recently inked a publishing deal with Warner/Chappell (ASCAP), composed more than 40 songs for the album, all of them with uplifting spiritual messages à la Marley. “I can’t write about anything else,” he says.

But, of his lyrics are somewhat misleading, he says. “[Many] sound like they’re about a girl, but they are really about God.”

All Roads blends a variety of influences spanning a wide range of genres—from classic reggae, R&B-styled R&B, and new wave to Arabic and Sephardic Jewish sounds. Among the set’s producers are reggae legends Sly and Robbie and hip-hop stars the Neptunes.

The project’s strength is in its diversity, says Scott McCracken, senior VP of marketing for London/Sire. “Elan could be ubiquitous. We see him appealing to a college audience, as well as to older adults who like reggae and good songwriting. We have an artist who attaches himself to several types of audiences.”

Reaching this mixed demographic requires a change from formulistic marketing, McCracken adds, noting the label’s plans to use street teams to build awareness. “If Elan is played in coffee shops and salons, that—coupled with touring—will help to define the artist.” An early 2002 tour booked by Mario Tirado at Monterey Peninsula in New York City is in the works.

Elan found an early round of success in Hawaii with “Dreams Come True,” a cut featured on 2000’s Sex & the City soundtrack. X1ME Honolulu had “tremendous response” streaming the track in spring 2001, says PD K.C. Bejera, who had “Dreams” in heavy rotation. “It’s one of those records that crosses over the genres.” First single “I’m In Love With You, Girl,” was serviced in August to top 40, with a reggae mix sent to specialty shows. A retail single followed in September.

McCracken says that Elan’s sound may be a next stop for top 40. “Pop radio is looking for something refreshing, but they don’t know what it is yet. Elan could fit that missing gap.”

Elan, whose managed by Jersey City, N.J.-based Suzanne Hillery Management, remains impressively humble: “I give thanks every morning when I wake up, because I get to do something I love. It’s the best feeling. It’s beautiful.”

Among the best is the album accompanying the new Tom Cruise feature, Vanilla Sky.

The Reprise set perfectly illuminates the tone of the Cameron Crowe production, as it glides from introspective, acoustic-leaning fare like “Have You Forgotten” by Red House Painters to more trippy, electronic fodder like Leftfield’s “Afrika Shox,” featuring Afrika Bambaataa. Along the way, we’re also treated to pensive gems by Radiohead (“Everything in Its Right Place”), Sigur Rós (“Svefn-G-Englar”), and the Chemical Brothers (“Where Do I Begin”). One of the set’s fun surprises is “I Fall Apart,” a Crowe/Nancy Wilson composition performed by Juliana Gianni—aft Vanilla Sky costar Cameron Diaz, who proves to be an effective rock pixie in her singing debut.

Ultimately, the real draws to the soundtrack are new cuts by R.E.M. (“All the Right Friends”) and Paul McCartney (“Vanilla Sky”), both of which are arguably stronger than some of the material on their most recent studio offerings.

In addition to writing, directing, and producing Vanilla Sky, Crowe masterminded the soundtrack, along with Warner Bros. exec Danny Bramson.

“I think everything I’ve ever written or directed began with a song or an album,” Crowe says. “Vanilla Sky always felt like New York City, the passionate, ecstatic mix of a great radio station you might hear after hours in one of the greatest cities in the world. When we were filming, music was always playing, in between and during takes.”

With the aid of Bramson, Crowe set out to make a composite playlist of that imaginary station.

“A soundtrack should always be a souvenir of the experience you had in the dark with the movie. This is our experience in the dark with Vanilla Sky.”

The Interscope album accompanying Will Smith’s Ali does an equally impressive job of complementing the tone of the autobiography of boxing great Muhammad Ali.

First single “The World’s Greatest” is by R&B star R. Kelly, who flexes his talent for crafting anthemic, deliciously over-the-top choruses to the max. Rarely have we seen such a perfect marriage of film with composer. Kelly’s trademark impressive brazenly beautiful interweaves with the film’s victory against all odds context.

Beyond Kelly—who is also represented here via the gospel-laced ballad “Hold On”—the soundtrack strives to match the electricity of Ali himself by offering forceful soul tracks like “Fight,” an original tune by Alicia Keys that is rife with quietly rumbling funk tension.

Other highlights include cuts by Al Green (“A Change Is Gonna Come”), Everlast (“The Greatest”), Angie Stone (“20 Dollars”), Bilal (“Sometimes”), Salif Keita (“Tomorrow”), and newcomer singer-songwriter Truth Hurts (“For Your Precious Love”), who also has a cameo in the film.

Finally, we want to point out two performances by the red-hot Ocean’s Eleven.

First, there’s the stellar Warner Bro. soundtrack to the movie, which has a handful of wonderfully atmospheric instrumental by electronic maestro David Holmes. As a longtime fan of Holmes’ club-ready output, we’re delighted to see him make the transition into filmland with such a splash.

If the modern-day version of Ocean’s Eleven does you having for the original flick starring Frank Sinatra, Dean Martin, and Sammy Davis Jr. among others, then Capitol’s Rat Pack CD reissue series is essential (actually, it’s essential to your collection, regardless).

The Rat Pack Live at the Sands is a previously unreleased recording of the clique’s performance at the famed Las Vegas hotel’s Copa Room on Sept. 7, 1963, while Eee-O-11 offers—for the first time—18 of their signature tunes (recorded from 1962 to 1964). Both sets include liner notes by famed Hollywood biographer Bill Zehme, who captured Sinatra’s image in The Way You Wear Your Hat: Frank Sinatra & the Lost Art of Livin’.

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Joe Aims For Positivity On ‘Better Days’
In Search For Substance, Singer Puts Sultry R&B To The Side On Fourth Live Set

BY RASHAUN HALL
NEW YORK—With the U.S.striving to take on a more positive national tone, it’s fitting that music follows suit. That seems to be the case with Better Days, the latest from R&B singer Joe, due Dec. 11.

“I want to poison minds with positivity,” Joe says. “To give people an insight to what’s going on, like with [the song] ‘Ghetto Child,’ saying that even though a child could be from the streets they can meet their highest expectations. That’s the way I see Better Days. I’m speaking for both youth, as well as people who are trying to set better examples for the youth.”

He adds, “I got the idea for this album from a journalist overseas. We were talking about the state of R&B music. He thought it was too risqué and that it didn’t have much substance. R&B music needs to have a growth process.”

It’s not as if Joe has not benefited from the current state of R&B. Best known for his sultry ballads, the artist scored his biggest hit earlier this year with a remix of the single “Stutter,” featuring labelmate Mystikal. The track topped the Billboard Hot 100 for four weeks. His last full-length effort, 2000’s My Name Is Joe, came onto The Billboard 200 at No. 2. It was surpassed only by labelmates N’Sync’s No Strings Attached.

Joe (whose songs are published by SGR Music, ASCAP) admits that this material was, in fact, in line with prevailing R&B trends. However, he notes, this time he wanted to raise listeners’ awareness of various issues with each song.

“There were a lot of positive things that I wanted to say that not a lot of people are touching on right now. I wanted songs with substance, songs that would carry throughout the year—not just this generation but throughout the next.”

One of those songs is “Isn’t This The World.” Written and produced by the Neptunes, the moving track takes a stark look at society. “I originally recorded it six or seven years ago—before the Neptunes were the Neptunes,” Joe says. “I always remembered the song. It sounds exactly the same now as it did then. I also wanted a song from the Neptunes, but I didn’t want it to sound like a typical Neptunes track. I wanted it to feel totally different but still have the chord genius that they’re really capable of doing.”

Better Days isn’t all about being uplifting and motivational. The 14-track collection offers its share of romantic ballads, like lead single “Let’s Stay Home Tonight,” a musical departure for Joe. “It’s a different sound vocally and musically,” the singer says of the song that currently rests at No. 19 on the Hot R&B/Hip-Hop Singles & Tracks chart. “I challenged myself to go into that falsetto style.

“I’ve sung falsetto off-record, but I’ve never recorded like that. [The song] still has this Joe ‘90s quality about it—a sultry voice and the way the track feels are both very romantic and sexy. It’s a great song to have out right now because everyone wants to stay at home right now.”

Although Joe is proud of the single, he hopes listeners will enjoy the entire album for its deeper meaning. “This album is much stronger, and it has more depth than the first single,” Joe says, who is managed by Kedar Massenburg for the New York City-based Kedar Enter-

prises. “It’s a good first album, but people will have to really listen to the album to fully understand where I’m coming from.”

Jive helped Joe spread his message recently via a series of shows in Los Angeles, Chicago, Atlanta, and Washington, D.C.

“You can just hear the natural evolution of this man becoming one of the premier artists of our time,” says Larry Kahn, Jive’s VP of R&B promotion. “The lyrics on this album are just one kind of ingredient in that evolution. There is a lot more to this album than the smooth pillow talk that he has been known for in the past. This album has really taken him to a new level both musically and artistically.”

Retailers are looking to Joe’s previous successes to fuel first-week sales of Better Days. “His last two singles definitely exposed him to a larger audience than his R&B core,” says Trans World urban music buyer Jim Stella. “I’m looking for it to be our biggest new release that week.”

Over his eight-year career, Joe has slowly crafted quite a resume that has prepared him for Better Days. “That’s been my plan since day-one,” Joe says. “I’ve watched a lot of artists have great success, and then you don’t hear from them for years. I wanted to get into this slowly in order to show my growth.”

CHANGES AT YEAR’S END: As the recording industry heads toward the traditional lull of year’s end, one might expect the seismic volatility to continue. Instead, some of the most potentially far-reaching changes of the year have occurred in the past few weeks. The only thing certain is that when the major labels resume their activities in 2002, the playing field will have changed in ways that may go unnoticed by consumers—at least at first—while having a dramatic effect on day-to-day business within several key corporations.

Here in the U.S., distribution, marketing, and promotion for the Warners Classics stable is handled by Atlantic Records, under the stewardship of bruce Moorhead, VP of associated labels. While Atlantic has undergone extensive restructuring of its own in recent days, Moorhead, his assistant, and the division publicist for classical music remain so far unaffected by the latest changes. A spokesperson says that further details will be available early next year.

Elsewhere, in response to a tremendous sales shortfall throughout the entire company during 2001, EMI recently laid off nearly 60 employees in the U.S. The classical division was among the hardest hit, as VP/GM of Angel Records/Gilbert Hetherwick and product manager Robert LaPorte were laid off in late November. Angel has acted both as a label imprint with its own roster (including the Enoica Trio, stringers Ravi and Anoushka Shankar, and pop vocalist Jason Harlan and Bernadette Peters) and as the state-side marketing and distribution arm of EMI Classics and Virgin Classics, handling such key artists as Si- mon Rattle, Diego Aguilera, and An-

gela Gheorghiu.

Longtime Blue Note GM Thomas Evers has been tapped to oversee the newly consolidated division, rechristened Jazz and Classics, Capit-

ol Records. In his new role, Evers will direct activities for Angel, Blue Note, and the newly reactivated Manhattan imprint, in addition to han-

dling U.S. activities for EMI Classics and Virgin Classics. Blue Note’s Saul Shapiro has been promoted to VP of sales, while Mark Forlow has been named VP of classics, overseeing both core classical projects and catalog activities. Andrea Bay has been named senior director of marketing, while Doreen D’Agostino remains senior director of publicity.

Finally, Universal Classics and Jazz International has announced the pro-

duction of Liam Toner, former VP of international marketing for Decca Records (a Universal imprint), to VP of strategic catalog marketing (Bill-

board Bulletin, Dec. 4). The London-

based Toner assumes the duties of recently retired director of catalog Tom Deacon, a company veteran who was responsible for some of the most far-reaching and acclaimed reissue series in recent memory, including Great Pianists of the 20th Century and The Singers (Classical Score, Sept. 25). According to a company statement, Toner will be responsible for creating “TV-marketed classical and concept albums, lifestyle compilations, and catalog series.”
ALBUMS

SPOILERS

NO DOUBT

Rock Steady

PRODUCERS: various

Interscope ADRX21

After spending two years laboring over the introspective, Glen Ballard-produced Return of Saturn, the members of No Doubt decided it was time to party, creating the dancehall and new-wave-influenced Rock Steady with an emphasis on surprise, freedom, and fun. Judging from such spirited tracks as the funny “Start the Fire” and the rousing “Don’t Let Me Down,” the band made the right decision. Sporting production work by William Orbit, Sly & Robbie, and Ric Ocasek—and appearances by Bounty Killer, Prince, and others—Rock Steady retains the act’s energy throughout and boasts such should-be hits as “Detective,” a sweet pop thrill; the horn-spiced “Underneath It All” (featuring the electrifying Lady Saw); and the hook-packed “Hella Good,” a co-write with the Neptunes. Sure to convince doubters and win new fans, the set roars with the sort of fire rarely seen from a group with four albums under its belt.—WO

FAD GADGET

The Best of Fad Gadget

PRODUCERS: various

Mute 9171

Pioneering groups like Kraftwerk and Cabaret Voltaire have long been recognized as trailblazers in electronic music. Add the often overlooked Fad Gadget to this list of influential acts. As evidenced by this mesmerizing, quintessentially electronic collection of singles, b-sides, and remixes, Fad Gadget—aka Frank Tovey—laid the groundwork for a generation of synth bands, starting in 1979 as Mute’s first signing. From such early tracks as the bubbly “Fireside Favourite” to later singles like 1993’s breezy “I Discover Love” and melodic “Climbing New People,” this British outfit helped forge a spate of driven sounds that blended the best of pop, industrial, and punk. More emotive than Gary Numan, rougher around the edges than The The, Fad Gadget helped pave the way for Human League, Soft Cell, and Depeche Mode—whom 2001 European Tour’s performance with Fad Gadget as an opener— as well as later synth-heavy bands. Perhaps overdue recognition will finally be forthcoming.—WH

R&B/HIP-HOP

ICE CUBE

Greatest Hits

PRODUCERS: various

Priority 209511

You can almost hear Ice Cube’s de-monor mellowing and the MC-turned-actor/filmmaker’s wallet getting fatter on this seemingly overdue retro-play. But plowing through the album’s early material and the top-down, gangsta funk of his latter-day jams, Cube’s versatility is heard just as loudly. Though the record’s nonchronological track listing causes its momentum to stall and sputter a bit. Greatest Hits reminds that, since leaving N.W.A., the gangsta-rap pioneer has

BOSTON SYMPHONY ORCHESTRA

Symphony Hall Centennial Celebration: From the Archives, 1943-2000

PRODUCERS: various

BSO CBS 100

This 10-disc set isn’t a reissue; it’s rather a super-deluxe, 12-CD collection of previously unreleased archival recordings issued to mark the centennial of the Boston Symphony Orchestra. Recording at Symphony Hall. Taking a cue from the New York Philharmonic’s ground-breaking, best-selling series of archival boxed sets, the BSO—in league with IMG Artists, the London-based firm that consults the BBC for its wonderful “Legends” series—has mined the archives and released a very big box set of music by the Boston Symphony Orchestra. The set includes a first-rate recording of Mahler’s Second symphony, as well as William Steinberg leading a sparkling Eighth Symphony in “quadrophonics.”

VITAL REISSUES

BOSTON SYMPHONY ORCHESTRA

Symphony Hall Centennial Celebration: From the Archives, 1943-2000

PRODUCERS: various

BSO CBS 100

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CONTRIBUTORS


SPOILERS: Reprinted by the editors to preserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Revisited albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PUNK 6! New releases predicted to hit the hot half of the chart in the corresponding format. CRITIC’S CHOICE: One release, regardless of chart potential, highly recommended because of its musical merit. MUSIC TO MY EARS (LJC): New releases deemed Pods that were featured in The Music to My Ears column being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paletta (Billboard, 770 Broadcast Blvd., New York, N.Y. 10036) or to the writers in the appropriate business.

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BILBOARD

DECEMBER 22, 2001
CHRISTIAN

Q: The Autobiography of Quincy Jones
B: Bobby Jones
Doubleday
412 pages; $26

Armed with a joyous smile and a stroke of musical genius, Quincy Jones has led an uncommon life as a jazz musician, bandleader, arranger, composer, film scorer, producer, publisher, and entertainer. He seems to have done it all—and also exceedingly well.

But Jones's story doesn't begin so happily. In Q, he shows us how he overcame considerable obstacles to become the inspiration he is today. Jones begins by introducing his family—his father, Quincy Sr., mother Sarah, and little brother, Ray. He paints a painful picture of his schizophrenic mother, who was taken away to a mental hospital while his father raised both of them and his brother—in Chicago and later on in Seattle—trying to make ends meet.

Although Jones would always long for the love and tenderness of a mother, he later found a new vibrant love while playing the piano at a local recreational center. Of his initial musical experiences, Jones says, "Each note seemed to fill up another empty space I felt inside. Each note touched a part of me that nothing could touch.

He recalls peering inside the windows of the Jane's house that his father had forbidden him to enter, while most of his teen peers were just hanging out and having aimless fun. He says he was attracted to the wine, women, and song—but mostly the music.

Eventually, Jones connected with music through the trumpeting, playing in his school band and falling in love with jazz. Jones' unconditional love for jazz became a way of living. He would stick close to the jule syncope, patiently waiting for band arrangers or conductors to pass so that he could show them his music.

During this time, Jones began working with a variety of groups, including Lionel Hampton's band. "I was like God in those days," Jones tells us how Hampton's band would blow any crowd away with what would later be deemed "rock 'n' roll." "He'd cross-country America playing barns with sawdust on the floor, concert halls, clubs, juke joints—whatever it was—and he'd kill'em."

After sharpening his skills by writing arrangements for Hampton's band, Jones cut his first recording, "Kingfish," and began to work with jazz musicians and band composers, which led to conducting jobs with Peggy Lee and Count Basie. As Jones worked with some of jazz music's finest, his work became increasingly perfected, and he later shifted gears from pop and jazz into bebop. Along from bebop, Jones began working with Frank Sinatra.

In Q, Jones says that keeping his personal relationships alive was probably more important than the overachiever—couldn't perfect. While touring the country and around the world, his life and family was often pushed to the back seat, as they were from late-night rehearsals even when he was in town.

While his personal life suffered, Jones' musical mastery continued, as he teamed with Michael Jackson on The Wiz and Off The Wall. These albums became the "biggest-selling black record in history at that time," and led to work with film maker Steve Spielberg on E.T. and The Color Purple—along with Jackson's enormous Thriller album.

Later, he speaks about the importance of being in control of your "musical destiny" to such young musicians as Dr. Dre, Sean "P. Diddy" Combs, Russell Simmons, Babatunde, and Queen Latifah.

"Music," Jones says in the book, "was the toughest test of gifts because it instilled in me a belief in myself, which is rare. Most of gifts are transferred with Basie, Jackson, Sinatra, Ray Charles, Dizzy Gillespie, Artha Franklin, Miles Davis, and many others. Jones has left his mark on countless hearts and souls with a magical and unforgetrable musical touch. But in Q, we begin to think of him not only as a musical giant but also as a brother, friend, instructor, and lover.

TANESHA GEE
SINGLES

Edited by Chuck Taylor

POP

METHOD MAN & REDMAN Part II

PUBLISHERS: Funky Noble Productions/Erinn Sermon Enterprises/ECAT Music/Lay Bird Alley/Sony/ATV Songs/Almo Music, ASCAP; Wu Tang/Careers BMG, BMI
Det Jam 15475 (CD promo)

JENNIFER LOPEZ Ain’t It Funny

WRITERS: J. Lopez and C. Rooney
PUBLISHERS: Nuyorican Publishing/Sony ATV Songs/Cori Toffani Publishing, BMI
Epic 63786 (CD promo)

JENNIFER LOPEZ follows “I’m Real,” the biggest hit of her career, with a fourth cut from the triple-platinum J.Lo.

PRODUCERS: Cory Rooney

CHRISTMAS

KELLY PRICE featuring MARY MARY

Love in Christmas (3:22)

Del Soul 15472 (CD promo)

BARBARA STREISAND Christmas Memories (2:25)

Columbia 65619 (CD promo)

VENUS de Milo Sex Toys for Christmas (2:36)

Pinch Hit Records 077 (CD promo)

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

Jive Records 54903 (CD promo)

CHRISTINA AGUILERA The Christmas Song (Cassette single)

Cassette 12:27-3142.

TRANS-SIBERIAN ORCHESTRA Christmas Eve and the Dragon (2:39)

Lava/Atlantic 6928 (CD promo)

COUNTRY

NEW & NOTEWORTHY

TY HERDON Heather’s Wall (3:23)

PRODUCERS: Bill Watson and Paul Worley
WRITERS: R. Gill, J. Holdsworth, B. Byers, C. G. Godard
PUBLISHERS: BMI Blackwood Music/Buzz Cut Music/’Y Land Music/Mike Curb Music/Drummond Music/BMI, Epic 65644 (CD promo)

It’s been a while since country radio has heard from Ty Herndon, but it returns to active status with a dramatically new single, “Heather’s Wall.” The song itself feels like Slow motion! I hear the bang exploiting! I see the flash that brings me to my knees. And I feel the warm, warming up of me. In the second verse, we find out he walked in on a bank robbery, and in the third verse he hears a voice saying, “We’ve lost him.” All the while the poor soul is dying, he’s thinking of Heather and her love will last forever like the 8x10 on “Heather’s Wall.” Written by Rick Giles, Tim Nichols, and Gilles Godard, it’s an unnerving account of the love that keeps a man clinging to his last few moments of life. It’s well-written, he is sure, but it’s just so sad—and as a result, it is likely to be one of those “love it or hate it” singles. Herndon delivers a powerful performance, and it’s good to once again hear the rich, resonant voice that broke through with the memorable “What Mattered Most.” But in a national climate where people are yearning for comfort and peace, this may have a chance at the starting gate. At least, it’s a juicy move—DEP

POPPIN’ SONGS

LOVE SEED MAMA JUMP Bored (2:47)

PRODUCER: Love Seed Mama Jump
WRITERS: Shae P, T. Harris
PUBLISHERS: not listed
Artemis Records 97 (CD promo)

Any band that can turn John Denver’s “Country Roads” into a cow-punk, and them respectual of the original deserves a closer look. But it’s not their cover of the country classic that Artemis Records aims to use to break this six-member band from Dewey Beach, Del. “Bored” possesses the vim and verve—induced vigor of a household regular

CONTRIBUTORS

Eric Alper, Larry Flick, Rashun Hall, Deborah Evans Price, Chuck Taylor. SPOTLIGHTS Reviews compiled by the review editors to deserve special attention on the basis of musical merit and/or billboard chart potential. NEW & NOTEWORTHY Exceptional releases by new or upcoming artists. PICKS When new releases predicted to hit the top half of the chart in the corresponding format. CRITIC’S CHOICE (•) New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (5400 W. Thomas Ave., Suite 400, Phoenix, AZ 85013) or to the writers in the appropriate barcodes.
**Words & Deeds**

**Top 10 Singles**

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<th>Title</th>
<th>Artist</th>
<th>Sales Rank</th>
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<tr>
<td>1</td>
<td>Used to Love My Woman</td>
<td>Snoop Dogg, The Game</td>
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<td>2</td>
<td>I Like It When You Love Me</td>
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**Top 10 Albums**

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**Source:** Billboard Top R&B/Hip-Hop Albums, December 22, 2001.
’Waltz For Koop’ On JCR May Sweep Clubland Off Its Feet

BY CRAIG ROSEBERRY

NEW YORK—With the seductively sophisticated and sweeping Waltz for Koop, Swedish duo Koop—comprising composer/producer/remixers Oscar Simonsson and Magnus Zingmark—has crafted the first great late-night soundtrack of 2002.

Scheduled to street worldwide Jan. 29 via Berlin-based JCR/Compost Records (distributed in North America by New York City’s Studio Distribution and in Europe by Hamburg-based PP Sales Force), Waltz for Koop finds the duo collaborating with an impressive cast of vocalists, including Terry Callier, Cecilia Stalin, and Mikaël Sundin.

The collection is highlighted by the euphoric title track, the summary “Baby,” the reflective soul of “Tonight,” the sparse and moody “In a Heartbeat,” and the jazzy house jam “Relaxin’ Club F***in’,” a tribute to one of the act’s favorite—albeit defunct—clubs in Stockholm.

Often compared to such pioneering acts as Zero 7 and Kruder & Dorfmeister, Koop’s music and materials are decidedly more American: Majestic orchestration and jazz memories of Donald Byrd, Miles Davis, and John Coltrane—as well as big-band and bossa nova flourishes—cavort with elements of house, nu-soul, and left-field.

“We both have similar musical tastes, especially when it comes to jazz music,” Zingmark tells Billboard. “Relaxin’ Club F***in’,” a single that Koop is particularly proud of, was recorded with Masters at Work and Kenny Bobien. Also included on the single is a Richard Dorfmeister vs. Madrid de los Austrias (aka Heinz Tröstiger and Michael Kreiner) remix of “Relaxin’ At Club F***in’.”

According to JCR/Compost U.S. label manager Michael Prommer, a wide range of activities are being implemented to promote the disc in the States. “Our pillars will be press and radio, particularly at the initial stage,” he says. “We also are concentrating our efforts on U.S. tastemakers, servicing them with the full-length and single. And the Richard Dorfmeister-Koop mix on the 12-inch is an additional tool to raise awareness of Koop.”

With Studio Distribution, Prommer says the label has developed a retail and consumer awareness plan that focuses on getting people to hear Koop. “You can expect to find Koop on a lot of samplers and at many in-store listening stations,” he notes.

Prommer says the label has teamed with Los Angeles-based Ten Music to assist with TV-commercial licensing possibilities. New York City’s Giant Step will help out on the “tastemaker front,” while Web sites like betalounge.com will advertise via e-mails, contests, and downloadable DJ packs.

Helping spread the word will be Brion Vytlacil, assistant buyer at specialty retailer Rebel Rebel in New York City. This album has great potential, Vytlacil offers. “After much difficulty in finding Koop’s first album, the fact that there will be a wide release for Waltz for Koop is timely and totally in line with the new sounds already manifesting in music.”

The album’s mixture of jazz, house, and rich instrumental elements combine to form a new authenticity of sound, Vytlacil continues. “It is completely what our customers are after: real music. Being a small specialty shop with discerning clients, many that cater to the fashion and style industries, Waltz is already highly anticipated.”

Also released on Waltz for Koop is the “Frelse” crew of London-based Head On Management, Koop (whose songs are published by K2/Kojam Music) recently completed several high-profile DJ gigs in New York’s “Computer Games,” and in the next year, Koop will embark on a live tour in Sweden. This will be followed by U.S. shows in late February.

DANISH DELIGHT: Copenhagen natives DJ/producer Encore (real name: Andreas Hemmuth) and singer/songwriter Engelina are, indeed, overnight sensations. After collaborating for only two years, the pair scored a European hit with its first release, “I See Right Through to You.” In the duo’s Danish homeland, the Universal single (released in February), by DJ Encore Featuring Engelina, is now double-platinum.

Here in the U.S., the soaring trance-laced pop track arrived in August via MCA. It’s currently a top-requested song at WRTU New York. “The success of the song is quite overwhelming,” Engelina gushes. “We knew it was something special when we recorded it, but we never really knew if other people would also find it special.”

Encore says he originally recorded “I See Right Through to You” as an instrumental track, which found its way to the producers of the Danish Brothers’ TV show in Denmark. He observed that they were so impressed with the track that it became the show’s official theme in January. Then came the obligatory Big Broth- er compilation.

“I thought it would be great for the version on the compilation to be different from what people were hearing on Big Brother,” Encore recalls. “So I gave the track to Engelina, and she wrote [the] lyrics.”

Hearing this, Engelina begins chuckling. “I was cleaning my apartment when the lyrics and melody suddenly came to me,” she says. “When inspiration strikes, you simply stop what you’re doing and go with it.”

On Jan. 29, 2002, MCA is scheduled to issue the duo’s full-length Infatuation, which arrived two months ago in Denmark and has already been certified gold there (26,000 units). Chock full of uplifting, melodic European dance-pop, the album brims with big-time crossover potential, particularly on buoyant tracks like “Walking in the Sky,” “You’ve Got a Way,” and “High on Life”—as well as on such downtempo gems as “Out There” and the title track.

According to Engelina, she wrote “Walking in the Sky” at 30,000 feet in the air. “I was on a plane, looking out the window, and was completely struck by the beauty of the clouds and the sun,” she says. “The song is a metaphor for being happy, for enjoying the moment instead of always worrying about tomorrow.”

BELOVED: The Beat: Cher’s Living Proof (Warner Music U.K.), like its mega-successful predecessor, Believable, is packed with upbeat, spirited, and smile-inducing tracks, courtesy of producers Mark Taylor, Chicane, Bruce Roberts, Rollo, Bum- derpuss’ Chris Cox, among others.

Although it won’t be available in the U.S. until next year, we already have our favorite tracks: the anthemic “(This Is) A Song for the Lonely” and the positively uplifting “A Different Kind of Love Song.” The former, which the singer dedicates “to the courageous people of New York,” is scheduled to be the first U.S. and second international single. Never has a dance-pop song been so timely—and timeless. Elsewhere on the collection, Cher covers Amber’s “Love One Another” and “When the Money’s Gone,” originally recorded by Kristine W., Elton John, and Bruce Roberts for the Flawless soundtrack.

KEEP AN EAR OUT FOR: Mark Gorbulew’s Le Groove Eclectique II—A Chilled Out Voyage Thru Global Dance Music (Max Music) . . . De- lium’s Odyssey—The Remix Col- lection (Nettwerk America) . . . Lighthouse Family’s Whatever Gets You Through the Day (the Wildcard Label/Polydor U.K.) . . . Boy George’s Lucky for Some (More Protein)/Bird/Navarre, a More Protein compilation featuring such acts as Eve Gallagher, Lippy Lou, and Jesus Loves You . . . Tiefschwarz’s RAL.90065 (Four Music/Columbia Germany), which features a lovely appearance from Ultra Naté (“There Is”) . . . Sarah-Jane Morris’ August (Fallen Angel Records) . . . and Midnight Love’s Midnight Lounge (Universal Japan), which so deserves a U.S. release. (Watley may be contacted at jody@missjodywatley.com.)

**Beat Box**

**The Beat Box Hot Plate**

“Zomaye” is tailor-made for progressive- and tribal-house dancefloors.

**Sexual Soul Fea- turing Sybille, “I’m Warning You” (Purple Music/M-Prod label). This Swiss production smacks of the early ‘80s club music—albeit retooled for today’s soulful house contingent—that emanated from the speakers of New York City clubs like the Paradise Garage, the Funhouse, and Danceeteria.

**Kels, “Young, Fresh N’ New” (Virgin single). The first single culled from the artist’s forthcoming Wonderland album, “Young” finds Kels, once again, stretching the boundaries of R&B and pop. The track’s aggressive energy isn’t lost on remixers Timo Maas, who transforms it into an electro-inflected progressive house jam.

**Ben Onono, “Tattoo Blue” (The Wildcard Label/Polydor U.K. single).** If “Sade” is the name, then Onono is the name of the game.

**Various Artists, The Official Adventures of Grandmaster Flash (Strut U.K. album).** This old-school joint finds Grandmaster Flash rocking the party with tracks like Babe Ruth’s “The Mexican,” Yellow Magic Orches- tra’s “Forever,” and Kraftwerk’s “Trans Europe Express,” among others.

MICHAEL PAOLETTA
Artists Weave Webb's Magic On Audium Records Tribute

By Phyllis Stark

NASHVILLE—Nearly 11 years after his death, Webb Pierce is finally getting the accolades he deserves. In October he was inducted into the Country Music Hall of Fame (Billboard, July 21), and on Jan. 8, 2002, Audium Records will release the tribute album Caught in the Webb: A Tribute to the Legendary Webb Pierce.

The project was conceived and produced by Cail Davies, a hitmaking artist in the '70s and '80s who barely knew Pierce but was a long-time fan of his music. Her first hit, "No Love Have I," was a Pierce song.

Davies assembled an all-star group of Nashville artists and musicians and recorded the album in two days last summer, for incredibly, less than $6,000.

All of the performers picked donated their time and talent to the project because most of its proceeds benefit two charities: the Minnie Pearl Cancer Foundation and the Country Music Hall of Fame and Museum. Davies says, "Even the analog tape we recorded on was donated."

"Nashville is the most generous music community in the world," she contends. "Everybody is willing to help when a fellow human being comes into trouble. Everybody I called—artists and musicians—said yes, with a few exceptions. Because it was a low-budget charity project, Davies laid it on the line with potential participants, telling them, "You're going to have one hour at the mic, maybe two takes. If you can't sing, don't come."

All-Star Cast

The flambouyant Pierce charted an amazing 96 singles on the Billboard Hot Country Singles & Tracks chart between 1952—when he hit with his first No. 1 record, "Wonderland"—and 1982, when he repped his 1955 hit "In the Jailhouse Now" as a duet with Willie Nelson.

All 13 of Pierce's No. 1 records are included on the 21-song Caught in the Webb. They include "There Stands the Glass," a 12-week No. 1 for Pierce performed here by BRS49, Emmylou Harris' "Wondering," Alison Moorer's "Baby, It's Cold Outside," and Randy Barnett's "Slowly," a 17-week No. 1 for Pierce. Guy Clark performs "Honky Tonk Song" backed by the Jordaneers, who sing on four of the album's tracks.

Dale Watson and the Jordaneers' version of Pierce's 21-week No. 1 hit "In the Jailhouse Now" is slated as the first single, due the second week of January, although Audium also hopes to acquire rights to a second single, the artist Dwight Yoakam's "If You Were Mine." Davies performs backing vocals on Yoakam's interpretation but mixes them up so high the performance effectively functions as a duet.

Other performers on the album are Charley Pride, Rosie Flores, George Jones, Robbie Fulks and Joy Lynn White, Matt King, Crystal Gayle, the Del McCoury Band, Lionel Cartwright, Willie Nelson, Billy Walker with the Grand Ole Opry's Carol Lee Singers, and Trent Summar. Kevin Welch duets with Pierce's daughter, Deborah, on "Why Baby Why," and Pam Tillis performs "I Love You Hart" of many Pierce hits written by her father, Mel Tillis.

Most of the artists participated in those two days of recording in June, for several of them paying four hours to come to Nashville from out of state. There were just a few exceptions: Davies and her husband drove up to the Kentucky State Fair to record Nelson's vocals on his bus, the Carol Lee Singers were recorded at the Grand Ole Opry house, and Yoakam shipped his vocal tracks in from Los Angeles.

Davies first picked the songs she wanted included in the project, which, she says, had to be "No. 1, No. 2, or extremely well-remembered by the public." She then set about matching artists with songs, a task that was made easier when artists began requesting particular hits.

Davies almost didn't include her own on the album. She let Barnett cut the first song she was planning to do herself, then let Moorer cut Davies' second choice. She finally settled on "Love, Love, Love," a 13-week No. 1 hit for Pierce in 1955.

Although she played the original Pierce records before each session and told the participants, "Everybody get in a Webb state of mind," Davies also says she wasn't interesting in recording carbon copies of his hits. She gave the artists freedom to interpret the songs their own way. "There is no sense in trying to duplicate what has already been done," she says. "What I wanted to show is the influence of Webb on these other artists.

Tremendous Impact

Eddie Stubb's, the evening personality at WSM-AM Nashville, calls Pierce "one of the most important figures in country music during the 1950s, bar none. His impact is tremendous on country music people. Unfortunately, a generation of fans has come along and is really unaware of what Webb Pierce did. Some have heard the name, but that's all. This album will serve to hopefully, educate a generation about Webb Pierce and the great songs that he had."

"I've always loved Webb Pierce," Stubb adds. "His music spoke to me years ago and still speaks to me today. He broke down a lot of barriers."

In one way, Stubb was partly responsible for the album's creation. In February, on the 10th anniversary of Pierce's death, he aired a tribute show, where he interviewed about 20 people familiar with Pierce, including Davies.

"The next morning I got an e-mail from Webb's daughter, Debo-rah," Davies recalls. "She said she and her mother had been listening to the show and they wanted to get together with me. They came to my show a couple of weeks later. We got to be friends and went to lunch a few times and talked about Webb's career and why he had been so overlooked."

From there, Davies hatched plans for the tribute.

Davies remembers Pierce for his humor as well as his music. The final time she met him was on Nelson's bus, when it was parked outside a venue where Nelson was to perform. Davies recalls Pierce coming on the bus and saying to Nelson, "I can't believe there's thousands of kids out there waiting to see some hipo who can't sing in tune."

Audium Says, "Darn Right"

Audium Records president Nick Hunter says Davies first approached him with the tribute idea when they ran into each other at a supermarket.

Hunter recalls, "She asked if I wanted to do it, and I said, 'You're darn right I do.'"

He gives Davies much credit for her efforts on the project. "She did all the homework and just put it out, hopefully, that will raise her recognition in this town."

Hunter says he's planning "a very large advertising campaign" for the project, but the world-smith is primarily being spread through positive press. He's planning a live concert with many of the artists who appear on the album and hopes to make a deal with a TV network to telecast it as a special.

Beyond that, Hunter says, "we're not sitting there spending a lot of money trying to do anything brilliant. We're going to fly by the seat of our pants."

In the Spirit: As an artist better-known for his showmanship than his vocal chops, Garth Brooks was a revelation at the Dec. 9 performance of "Lime Creek Christmas" at Nashville's Ascend Theatre.

The unique event featured accomplished TV/movie/Broadway actor Anthony Zerbe reading excerpts from "Lime Creek," a novel-in-progress by songwriter/actor Joe Henry, while Brooks and Beth Nielsen Chapman set the tone with holiday songs. The three performers sat on hay bales on a stage decorated with seven undammed evergreen trees and little else, and each took turns in the spotlight.

The result was deeply affecting. Zerbe brought Henry's words to life, while Brooks and Chapman, who contributed harmonies to each other's songs, rendered beautiful performances. From there, Davies patched in a cappella renditions of holiday standards as well as "Thicker Than Blood" from his new album, "You're Always on My Mind." Brooks' voice made at least one audience member wonder why he has never been named the Country Music Assn.'s male vocalist of the year.

Still, Brooks repeatedly confessed to being embarrassed at having to follow the extraordinary Chapman on stage, particularly after her performance of "Ave Maria" brought the audience to its feet. She will release her new Warner Bros. album, "Deep in the Valley," in February 2002. John Prine, Emmylou Harris, and John Hiatt make guest appearances as background vocalists on the disc.

In other news, Brooks is the winner of the American Music Awards' Special Award of Merit, which recognizes outstanding contributions to the musical entertainment of the American public. It will be presented during the awards show telecast Jan. 9, 2002, on ABC-TV.

Artist News: Former MCA Nashville group McBride & the Ride have signed with Dual Tone Records. The first single, "Anything That Touched You," goes to radio in March 2002, with an album due next summer. Matt Rollings is the album's producer.

Pat Green has signed with the William Morris Agency for booking representation. Green's longtime booking agent, Greg Henry of Austin Universal Entertainment, will continue his relationship with Green as his in-house promoter.

Charlie and Bruce Robison will tour together for the first time in 2002 on the My Brother and Me tour, which kicks off Jan. 17 in Corpus Christi, Texas.

IBC Root Beer is sponsoring Mark Wills' 2002 Loving Every Minute concert tour, which kicks off in January and hits 40 cities.

Freddy Fender is scheduled to receive a long-awaited kidney transplant next month at the University of Texas in San Antonio. The organ donor is Freddy's daughter, Marla Huerta Garcia. His new album, La Musica de Baldemar Huerta, will be released Feb. 12, 2002, on the Backporch/Virgin label.

On the Row: Lauren Murphy, senior VP of publicity for Island Def Jam Music Group in New York City, will relocate to Nashville next year to oversee publicity efforts for the Mercury and Lost Highway labels.

Paul KingShaw has resigned from his position as senior director of museum affairs at the Country Music Hall of Fame and Museum to resume a career in writing and editing. No replacement has been named.

Sony/ATV Music Publishing in Nashville hires music business veteran Tom Long to become creative manager for its Lowery Music catalog, which includes such classics as "Games People Play," "Rose Garden," "Be Bop-a-Lula," and "Young Love." Sony/ATV acquired the Lowery catalog last year. Long's extensive work history includes stints as VP of Balm Music and director of artist relations at ASCAP.

Capitol Records media information manager Nancy Henderson exits to join Country Music magazine as an associate editor.

Ralph Horn joins the Gaylord Entertainment board of directors. He is chairman/CEO of First Tennessee National and First Tennessee Bank.

To clarify an item in last issue's Nashville Scene: the team of record promoters that will be working projects for the new HiPro label—including Bobby Young, Sam Cera- mi, and Jack Pride—remain independent promoters. They have not been hired on staff at the label.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week of Release</th>
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</thead>
<tbody>
<tr>
<td>Numbers 1 &amp; 2</td>
<td></td>
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<td></td>
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<tr>
<td>GOD BLESS THE USA</td>
<td>Lee Greenwood</td>
<td>MCA 22606</td>
<td>12/22/2001</td>
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<tr>
<td>I WANNA TALK ABOUT ME</td>
<td>Toby Keith</td>
<td>RCA 17233</td>
<td>12/22/2001</td>
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<td>WHERE YOU ARE (WHEN THE WORLD STOPPED TURNING)</td>
<td>Alan Jackson</td>
<td>RCA 17233</td>
<td>12/22/2001</td>
</tr>
<tr>
<td>RUN</td>
<td>George Strait</td>
<td>RCA 17233</td>
<td>12/22/2001</td>
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<tr>
<td>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</td>
<td>Aaron Tippin</td>
<td>RCA 17233</td>
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<td>RIDING WITH PRIVATE MALONE</td>
<td>David Ball</td>
<td>RCA 17233</td>
<td>12/22/2001</td>
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<td>I'M TRYIN'</td>
<td>Trace Atkins</td>
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<td>GOOD MORNING BEAUTIFUL</td>
<td>Steve Holy</td>
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<td>WRAPPED UP IN YOU</td>
<td>Garth Brooks</td>
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<td>WRAPPED AROUND</td>
<td>Brad Paisley</td>
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<td>WITH ME</td>
<td>Joe Diffie</td>
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<td>BRING ON THE RAIN</td>
<td>Jo Dee Messina With Tim McGraw</td>
<td>RCA 17233</td>
<td>12/22/2001</td>
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<td>LOVE OF A WOMAN</td>
<td>Travis Tritt</td>
<td>RCA 17233</td>
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<td>ONLY IN AMERICA</td>
<td>Brooks &amp; Dunn</td>
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<td>THE LONG GOODBYE</td>
<td>Brooks &amp; Dunn</td>
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<td>JUST LET ME BE IN LOVE</td>
<td>Tracy Byrd</td>
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<td>IN ANOTHER WORLD</td>
<td>Joe Diffie</td>
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<td>SOME DAYS YOU GOTTA DANCE</td>
<td>Dixie Chicks</td>
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<td>ANGRY ALL THE TIME</td>
<td>Tim McGraw</td>
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<td>WHERE I COME FROM</td>
<td>Alan Jackson</td>
<td>RCA 17233</td>
<td>12/22/2001</td>
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<td>THE COWBOY IN ME</td>
<td>Tim McGraw</td>
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<td>BLESSED</td>
<td>Martina McBride</td>
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<td>SAINTS &amp; ANGELS</td>
<td>Sara Evans</td>
<td>RCA 17233</td>
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<td>SHIVER</td>
<td>Jamie O'Neal</td>
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<td>12/22/2001</td>
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<td>I'M MOVIN' ON</td>
<td>Rascal Flatts</td>
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<td>12/22/2001</td>
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<td>ALL OVER ME</td>
<td>Blake Shelton</td>
<td>RCA 17233</td>
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<td>COLD ONE COMIN' ON</td>
<td>Montgomery Gentry</td>
<td>RCA 17233</td>
<td>12/22/2001</td>
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<td>I BREATH IN, I BREATHE OUT</td>
<td>Clint Black</td>
<td>RCA 17233</td>
<td>12/22/2001</td>
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<td>EASY FOR ME TO SAY</td>
<td>George Jones Duet With Garth Brooks</td>
<td>RCA 17233</td>
<td>12/22/2001</td>
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<tr>
<td>BEER RUN</td>
<td>Phil Vassar</td>
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**HOT SHOT DEBUT**

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<tr>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>CHRISTMAS COOKIES</td>
<td>George Strait</td>
<td>RCA 17233</td>
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<tr>
<td>WHAT IF SHE'S AN ANGEL</td>
<td>Tommy Shaw Steeles</td>
<td>RCA 17233</td>
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<td>TO QUOTE SHAKESPEARE</td>
<td>The Clark Family Experience</td>
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<td>AMERICA WILL SURVIVE</td>
<td>Hank Williams Jr</td>
<td>RCA 17233</td>
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<td>WHEN YOU LIE NEXT TO ME</td>
<td>Kellie Coffey</td>
<td>RCA 17233</td>
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<td>THE CHRISTMAS SONGS</td>
<td>Alan Jackson</td>
<td>RCA 17233</td>
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<tr>
<td>JINGLE BELL ROCK</td>
<td>Toby Keith</td>
<td>RCA 17233</td>
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<tr>
<td>MY LIST</td>
<td>Craig Morgan</td>
<td>RCA 17233</td>
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<tr>
<td>GOD, FAMILY AND COUNTRY</td>
<td>Toby Keith</td>
<td>RCA 17233</td>
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<tr>
<td>I'M GONNA MISS YOU</td>
<td>Craig Morgan</td>
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**TOP COUNTRY SINGLES SALES**

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<tr>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>I DON'T MATTER TO THE SUN/LOST IN YOU</td>
<td>Garth Brooks &amp; Chris Gaines</td>
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<td>GIRL IN LOVE</td>
<td>Reba McEntire</td>
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<td>AMERICAN GONNA MISS YOU</td>
<td>Tracy Lawrence</td>
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<td>CALL ME CLAUS</td>
<td>Garth Brooks</td>
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<td>GOD BLESS AMERICA</td>
<td>Garth Brooks</td>
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<td>ROCKY TOP '96</td>
<td>The Osborne Brothers</td>
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<td>SOMETHING IN THE WATER</td>
<td>Jeffrey Steele</td>
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<td>ON THE ROAD AGAIN</td>
<td>Trace Adkins</td>
<td>RCA 17233</td>
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<td>HOW DO I LIVE</td>
<td>Garth Brooks</td>
<td>RCA 17233</td>
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<tr>
<td>THE CHRISTMAS SONGS</td>
<td>Doug Supernaw</td>
<td>RCA 17233</td>
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**Billboard Hot Country Singles Chart**

- Numbers shown are based on sales reports collected, compiled, and provided by SoundScan, Inc.
- Records showing an increase in detections over the previous week, regardless of chart movement. Airplay and streaming are included in the top 20 on both the BSS Airplay and Audience charts for the first time with increases in both detections and audience. Tracks below the top 20 are removed from the chart after 20 weeks. For more information, visit www.billboard.com.
### DECEMBER 22, 2001

#### TOP COUNTRY ALBUMS

**Artist** | **Title** | **Peak Position**
---|---|---
01 | LEE GREENWOOD | 
02 | BILLY GILMAN | 
03 | GEORGE STRAIT | 
04 | BUCK OWENS | 
05 | VARIOUS ARTISTS | 
06 | JONI RODGERS | 
07 | BUDDY GUY | 
08 | PHIL VASSAR | 
09 | CHEVELLE W. | 
10 | LUCY DEVITO | 
11 | GARTH BROOKS | 
12 | WYNETTE | 
13 | DONALD ROSS JOHNSON | 
14 | AARON LEWIS | 
15 | TONY ORTIZ | 
16 | JONAS BLUE | 
17 | LINDSAY SCOTT | 
18 | JOHN DENVER | 
19 | CRYSTAL | 
20 | KERI LEE | 
21 | LINDY BOOTH | 
22 | GREGG TARR | 
23 | LAURA MCKEOWN | 
24 | KIM GEIGER | 
25 | STEVIE NICKS | 
26 | LINDA HAMPTON | 
27 | PAT RICE | 
28 | BRUCE SPRINGSTEEN | 
29 | GEORGE STRAIT | 
30 | JON PARDI | 
31 | SANDY BOATMAN | 
32 | EDDIE FEigner | 
33 | LINTHORPE | 
34 | ALAN JACKSON | 
35 | TONY ORTIZ | 
36 | THE LINDA RONSTADT COLLECTION | 
37 | BILLY JOE SHARCON | 
38 | TONY ORTIZ | 
39 | TONY ORTIZ | 
40 | TONY ORTIZ | 
41 | TONY ORTIZ | 
42 | TONY ORTIZ | 
43 | TONY ORTIZ | 
44 | TONY ORTIZ | 
45 | TONY ORTIZ | 
46 | TONY ORTIZ | 
47 | TONY ORTIZ | 
48 | TONY ORTIZ | 
49 | TONY ORTIZ | 
50 | TONY ORTIZ | 

**Rankings:**
- **GREATEST GAINERS**:
  - LEE GREENWOOD
  - BILLY GILMAN
  - GEORGE STRAIT
  - BUCK OWENS
  - VARIOUS ARTISTS

**Country Albums and Sales Reports**
- RIAA certifications include Gold, Platinum, and Diamond awards.
- Certifications are based on sales tracked by Billboard magazine.
- RIAA awards data is compiled and collected by the Recording Industry Association of America (RIAA).

**Websources:**
- Billboard
- Billboard's Top Country Albums
- Billboard's Top Country Songs

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**Top Country Songs**

**Artist** | **Title** | **Peak Position**
---|---|---
01 | GARTH BROOKS | 
02 | JAMIE O'NEAL | 
03 | LEE GREENWOOD | 
04 | MONTGOMERY GENTRY | 
05 | CHRIS CABLE | 
06 | TRISHA YEARWOOD | 
07 | DIAMOND RO | 
08 | PAT GREEN | 
09 | BILLY GILMAN | 
10 | GEORGE STRAIT | 
11 | TAMMY COCHRAN | 
12 | VARIOUS ARTISTS | 
13 | RICKY SKAGGS | 
14 | JOSH TURNER | 
15 | VARIOUS ARTISTS | 
16 | CHELSEA | 
17 | PETE SCOTT | 
18 | JESSICA WARNER | 
19 | STEPHANIE MILLER | 
20 | CLINT BLACK | 
21 | JOHN DENVER | 
22 | JAMIE O'NEAL | 
23 | JONAS BLUE | 
24 | LINDA HAMPTON | 
25 | PAT RICE | 
26 | BILLY JOE SHARCON | 
27 | THE LINDA RONSTADT COLLECTION | 
28 | TONY ORTIZ | 
29 | TONY ORTIZ | 
30 | TONY ORTIZ | 
31 | TONY ORTIZ | 
32 | TONY ORTIZ | 
33 | TONY ORTIZ | 
34 | TONY ORTIZ | 
35 | TONY ORTIZ | 
36 | TONY ORTIZ | 
37 | TONY ORTIZ | 
38 | TONY ORTIZ | 
39 | TONY ORTIZ | 
40 | TONY ORTIZ | 

**Rankings:**
- **GREATEST GAINERS**:
  - LEE GREENWOOD
  - JAMIE O'NEAL
  - LEE GREENWOOD

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**NOTES**
- Billboard is a trade publication covering the music industry.
- The magazine's charts are based on sales data collected by Billboard magazine and its authorized auditors.
- RIAA certifications are based on sales tracked by Billboard magazine and verified by independent auditors.

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**American Radio History**

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**www.americanradiohistory.com**
BY MARCELO FERNANDEZ BITAR
BUENOS AIRES—The combined release of a movie, a fanzine, and a two-CD set with deluxe packaging hardly seems to be the usual fare for a band with cult status.

But Argentine rock trio La Renga has proved to be a true phenomenon during the past five years, with soaring sales in a country that is still deep in economic recession.

With its latest Universal album, Insoportablemente Vivo (Unbearably Live), La Renga is now enjoying the benefits of hard-earned popularity. A show played earlier this year at the 30,000-capacity Huracán stadium lasted 2 1/2 hours and was filmed for a movie that opened Sept. 7 at local theaters. The show was held the same weekend that the live two-CD concert recording hit record stores and newsstands, immediately reaching platinum status (40,000 units). Sales have continued unabated, and a DVD release is slated for next year.

Carlos Sánchez, president of Universal Music Argentina, says that the unique symbiosis was obtained by the cult group’s union with a multinational company. “It is important to prove that there are alternatives in days when the industry seems signed by pessimism.”

Today, La Renga is closing a deal that will result in its movie being shown all around the country. Drummer Tanque says this will fulfill the band’s dream of having its own “rockumentary” à la Led Zeppelin’s landmark The Song Remains the Same, which Tanque admits to having seen 36 times. “We were part of the gang that hung out at those small theaters (during the 70s),” singer Chizzo says. “It was like a secret meeting place during the military regime.”

La Renga’s success has been more than a decade in the making. In 1989, three friends—Chizzo on guitars and vocals, Tete on bass, and Tanque on drums—began playing energetic, straightforward rock’n’roll in neighborhood clubs. The group slowly gathered a following and in 1991 released Esquiviendo Charcos, an independent recording sold only at shows and in the cheap cassette format. Two years later while playing small arenas, the band was signed to PolyGram. But, bent on maintaining its independent status, La Renga insisted on several conditions in its contract. Among them were complete control of the band’s image, the last word on the election of singles, veto power over any promotional activity, and high royalties.

La Renga scored with the album A Donde Me Lleva la Vida and a performance at Obras stadium in November 1994, when it performed for a crowd of 6,000 who appreciated the cheap tickets and the band’s refusal to sell its image for a banner. “On that same night, Aerosmith [was playing] in Buenos Aires, and nobody thought that the rock audience would prefer a local band. Afterward, because we had a sellout show, we were able to keep on offering the cheap tickets for the benefit of our fans.”

In the following years, La Renga released a live recording and three studio albums produced by famed guitarist Ricardo Mollo of Divididos. In the process, it became perhaps the first Argentine band of the decades to have sold more than 1 million units.

The band’s entourage has now grown to encompass 70 people—from stage hands to attorneys—most of whom are friends from its Mata de los neighborhood.

Despite their star status, the band members do their best to remain anonymous, shunning interviews and photos. It’s not unusual, though, to see them performing unannounced at small benefit concerts.

“Our lifestyle is simple,” Chizzo says. “We like to hang out with our friends, and now most of us have work with us. Things turned out this way, and we don’t like going to hip social events.”

Of the album title, the singer explains: “At one time it may seem odd, and the art may even look apocalyptic, we feel that there is a vibe that you can feel on the streets, saying that things can be done in spite of these tough and pessimistic times.”

“We know that we can’t change the world with music,” Chizzo adds, “but not giving up and doing our thing is a way to win the fight.”

LATIN GRAMMYS GO AHEAD: Following the postponement and subsequent cancellation of this year’s Latin Grammy Awards show, many have been wondering if there will be a third Latin Grammy presentation in 2002. Officials at the Latin Academy of Recording Arts and Sciences (LARAS) confirm the answer is yes.

“Those are going to be Latin Grammys for sure,” says LARAS senior VP/executive director Enrique Fernández. “Where will they be held? We don’t know yet.” Locations being considered include Los Angeles and Mexico, where conversations have taken place with Televisa. In the U.S., CBS-TV president/CEO Les Moonves announced last October that the network will continue its affiliation with the Latin Grammys.

In other Latin Grammy news, LARAS’ awards and nominations committee met this week and approved two new categories for the coming year: best Christian music album and best contemporary tropical album.

RLM EXTENDS SERVICES: Spanish-based management firm RLM International has broadened its activities with the opening of an international booking department, RLM—which also has offices in Miami and handles the careers of Alejandro Sanz, Pedro Guerra, Amaury Gutierrez, and Miguel Pascual, among others—has handled the booking and production of concerts for its own artists. But the new department, which will be managed by Pascual Egaña, will extend its services to other artists as well.

“Initially, we’ll target Spanish artists who haven’t had a lot of exposure in other areas,” says Belén Sánchez, who heads RLM’s international sales and promotion department. “We’ve always booked our own artists, and now we can work with other management offices that might not have experience in doing a global promotion.”

RLM recently coordinated a Mexican tour for pop/rock act La Oreja de Van Gogh and is in the process of planning another for Presuntos Implicados.

In related news, Windham Hill will release a greatest-hits album from singer/songwriter Pedro Guerra next year. Guerra, who is handled by RLM, is signed to BMG.

TALENT NIGHT: ASCAP’s Miami-based Latin membership department hosted a showcase at the Billboard Live venue last week for signed and unsigned new artists.

Highlights of the evening included Atlanta-based Latin rock band Diestra and Puerto Rico-based ska outfit Skapulario, which will celebrate its 10th anniversary next year with a live album.

Skapulario’s blend of traditional ska with funk, reggae, and rock makes for a more easily accepted blend, says lead singer David Ramos. Indeed, Skapulario, which was once signed to PolyGram, has managed to sell close to 30,000 copies of its latest album, Para Noica, on its own indie label, Radio Sonica—though the band says it is open to proposals. Too bad there were only a handful of label A&R representatives at the venue that night to listen to what each band had to offer.

In other ASCAP news, Mexican pop/rocker Alejandra Guzmán has signed an exclusive writer’s agreement with the organization.

IN BRIEF: Emilio Estefan Jr. is back on stage at Miami’s one-man show, Emilio Live. . . . 33 people applied to be President George W. Bush’s Committee on the Arts and the Humanities . . . Norteno legends Los Tigres del Norte received a proclamation from the State of California in recognition for their cultural, artistic, and social work. The recognition was presented by Lieutenant Governor Cruz Bustamante at Hollywood’s House of Blues . . . Romanian pop act Los Tri-O performed two shows at Miami’s Tropicana as part of a series of performances by the trio on the East Coast. A more extensive tour, the first for the group, is planned for 2002 . . . Puerto Rican singer Ignacio Peña’s first album, El Mundo al Revés (Universal), was awarded the American Graphic Design Award 2001 for excellence in graphic design in the CD package category.

FOR THE RECORD: Fonovisa’s distribution agreement with Toros Records (Billboard, Dec. 15) does not cover Los Toros Band. The group is signed to Universal.
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In Mexico: Fonovisa is preparing Homenaje a Joan Sebastian, a homage to the singer-songwriter, to be produced by Federico Erlich and released during first-quarter 2002. The first acts to record for the album are Ana Bárbara and Arturo Rodríguez (Guardianes del Amor), who recorded "Rumores," a hit duet in the '80s originally recorded by Joan Sebastian and Liza López... The fifth Mexican Telethon, which ended early Dec. 9, raised over $70,000 more than last year's $20 million event. One of the surprises was the appearance of singer/actress and the show's longtime host Lucero, whose participation was in doubt after the birth of her first child Nov. 12. The telethon kicked off at 10:30 p.m. Dec. 7 with a donation from Mexican president Vicente Fox. The main event at the Estadio Azteca in Mexico City featured performances by Miguel Bosé, La Oreja de Van Gogh, Mexican duet Sentidos Opuestos (in what they said was their last performance together), Cristian Castro, Alejandra Guzmán, and El Tri. With the money raised, Fundación Teléton will start to build the fourth Centro de Rehabilitacion Teléton to support more than 4 million handicapped children in Mexico... Televisa's entertainment division, En Vivo, will promote Luis Miguel's first Mexican stadium tour, titled Mis Romances Tour 2002. Ticket prices will range from $50 to $175. Part of the money raised will benefit various charities.

In Argentina: On Dec. 3, independent label Fogón Música released the first solo album by tango bass player Fernando Romano, the former member of tango orchestras directed by the celebrated Mariano Mores, Eduardo Rovira, and Osvaldo Pugliese. On the rock front, the label released the second album by promising band Pier and the debut of pop group Los Animiztos, as well as the Argentine release of Rantúlisa, a 1998 recording by Buitres, the popular rock band from Uruguay... A federal judge is investigating allegations of money laundering by Mexican entertainment giant Corporación Internacional de Entretenimientos (CIE) through its Argentine operation, CIE-Rock and Pop (CIE-R&P). At the same time, Argentina's Federal Radio Committee is investigating whether CIE-R&P violated radio transmission laws that limit the number of stations a licensee can have in a determined area. CIE-R&P owns nine radio stations in Argentina. The money-laundering investigation was prompted by an accusation from famed Argentine promoter Daniel Grinbank, who resigned in April as president of CIE-R&P and subsequently sued the company over his contract's non-compete clause. In a written statement, CIE, which is countering Grinbank, rejected the allegations.

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UPTON IN SWING: In the late '70s, pianist Mike Longo found that the jazz industry was not supporting the bebop-inspired sounds that were closest to his heart. "I had been with three different labels within a short period of time, and all they wanted me to play was jazz-rock fusion, which was popular at the time but not what I was about musically," he recalls. After releasing a live solo piano album on his own imprint, Longo quickly realized that "radio and distributors did not take you seriously if you had your own label with just one release on it." Longo related his trouble to his peers and discovered that many musicians were experiencing similar difficulties. To combat the situation, he formed the Consolidated Artists Productions label, a collective umbrella under which musicians could release their own works while retaining the rights to their music. Currently, CAP boasts a catalog of nearly 70 CDs. "The artists make the majority of the money," Longo says, "because the goal is to get the music out there to the consumers, not to bring money in to support the label." CAP is distributed to retail by Empire; the label's releases can also be found at jazzbeat.com.

The Mike Longo Trio's new release, Still Stretchin' (Dec. 4, featuring bassist Ben Brown and drummer Ray Mosca) was inspired by classic footage of the Count Basie Band performing at an outdoor festival. "The band was swinging hard, and when you looked at the audience, they were in a state of ecstasy," Longo says. "There were people of all nationalities there, and it looked like they were being freed from their earthly existence and taken to another place altogether. That is what jazz is all about, and this CD was intended to be a channel for that experience."

Born in Cincinnati in 1939, Longo played with such artists as Coleman Hawkins and Gene Krupa early in his career. He joined Dizzy Gillespie's band in 1966 and eventually became the trumpeter's musical director. Longo's professional and personal relationship with Gillespie continued throughout the jazz great's lifetime; amongst the compositions Longo composed for Gillespie is a piece that was performed in conjunction with the Detroit Symphony in 1993. Longo continues to pass along the lessons learned from his mentors to his own students through private lessons, as well as a series of music theory books designed specifically for jazz musicians.

"When I studied with Oscar Peterson, he made me aware of the free forms—touch, time conception, tone, technique, and taste," Longo says. "These are essential to playing jazz. For instance, there is a specific touch necessary to play jazz, which has specific roots in African drumming and is not the touch you would use to play classical music. That is what gives jazz a feel of its own, a feel like no other music."

"There are Latin terms that define what jazz is," Longo continues. "They are music majoris and music minoris. The former is music that obeys Latin laws, while the latter is music that has a life of its own, that you get into a zone to reach and then tap into. That is the music that touches people, that makes them feel integrated in music and balanced within themselves. People like jazz because it puts their inner parts in harmony. It is unique, because it simultaneously has this effect on those playing it and those listening to it."

NOTEWORTHY: It is no secret that many technically proficient artists provide inspiration to up-and-coming musicians, so it is quite a thrill to introduce drummer Dave Weckl's The Zone (Stretch/Concord, released Oct. 9) is packaged as a two-disc CD/DVD set that includes drum lessons from Weckl himself. Priced at $19.99, the set's CD is a compilation of tracks from Weckl's previous three Stretch recordings (plus two tracks only released in Japan), while the DVD contains highlights from the drummer's three instructional videos.

UPCOMING: Cassandra Wilson's upcoming Blue Note project, Belly of the Sun, set for a spring 2002 release, is touted as a return to the singer's Jackson, Miss., roots. Wilson's last project, the Miles Davis-themed Travelling Miles, came out in 1999. Recorded primarily in a train called Miss., train station that was converted into a recording studio (additional vocal tracks were recorded in a nearby abandoned boxcar), the project features several new compositions from Wilson's pen, as well as collaborations with 83-year-old Mississippi pianist "Boogaloo" Ames and the young soul singer India.Arie.
BUSY END: 2001 is drawing to a close with a flurry of activity in New York City. Following the recently concluded, surprisingly successful 111th Audio Engineering Society Convention, the city hosted the International Recording Media Assn.'s (IRMA) annual marketing summit Dec. 7, as well as the Avid World East and Pro Tools Conference Dec. 10-12.

Both conferences were well-attended, affirming both the vitality of their respective industry and the resolve of their membership to overcome any obstacles to continued growth and innovation.

The IRMA conference, held at the Grand Hyatt Hotel, featured such speakers as IRMA president Charles van Horn; Bill Allen of the DVD Entertainment Group; and Strauss Zelnick, chairman of Pipper Columbia and a partner at Zelnick Media. The ANA conference, held at Zelnick, Entertainment Horn, co-produced a presentation, "The Future of Digital Audio." Avid MediaOne's David Love, keynote speaker, built the compact disc and surprised attendees with the development of new DVD-Audio, which was introduced by Sony in 1999.

In his welcoming remarks, IRMA chairman of the board Bruce Allen stressed that while piracy is a serious problem, legitimate business remains strong. With the notable exception of college students, Allen maintained, most people prefer packaged goods to pirated products. The act of shopping and the need to own things, he added, are primal impulses that will not disappear.

Allen's thoughts dovetailed with the conference's off-repeated mantra that multiple formats will co-exist. Though they did not succeed as consumer formats in the U.S., for example, DAT is widely used in professional recording, while MiniDisc is popular overseas.

Coexistence is good news for the recording media industry, especially given the now-subsiding fear of the emergence of downloading as the primary delivery format.

And that, in turn, is great news for two formats for which the music and production industries have high hopes: DVD-Audio and the Super Audio CD (SACD). With the dramatic decline of music-related dot-coms, DVD Entertainment Group's Alan asserted, labels are now fine-tuning strategies to migrate to new, copy-protected, physical formats to replace the compact disc.

Armee with a mountain of statistics relating to DVD-Video, Allen made a convincing case for DVD-Audio's acceptance. "DVD-Audio will ride the coattails of this success story," he said. "Artists are starting to ramp up," with fast-increasing hardware and software choices. More than 120 DVD-Audio titles are now available from such labels as Warner Bros., EMI Classics, and Silverline.

Meanwhile, there are roughly 30 DVD-Audio player models with starting prices of $349.

David Kawakami, director of Sony Corp.'s Super Audio Project, explained the three-phase strategy Sony has employed seeking SACD as the premier next-generation format. Phase one, launched with the format's introduction in 1999, was directed at the audiophile market, with 60 titles and the first SACD player. In phase two, two combination DVD-Video/SACD machines were introduced, as well as five-disc carousel players, and the marketing campaign was expanded. In the current phase three, multichannel players and discs became available, while stores including Best Buy, Circuit City, Tower, and the Wiz installed special SACD displays. Currently, Kawakami said, 389 titles—97 of them offering multichannel audio—and 13 player models exist.

Proof of the positive reaction elicited by surround sound was demonstrated once again, at engineer Rich Tozzi's presentation, "Mixing in Surround Sound Formats," at Avid World East, held at the New Yorker Hotel. To an audience of Pro Tools users, Tozzi demonstrated his 5.1 mixing techniques, playing excerpts of live and studio recordings of artists Herman Romaro, Al Di Meola, and Vernon Reid, as well as his recording of a Joni Mitchell tribute concert in Central Park. Microphone placement, critical in any recording application, Tozzi noted, is especially helpful in exploiting DVD and SACD's superior ability to convey natural ambiance.

Like IRMA's Marketing Summit, Avid World East drew to New York City hundreds of enthusiastic and uninterested attendees eager to further their knowledge and participate in the future of entertainment production. Surround sound is clearly a significant part of future.
NEW YORK CITY

Sound on Sound Recording's Studio E, a Pro Tools suite, was visited by Nona Gaye, daughter of Marvin Gaye, who did pre-production and vocal work with Carlos Broady and Mario D'Arce. Producer/engineer Self is also at work in Studio E with several Universal acts.

Sound on Sound's two Solid State Logic 9072 consoles were also busy. Recent mix work in Studios A and B includes Mary J. Blige with Hi-Tek and Brian Stanley; Faith Evans with Sean "P. Diddy" Combs and Paul Logus; Lil' J with EZ-LP and Doug Wilson; Fat Joe with Rob Tewlow and Wilson; Blu Cantrell with Ron Lawrence and Steve Dest; and Kelly Price with Mario Winans and Paul Logus.

Violent Femmes frontman Gordon Gano was in Studio A at Kampo Studios with a temporarily reformed band the Bogmen. Three tracks were cut for a limited-edition CD to benefit the Secret Smiles organization. Producer/engineer Bonzai captured the session on Studio A's Studer A820 24-track tape machine. Secret Smiles will distribute funds directly to the families of victims of the Sept. 11 terrorist attacks.

Kampo chief engineer Greg Thompson tracked sludge rockers Girder directly to Pro Tools, enabling the recording of 17 songs in just three days. Indie rockers Cemenhead also tracked and mixed a forthcoming three-song EP to Pro Tools, with Thompson and co-producer Shay Lynch at the helm.

Earth, Wind & Fire founding member Philip Bailey locked out the North Room at Bennett Studios in Englewood, N.J., to record his forthcoming release for Heads Up Records. The sessions were produced by Bob Belden and engineered by Robert Friedrich and Bennett Studios' Dave Kowalski with Tim Strittmatter and Mark Fraunfelder assisting. Guest musicians included drummer Billy Kilson, guitarist Marion Graves, Myron McKinley on keys, David Dyson and Ira Coleman on bass, and Don Alias on percussion.

NASHVILLE

East Iris Studios has announced the appointment of Jan Greenfield as studio manager. Previously with the Moraine Music Group, Greenfield arrives at East Iris as the facility begins an upgrade to Studio B, which will include an enlarged control room featuring a Solid State Logic 4000 E-Series console. Recent clients in Studio A include Eagle-Eye Cherry and Jewel, with producer/engineer John Kurzweg; actor/musician Billy Bob Thornton with co-producer Ricky Scruogs and engineer Ron "Snake" Reynolds; and Michelle Branch, who cut vocals for Buffy the Vampire Slayer.

Nickel Creek returned to the Neve room at Seventeen Grand Recording to track its second album. Alison Krauss produced and Gary Paczosa engineered along with assistant Rob Clark. Martina McBride was also in the Neve room with engineer Clarke Schlesicher, mixing a recent concert performance.

Engineer/Seventeen Grand co-owner Jake Niceley was in the Europhonix room mixing a project for gospel artist Bishop Deryl Bowick.

LOS ANGELES

Jewel was in Studio A at the Village to record an interview with radio and TV host Chris Douridas, as well as an acoustic version of "I Won't Walk Away" from This Way. The song and interview were featured on Douridas' New Ground program on noncommercial KCRW Santa Monica, Calif.

A Soulful Christmas. Smokey Robinson (right) and George Duke (middle) recently performed at the 2001 Sears Soul Train Christmas Starfest, airing via syndication Dec. 23. and taped by Design FX Remote Recording, whose Gary Laldinsky is at left.

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Michon Plays Major Role in Creating French Soundtracks

BY JIM BESMAN

NEW YORK—French hit film Amélie, which was released in the U.S. to great acclaim in November, is backed by an enchanting Virgin Records soundtrack that has topped the French album charts.

The film was scored by BMG Music Publishing France composer Yann Tiersen, and the music was supervised by the company’s Eric Michon, rather than a studio functionary.

“In the U.S., the budget dedicated to a soundtrack is quite huge, explains Michon, director of BMG Music Vision—the film’s U.S. TV music marketing and licensing arm of BMG Music Publishing France. BMG Music Vision has acted as music supervisor for a number of film projects involving Amélie, for which it acquired worldwide distribution for the soundtrack on Virgin.

“But that’s not the case in France or Europe, so there’s not much opportunity for having a music supervisor within the movie [production] team,” Paris-based Michon continues. “So, more and more, the music supervisor is coming either from the record company or publishing company.”

AN EVOLVING ROLE

The role of music publisher has evolved from more song licensing agent to now involve actively pitching songs to film directors. But Michon has gone a step further by acting as a music supervisor and working closely with the director in creating a soundtrack.

To this end, Michon founded BMG Music Vision in 1994. The division has since supervised the soundtracks to some of the most successful recent French films, including this year’s top-grossing titles—La Vérité, Si le Mains; (Would I Lie to You?) and Amélie—as well as previous successes Harry, Un Ami Qui Vous Vaut du Bien (With a Friend Like Harry); Jet Set; and Ma Vie en Rose (My Life in Pink).

“We’re not only here to sell the producers and directors some music, but to help make the soundtracks happen,” says Michon, who reports to BMG Music Publishing France managing director Stéphane Berlow: “We find the composer, go into the studio with the composer, and stay there with the director when the music is edited on the movie. So it’s far more than just selling the synchronization rights to tracks.”

Another significant difference, Michon notes, is that American film directors rarely enjoy “final cut” status, while in Europe they generally do. “That means you have to [talk to] the director many times in order to find the best music to fit his movie,” Michon says. “This is why we try as much as possible to be involved in the process, from the initial reading of the script—which [is usually] two years before shooting. We then try to place a position on the music and work alongside the composer and director during the shooting and then come back when they’re doing the editing. It can take a year-and-a-half altogether.”

Michon’s experience on Amélie, he says, was “quite special,” in that director Jean-Pierre Jeunet is a longtime friend, and composer Tiersen is a BMG writer.

“Jean-Pierre asked me to join the adventure and help make things happen, including dealing with lawyers, sorting out technical [recording] problems, and helping the production and record company have worldwide exploitation of the album by [facilitating] collaborations between local movie distributors and record company affiliates,” Michon says. “It looks like a worldwide success—which is not something we’re used to in France, to be honest—but Jean-Pierre said that people talk about the music and what a really great soundtrack it is everywhere he goes.”

Few publishing companies have committed to the film supervision function as heavily as BMG Music Vision, says Michon, who is assisted by two staffers. “It’s hard for one person to be everywhere at the same time—at the shooting, in the studio, and spending time with everyone involved. If there aren’t enough people in your office, it’s simply not possible.”

WORKING HAND IN HAND

Michon notes that BMG Music Vision enjoys close publishing relationships with such French film production companies as Arena Films—for which he music-supervised Caradoc’s entry Pole X. This featured a score by Scott Walker of ’60s British pop group the Walker Brothers and a song written for the soundtrack album by Sonic Youth. He now is representing Demone Lea, a French pop director Olivier Assayas, which also stars Sonic Youth on the soundtrack.

“We sent [Sonic Youth] the script, and they wrote music after reading it. Olivier used the music on the set to inspire him to shoot it,” Michon says. “Then every two weeks [he’d send] footage back to Sonic Youth, and they’d keep writing music and exchanging ideas while the film continued shooting. It’s a very intelligent way of working with a band.”

Prior to founding BMG Music Vision, Michon ran his own indie label, then worked as a music manager for Barclay/Universal Records France. He went indie again in 1993 as a film music supervisor and worked on such hit films as Poussière (Dust of Life) and Rat, whose theme song was a top 30 hit in France.

While at Barclay/Universal, Michon facilitated the label’s rai star Cheb Khaled to be featured in Bertrand Trier’s 1993 Un, Deux, Trois, Soleil (One, Two, Three) soundtrack. Michon says, “That’s when I discovered the relationship between music and cinema.”

Now, Michon notes, “my role changes on every movie, because each one is a different story with a new director and production company—since in France and Europe, all movies are independent and not studio productions.”

With his record company background and his awareness of the consumer value of soundtrack albums in the U.S., Michon also looks to bolster the profile of the European film soundtrack, both as a similar marketing tool and an independent product.

“Most of the time, the music in the movie is also the music on the record,” Michon notes of European soundtrack discs. “In the U.S., sometimes we have music for the film and then music for the record. I think it’s interesting for us to develop that kind of idea, as Léo did in Pola X.”

It’s far more than just selling the synchronization rights to tracks.

—ERIC MICHON, BMG MUSIC VISION

AWARDS AND MORE AWARDS: The National Academy of Recording Arts and Sciences New York chapter’s annual Heroes Award ceremony Dec. 4 at the Roosevelt Hotel honored Carole King and Songwriters Hall of Fame president Linda Moran—not to mention Kiss and hip-hop entrepreneur Russell Simmons.

Presenting the award to King, Matchbox Twenty frontman Rob Thomas said, “If a radio station were to play their million-selling songs starting today, they’d still be playing them in the year 2157.”

Moran, who is also special advisor to the CEO and co-COO AOL Time Warner, was saluted by AOL Time Warner CEO Gerald Levin, as well as her acknowledged mentor, BMI president/CEO Frances Preston—who rightly described her as a “Rolex on speed.”

Meanwhile, on Dec. 6, the ASCAP Foundation presented its awards and scholarships at a ceremony at the Walter Reade Theater in New York City. The high point came when, at ASCAP president Marilyn Bergman’s prompting, the foundation’s Richard Rodgers Award winner Richard Adler performed a medley of his hits (many cleffed in collaboration with the late Jerry Ross), including the Tony Bennett classic “Rags to Riches,” Rosemary Clooney’s “Hey There,” and “Whatever Lola Wants” from the Tony Award-winning Broadway show Damn Yankees.

“I’m glad I don’t have an animal act to follow,” Adler said, admitting to wanting the “world’s worst voice” but bawling the packed room nevertheless. Another special treat was provided by Lifetime Achievement Award winner Jerry Ragovoy, who has tracks on the gospel greats ’60s and 70s R&B singer Howard Tate, on Tate’s Ragovoy-written classic “Get It While You Can” (later covered by Janis Joplin) and “Sorry, Wrong Number,” a new tune inked for the recently career-rejuvenated Tate.

Also receiving a Lifetime Achievement Award was Kansas City blues songwriter/pianist/handlee Jay McShann. Laurence O’Keefe, who wrote the music and lyrics for the musical Bat Boy, picked up the Richard Rodgers New Horizons Award.

FRIEDMAN’S FOLLIES: In addition to Kinky Friedman’s annual mystery novel (Steppin’ on a Rainbow, Simon & Schuster), the infamous country singer/songwriter is represented in bookstores by the simultaneously published Kinky Friedman’s Guide to Texas Etiquette, or How to Get to Heaven or Hell Without Going Through Dallas–Fort Worth (HarperCollins). Among the more musical highlights are the following:

Things you never hear a real Texan say: “I think that song needs more French horns.”

Kinky’s favorite song during his presidency: “Raindrops Keep Fallin’ on My Head.”

Texas humper sticker: “What would Ernest Tubb have done?”

Description of Willie Nelson: “I see Willie Nelson as a storybook gingerbread man: born into poverty, rich in the coin of the spirit, ephemeral and timeless, fragile and strong, beautiful beyond words and music, healing the broken hearts of other people and sometimes, just maybe, his own as well.”

Future country fidglet greater Johnny Gimble’s mother’s admonition after him telling her, “Mama, when I grow up, I’m gonna be a musician”: “Make up your mind, son, because you can’t do both.”

As in Friedman’s novels, Texas Etiquette mixes poignancy with hilarity. Both are present in the chapter, “Wanted: The Real Urban Cowboy,” which recounts his own country music experiences with his notorious band, the Texas Jewboys. But he also recalls how his final University of Texas at Austin thesis compared the symbolism of the Elizabeth Barrett Browning poem “How Do I Love Thee? Let Me Count the Ways” with Mel Tillis’ song lyric “I got the hoss and you got the saddle, let’s ride, ride, ride.” He further relates how he arrived in Nashville in 1952—when he learned the first commandment of the Gospel according to the late Chet Atkins: “Honor thy producer and thy publisher.”
V2 Reshapes And Downsizes

**‘Mini Major’ Sets Its Sights On Becoming An ‘Independent’ Indie**

**BY ADAM HOWORTH**

LONDON—V2 Music Group will be in a transition pattern for the next six months as it attempts to reshape—and downsize—its operations.

That transition follows the Dec. 4 announcement of the departure of founder and CEO Jeremy Pearce and the subsequent appointment of a new seven-strong management team headed by former BMG Europe VP of operations Stephen Navin. Navin’s first day in the office was Dec. 10, which, he concedes to Billboard, was enjoyable but “pretty bloody.”

The most recent accounts for V2 Music (Holdings) show operating losses in the three years to June 2000 of £92 million ($130 million) and pre-tax losses of £124 million ($175 million), according to the latest edition of Media Research Publishing’s U.K. Record Industry Annual Survey.

**NEW STRUCTURE**

The announcement of Pearce’s departure was followed two days later by a V2 statement outlining the new management structure. Comprising “V2 general managers [from] across the world,” the structure includes Sophie Zanettacci (France), Andy Gershon (U.S.), David Steele (U.K.), Willy Ehmann (Germany), Henk Eigenbrood (Beneluex), and Helen McLaughlin (Scandinavia). In the statement, Richard Branson—who formed V2 five years ago with Pearce at the helm—commented: “I am delighted to welcome Stephen Navin to the team. It is always great to work with someone again who you enjoyed working with so much in the past.”

Navin rejoins Branson after serving as former BMG Europe president Richard Griffiths’ deputy for three years. There, Navin says, he acted “as his right-hand troubleshooter,” including a stint as caretaker president of BMG France until Bruno Gerente took over in September 1998. When Griffiths was fired in June by BMG Entertainment president/CEO Wolf Schmidt-Holtz, Navin confides that he “was so incensed by [Griffiths] was treated—we had achieved our budget for that year for the Central European territory—but that’s a story for another day.”

Previously, Navin worked for 19 years at the senior management level for both Virgin Records and the Virgin Group’s video arm, Virgin Vision. (Griffiths also spent much of his early career at Virgin.) After learning of V2’s problems, Navin says he “wrote to Richard [Branson], saying if he needed someone to help, I was happy to offer my services.

We had lunch, and he asked if I was interested in being parachuted into V2.” In a role akin to the one he held at BMG, Navin says, “I am Richard’s representative—therefore I suppose I am the acting CEO.

**‘SOME JOB LOSSES’**

In an e-mail circulated to staff at the time of the management team announcement, Branson warned of “some job losses around the world” as a result of restructuring to combat “competition from the Internet, mobile-phone usage, satellite television, [and] games.” Navin concedes that layoffs will have to happen because “our revenue is not good enough to support expenditure.

Navin refutes speculation that V2’s 230 employees might be whittled down to as few as 70 before the new year, but adds, “I don’t want to talk about numbers—these aren’t numbers, they’re people.” But he acknowledges that layoffs will be made “as soon as possible. It’s better people know sooner rather than later—then we can get on with pumping people up.”

Navin thinks V2’s mistake was “trying to be a mini major. We should be a very ‘independent’ independent. In a small company, energy can radiate around the thing very quickly. The team here knows what I’m about, and Jeremy [Pearce] will be helping me over the next period deal with outstanding problems.”

What is crucial for V2, Navin says, is that “people know there is someone running the company who is competent for the short-to-medium-term. I will stay as long as necessary to manage the business so it becomes profitable and the people here can start to have some fun.” Despite a reluctance to speculate on what may be the executive points to “another project in the middle of next year, [which] I am not going to tell you about”—suggesting it might be an outsider in V2 only can be six months at the most.

Regarding speculation that Griffiths might materialize at V2, Navin, while professing admiration for his former boss—“he has talents I can only dream of”—responds, “Who knows? I didn’t come in here as a messenger or herald. I see myself in the role of John the Baptist: There comes one after me whose sandal strap I am not worthy to stoop down and lose.”

In his e-mail to staff, Branson admitted that V2 would be cutting its roster, although Navin says it is too early to comment on individual acts. “I’ve just gone through the artist roster, and there are some very exciting things coming up. Signing [U.K. pop act] Liberty was a bold venture, and [U.K. rock band] The Stereophonics’ success has been phenomenal.” He also singles out Filipino artist Billy Crawford, who has enjoyed success in France. “My job in the short term,” he says, “is to [promote] people up about our great acts.”

Of that £124 million deficit, Navin says it can be turned around with one big selling record. “You can’t budget for luck, but when you least expect it, lady luck comes knocking at your door.”

In addition to the Stereophonics, Moby is a key act for V2, which has the artist for North America and Japan. (Elsewhere, he is contracted to the U.K.-wide Music.) The latter’s head of international, Donna Vergier, says she was unaware of V2’s restructuring, but adds, “I don’t really see it changing our relationship. We discuss release plans with Moby and share ideas with V2 in America. Moby’s deal with V2 is direct—Mute is not involved in any way, shape, or form. If something happens to V2, we would work with whoever Moby works with in America.”

Tashiro Aims To Bring Hits Back To Funhouse

**BY STEVE MCCLURE**

TOKYO—With a new executive team and A&R strategy in place, BMG Funhouse president Hidehiko Tashiro is aiming to turn the Japanese label back into a hitmaking entity.

“The main objective of this company is to expand our market share and become a real international major in Japan within three years,” Tashiro says. The label, which has 222 employees, claims a share of about 4% of the Japanese market.

Tashiro’s three top lieutenants are executive VP Shoji Doyama, senior director of domestic A&R Kenya Yamamoto, and senior director of international A&R Yoshikazu Terasima. All three report to Tashiro and are members of the BMG Funhouse board.

Doyama, who until April 2000 was BMG Funhouse VP of corporate development and planning (online and sales), returned to the company Nov. 1 after serving as president/CEO of Internet business holding company @JapanMedia, which partnered with MTV Networks International in the MTV Japan joint venture (Billboard, Dec. 30, 2000).

“My new role [at BMG Funhouse] is more of an overall one, supporting the president/CEO,” Doyama says. “The challenge for us is to try to strengthen A&R.”

Meanwhile, Tashiro, who is keenly aware of BMG’s need to beef up its domestic repertoire, has set up a three-tiered A&R structure. It consists of the R&D department, responsible for seeking out new talent, the A&R department (developing new acts together with production agencies), and the A&R department (working with established domestic acts).

“In this way we can develop the company much more quickly,” Tashiro says. “In the last two months, we’ve received lots of phone calls from major producers, production companies, and management companies pledging 100% support for our new management.”

Tashiro took over former managing director/executive VP Kazumi “Jack” Matsumura’s A&R/marketing supervisory duties following the latter’s Sept. 30 departure from the company to become president/CEO of Nippon Columbia.

“We plan to form a number of strategic partnerships with many companies,” Tashiro says. “We’re looking at almost all genres, except enka [Japanese ballads].”

The Funhouse currently has 25 domestic acts on its roster. The label recently lost its biggest-selling domestic act, female vocalist Misia, who is now signed to Avex.

Domestic repertoire accounts for some 70% of BMG Funhouse’s sales.

**A TOUGHYEAR**

Asked to comment on a recent American press report that claimed BMG Funhouse had racked up losses of more than $3.7 million for the year so far—instead of making a projected $3.5 million profit—Tashiro says he doesn’t know where such figures come from. “Still, he acknowledges that 2001 has been tough.

Tashiro has been president of BMG’s Japanese affiliate since November 1998; he was a surprise choice, since the former direct-marketing executive did not have any music industry experience. From January 2002, he will report to Sydney-based Tim Prescott, who was recently appointed senior VP of BMG Asia Pacific (Billboard Bulletin, Nov. 16), replacing Michael Smiley, who recently moved to New York City to become COO of BMG Entertainment (Billboard, June 30).

As part of his job, Prescott visits Tokyo once a month on average.

— Prescott says that the BMG Funhouse has been “driven by necessity and market conditions, but mainly by the long-term opportunities that we see, despite the current difficult market conditions.”
**INTERNATIONAL**

**Growing Interest In DVD Means Sales Up, Borrowing Down At HMV**

BY TOM FERGUSON

LONDON—Increasing public enthusiasm for the DVD and the continued strength of the U.K. music retail sector helped HMV Media Group turn in a positive-looking set of results in the first half of its current financial year—as well as substantially reduce its borrowing in the second quarter.

Despite its performance, HMV Media Group chief executive Alan Giles remains cagey about the possibility of a stock market flotation of the company. “The current market conditions would render that impossible,” he says. EMI and investment group Advent International each currently hold a 42.5% share of HMV Media Group, the company’s majority owner, from which they have benefited.

In the six months prior to Oct. 27, the U.K.-based international retail group saw sales rise 9.3% over the same period in 2000, to £699 million ($996 million). After taking finance charges into account, the group’s loss on ordinary activities before taxation was £15.9 million ($22.7 million), reduced from £34 million ($48.5 million) in the same period in 2000.

**HMV EUROPE**

Almost all of the first-half sales growth came from music merchant HMV Europe. That division, with 140 stores in the U.K. and Ireland and three in Germany, had sales of £303 million ($412 million) up from £245 million ($332 million) in 2000. Comparable stores sales growth at HMV Europe was 17.8%. HMV has 322 music stores in nine countries worldwide.

The group’s troubled U.K. book-selling chain, the 199-store Waterstone’s, showed some signs of improved health during the first half, with sales up from £17.7 million ($23 million) in 2000 to £18.1 million ($24.8 million) and comparable stores sales growth of 2.3%.

Giles describes HMV’s performance in Europe as “a huge credit to [HMV Europe managing director] David Pryde and the team.” In Europe—primarily the U.K.—Giles says, “the level of growth would probably be about half of what we’re reporting were it not for DVD.” He adds, “DVD will be fantastically strong this Christmas.”

In HMV North America (mainly Canada) and HMV Asia Pacific, the first-half sales growth was not as robust as in Europe, with American sales fell from £53.5 million ($119 million) to £92.7 million ($177.5 million), despite comparable-stores sales growth of 2.8%. Sales also dropped in Asia Pacific, from £132.2 million ($188.4 million) to £131.5 million ($187.4 million); comparable store sales growth fell 1%.

**REDUCED BORROWING**

Giles says that one “very significant” achievement in the second quarter of the group’s trading year was the reduction of its borrowing by £94 million ($134 million) to £73.1 million ($104 million). Although the company still has a “reasonably high” debt level, he insists that “we are no longer the ‘highly-borrowed’ company we once were.”

A key element in that reduction, Giles says, has been the “cashing-up” of our stocks more effectively, across the business.” The group has also been “quite stringent” with its capital expenditure.

**N.Z. Tries To Fight Piracy**

**Music Industry Lights Fires Under Bootleggers**

**BY JOHN FERGUSON**

AUCKLAND, New Zealand—If you copy CDs, you’ll get your fingers burnt. That’s the stark message the New Zealand record industry is sending to the public with the launch of its first-ever campaign against music piracy.

Labels body the Recording Industry Assn. of New Zealand (RIANZ) has just unveiled a major new initiative involving the banner Burn and Get Burnt, which is designed to educate the New Zealand public that music piracy and copying—particularly through the use of CD burners—is illegal. The logo will appear on CD cases, point-of-sale material, and music company advertising. Under the existing copyright legislation here, even copying for personal use is prohibited.

Illustrating the swift rise in CD-R copying, RIANZ estimates that piracy could cost the business up to $95 million New Zealand ($59 million) this year, in 2000—according to the International Federation of the Phonographic Industry estimates—the piracy level was less than 10% of the New Zealand market, which was worth $192.2 million New Zealand ($90 million) at retail. But there are no concrete figures on the levels of piracy in New Zealand.

RIANZ president Michael Glading, who is also managing director of Sony Music New Zealand, says that between 130,000 and 200,000 blank CD-Rs are sold in the country every month. Although not all are used for illegal purposes, he says, one in two discs sold may be used to copy CDs.

While there are signs that professions such as Glading are willing to look at the New Zealand marketplace, Glading says the biggest problem is teenagers burning CDs to sell to their friends in small quantities: “We’re saying ‘stop copying CDs’ but it’s still out there and it’s rife in our own backyard.”

“Because everyone is doing it, there’s a perception that it’s ‘OK,’” Glading continues. “Ask your kids what goes on at school, and they’ll tell you about the latest releases selling for $10 New Zealand ($6) at school and the market is growing so fast that [prices] are dropping to $5 New Zealand ($2)—or so my 12-year-old tells me.”

The emphasis of the campaign is on education, but RIANZ will also assist the police in prosecuting offenders, who face fines ranging from $100 New Zealand ($4,150) to $150,000 New Zealand ($56,000) and imprisonment of up to three months. Glading says that another possibility is to set up an anti-piracy force in conjunction with other industries, such as software and video.

Sean Coleman, managing director of Sounds, New Zealand’s biggest specialist music chain, confirms that sales have recently been affected by piracy. He adds that the chain is also being forced to review its customer returns practices in view of evidence suggesting that people are buying CDs, burning them, and then taking them back for a refund.

**The board of French labels body SNEP has voted to retain Giles Bressaud as interim president. Bressaud, president of France-based indie label XIII Bis Records, was named interim president in June after the trade group called for a new president to replace the departing Marc Lumbroso, president of EMI France (Billboard Bulletin, June 11). During his new term—the length of which has not been specified—Bressaud is expected to draft a reform of the organization, “most notably with regards to the creation of a position of a salaries president,” according to a statement. Several prominent members have recently been lobbying for a paid, rather than elected, president.”

EMMANUEL LEGRAND

Gavin Ward, managing director of the Leading Edge chain of independent retailers, has been re-elected for another year as chairman of the Australian Music Retailers Assn. (AMRA). Toombl Music’s Barry Bull is named deputy chair, while Mal Music’s Geoff Bonvouloir is appointed public officer/treasurer. Also on the board are HMV product director Pete Smith, ChaosMusic CEO Rob Appel, and president of Abels Music Ross Genghis. AMRA executive director Robert Walker is leaving the body to become director of marketing development at San Diego-based National Assn. of Music Merchants (NAMM). Starting Jan. 3, 2002, he reports to NAMM president Joe Lamond. Melbourne-based Walker is currently executive officer of the Australian Music Assn. and this year he was co-chair of the Global Entertainment Retailers Assn.

CHRISTIE ELIEZER

Universal Music Sweden has launched a consumer-oriented information site designed to promote classical, folk, jazz, soundtracks, and DVDs from the Decca, Philips, Deutsche Grammophon, Emarcy, Verve, and Sonet Folkmask labels. The site, accessible through the U.K.-based National Assn. of Music Merchants (NAMM), provides fans with specific Universal catalog items through a lengthy promotion by the Swedish retailer. Other merchants are being offered the opportunity to place their own “shopping baskets” on the site, giving consumers a choice of e-tailer. Sophie Pier Federici, Universal Music Sweden label manager for classical and jazz, oversees the site, which also carries information about new releases and artist biographies, links to other Web sites, and concert schedules.

KAI R. LOFTHUS

Phonographic Performance Ltd. (PPL) executive chairman Graham construcción has finished putting together the U.K. collecting society’s senior management team within a year of joining the London-based body. Tania Smythe joins PPL as finance director from mobile-phone content service MVNA, where she was financial controller. Additionally, Graham Parsons, previously a senior consultant at Centrica/British Gas Trading, takes the new post of director of information technology. Both Tania Smythe and Parsons report to Nevil, who now takes the title of chairman/CEO. Meanwhile, Tony Clark, director of licensing, and Dominic McGonigal, director of strategic and business development, have been appointed to the PPL board.

LARS BRANDLE

For the Record: The responsibility for Universal Music International’s affiliates in Switzerland and Austria is held by Vico Antippis in his role as executive VP/COO of Universal Music Germany/Switzerland/Austria and not as stated in the Dec. 15 issue of Billboard. Tim Remner is president/CEO of Universal Music Germany. At Warner Music Europe, the responsibility for its Swiss affiliate is held by managing director Chris Wexler; for its Austrian affiliate, it is held by managing director Manfred Lappe, who is also president of Warner Music Eastern Europe.
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### Japan

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

**NEW** = New Entry  **RE** = Re-Entry
HIVES OF ACTIVITY: Sweden's hot band the Hives are rapidly expanding their international appeal. Ven "Vicious" was released on indie Burning Heart Records in April 2000 and has sold 100,000 copies throughout Europe. Now, a revamped version of the album—titled Your New Face—has taken the U.K. by storm, shifting 25,000 units since its November release on Alan Magee's Poptones imprint. But the group became the label's hottest act as Poptones hit a financial crisis and axed its entire work force (Billboard, Dec. 8). The new album has also been released in Australia on Shock Records, in Japan by JVC, and by Epic in the U.S. "It just got weird, because we're getting bigger all the time," frontman Howlin' Pelle says. "We've been all over Europe, pretty much. Now we've done our first American tour. We're getting a great response." After a New Year's gig in Australia and a final swing through Norway and Finland, the Hives plan to have a break in spring 2002 to write songs for a new album, which will be recorded in the summer.

JEFFREY DE HART

STONE'S BIRTHDAY BOX: The official line from the Rolling Stones camp—which was repeated when this correspondent recently interviewed Nick Jagger (Billboard, Nov. 24)—is that it is too early to announce plans for the group's 40th anniversary celebrations in 2002. But in an apparently unguarded air of guitarist Ron Wood has revealed that the event will be marked by the release of a boxed set, likely to feature rarities, studio out-takes, and unreleased live tracks from different stages of the band's career. Wood let slip that the Stones are already at work compiling the retrospective collection and that each member of the group was recently delivered "hands of hours" of unreleased tapes and has been sifting through them to select material. Next year marks the 40th anniversary of the Stones' first appearance at London's Marquee Club on July 12, 1962, though Wood says the commemorative box is unlikely to be ready until September. He further hinted that the release would be accompanied by tour dates in the fall.
Mainstream Embraces Swollen Members
Sophomore Battleaxe Disc Wins Wider Success For Underground Hip-Hop Duo

BY LARRY LeBLANC
TORONTO—The recent enthusiastic embrace by mainstream audiences in Canada of Vancouver-based hip-hop duo Swollen Members—alias MCS Mad Child and Prevail—means the act has assuredly lost its long-held (and coveted) underground status.

The MCs’ sophomore album, Bad Dreams, released this spring in Canada and has sold more than 3,000 copies in Canada and 4,000 units in the U.S., according to their manager, Jan Clark of Network Management. The album, released on Mad Child’s Battleaxe Records label, is distributed in Canada by Netwerk Productions and in the U.S. by Caroline Records Distribution. It is available outside North America via mail order.

The album’s lead-off track, “Fuel Injected”—also featuring guest MC Moka Only—is receiving strong radio play on both commercial and college radio in Canada. The track debuted at No. 44 on the Broadcast Data Systems contemporary hit radio chart for the week ending Oct. 19. Swollen Members’ previous rotation at national music TV channel MuchMusic in Canada, as well as on MuchMusic U.S.A., MuchMusic is playing until the Canadians come to the United States, because the Canadians are still feel like we’re an underground group. We still have that mental and creative integrity. We’re just fortunate that more people are finding out about us now.

SIGNATURE DUO
Radio presenter Dummer, who co-hosts MuchMusic’s New Music Show on modern-rock station CKXV Vancouver, observes: “Swollen Members is the signature of underground Vancouver hip-hop.” The city, he adds, has a different-flavored hip-hop scene than elsewhere: “It is a bridge between punk rock and hip-hop.”

Sheila Sullivan, director of music programming for MuchMusic, says, “Swollen Members could be really huge. They have great writing, great sampling, and make great videos. This latest video is very cool.”

Bad Dreams also features guest MCs Chali 2na, Planet Asia, Son Doobie, and Buc Fifty. Boosted by mainstream radio airplay of the single “Lady Vroom,” which gained support by MuchMusic, the duo’s 1999 debut album, Balance, has sold 21,000 units to date in Canada. The Battleaxe album was distributed in the U.S. by Network Management, and its sales and distribution in the U.S. were handled by Caroline in the U.S. It was distributed in Europe through London-based Jazz Fudge Records. According to Lennard, it has sold 30,000 units to date outside of Canada.

Mad Child says, “This album has more depth from us being friends and ‘brothers’ and from us traveling around the world.”

UNLIKELY ALLIANCE
In 1996, during the time he lived in San Francisco and worked at the Bomb Hip Hop Shop, Mad Child briefly returned to Vancouver, where he met Prevail. Over a late-night meal, the two MCs decided to join forces. It was a surprising pairing, because the two are from different parts of Vancouver’s hip-hop scene. “We were part of different crews in the city,” with different circles of people, Mad Child explains. “We had never crossed paths.”

Swollen Members began testing the international hip-hop waters by releasing four 12-inch singles on Battleaxe, initially distributed by New York City-based Fat Beats. The singles sold about 10,000 copies, Mad Child says. “The U.K. embraced us first.”

TEN-EIGHT-HOUR DAYS
When he’s not touring, Mad Child works 12-hour days at his Battleaxe office in downtown Vancouver. The 4-year-old label, co-owned with Los Angeles-based producer Nucleus, has three full-time employees and to date has issued about 10 albums and 30 12-inch singles.

Battleaxe has provisionally scheduled 12 albums for release in 2002. These will include individual recordings by the Swollen Members duo, as well as the Swollen Members album Monsters in the Closet, featuring tracks from the European version of Balance, plus unissued tracks from Bad Dreams and solo sessions.


In March, Balance won a Juno Award for best rap recording. The win was unexpected, because Canadian hip-hop is dominated by Toronto and its rappers Maestro, Choclaw, Raddish Offishall, K.O.S., and Saukrates.
Meeting The German Challenge

Facing Problems Like CD-Copying,
Slower Spending And Fewer Artists, Industry Execs See Solutions Ahead.

By Wolfgang Spahr

In Germany, where the record market has been shrinking at a rate of more than 12% a year, the CD-copying debate is reaching a fever pitch. Sales volume during the first half of 2001 was down 9.8%, with sales value shrinking by as much as 12.6%, reports the Federal Association of the Phonographic Industry (BPIW). In the first half of 2001, 108.7 million CDs, cassettes, LPS and singles were sold, down from 121.8 million in the same period last year. Final figures for 2001 will not be released until early next year.

For some companies, the year began with a sense of excitement brought about by relocations to Berlin. But the enthusiasm has proven more expensive than expected.

Retailers are worried by the fact that top-selling records now generate only 50% of the sales they did previously. The use of CD burners by young people in Germany has become rampant and is believed to be the key reason for eroding sales.

Between April 2000 and March 2001, more than 153 million CDs/CD-RWs were sold in Germany—far in excess of the number of records sold in the first half of 2001. Some 14.6% of the 13.7 million users of CD burners say they no longer buy as many records.

The German lower house of parliament, the Bundestag, is due next spring to debate the state of German rock and pop music for the first time in the country's history. At this crucial moment for the German music business, Billboard asked several industry leaders to take stock of where they've been and where they're going.

Problems Inside and Out

Heinz Canibol, president/CEO of EMI GSA, sees a structural crisis in the industry, as the ownership of music companies shifts once again, from hardware-oriented corporations to those aligned with the Internet, such as AOL Time Warner, Vivendi Universal and Bertelsmann. Unfortunately, Canibol says, the path toward viable Internet business is taking longer than expected and is paved with obstacles and undesirable trends, which have triggered the present crisis.

Canibol considers his company lucky, as EMI in Cologne underwent major restructuring in April 2000 before the market collapsed. As a result, EMI today sees itself as being very competitive in a shrinking market.

Jochen Leuschner, senior VP GSA of Sony Music, notes that music consumers have been widely informed by the press on how to obtain recordings without paying for them, through media coverage of CD burners or online services such as Napster. The concept of music as something to be purchased has been eroded as a result, he says.

"Over the past few years," says Leuschner, "the German media has explained to consumers in great detail how to obtain music free of charge. Now, the entire German record industry is paying a heavy price for this."

Christoph Schmidt, president of BMG GSA, cites three reasons for the slump in the German record market: the weak climate for consumer spending, illicit copying and other copyright breaches. In addition, the compilation segment, formerly one of the mainstays of the record market, has collapsed, he notes.

Germany has suffered more than other European markets from the dual impact of CD burning and music downloading, says Jens Geisemeyer, MD at edel. It is also unfortunate, says Geisemeyer, that it has become fashionable in Germany to criticize the German record industry—which has affected consumer attitudes.

From a publisher's viewpoint, Michael Karnstiedt, European president of peermusic, blames the decline in the record market on the absence of new, attractive product. It is hardly surprising then, he says, that consumers are losing interest in buying records. Karnstiedt also criticizes efforts of German labels trying to save money on A&R. "You might as well stop your watch to save time," he says. "Certain administrative tasks can be pooled to save costs. However, this is not possible in the creative area."

How will music executives address their business hardships in the year ahead?

Talent Search

At Sony, Leuschner is giving top priority to redefining the optimum size of the company in the light of market conditions and making cuts where necessary. He says that it is important not to lose the ability to offer all artists professional and competitive service in areas such as record production.

Universal Germany chairman Tim Renner rejects this view. He suggests production facilities in Germany are now so well established that almost anyone can produce music of a relatively high quality. The upshot is that consumers are faced with masses of music and are unable to find the quality releases. He calls on those in the record industry to do a better job as creative gatekeepers, to find diamonds of talent in the rough.

"The interest in music is greater today than ever, says Renner. "The success of Napster and other [file-sharing services] confirms this." The task facing record companies in the future is to help consumers find the music they want and to give them access to the music of their choice at all times and in any medium.

However, Leuschner does not rule out the possibility of a creative crisis in Germany, blaming current market trends. He says that many companies are trying to lift sagging sales by focusing solely on the quick hit. "The problem is that quality often suffers," says Leuschner. As a result, the development of long-term artists is neglected. "The challenge, he says, is to produce hits without forgetting to build up the artist."

Bernd Dopp, Warner Music's president for Germany, also sees an unabated consumer interest in music, as evidenced by the considerable volume of illegal file-sharing and CD copying. "Never before has there been such a diverse range of music," he argues. Yet, it is common knowledge that there are large radio stations in Germany that devote less than 1% of their programming to new music. It is also true that some companies have neglected artist development in the recent past, placing too much store on market-driven one-offs," he says.

BMG's Schmidt sees considerable creative potential in the German record market. Even so, he stresses the need to do even more to build up artists on a long-term basis and to develop greater sensitivity for trends. "What we need is a talent offensive to push German music to a greater extent than in the past," he says. "We also must develop a keener sense of trends that have international appeal."

Looking Ahead

To reverse the downward slide of the German market, executives say new perspectives and approaches are essential.

For example, says Renner at Universal, "There is something wrong if we devote more time and money to secondary exploitation rather than discovering and breaking new artists. The industry must abandon these old approaches as quickly as possible. At the same time, music must appeal to consumers first. New routes must be taken to reach consumers as directly and honestly as possible. The Internet and the mobile devices of the future are wonderful vehicles whose potential has not yet been fully harnessed."

EMI's Canibol says that three steps are necessary to turn the market around: effective anti-copying mechanisms, new approaches to marketing and promotion to address changing media and an understanding of the difference between creative style and substance.

Warners Dopp suggests that other ways of turning the...
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ALIEN ANT FARM
TORI AMOS
A*TEENS
BADLY DRAWN BOY
BON JOVI
BUSH
DAVID COPPERFIELD
NATALIE CHOQUETTE
BLACK CROWES
DEPECHE MODE
DIDO
DISTURBED
BOB DYLAN
FEEDER
FAITHLESS
NEIL FINN
NELLY FURTADO
GODSMACK
DAVID GRAY
GROOVE ARMADA
HIM
JOSH JOPLIN GROUP
KELIS
KID ROCK
MARK KNOPFLER
K’S CHOICE
LIFEHOUSE
LIMP BIZKIT
LINKIN PARK
LORD OF THE DANCE
LOST PROPHETS

MADONNA
MANIC STREET PREACHERS
ALANIS MORISSETTE
MO SOLID GOLD
MUDVAYNE
MUSE
NÓ ANGELS
OTTO
PUDDLE OF MUDD
RADIOHEAD
CHRI$$ REA
REAMONN
SANTA’S BOYFRIEND
NITHIN SAWNEY
SHANTEL
SVEN SCHUMACHER
VONDA SHEPARD
SLIPKNOT
SÖHNE MANNHEIMS
STARSAILOR
STING
TEXAS
THE EAGLES
3 DOORS DOWN
TOOL
TRAVIS
TURIN BRAKES
UNCLE KRACKER
SAUL WILLIAMS
NEIL YOUNG & CRAZY HORSE

THANK YOU FOR A RECORD BREAKING SEASON 2001 FROM ALL AT MAREK LIEBERBERG KONZERTAGENTUR
Jungle taken the organizer, Peter L.H. year, man out. Worry, ensures that of to cancel the emotional exception months: Concert Sept. 11 cancelled with Blink-182 in January and shows in June by Rod Stewart and Kylie Minogue.

Concert promoter Karsten Jahnke has noted considerable uncertainty among German concert-goers during the past six months. Germany's conversion to the Euro, the weak economy and the events of Sept. 11 have all hurt business, he says. On the other hand, he was very satisfied with his open-air season, during which all concerts were sold out. His most successful shows were by the Dutch singer Hermann van Veen and the German singer Konstantin Wecker. Jahnke expects 2002 to be a very good year, highlighted by tours of familiar shows such as Seaseen Street and Jungle Book.

Germany's largest concert organizer, Peter L.H. Schwenkow, the CEO of Deutsche Entertainment AG (DEAG) in Berlin, has taken a defiant stance. He notes that none of his scheduled tours have been cancelled, with the exception of performances by Janet Jackson, who was due to tour to promote her current Virgin Records album "All for You." Jackson is represented by the DEAG's U.K. partner, Marshall Arts.

"I have the impression that it is safer in Europe than in the United States at the moment," Schwenkow says. "We are therefore advising U.S. artists to find replacements for these dates as quickly as possible.

Concert promoter Peter Rieger of Cologne has been hit by cancellations of shows by Elton John and Billy Joel. "Even though we should continue to live as before, to show that terrorism has no chance of success, we still understand the emotional reasons behind the cancellations," he says. DEAG's Schwenkow reports that numerous promising tours are planned for the upcoming weeks and months.

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**Key Record Companies And Contacts**

The following at-a-glance guide to the key record companies of Germany is designed as a tool for international partners seeking to do business with the market. Billboard has expanded the format of these company capsules to include, for the first time, the names and e-mail addresses of executives responsible for licensing and international exploitation. Where available, we have included the names of existing international partners, domestic artists who have achieved international success and priority artists available for international deals. (Domestic artists include those signed directly to German record companies, regardless of nationality.)

**BMG ARIOLA MUNICH**

*Web site: www.bmg.de*

**Managing director:** Jan Bolz

**Exploitation manager:** Tim Vogel

**E-mail:** tim.vogel@bertelsmann.de

**International partners:** BMG affiliates

**Domestic acts with international success:** 1.F.O., Gotthard, 'N Sync

**Domestic acts seeking international deals:** Die Happy, Sub7even, Kansary

**BMG BEU IN MUSIK**

*Web site: www.bmg.de*

**Managing director:** André Selleneit

**Exploitation manager:** Dennis Marx

**E-mail:** dennis.marx@bertelsmann.de

**International partners:** BMG affiliates

**Domestic acts with international success:** Roney M., Milli Vanilli, No Mercy, La Bouche, Real McCoy, Modern Talking, Blue System, Lou Bega, AIC, Eiffel 65, Right Said Fred

**Domestic acts seeking international deals:** B3, ATC

**COLUMBIA RECORDS**

*Web site: www.sonymusic.de/columbia*

**Managing director:** Boris Löhe

**Exploitation manager:** Sabine Bauerleind

**E-mail:** Sabine_Bauerleind@de.sonymusic.com

**International partners:** Sony affiliates

**Domestic acts seeking international deals:** Arkan Aki, Die Jungen Tenötre, Thomas D., Die Fantastischen Vier

**EAMS LESSER**

*Web site: www.eams.de*

**Managing director:** Erika Kraus

**Exploitation manager:** Christine Boot

**E-mail:** choot@eams.de

**International partners:** EMI Music (Japan, Australia, France), Avex (Japan), Vale Music (Spain)

**Domestic acts with international success:** DJ Bobo, DJ Taylor & Flow, DJ Valiim

**Domestic acts seeking international deals:** Sio Steinberger

**EDEL**

*Web site: www.edel.com*

**Managing director:** Jens Geisenmeyer

**Exploitation manager:** Lynda Hill

**E-mail:** Lynda_Hill@edel.com

**International partners:** edel Entertainment/edel america records, edel Singapore (Asia, including Japan), edel UK., edel music France, edel music S.A. (Spain), Shock Records (Australia)

**Domestic acts with international success:** Gregorian, Scooter, Blümchen, Azrido Da Bass, Orange Blue, Framka, Blank & Jones, Paffendorf

**EMI ELECTRO**

*Web site: www.emi-electro.de*

**Managing director:** Heinz Canibol

**Exploitation manager:** Lothar Meierhagen

**E-mail:** lothar.meierhagen@emi-electro.de

**International partners:** Capitol Records and Radikal Records (U.S.), Toshiba EMI (Japan), EMI U.K., Chrysalis and Ministry of Sound (U.K.), EMI and Independence Records (France), EMI and Vale Records (Spain)

**Domestic acts with international success:** Helmut Lotti, Michelle, BA61, Par, Sanajona, Sanu de Luxe, Grümmeyer, Hypertraxx, Cosmic Gate, DJ Scott Project, Michael Junior, Cosmic Gate

**Domestic acts seeking international deals:** Thumber, 4 Your Soul with Xavier Naidoo

**EPIC RECORDS**

*Web site: www.sonymusic.de/epic*

**Managing director:** Joerg Hacker

**Exploitation manager:** Sabine Bauerleind

**E-mail:** sabine_bauerleind@de.sonymusic.com

**International partners:** Sony affiliates

**Domestic acts with international success:** Band ohne Namen (X-Cell Records), Sarah Connor (X-Cell Records), Brooklyn Bounce

**Domestic acts seeking international deals:** Juliette

**MERCURY**

*Web site: www.mercury.de*

**General managers:** Sina Farschid, Lars Grewe

**Exploitation manager:** Ornella Tomas

**E-mail:** ornella.tomas@umusic.com

**International partners:** Universal affiliates

**Domestic acts seeking international deals:** Emil Balls, Apocalyptic

**MOTOR MUSIC**

*Web site: www.motor.de*

**Managing director:** Petra Husemann-Renner

**Exploitation manager:** Nicole Jacobsen

**E-mail:** nicole.jacobsen@umusic.com

**International partners:** Universal affiliates

**Domestic acts with international success:** Rammstein

**Domestic acts seeking international deals:** Farmer Boys

**POLYDORE**

*Web site: www.polydor.de*

**Managing director:** Jörg Hellwig

**Exploitation manager:** Jochen Schuster

**E-mail:** jochen.schuster@umusic.com

**International partners:** Universal affiliates

**Domestic acts with international success:** No Angels, Schiller, Jeanette, DJ at Work, Rick Astley, André Rieu

**Domestic acts seeking international deals:** Bro-Sis

**SPIV**

*Web site: www.spiv.de*

**Managing director:** Manfred Schütz

**Exploitation manager:** Kurt Erping

**E-mail:** Heike.Struss@spi.de

**International partners:** Universal affiliates

**Domestic acts with international success:** D.N.A. (U.S.), Nick Crown (Japan), Shock Records (Australia), Koch (U.K.), Wagram (France), Mastertrax (Spain)

**Domestic acts with international success:** Michael Schenker & MSG, Kreaten, Sodom, Virgin, Demons & Wizards

*Continued on page 48*
Perfectly functioning repertoire exchange
BMG - Part of Bertelsmann, one of the world’s leading media companies

BMG: International major with strong base in Germany and more than 200 record labels in 44 countries worldwide

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leader in national repertoire, second in overall market

Continuous development of local artists and international marketing
NEW YORK—Independent record companies in the U.S. are keenly aware that, despite the current downturn in the German music business, the country remains a key gateway for international repertoire to the rest of Europe. The volume of music sales in Germany also remains the highest in Europe. So how do U.S. indie labels get their music sold in Germany? Billboard dance-music editor Michael Paolletta offers contacts gathered and lessons learned from U.S. dance labels active in Germany.

STRICTLY RHYTHM RECORDS
www.strictly.com
Mark Finkelstein, president/founder
mark@strictly.com
German licensee: Urban Records, a division of the Universal Music Group
Contact: Nelli Temur, general manager, temur@umusic.com

What They’ve Licensed: The pioneering 12-year-old Strictly Rhythm label remains a vital player in the global dance-music scene. Hits like Underground Solution’s “Luv Dancin’,” Nasty’s “Free,” Reel 2 Reel’s “I Like to Move It” and Wandaue Project’s “King of My Castle” remain classics years after their original releases. Late last year, the label entered into a 50/50 worldwide joint-venture deal with the Warner Music Group (Billboard, Dec. 16, 2000). The deal also extends to Strictly Rhythm’s imprints Groovlicious and G2.

According to Finkelstein, Strictly Rhythm originally struck a deal with Motor Records in Germany under then managing director Tim Renner, now chairman of Universal Holding GmbH. “I was very impressed with Tim and his business plan for Strictly in that market,” Finkelstein recalls. “Simply put, he’s a brilliant businessman.” As Motor began specializing in rock acts like Rammstein, Universal’s Strictly Records was created for dance, R&B and hip-hop music.

Since day one, Strictly Rhythm has licensed all its releases to Germany, notes Finkelstein. “Without question,” he says, “this was the most successful deal I have ever made.” One of its big success stories is Wandaue Project’s single, “King of My Castle,” which Finkelstein says has sold nearly 650,000 units in the German marketplace.

What They’ve Learned: “Not everyone pays properly,” Finkelstein says. Also, he notes, a U.S. label should be well aware of the fact that in Germany—and in Italy—it is legal to create a cover version of a track without approval and before the original version is released. “Thus,” he notes, “if you send a demo to a label in Germany [or Italy] and you cannot make a deal, they can fuck you by remaking it and then exporting it throughout the world.”

Continued on page 48
LIKE TO THANK ALL THE ARTISTES, MANagements AND AGENCIES
WHO TOURED WITH US IN 2001

AND WISH EVERYBODY

a Merry Christmas
and a
Happy New Year!

LET MUSIC CHANGE THE WORLD FOR 2002,
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AND EVERYONE AT COCO TOURS,
GLOBAL CONCERTS AND ENTERTAINMENT ONE
MUSICAL IMMIGRATION
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MOONSHINE MUSIC
www.moonshine.com
Steve Levy, president
natale@moonshine.com

German licensee: Epic/Sony
Contact: Joerg Hacker, managing director,
Joerg_Hacker@sonymusic.com

What They’ve Licensed: Founded by brothers Steve and Jonathan Levy 10 years ago, Los Angeles–based Moonshine Music focuses on all areas of electronics—from techno, trance and breakbeats to drum ‘n’ bass, house and happy hardcore—and has helped spawn the careers of Keoki, Cirrus, Christopher Lawrence and AK1200. In the U.S., Koch handles Moonshine’s distribution; in other territories, distribution is based on the licensee.

In addition to licensing numerous tracks to various labels in Germany for use on compilations, Levy says the label has licensed a Keoki single (“Caterpillar”) to Virgin and Cirrus’ album Back on a Mission to Epic/Sony. “Keoki happened via our then German sub-publisher Melodie der Welt,” he explains. “As for the Cirrus/Epic deal, friends of ours in L.A. arranged a personal meeting with Joerg [Hacker].”

Keoki’s “Caterpillar” sold “well on an underground level,” Levy says. “The Cirrus album didn’t sell well, which we attribute to the timing of the release. Also, the breakbeat sound has never really caught on in Germany.”

What They’ve Learned: Levy acknowledges that most licensing deals happened because of then sub-publisher, Melodie der Welt. “They were active on the ground, pitching our music to the right labels,” he says. “They helped move the deals along; having such a representative is essential.”

GERMAN CHALLENGE
Continued from page 41

The tide include “reducing the volume of releases, channeling financial and personnel resources more efficiently and concentrating on artist and album culture.” He is in favor of systematically extending Internet distribution channels and gaining as direct as possible a contact with consumers to satisfy their musical needs more effectively.

On a self-critical note, BMG’s Schmidt notes that, since the roll-out of the CD 15 years ago, the music industry has failed to establish a new audio medium in the mainstream market. Some companies have concentrated on developing Internet activities recently, neglecting other media in some cases. DVD technology, for example, harbors much potential for opening new markets and reaching new target groups and is an attractive alternative to the CD in the short and medium term, says Schmidt.

In addition, he notes, various new forms of marketing must be tried to counter flat markets. Online marketing—particularly catalog marketing—offers much potential when used in tandem with appealing and user-friendly Internet distribution models.

Sony’s Leuschner considers an effective clamp-down on Internet piracy to be of vital importance. “We should stop claiming that the CD is in its final days,” he says. “Distribution penetration of this vital vehicle in the German retail sector is doubtless capable of being improved. Yet, I am optimistic enough to believe that the record market will not only stabilize but start growing again over the next few years. We may have lost a set but not the match.”

THE SHOW GOES ON
Continued from page 44

DEAG is promoting tours by André Rieu, Lionel Richie, Eros Ramazzotti, Brian Setzer, Roxette, Blink-182 and Zucchero. “My impression at the moment is that concert and touring business is better than we had originally been expecting,” says Schwenkow. Lieberberg is also reporting very upbeat business, with tours by Depeche Mode, David Copperfield and Michael Flatley’s Lord of the Dance proving very successful. The top newcomer of the past few years, No Angels, has completed a fully sold-out tour, and further concerts are booked by Travis, Tori Amos, Bush, Bryan Adams, Faithless, Nelly Furtado, Reamonn, Stasialor, Uncle Kracker, Dave Matthews Band and MLK for the final weeks of the year. Concerts scheduled for the spring include Santana, Roger Waters, Supertramp, Anastacia, Chris Rea, Light- house Family, Ozzy Osbourne and Sasha. This will be followed in the summer by Rock am Ring and Rock im Park, which are by far the most successful festivals in Germany.

Rieger has concerts booked by Ronan Keating, West- life, Roger Waters, Joe Jackson and the Corrs and is also hoping that Elton John will decide to perform. According to Schwenkow, DEAG expects 2001 to be the best year to date in its 28-year history. Lieberberg also reports that 2001 will break all records, placing his company at the “very pinnacle of the German tour-organizing business.” He hopes that 2002 will bring further success.

However, no one can predict events in the global polit- ical arena. Recent months have proven that rock and pop music are, of course, not immune to terrorism, war and their economic, social and political repercussions.

Rieger sounds a note of caution for the touring busi- ness: “Our forecasts may not be in line with reality.”

Karsten Jahnke was voted
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Paulo Conte
Chuck Norris
Casino Richekiders
Random Walhols
The Dandy Lions
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Casablanca
Derezzed
Eve
Ibrahim Ferrer
Herbie Hancock
Poo Fighters
Masskara
The Elvies
Klaus Hoffmann
Hot Jazz Meeting
Lord Lee
Arjan Reenke
Diana Krall
Pat Metheny
Obia
Nea
Dianne Reeves
Sonny Rollins
Gonzalo Rubalcaba
Sesamstrasse Live
The Scottish folk Festival
Siney Ráb
Stereolab
Tower of Power
Herman van Veen
Vejanov
Vivian
Konstantin Wacker
Paul Weller
The White Stripes

Karsten Jahnke Konzertdirektion GmbH · Oberstrasse 14b · 20144 Hamburg · http://www.karsten-jahnke.de

BILLBOARD SPOTLIGHT
UNIVERSAL RECORDS
Web site: www.universal-music.de
General manager: Nefli Iemmur
Exploitation manager: Nefli Iemmur
E-mail: nefli.iemmur@universal.com
International partners: Universal affiliates
Domestic acts with international success: Loona, Rollergirl

V2
Web site: www.v2music.com
Managing director: Willy Ehmann
Exploitation manager: Willy Ehmann
E-mail: Willy.Ehmann@v2music.com
International partners: V2 France (France), Vale Music (Spain)
Domestic acts with international success: French
Affair in Switzerland, Austria and Italy
Domestic acts seeking international deals: French
Affair in Holland and the U.K.

VIRGIN SCHALLPLATTEN
Web site: www.virgin.de
Managing director: Udo Lange
Exploitation manager: Renate Freter
E-mail: renate.freter@virginmusic.com
International partners: EMI/Virgin affiliates
Domestic acts with international success: Enigma, Bryan Ferry, Blind Guardian, Sven Väth, Reamonn, Liquido, Sandra, Der Dritte Raum.
Domestic acts seeking international deals: Reamonn and Liquido for the U.S.

WARNER MUSIC GERMANY
Web sites: www.warnermusic.de www.wca.de www.eastwest.de
President Warner Music Germany: Bernd Dopp
General manager WEA Records Germany: Alexander Maurus
General manager East West Records Germany: Markus Bruns
Managing director Warner Strategic Marketing: Thomas Schenk
Exploitation manager: Pamela Harz, head of international
E-mail: pamela.harz@warnermusic.com
International partners: Warner Music affiliates
Domestic acts with international success: A-ha, Urban Renewal Project, Sasha, Scorpions, Sarah Brightman, Music Instructor.
Domestic acts seeking international deals:
Wonderwall, Seeed, Zeromancer, Project Pitchfork

ZOMBA RECORDS
Web site: www.zomba.de
Managing director: Kurt Thielen
Exploitation manager: Kurt Thielen
E-mail: kurt.thielen@zomba.de
International partners: Zomba affiliates
Domestic acts with international success: Ferris MC

ZYX MUSIC
Web site: www.zyx.de
www.zyx.com
Managing director: Christa Mikulske
Exploitation manager: Sven de Guerlant
E-mail: sven@zyx.de
International partners: San Juan Music (U.S.); Avex, Beaver Music, Cisco Intl., Pony Canyon Inc., Yamaha Music Group, V.P.E. Intl. (Japan); Central Station, Colossal Records, Shock Music Group (Australia); Ministry of Sound, React Music Ltd., Time Music Intl., Xtravanganza Records (U.K.); Scorpio Music, Wagram Music (France); Blanco y Negro, Contrasena Records, Discomedi, Tempus Music, Vale Music (Spain)
Domestic acts with international success:
DJ Schwede, Sat-R-Day
Domestic acts seeking international deals: Jostown, Fancy, the Venture, Nallah, Quest, Siegfried & Roy, DJ Shah, Alexander Gero, the Jakob Soters
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UPDATE

Events Calendar

DECEMBER
Dec. 19, Entertainment Lawyers: How to Find One and What to Expect, presented by California Lawyers for the Arts, Ren Edwards Center, Santa Monica, Calif. 310-998-5599.

JANUARY
Jan. 9, American Music Awards, Shrine Auditorium, Los Angeles. 323-930-8266.
Jan. 9-12, 29th Annual International Assn. for Jazz Education Conference, Long Beach Convention Center and Hyatt Regency Hotel, Long Beach, Calif. 714-778-8741.
Jan. 11, North Florida Music Assn. Second Annual Showcase, Marquee Theater, Jacksonville, Fla. 904-386-4196.

FEBRUARY
Feb. 12-14, M3 REPLItech North America, Los Angeles Convention Center, Los Angeles. 800-800-5474.
Feb. 21-24, 14th Annual International Folk Alliance Conference, Adam’s Mark Hotel, Jacksonville, Fla. 901-588-8185.
Feb. 23, Start and Run Your Own Record Label, New Yorker Hotel, New York City. 212-688-3594.

MARCH
March 2-3, Global Entertainment & Music Summit, New Yorker Hotel, New York City. 973-228-1450.

TOWERING FUND-RAISER: Adding to the more than $150,000 that Tower Records has raised for the American Red Cross Liberty Fund, the retail chain will be selling the Liberty bear plush toy throughout December. Half of the proceeds from the sale of each bear, which is priced at $5.99, will be donated to the fund. A total of 2,000 bears will be available in stores and online. Contact: Louise Solomon at 916-373-2574.

NEW YORK ART SHOW: The Arts on the High Wire show, taking place Jan. 11, 2002, at the Hammerstein Ballroom in New York City, will benefit the newly formed New York Arts Recovery Fund. A variety of New York artists from different disciplines will participate in the show. The slate of performers includes Laurie Anderson, Jim Carroll, Bill Irwin, Joe Jackson, Art Spiegelman, Suzanne Vega, and high-wire artist Philippe Petit. Tickets are $15 and $25. Contact: Jody L. Miller at 212-451-4227.

BIRTHS
Boy, Denim Cole, to Toni Braxton and Keri Lewis, Dec. 2 in Atlanta. Mother is an Arista recording artist. Father is a keyboardist for Mint Condition.

Girl, Audrey Caroline, to Faith Hill and Tim McGraw, Dec. 6 in an undisclosed city in Tennessee. Mother and father are both recording artists.

MARRIAGES
Christy Berry to Donto James, Dec. 8 in Riverside, Calif. Bride is the daughter of R&B pioneer Richard Berry. Groom is the son of Etta James and plays drums in her band.

DEATHS
Sandra Bryant Noonan, 54, of complications from diabetes, Dec. 10, in Los Angeles. Noonan worked in a variety of industry positions, including posts at Motown, Norman Winter & Associates, and Solar Records. She is survived by her husband, Tom Noonan, who was Billboard associate publisher for 31 years; a daughter, two step-daughters, two grandchildren, one step-grandchild, her mother, and nine siblings. Funeral services will be held at 1 p.m. Dec. 17 at Holy Cross Mortuary, 5355 W. Slauson Ave., Culver City, Calif. In lieu of flowers, the family asks that donations be made to F.A.M.E. Renaissance House, c/o First AME Church, 2270 S. Harvard Blvd., Los Angeles, Calif., 90018.

Frank Leffel, 63, of cancer, Nov. 28 in Crestwood, Ky. Leffel was a former VP of national promotion at Mercury Records who most recently worked as an independent promoter/manager. He was credited with bringing Kenny Rogers the hit song “Ruby (Don’t Take Your Love to Town).” Leffel was survived by a daughter, a sister, and a grandson. In lieu of flowers, contributions may be made to the Frank Leffel Memorial Fund, c/o the National City Bank of Crestwood, P.O. Box 68, Crestwood, Ky. 40014.

Noel Brazil, 42, of complications from an aneurysm, Nov. 29 in Dublin, Ireland. Brazil was an Irish singer/songwriter whose songs have been covered by Mary Black, Christy Moore, and Maura O’Connell. He made two albums for Blax Street Records, 1997’s Land of Love and 2000’s Time to Be Free.

Solution to this week’s puzzle (page 78):

DAF SALE CARED ANNA ALEX AMPLE
PENNYPACK MIAMI P E N N Y L A Y N E M A D I O N
AUNT LUDVINA L A U R E N T R A N E N
KANGASOTTI KANAKA TURKISH
D E L F T M U N D U M D O L C H I A M
COOL TULLY T ALK A B A D I N O M P H O M O C H R I S
FALCON TIRE N.AN
ALB VEG SQUEEZE
CEASE NQ disproportion
CEASE NQ to SAR WIFE
PAT SAKES STE T E N A
DCN Creates Its Own Label
Company Releases Live Albums Of Acts Verging On Major-Label Deals

BY BRIAN GARRITY
NEW YORK—With an eye on piggy-booking on both the popularity of independent artists that attract a loyal live following and the momentum of up-and-coming bands in the midst of crossing over to major labels, New York-based Digital Club Network (DCN) (an aggregator and Webcaster of live music) has formed a new label—DCN Records—and entered into an exclusive distribution deal with Koch International to release material recorded in its affiliate clubs.

Company executives say the formation of the label and the distribution deal signals that DCN is ready to move away from its Webcasting-related revenue model and start harvesting its assets in the physical world.

In November, the company released Gut the Van, a double-CD live set from Digbeth, a Boston-based rock trio that has been likened to Dave Matthews Band. Meanwhile, in early 2002, DCN plans to release live albums from bluegrass legend Ralph Stanley, Midwest-based jam band the Big Wu, and rock act Push Stars. And, in the longer term, the company has live sets in the works for indie rock acts Low stock and Dilinger Four. DCN intends to ultimately have more than 20 releases per year.

DCN COO Usher Winslett says, “We’re very pleased to be a product for fans of bands that have a live-performance credibility.”

DCN digitally records shows by new and established acts that perform at its network of 50 North American venues, including the 9:30 Club in Washington, D.C.; the 40 Watt Club in Athens, Ga.; and Brownies in New York City. They are clubs that, in the words of DCN co-founder and CEO Andrew Rasiej, “have a history of presenting up-and-coming artists at a particular moment in their career, either just before or just after they get signed to a major-label deal, when they are most desirous of exposure.”

While the company offers thousands of archived, inexpensive live-produced Webcasts through its Web site, DCN.com (they are usually captured with a single camera), it considers itself a virtual music “vineyard” first and foremost. The goal is to collect copyrights of yet-to-break artists for future exploitation, both through the sale of CDs, downloads, and other music-related products, as well as via the sale of rights back to the labels once an unsigned act captured at a DCN club breaks and signs a major-label contract.

One of DCN’s aims is to be able to strategically place in stores live albums from the acts in question currently with their major-label releases. Rasiej says, “Once a band gets signed to a major label and puts that record out, we can put that product in the store next to the studio recording.” He estimates that through its deal with Koch, DCN can get their releases into the stores and onto the shelves either along with the release date or in one to two weeks following the act’s debut.

But while the company expects such albums to begin popping up in the next three to six months, Winslett says the company is not limiting itself to pushing live product from acts now signed to major labels.

In the case of its deal with the unsigned act Dispatch, for instance, the company also inked an agreement with the band to release four titles originally put out on Dispatch’s own Bomber Records: Silent Sleepies, Bang Bang, Four Day Trials, and Who Are We Living For? Collectively, the Dispatch titles have sold more than 20,000 units since November, DCN reports.

“We want to be sure the bands maintain the buzz and sales potential,” Winslett says. “That’s the key element to us—not necessarily them being signed to a major. We’re really about bands that are committed to touring and have a strong live following.”

 Clubs in the network sign over streaming and exploitation rights to DCN in exchange for a small percentage of the potential future value of the collected content. The company then cuts deals with artists and labels for the right to Webcast, archive, and repackage their material. Unsigned artists, which constitute a large share of the acts featured on DCN, typically turn over full exploitation copyright for a particular performance at a particular DCN club on a single night.

Larger indie labels and major labels offer more limited control. Tommy Boy Records, Koch Records, New West, Vapor Records, E-Magine Records, Landslide Records, Bobsled Records, and RAS Records have all signed Webcasting deals that give DCN copyright control of in-network performances by their acts for 18 months following the show.

Winslett says that the Koch deal is a “huge endorsement” of the company and its business model. Koch International president Michael Rosenberg notes, “We are tremendously excited about the potential that DCN has to capture dynamic live performances by both established acts and the superstars of tomorrow.”

The company currently has archived material from more than 18 bands that are signed to major labels.
Enya’s ‘Rain’ Now Five-Times Platinum

BY JILL PESSELNICK

LOS ANGELES—Enya, Alicia Keys, and Staind each added an additional million units to their existing multi-platinum certifications, according to the November awards tabulated by the Recording Industry Assn. of America.

With Enya’s Reprise/Warner Bros. broom, A Day Without Rain, reaching the 5-million level this month, it has caught up to the artist’s 1991 release, Shepherd Moons. Keys’ Songs In A Minor (J) was certified quadruple-platinum just five months after its release, while Break the Cycle (Flip/Elektra) also earned a quadruple-platinum award.

A trio of acts also earned both gold and platinum certifications for their latest projects. They include Usher (for the Arista album 8701), Jakub (for Murder, Inc./Def Jam’s rerelease of Ice Cube, a 1990 release), and Incubus (for the Immortal/Epictom project Mint/Ultimate).

An audit of the Doors’ Elektra catalog led to a 12.5 million jump in the group’s cumulative album sales. With the certification of The Best of the Doors for 9 million units leading the charge, its cumulative number now stands at 29.5 million albums. The 1996 release of Greatest Hits was certified gold, platinum, and double-platinum, and the original LP version is now triple-platinum.

Doors certifications include The Doors (3 million) and platinum awards for An American Prayer, Morrison Hotel, Strange Days, The Doors Box Set, and The Doors soundtrack.

Also this month, Jennifer Lopez earned her second consecutive triple-platinum album for Epic/J LO, The Mercury Nashville soundtrack to O Brother, Where Art Thou? also earned a triple-platinum certification.

Elton John was honored with his 50th album as a solo artist for “Songs From The West Coast” (Rocket/Universal). John has also earned a gold album with Tim Rice for their adaptation of Verdi’s Aida.

Ice Cube and Uncle Kracker received their first multi-platinum awards. Inaugural platinum honors were posthumously granted to Otis Redding and Johnnie Taylor, while Eva Cassidy earned a posthumous gold album for the first time.

Los Angeles de Charly, Priscilla y Sus Balas de Plata, Five for Fighting, Bubba Sparxxx, and Tantric each received their first gold albums as well.

MULTI-PLATINUM ALBUMS

Celine Dion, Falling into You, 565k; Epic/Epic, 3 million.
The Doors, The Best of the Doors, Elektra, 4 million.
Destiny’s Child, The Writing’s on the Wall, Columbia, 5 million.
Linda Ronstadt, Greatest Hits, Atco, 7 million.
Tracy Chapman, Tracy Chapman, Elektra, 4 million.

PLATINUM ALBUMS

Various artists, The Very Best of Various Artists, Rhino, 1.9 million.
The Doors, Their Next Album/Elktra, their 10th.
Johnny Nash, I Can’t Help Myself, Christmas, 1.1 million.
Usher, 8701, their 3rd.
Tanya Tucker, Tanya Tucker's Greatest Hits Collection, Columbia, their 2nd.
Johnnie Taylor, Ragtime, Columbia, their 1st.
J. Geils Band, The J. Geils Band, Epic, their 7th.
Otis Redding, The Very Best of Otis Redding, Rhino, their 1st.

LATIN CERTIFICATIONS

PLATINUM ALBUMS

Alejandro Fernandez, Hymn, Sony, their 1st.
Ana Gabriel, The Hum, Sony, their 1st.

GOLD ALBUMS

Ana Gabriel, Hymn, Sony, their 1st.
Alicia Keys, Songs in a Minor, their 1st.
Ana Gabriel, The Hum, Sony, their 1st.

MERCHANTS & MARKETING

Reprise/Warner Bros.

 declarations of Independents

UP AND RUNNING: Compendia Media Group, a new firm that integrates the label assets of bankrupt Platinum Entertainment, has started up as a broad-based multimedia company.

Readers may recall that Platinum, which filed for Chapter 11 protection in 2000 (Billboard, Aug. 5, 2000), was initially put on the sales block. But in February, the company filed a reorganization plan (Billboard, March 10).

Marty Tudor, CEO of Content Partners—the Marinha Del Rey, Calif.-based firm that acted as a reorganization advisor—has been put in place as the president/CEO of Compendia by First Source Financial, which was Platinum’s largest secured creditor.

Compendia is being formulated as a multimedia concern, with music, art, and publishing as critical parts of the product. Compendia Music Group, the firm’s label arm, will be based in Nashville, along with its music publishing and direct-marketing divisions; Michael Olsen—a veteran of the company’s management sector—will be headquartered there and will act as CEO of the company’s overall operations. Tudor and other executive staff will be local, while Angelfax, along with a home video, interactive, TV, and film operations.

Compendia will open a new distribution facility near Platinum’s old warehouse in Appleton. Wisconsin, and says the company will initially distribute its own product and “maybe” 10th-party labels, though he says Compendia could pick up as many as 30 labels as time goes on.

Tudor says of Compendia’s strategy on the label side, “We really all feel it’s important that, whatever we do, there needs to be a brand attached to it.”

Part of the exploitation of the immense Platinum catalog will begin in the first quarter of next year with just such a branded line. Compendia plans to release the first six titles in a series compiled and annotated by famed producer George Martin, featuring classical recordings by the Royal Philharmonic Orchestra (which are part of the company’s holdings). Each Sir George Martin Presents title will be enhanced with video of Martin discussing his selections and their role in his production work, including his classic albums with the Beatles.

Beyond that, Tudor foresees Compendia releasing some 750 titles per year. He doesn’t estimate how many of these will be new, but he says, “We hope to do a substantial amount of new releases. We want to be in this business.”

FLAG WAIVING: Hyde, the indie bow of former Columbia Records act Howlin’ Maggie, is truly a homegrown product: The collection has been released on Poppy Music, a label operated by the Columbus. Ohio-based Sir George Martin Presents title will be enhanced with video of Martin discussing his selections and their role in his production work, including his classic albums with the Beatles.

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PICKING UP THE PIECES: With Valley Media out of the picture, other one-stops are falling all over themselves to swoop up a piece of its pie. Of course, Alliance has already picked up some of the bigger slices Valley handled, such as BJ's Wholesale Club, CVS, Bosco's, Osco Drug, and part of the Toys "R" Us account. Handler is also a surprise winner—sources say it is picking up business from Toys "R" Us and Best Buy, while Baker & Taylor is said to be getting business from CDNow. Ingram Entertainment seems to have done all right for itself in picking up the video piece from a number of general store chains serviced by Valley, while Top Hits has also allegedly snagged an account or two.

In addition, a number of one-stops are vying for Valley's independent account base. Super Discount CDs & DVDs in Irvine, Calif., has made the most aggressive play: It opened an office in Valley's hometown, hiring around 15 of Valley's salespeople and about 10 employees from Valley's Audiofile division, which maintained the Valley inventory database that is regarded by the label community as the industry standard, since so many retailers used it as the backbone to their inventory systems.

Apparently Super Discount CEO Bruce Ogilvie thinks there is a business in providing updates to Audiofile—which, like the Schwann's publications, will likely be sold to the highest bidder as part of Valley's liquidation. The Super Discount office in Woodland, Calif., is overseen by Valley veteran Bobby Miranda.

Sources also say that Norwalk Distributors in Anaheim, Calif., has opened an office in Woodland that is staffed with around 10 ex-Valley sales representatives. Alliance is said to have hired about four Valley sales employees, with those staffers working out of their homes, and Galaxy Music Distributors, based in Pittsburgh, is also making a move to snare some Valley business. It has hired well-known industry veteran George Balicky, who after a long career with National Record Mart has spent the last couple of years handling national account sales at Valley. Balicky has hired four Valley sales reps to man an office in Davis, Calif.—which is about 1 hour down the road a piece from Woodland.

Balicky says Valley as quietly becoming a strong force in the one-stop business, with an inventory comprising about 240,000 SKUs. He says that about the same amount of audio SKUs Valley was carrying while he worked there. Galaxy has landed the Stop & Shop account in the Valley fallout.

With all those wholesalers vying for Valley's business, don't expect the dust to settle for a while, even in cases where accounts look like they have already chosen a supplier. Meanwhile, Valley continues to wind down its business, selling off 300 employees go Dec. 7, leaving about 200 others to take orders and fulfill shipments of liquidated inventory and chase accounts receivables.

SPEAKING OF VALLEY: I finally got a hold of the creator's list from the Valley bankruptcy filing. Let's take a look at it: WEA is owed $32 million; Warn- er Home Video, $14.1 million; Universal Music & Video Distribution (UMVD), $12.4 million; 20th Century Fox Home Entertainment, $12.2 million; Paramount Home Video, $11.8 million; BMG Distribution, $10.1 million; Sony Music Distribution, $7.3 million; EMI Music Distribution, $5.8 million; Columbia, $5.5 million; and Death Row, $4.1 million.

If you're considering market share, some eyebrows will likely be raised by the amount owed to WEA, which is almost double the amount owed to UMVD, the largest music supplier. In general, Time-Warner is taking by far the largest hit—$36 million if Warner Home Video's debt is added to WEA total—with the second-largest being Sony America, which is owed $14.6 million if all of its various home entertain- ment units are added together.

There is also a lot of grousing regarding suppliers supposedly receiving preferential treatment from Valley, i.e., product payments or product returns, with many creditors voicing to aggressively pursue that issue in court.

THE ENVELOPE, PLEASE: Wherehouse Entertainment held its annual convention in late October, where it hand- ed out employee awards. District manager of the year awards were presented to Charlie Felix, Bob Stined, Rhonda Killala, Michael Detienne, and Paul Childers. For store manager of the year, David Hollon, Stephanie Virve, Michelle Reese, David Novella, and Talli Sullivan picked up awards. The chain also added a new honor, pre- senting presidential awards to Don Sales, assistant VP of IT development; Chris Petersen, senior art director; Julie Mernin, director of store operations, and Liz Moore, district man- ingter in Oklahoma.

The win was driven by sales of video- gaming hardware and software, as well as DVD movies. The release of two new gaming platforms, Microsoft's Xbox and Nintendo's GameCube, highlighted the quarter.

Quarterly results were not as rosy at Best Buy rival Circuit City. For its third quarter that ended Nov. 30, total sales declined 2% to $2.28 billion, from $2.33 billion in last year's third quarter. Comparable-store sales declined 4% for the quarter. However, Circuit City's entertainment product sales increased 12% to total sales in the third quarter, up from 8% the same time a year ago, driven by sales of video-game hardware, software, and accessories, as well as DVD software.

In a statement, Circuit City president/CEO Alan McCollough said that sales volumes and traffic levels were particularly strong during the Thanksgiving weekend. He noted that while pricing during the holiday weekend was "promotional"—both Circuit City and Best Buy were offering select CD titles for less than $10 the Friday (Nov. 23) after Thanksgiving—it helped increase store traffic.

Best Buy and Circuit City report full quarter earnings results Tuesday (18).

Additional reporting by Matthew Ben in New York City.
This that tetration nal
Then, DreamWorks’ was also about 50% by year.
Additionally, sales of the proposed firm Centris, first-quarter 2001 and that DVD purchases and rentals doubled during this period.
Both U.S. and European consumers embraced DVD with open arms. According to an April report from the British Video Assn., DVD sales boosted the British video market in 2001, with first-quarter sales of DVDs increasing by 156% over the same quarter last year. European sales figures showed that by May, France was actually Europe’s biggest overall DVD nation, with Britain placing second.
During the summer, the Digital Entertainment Group and the CEA released more encouraging reports about DVD shipments. DEG said software shipments had increased by approximately 450 million units from 1997 and 1998. The CEA also said that the DVD player penetration rate was four times faster than it was for the VCR (which took 14 years to reach mass penetration at 50% of households).
October was the most exciting month yet for DVD, with the fall seeing new records rapidly being set. Universal reported that its Oct. 2 release of The Mummy Returns set a first-week sales record of 2 million units. Two weeks later, Lucasfilm/Twentieth Century Fox reported that Star Wars Episode 1: The Phantom Menace broke that record by selling 2.2 million units.
Then, DreamWorks’ Shrek became the fastest-selling DVD by selling more than 2.5 million units in the three days following its Nov. 2 release. One month later, Shrek had moved 3.5 million copies to become the best-selling DVD of all time.
Next, Universal reported that The Jim Carrey vehicle Dr. Seuss’ How the Grinch Stole Christmas had broken the fastest-selling-tile record, with 3 million copies in its first week. The year closed with Buena Vista’s Dec. 4 release, Pearl Harbor, selling 3.7 million copies in its first week.

**CONTENT ISSUES:** While Video Software Dealers Assn. (VSDA) president Bo Andersen picks the growth of DVD as the “overwhelming” movement in home video this year, he also says content control was a priority in 2001.
The VSDA committed itself to the protection of children by more actively promoting its Pledge to Parents program, which urges retailers to not rent or sell R- or NC-17-rated videos to children less than 18 years old without parental consent. Andersen says the organization is “satisfied with the way stores are handling the content issue, but we do have a way to go to the market.”

BY TODD MARTENS

LOS ANGELES—When Buffy the Vampire Slayer creator Joss Whedon sat with fans for a question-and-answer session in the summer at the San Diego Comic Con—one of the largest comic-book conventions in the country—it wasn’t hints about the upcoming season his followers were after. They wanted to know when the series was getting a North American DVD release. When Whedon had he idea, a groan reverberated through the crowd.

However, Jan. 15, 2002, fans will get what they’ve been pining for with the release of Buffy the Vampire Slayer—The Complete First Season. The series’ 12 1997 episodes will be released on DVD, in a “slim” box set for bargain-hunting fans. The three-disc set, available only on DVD, will be priced at $39.98.
The Buffy faithful can be forgiven for showing a little impatience. While Fox has released scattered Buffy packages on VHS, admirers have already had to witness the digital preservation of the show’s first three seasons overseas, where there are fewer contractual snags to resolve.“It’s not just the size of the audience that we at look at for a DVD release,” Fox senior VP of marketing Peter Stradton explains. “It’s the loyalty.”

HIGHLY POPULATED UNIVERSE
Indeed, in just slightly more than five years, the Buffy universe has swelled to Star Trek-sized proportions. Like any well-marketed pop culture success, its galaxy is populated with dolls, action figures, toys, board games, books, and comics. The cult hit has even launched the spin-off series Angel.

**DVD EXTRAS**
For the DVDs, Whedon was called upon to record a commentary track, which is something he admits he’s never done in his career. “You’d be amazed at how quickly I run out of things to say, considering how much I feel about every shot.”

Besides Whedon’s discussion of the two-part pilot, the set also includes such extras as the original pilot script and trailer, the show’s TV teaser, interviews with both Whedon and David Boreanaz (the lead actor in the Angel series), and DVD-ROM links to Buffy Web sites.

Stradton says Fox is not only committed to releasing every Buffy season, but also season as well. It will also follow marketing models set by boxes for The Simpsons and The X-Files—minimal advertising that lets fans spread the word through word of mouth, while hoping to attract a few new ones.

Stradton says, “The biggest thing that you have to tackle is you’re getting people to buy things that they don’t know about and, and, theoretically, tape for free. You’ve got to find a way of recognizing what it is in these shows that fans are motivated by, so it wasn’t just a matter of getting background information on the show, but getting the insight from Whedon as well. We’re also trying to make the sets as collectible as possible by creating a coffee-table book style of display. You can put it in a rack, or leave it out.

On all of our TV properties,” Stradton continues, “the first thing we do is cover off the core fans—since they’re the people who are going to get it in the first couple weeks—and then we try to get a broader message out as well. We support all of our properties with television advertising at launch, and Buffy is no different.”

Whedon notes he’s already laid down commentary tracks for two later seasons (the second show DVD—1999’s silent-film-inspired “Hush” and 2000’s season-ending “Restless,” an ambitious dream-like episode that takes its cue from Apocalypse Now. He also plans to record a track for this season’s musical episode, “Once More With Feeling.”

“Whedon, tributes, owner of Golden Apple Comics in Los Angeles, says the first season’s set will be well-supported. “I think there’s a good market for it—especially after Christmas, when a lot of people will be getting DVD players and buying stuff for the first time,” he says. “Buffy’s romance and the soap-opera qualities will keep people coming back.”

While Whedon may prefer the word “drama” to “soap opera,” it’s telling that those who watch Buffy—now in its first season on UPN—amid its release in the WR and its sixth overall—rarely refer to it as a fantasy. Buffy and her friends may fight fiends with odd body configurations, but the series puts its emphasis on everyday struggles, from the minor (stage fright) to the momentous (the death of a parent). As Buffy has grown, the series’ tone has taken a more serious edge, but the first season sees Buffy contending with the fantastic atmosphere of high school life. It’s not uncommon, for instance, to find a devilish mind behind that cheerleading uniform, or a possible Buffy does in “The Witch” episode.

**NOT JUST ABOUT A MONSTER**
“Right from the start, I only talked about Buffy as a monster,” Whedon says. “Every monster and every spell is based on some experience that we went through. It’s just blown up so we can make a story out of it. There’s no just about a monster.”

Ironically, that was the original intention. While Buffy was officially borne out of a poorly received 1992 film—written, and subsequently disowned, by Whedon—it wasn’t until years later that an enterprising TV producer asked Whedon to resurrect his heroine. “It was going to be an afternoon, half-hour, Power Rangers-like show,” Whedon recalls. “I thought we could do a tongue-in-cheek version of that and it’d be funny, and then gradually it just kept developing. I thought of the premise as high-school stories told as horror movies, and I thought of the cast, and then my agent said, ‘OK, that’s an hour drama, not a half-hour show.’”

Today, as Whedon is developing a Buffy cartoon for Fox to air this spring, he hasn’t lost any excitement over his latest gig. “I know now and I’ll see a scene, and it’s like, ‘Wow, that was really cool.’ My entire staff and I are big fans, and as long as we’re still rabid, we’ll keep working on it.”

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- Hot Latin Tracks
- Dance/Maxi-Singles Sales
- Top R&B/Pop-Hip-Hop Albums
- Top R&B/Pop-Hip-Hop Singles
- Hot R&B/Pop-Hip-Hop Singles Sales & Airplay
- Hot Rap Singles
- Top Soundtracks
- Top Independent Albums
- Top Electronic Albums
- Top Country Albums/Country Catalog Albums
- Hot Country Singles & Tracks/Country Singles Sales
- Heatseekers
- Top World Music/Blues/Reggae Albums
- Top Pop Catalog Albums
- Top Kid Audio
- Top Gospel Albums
- Top Contemporary Christian Albums
- Top Music Videos
- Top DVD Sales
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Awards

IN USO

audience special, DJs from size ever the network, will cap MUSIC TELEVISION° MTV's at the year's awards at undisclosed military Forces Research, which will also have which what why we'll see. The show was September, will be presented in the next times, by the party in hand.

...Bonnie Burkert, former Capitol Records director of video promotion, is now a new-media consultant at Virgin Records in Beverly Hills, Calif. ...1171 Production Group has moved. The new address is 168 N. Vine St., Suite 722, Hollywood, Calif. 90028.

PRODUCTION NOTES: Alanis Morissette teamed with director Francis Lawrence to film her "Hands Clean" video in Los Angeles. The city was also the location for two recent clips directed by Dave Meyers: Brandy's "What About Us" and the Offspring's "Defy You." Also filmed in L.A. was Craving Theo's "Alone." directed by Nathan "Karma" Cox ...Wayne Isham directed the Britney Spears video "I'm Not a Girl, Not Yet a Woman" in Lake Powell, Ariz. ...Kevin Max's "Existence" video was directed by Steven L. Weaver in Cincinnati ...Former Savage Garden singer Darren Hayes completed his first solo video, "Instable," directed by Thomas Kloss and filmed in Sydney ...Merle Hagard filmed his "Motorcycle Boy" video at Willie Nelson's ranch in Austin. The clip was directed by David Abbott.
Role Of Promo Staffers In Flux
Top-Down Music Decisions Threaten Regional, Local Employees’ Futures

BY MARC SCHIFFMAN and BRAM TEITELMAN Airplay Monitor

NEW YORK—With more music decisions at radio apparently being made higher up the corporate ladder and larger market often doing even more to break songs than secondaries, some promo executives think that the role of the local and regional promo staffs will change or perhaps be eliminated altogether.

One promotion executive, who asked to speak anonymously, does not think that change will come next year, but perhaps in the next few. “The way the trend is now, there may be fewer people making decisions at the local level. That will affect how many regional promo people we have and how records will be worked.”

“It definitely seems that if you move up the chain on a project with some of the key Clear Channel radio stations,” the executive adds, “the others fall pretty quickly.”

Universal senior VP of promotion Steve Leeds says, “If consolidation is going to take decision-making power out of local PDs’ hands, it will affect the role of the local promotion person. If there’s going to be chain-wide ads, then there’s no need for national people to get involved.”

But now, he says, the crystal ball is hazy on those developments. “It’s a question of the tail wagging the dog, and depending on how these guys wag their tails, we’re going to figure it out. But to say all the locals are going to be diminished—that’s hard.”

THE REGIONAL PICTURE

Regarding the spectre of concentrated corporate power, Arista VP of promotion Rick Sacksheim says that “people have been talking about that for a while, and it seems like even with the consolidation and the change dealing higher up on the ladder, there’s still something to be said for regional stories.”

But our anonymous exec says that those regional stories are much more rare. As stations cut staff, the exec says, “it takes out what a lot of people got in this business for—passion, the creative, breaking new artists. And it puts a lot on research and discourages instinct from programmers in a secondary market to champion something. There are countless records that have been successful that haven’t come out of Los Angeles and New York [City].”

Columbia executive VP of promotion Charlie Walk agrees that locals may have been diminished role in the future. “You definitely are starting to see, at some of the major radio chains, various individuals in charge of stations in regions. And if those people are in charge of putting actual music on the radio, then those are the people we’re going to focus on, and it will alleviate some of the local positions that exist—which is quite a shame, because we believe in superserving the local markets. We always have, and that has been the key to our success.”

Atlantic senior VP of promotion Danny Buch says that “the model of records breaking the extent of the secondaries,” and that means that locals remain his front line. He admits that some labels will have to cut staff, but says that that’s for economic reasons and not because radio’s decision-making structure has changed. “We have all these new costs. We’re competing against smaller staffs.”

Columbia senior VP of promotion Joel Klaiman says, “Although I have concerns with the way things are going, I still believe that it’s essential to have regions for set-up. However, I am concerned about it.” Klaiman can envision a change “if the complexity of the restaurant changes and the clientele’s needs change.”

V2 head of promotion Matt Pollock says that local and regional staffs have already become “more market-executing. It’s not a luxurious position. You have to do more than your job title implies.”

HELL, NO, THEY WON’T GO

One reason that no one is expecting to cut locals right away is that many promotion executives think their role is still an important one. “The list that cuts would be made. Buch says that because radio is the biggest force in driving record sales, “breaking a hit is the single most important thing. You have to cut every other division at a label before you cut the departments dealing with radio, until radio stops becoming the single biggest way of selling records.”

“The record company is going to give you a nickel back or P.O.D. break through is so huge,” Buch continues. “That’s why you have all these costs—having a record like that break through. I’d cut everything before I cut the ability of getting P.O.D. on the radio.”

Pollack thinks that the economy is “going to get a lot worse before it gets better in the next year.” But he adds, “The record company wants to cut back, and promotion is still the most essential part of a record company, because 90% of people bought their music because they heard them on the radio. It’s still the single最大的 way of selling records.”

That’s hopefully the last place I’m going to make cuts.”

Others agree. “I don’t see the role changing at all,” one VP of rock promotion says. “If anything, we’re going to have to cut back, and promotion is still the most essential part of a record company, because 90% of people bought their music because they heard them on the radio. It’s still the single-biggest way of selling records.”

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Interscope head of promotion Ron Cerrito doesn’t see the current climate as threatening local jobs, but instead providing new challenges. “At least on the rock side, influence of corporate on the local programming staffs can be seen in the ratio of current vs. library, shared research, and an overall programming philosophy. As a result, our team needs to be armed with the most up-to-date information possible on a record A story from one station can spread across the country very quickly.”

Klaiman agrees that stories can still be built from the local market on up. “Even with chain consultants or regional brand managers, the set-up needs to be there for everybody in between, because sometimes it takes that local PD or MD to ask for the record to go on or create the awareness.”

Marc Schiffman is managing editor of Top 40 Airplay Monitor, and Bram Teitelman is managing editor of Rock Airplay Monitor.

Clear Channel (CC) has made a number of radio changes in its organization. The marketing department of adult R&B KRHT (Hot 92.3), adding those duties for top 40 sister KFRT. In other CC news, country WZQQ/WHT (Washington, DC). Operations manager Jeff Webb becomes VP of operations for the C.C.D.C.-Baltimore trading area. Dick Lumenello has been promoted to regional VP for CC’s Idaho and Montana properties. He has run the company’s Boise, Idaho, stations since 1999. Following budget cuts at CC and its Premiere Radio Networks, Larry Santiago exits his position as PD of Premire’s country division, which includes WGN/Detroit and Learner. Kelly Erickson, music director/promotions director for Premiere and After MidNite, also exits. Country programming will be handled by Premiere senior VP of programming Larry Morgan.

The Academy of Country Music (ACM) is seeking nominees for the awards for radio station of the year and country radio disc jockey of the year. ACM membership is not required to submit a nominating entry. The eligibility period is Jan. 1, 2001, to Dec. 31, 2001. The deadline for entries to arrive in the ACM’s Burbank, Calif., offices is 5 p.m. (PST) Dec. 31. The top 10 finishers in each category, as determined by a panel of judges, will be placed on the preliminary ACM ballot and voted on by members. Winners will be notified two weeks prior to the ACM Awards show, which is set for May 21, 2002.

Bonneville has restructured its management team. In San Francisco, Valerie Howard, VP/GM at classical KDFC, adds GM responsibilities for top 40 KQZQ (90.5). She replaces Allan Holten, who becomes VP/creative director for Bonneville/San Francisco. Holten assumes the Z95.7 PD duties from Casey Keating, who will remain for a few weeks to help Holten through the station’s holiday concert. Holten will also be involved in marketing and advertising for all three stations in the cluster. In other company news, Bonneville has let go of two of its cluster presidents: Kari Winston in Washington, D.C., and David Ervin in St. Louis.

Some stations have experienced programming changes. Satellite adult R&B KRIZ Seattle segue to ABC’s R&B oldies format, according to the Seattle Post-Intelligence. It had been simulcasting with KYIZ, which is now mainstream R&B. The rhythmic top 40 format at WYYL (Wild 107.5) Memphis ends this week, as Flinn Broadcasting moves triple-A WMPS (The Pig) to that station’s frequency. As part of its transition to adult R&B, WTJW (Jammin’ 165) New York adds a gospel show hosted by Percy Williams, who was last at crosstown rival WRKS. The new program airs from 5 a.m. to 10 a.m. Sundays. Nashville-based firm the Marketing Group picks up syndication of Western Beat Radio, hosted by Billy Block. The show launches next week on a host of smaller stations, including WIXS Nashville and was previously televised on CMT. It is scheduled to launch into syndication Jan. 1, 2002.

Other stations have seen shifts in personnel. Longtime top 40 KHHT Tulsa, OKa., operations manager/p.m. driver Sean Phillips is the new PD of rhythmic top 40 WBTB (the Bet) Atlanta, which has taken a more R&B slanted direction in recent weeks. Phillips replaces Dale O’Brien, who exited a few weeks ago. Jim Worthington, VP/GM of country WIL St. Louis, assumes the same duties for adult standards sister WRTW. John Rijowski, VP/GM of modern AC WYRS St. Louis, adds those duties at crosstown jazz outlet WSSM. Most of the staff of active rocker WRKX Flint, Mich., including PD Tony LaBrie, exited following the station changing to a simulcast of crosstown active rocker WWBN (Banana 101.5) under new owner Regent. LaBrie has been named MD/afternoon driver at WWBN. Journal Browncoast Group president Doug Kiel adds CEO stripes. Karen Jordan exits as PD of R&B station WCBG Louisville, Ky. Classic hits KFXN (104.1 the Fox) New Orleans APD/music director/middayer Annette Fox adds PD duties. Former C/O/Houston director of FM programming Jim Trapp resurfaces as interim PD at active rocker WWMS Cleveland.

Dualtone Records is offering customized versions of David Ball’s top three country single “Riding With Private Malone” to monitored country reporting stations. The new versions replace the line about the Corvette’s haun ted radio getting in “that oldies show” with a specific reference to that station’s format title. While customized versions of songs that mention the radio go back to at least the 70s, Dualtone co-founder Scott Robinson says that the idea grew from Ball’s station visits, “where he would occasionally throw in the Ws while performing live on the air.”

Compiled by Dana Hall, Carla Hay, Marc Schiffman, and Phyllis Stark.
SAME SLEIGH, SMALLER REINDEER: At this time last year, three different albums had accumulated sales of more than 2 million units between the start of October and the 10th week of the fourth quarter. This year, only one has done so thus far, which offers a hint of the challenge that music stores face during this crucial selling season.

By the time Billboard rolled out last year’s Dec. 22 issue, Backstreet Boys’ Black & Blue sold 2.82 million units, according to SoundScan, followed by Limp Bizkit’s Chocolate Starfish and the Hot Dog Flavored Water (2.28 million) and the Beatles’ 1, with the Beatles and Backstreet titles needing less than a handful of weeks to accomplish those numbers and the multi-platinum That’s What Call Me Music totaling almost 1.7 million in one month.

During this year’s fourth quarter, Britney Spears is the only act to surpass 2 million (2.02 million), but two others might join the club. Chart-topping Creed and noticed more than 1.7 million in just three weeks, while Enya’s year-old A Day Without Rain has also sold 1.7 million units since October began.

Despite an early Hanukkah, industrywide album sales (including catalog titles) are down from the comparable 2000 stanza for a sixth straight week (see Market Watch, page 81), a streak practically guaranteeing that 2001’s year-end tally will reflect a decline from the prior annual sum for the first time in SoundScan’s 10-year history.

FELIZ NAVIDAD: Mannheim Steamroller (6-5, up 42%) powers its second consecutive Greatest Gainer award on The Billboard 200, the fourth week in a row that a Christmas set has posted the big chart’s largest unit gain. There are two holiday titles in the top five, with Mannheim’s Christmas Extravaganza gaining on the multi-artist Now That’s What I Call Christmas (6-3, up 28%), which also snagged back-to-back Greatest Gainer cups. Prior to this year’s crop, the last Christmas title to make the top five was Celine Dion’s These Are Special Times, which peaked at No. 2 in 1998. 1994 was the last year when seasona albums appeared simultaneously in the top five, as Kenny G’s chart-topping Miracles—The Holiday Album kept company with Mariah Carey’s Merry Christmas, which peaked at No. 3.

With a current tally of 282,500 units, the Now holiday title has surpassed the 200,000 mark for three weeks, while Mannheim’s latest—which is No. 1 on Top Independent Albums and Top Contemporary Christian Albums—does so for the first time (242,000).

VICTORY LAPS: The march toward Christmas heats album sales, but the confluence of My VH1 Awards Dec. 2 and Fox’s Billboard Music Awards Dec. 4 adds fuel to the fire. Of the acts who appeared on either program (and some appeared on both), Billboard performer Pink—who also visited The Tonight Show With Jay Leno—sees the largest unit gain (11-10, up 42,000 units), while Dave Matthews Band, which won four VH1 trophys, has The Billboard 200’s largest percentage increase (162-129, up 74%).

Industrywide album volume is up 22% over the previous week, but 23 albums by Billboard participants had sales spikes that exceed growth curve, including Destiny’s Child (36-34, up 37% and 57-53, up 42%), Shaggy (178-163, up 48%), Tim McGraw (92-81, up 49%), Century Award winner John Mellencamp (118-117, up 31%), and Lil’ Romeo (re-entry at No. 192, up 41%). After Matthews, the VH1 show’s biggest beneficiaries were Nelly Furtado (No. 56) and Lenny Kravitz (No. 71), who each had 26% gains.

Creed, which appeared on both award shows, pads its lead at No. 1 with a 40,000-unit gain (458,000). On other channels: Live With Regis & Kelly helps Shakira step 18-14 (up 31%), Late Night With Conan O’Brien guest Diana Krall rises 74-67 (up 36%), and A&E’s By Request perks up Elton John (115-88, up 64%).

OBSERVATION DECK: George Harrison’s death still resonates, as the Beatles’ 1 bullets 73-57 on the big chart (up 59%), On Top Pop Catalog Albums, two by Harrison and two by the Beatles each post gains (Nos. 17, 26, 30, and 33). Sgt. Pepper’s Lonely Hearts Club Band increases by 44%; at 9,000 units, it would dent the catalog chart were it not for competition from holiday titles…No Doubt is on course to be next week’s Hot Shot Debut, with Interscope confident it will easily surpass the 202,000 first-week units the band rallied last year with Return of Saturn. The new Rock Steady Stepped shipped more than 800,000 copies…Each of the top 27 albums surpass 100,000 units, including the new Limp Bizkit (No. 26, 104,000 units), which sets a SoundScan record for a remix collection.

BATTING 1.000: Roadrunner Records’ first entry on The Billboard Hot 100 becomes its first No. 1 song on that chart, as “How You Remind Me” by Nickelback climbs to the top spot. After debuting early last week on Hot 100 Singles Sales due to street-date violations, “How You Remind Me” scans 48,500 units in its first full week at retail, which is more than enough to displace current Hot 100 Airplay champion, “U Got It Bad” by Usher, from the No. 1 Hot throne. “U Got It Bad” retains its bullet, while being dislodged to No. 2, as its audience increases by 2.5 million listeners. “How You Remind Me” extends its rock-record Hot 100 audience total to 128 million listeners and holds at No. 2 on the airplay chart. It has been almost a year-and-a-half since a rock single has sold as many units as “How You Remind Me” scanned this week. (Matchbox Twenty’s “Bent” moved 50,000 units in the July 13, 2000, issue.) To be fair, though, releases by rockers have been few and far between. The scarcity of rock singles has contributed to the lack of Hot 100 No. 1s from that genre. In the Mighty Mighty Bosstones with “The Impression That I Get” and matched this past August by Sum 41 with “Fat Lip.”

FIVE, SIX, TEN: Taylor Swift matches his personal record for the most weeks at No. 1 as “I Wanna Talk About Me” claims a fifth week atop Hot Country Singles & Tracks. Keith’s rap-tinged wordplay on womankind ties his “How Do You Like Me Now?”, which spent five of its 43 chart weeks at No. 1 in March 2000. As “I Wanna Talk About Me” declines 38 spins for a total of 5,775 detections, Alan Jackson’s “Where Were You (When the World Stopped Turning)” steamrolls 5-2, up 534 plays. Jackson’s gain narrows the gap between the two singles to 573 detections—a margin he could handle close. With an average weekly gain of more than 1,000 spins, odds suggest that Jackson could score his 19th No. 1 next issue in the song’s sixth chart week. If so, that would mark the quickest trek to No. 1 that the format has seen since Shania Twain’s “Love Gets Me Every Time” made a six-week sprint to the top in November 1997.

REIGNING MEN: The union of Method Man and Redman—which started rolling with the No. 10 Hot R&B/Hip-Hop Singles & Tracks title “How High” in September 1995 from the soundtrack to The Shaw—has repeated as the duo launches its latest collaboration, “Part II,” from the soundtrack to their new movie How High. “Part II” enters the Hot R&B/Hip-Hop Singles Sales chart at No. 8 and bows on Hot Rap Singles at No. 5. Overall, “Part II” scans 1,500 units and is the highest debut on Hot 100 Singles Sales at No. 35. “Part II” also jumps 10 positions to No. 36 on the Hot R&B/Hip-Hop Airplay chart with an increase of 2.5 million in audience. These air-play and sales gains propel the single 47-35 on R&B/Hip-Hop Singles & Tracks. Another cut from the How High soundtrack, “Round & Round,” by Jonell & Method Men, creeps 58-56 with gains at both radio and retail. The soundtrack arrives Dec. 18, with the movie hitting theaters Dec. 21.

Also charting multiple titles on R&B/Hip-Hop Singles & Tracks is Nas, who advances 57-42 with “Got Ur Self A...,” while debuting his battle rap record “Either” at No. 73. “Got Ur Self A...” earns Greatest Gainer/sales honors, more than doubling the units of the 12-inch vinyl release to move 16-4 on R&B/Hip-Hop Sales chart while reaching for the top of Hot Rap Singles chart, where he clocks 10-2.

“Either,” the response record to Jay-Z’s “Takeover,” is the highest debut on the R&B/ Hip-Hop Airplay chart at No. 66 with 5.8 million in audience. Both tracks are from Nas’ fifth album, Stillmatic, due Dec. 18.
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<td>Feb 3</td>
<td>Songs 4 Worship — Shout To The Lord</td>
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### DECEMBER 22, 2001

#### BILLBOARD HEATSEEKERS

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#### BILLBOARD TOP INDEPENDENT ALBUMS

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<td>DE LA SOUL</td>
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<td>9 6</td>
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<td>Here At The Mayflower</td>
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<td>14 24</td>
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<td>21 16</td>
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<td>23</td>
<td>23 17</td>
<td>LIL TROY</td>
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**Note:** The Heatseekers chart lists the top selling hits of the week from Billboard charts, selected on the basis of airplay and sales, and is compiled in independent markets. The information on the chart is based on reports submitted by independent record stores. The Top Independent Albums chart is based on sales of independent albums, as reported by independent record stores. The charts are published weekly and are available through the Billboard Media Group.
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<td>REPRISE</td>
<td>A DAY WITHOUT RAIN</td>
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<td>AMERICA: A TRIBUTE TO HEROS</td>
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<td>BMG</td>
<td>CHRISTMAS</td>
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<td>SPONGEBOB SQUAREPANTS</td>
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<td>PEARL HARBOUR</td>
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<td>BRIDGET JONES'S DIARY</td>
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<td>WINTER HOLIDAY</td>
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**Notes:**
- This list reflects physical albums released through internet retailers, based on data collected by SoundScan. Unpaid chart positions are indicated on the Internet and Soundtracks chart. Albums with the greatest gains this week:
- Recording Industry Association of America (RIAA) certifications for net shipments of 500,000 or more units (Gold). RIAA certification for net shipment of 1 million units (Platinum). 
- RIAA certification for net shipment of 5 million units (Double Platinum). 
- RIAA certification for net shipment of 10 million units (Triple Platinum). 
- RIAA certification for net shipment of 20 million units (Multi-Platinum). 
- RIAA certification for net shipment of 50 million units (Platinum). 
- RIAA certification for net shipment of 100 million units (Platinum). 
- Certification for net shipment of 500,000 units (Gold).
**Latin Piracy**

Continued from page 1

ment to produce more. Chon knows he could get arrest-
ed and fined under Mexico's new, tough anti-piracy laws, and that even in a way, it keeps him safe, because he feels he isn't doing anything wrong.

"I don't even think about that," he says matter-of-factly when this journalist, few weeks before his vision, does is illegal. "I go to work every morning, and this is my work. I'm not stealing anything—not like other people, who really go steal. I'm working for a living."

**PUNISHMENT TO FIT THE CRIME**

While Chon raises his two children from someone else's master recording, without paying royalties or taxes, music sales in Latin America con-

**PIRACY AS ROUTINE**

After being in the business of piracy for the past two-and-a-half years, Chon has slipped into a routine.

He purchases blank CDs and jewel boxes—which are generally imported from South East Asia—on a Puebla street, where he can find any and all raw material needed to fabricate CDs. Every three days he goes to Mexico City, where sever-

**RAIDS OF ALL SIZES**

In Mexico, there are smaller raids—involved pirates like Chon—that investigate and seek to deport to other post, lead to bigger raids, such as the pair that occurred in October, one of which resulted in the dismantling of a laboratory with 250 machines and more than 30,000 copies of pirated works. The raids are considered a success, in that they are stopping the flow of pirated materials, which contributes to the piracy of goods, and the decline in sales.
 Troubadour Traditions
Continued from page 1

“At the time, we had no idea what was going to happen with Five for Fighting, but it was so great to see him kind of leading the way.”

After years of relative exile from the mainstream—and nearly two decades since their heyday in the 1970s—a wider interest in male singer/songwriters seems to be gaining favor with radio and video network programmers and mainstream listeners, as a new buzzed-about group of such artists (some with similar career trials as Gray and Ondrasik) seems to be emerging from under the radar. Among them are Ondrasik’s fellow Aware Records graduate John Mayer, alt-country prince Ryan Adams, alt-rock veteran Pete Yorn, former indie darling Elliott Smith, pianist and Rufus Wainwright, soulful singer/slide guitarist Ben Harper, Canadian songster Ron Sexsmith, lauded Brit Tom McRae and Badly Drawn Boy (the latter another one-man show), charismatic Texan David Garza, ex-Jellyfish/Grays member

one, years of seemingly ultra-pre- sent, manufactured teen pop, and, two, the Sept. 11 terrorist attacks. Though noting that it is “quite subtle,” Wainwright says there’s “definitely something going on, whether it’s Ryan Adams, me, or Elliott Smith—it’s almost like a low-grade fever, which we hope will spread and become a horrible disease.” Wainwright and most of his peers stop short of proclaiming themselves part of a male singer/songwriter movement. “It could be something as big as a movement, or it could be something going in the opposite direction,” rising indie star Johnson observes. “It could just be that boy bands are kind of fading and people are wanting to hear songs that actually come from a person or thing that’s not such a product.”

Of the possibility of a full-fledged movement, Nic Harcourt, music director of Los Angeles noncommercial KCRW and an early supporter of White Ladder, says, “If you had asked me six months ago, I would have probably said no. You know, every now and then, something like that body talent-Nash sneaks through. But now, I think there is definitely an interest in these guys, and part of it may be a result of this new acoustic movement, or whether you look at it—groups like Travis, Coldplay, and Starsailor.

Modern AC WVRW St. Louis PD Mark Edwards says, “It may be the next big thing.” But pop music is cyclical, he notes, and it may simply be no more than male singer/songwriters’ turn to shine.

Veteran singer/songwriter John Hiatt feels it just seems like every generation or two, the troubadours start coming around,” Hiatt remarks. “I think it’s a part of the American music tradition.” Whether they call it a trend, movement, or happenstance, most agree that what’s happening could be traced to the success of Gray’s platinum White Ladder album (November 4, 98). (With “Babylon” and the follow-up singles “Please Forgive Me” and “Sail Away,” White Ladder seems to have, at the very least, printed the door for Ondrasik’s “Superman” and Adams’ “New York, New York” singles. Both are getting solid airplay especially on VH1, another staunch supporter of these artists.

“You can’t help but compare a lot of this new music to him,” says Valerie Knight, PD at adult top 40 KBZB in Kansas City. “You say, ‘Oh, wow, it sounds a little bit like David Gray’—so it’s probably gonna work.”

If nothing else, the album’s success has inspired some of Gray’s peers, who, like the 30-something Englishman, have experienced numerous label ups and downs while garnering piles of glowing reviews and selling relatively few records in the process.

“I find David’s breakthrough—and just the whole way that thing went down—really encouraging,” says Sexsmith, who is on his second label and fourth album. “He didn’t get the record by himself [after EMI closed], and I don’t think he had great expectations for it. It made me feel like my career might not be doomed to cult status my entire life.”

WHERE HAVE THESE GUYS BEEN?
So why have younger male singer/songwriters been ignored for so long? That’s a hard question to answer, because they’ve certainly existed. 

“Some of the earliest troubadours—David Gray and John Hiatt and John Mayer and Ryan Adams and Peter Bjorn and John and others—have been doing it for a long time,” says Hiatt. “But maybe it’s too soon to say. It’s too soon to tell.”

Certainly “Superman” and “New York, New York”—two personal and reflective songs written prior to the attacks—have taken on a new significance over the past few months, boosting Ondrasik and Adams’ careers.

Jason Falkner, Real World’s Joseph Arthur, quirky storyteller Dan Bern, surfer-turned-musician Jack Johnson, and the recently-gone solo Ben Folds and Grant Lee Phillips (of Grant Lee Buffalo). Helped out by the radio and TV exposure devoted to Gray’s White Ladder singles—most notably, “Babylon”—Ondrasik, Yorn, and Adams are making waves, apparently confirming that more and more opportunities for such artists to be heard are arrived.

And that, say some of these male singer/songwriters and a number of industry execs, appears to come from a desire for more substantive music born out of two things—

‘As far as the music biz goes, the singer/songwriter just doesn’t exactly fit into the corporate mold as it now stands.’

—JOHN HIATT
VETERAN SINGER/SONGWRITER

The cost of doing business to the point where you’re doing your first TV can be a million dollars. Krim says labels seem to have been looking for “something a little more immediate” in recent years, whether it’s bombastic rock bands or teen pop acts.

Some note that Ondrasik probably benefited from the buzz that evokes an image of a band instead of a lone singer/songwriter. “It’s easier to get something across with a five-piece band with an attitude and a new sound,” says Brand- don Kessler, head of New York City indie Messenger, which has released albums by Bern and Chris Whitley. The problem, he adds, is often that the act isn’t under-estimated. “I don’t think they’re just out there for stupid teenage bullshit,” he says. “I think they’ve always wanted good stuff—they just needed there to be an opportunity for them to get it.”

In any event, because these acts were being skipped over, “a hole for music that’s relatable” was created, Krim says. “That’s where John and Ryan Adams—Five for Fighting track in and the Ryan Adams song comes in.”

SUBSTANCE VOID
Some say these tracks are filling a void of songwriting of substance. Others, like Edwards, add that they mark the return of “music that means something.”

There’s an audience an artist who wants to hear real songs, listen to words, and be moved.”

—RICK KRAM
VP OF TALENT/MUSIC PROGRAMMING, VIRGIN

As far as the music biz goes, the singer/songwriter just doesn’t exactly fit into the corporate mold as it now stands.”

—JOHN HIATT
VETERAN SINGER/SONGWRITER

The most of the early mainstream success of their predecessors.

The success of “Superman”—currently No. 15 on The Billboard Hot 100—would not have materialized for a practically unyielding commitment to Five for Fighting’s second album, last year’s America Town, from Columbia.

“We [Five for Fighting], Pete Yorn, and John Mayer, they are interested in building careers,” Ondrasik says. “And to see what they’ve done with my record—I mean, my record came out over a year ago! And they have stuck with it.”

Similarly, it was months after ATO—the new BMG-distributed label co-founded by Dave Matthews—issued White Ladder that “Babylon” finally caught on.

Co-founder Chris Tetzeli says, “Because David was our only act—our first act—it was our mission, and we were able to give it focused attention and stick with it. We just knew we had something, and we went for it.”

Columbia seems to be leading a

(Continued on next page)
Troubadour Traditions

Continued from preceding page

return to the "old days of artist development," Kriss says. "In all these cases, whether it's Five for Fighting or David Gray or even Train's 'Drop of Jupiter'—they're obviously a band, but that song has that singer-songwriter vibe—it's a long haul.

PRIORITY NO. 1

But in a time when artist development almost always takes a back seat to the bottom line, what is most important—Mercury Nashville chair and first highway pres- ident Luke Lewis notes—"is that these guys, at the end of the day, have hits.

You can have singer/songwriters out the wazoo, and if they don't do a good job writing a compelling song that somehow or other gets exposed—or is compelling enough to get exposed by the gatekeepers in this industry—it's always going to be hard to break out," Lewis says.

He adds that although PIDs—like most people in the music industry—are music junkies who may be hungry for songs with more substance, they may be a little slower warming to a song like "Babylon."

"Some of the programmers I've talked to have described that record—in terms of the way it broke through," Ondrask says. "They programmed it—as sort of a flavor track."

Lewis says, "I don't have a sense that programmers, at this point, believe that there's a move- ment, certainly. And I don't think that they believe that one artist is gonna change the pie. Ya know, I think it's gonna have to be a half dozen breakthroughs, and then I guess it will start to change the flavor of the air, and at least spend some more money marketing these people and trying to get them on the radio and do what we all do to get things exposed. At this point, I think everybody's being kind of tentative about it.

Despite the fact that more opportu- nities seem to be arising for these artists, it's unclear whether they've become a hotter commodity. It's always been on the agenda that these kinds of acts do get signed," Cooper says. And Virgin is no ex- ception, signing Harper, Arthur, and Brenner and forming other similar "bands," during the past decade.

"I think the more intelligent A&R guys, whether they are working for major labels or working for smaller labels, gravitate to that quality of voice and the brilliance of songs," Cooper adds. "And you're always going to get a lot of these types of artists signed on that basis."

In the past months, Ondrask says he's heard that "Superman" has caused some changes in the A&R community: "I've heard a few rumormongers at record compa- nies going sweet on the track, we're going to find something like Five for Fighting, which is so great.

"But we've only seen a couple of songs," Ondrask continues. "We'll have to see how it goes for three years from now. I think we still have a lot to prove. I've had one song that seems to touch people. You go to an Elton John concert, you're still hearing of 'em. So I still think we have a long way to go, but it's nice. As a songwriter, you ask for one thing, and that's a chance to be heard. And guys like me (and) Ryan Adams, we're getting that chance.

"And will we grow into some of these guys? Maybe a couple of us will. I just think it's exciting we're getting the chance. You look at guys like Ron Sexsmith and Elliott Smith, who are underground the radar, ya know, they deserve that chance, and they deserve the voice that people like James Taylor, Dylan, all those guys did. And if it does hap- pen, it's about time."

Trend or movement, Ondrask says the rise of such artists helps return a healthy balance to main- stream music in the U.S.—between sugary pop and songs and artists with integrity—that has been miss- ing in recent years.

"I think that's why—I as a music fan—and my friends are so frus- trated with pop music. You really don't have the balance," he says.

"When we grew up, there was New Kids on the Block, right? But there was also U2 and the Police."

Hatt concurs. "Good pop music is great. I love good pop music, I'm totally all for it, but there's been a lot of garbage—there's been a lot of turds floating down the river lately. Let's not kid ourselves, and I'm sure the labels aren't kiddin' themselves, either."

SOMETHING TO KEEP IN MIND

One thing to keep in mind is that male singer/songwriters are sort of intended to clash with the mainstream. Or so says Wain- wright, the son of quirky folk singer and Rainwater Ill.

"The funny thing about male sing- er/songwriters is—and I can say this because I'm pretty much an expert on them, because my father was one—it's a very tenuous kind of situa- tion, because it is kind of based on this macho, I'm-alone-in- the-world-I-don't-need-anybody-but- myself- sort-of vibe," Wainwright can- didly explains. "So it thrives a little bit hit off of not having massive success, in a weird way—not being a success- monger is sort of part of being a great male singer/songwriter."

It could be that boy bands are kind of fading and people are wanting to hear songs that actually come from a person."

—JACK JOHNSON,
RISING INDIE SINGER/SONGWRITER

Dave Grohl and Krist Novoselic filed a countersuit Dec. 12 against Courtney Love (Billboard Bulletin, Dec. 13). The case involves the release of material by Nirvana, the band that had comprised Grohl, Novoselic, and Love's late husband, Kurt Cobain. The counterclaim, filed in Superior Court in Washington County, comes in response to Love's suit. Love filed earlier this year against Grohl, Novoselic, and Gef- ren Records agreed in 1996 to compile a boxed set of Nirvana recordings timed for release around Christmas 2001, the 10- year anniversary of Nirvana's landmark album Nevermind. Earlier this year, Love obtained an injunction preventing the set's release. Grohl and Novoselic say that Love—who has a separate suit pending against UMG regarding her recording contract—has "thwarted negotiations" with Geffen over the release of a Nirvana hits set because she is "attempting to force Geffen and UMG into modifying her personal recording agreement."

The countersuit's allegations include tortious interference with contract, relat- ed to the failure to deliver the boxed set; abuse of process; and trademark infringement, regarding rights to the nirvana.com domain name. Grohl and Novoselic say they have spent $125,000 to defend themselves, and that court is "still seeking to get Nirvana's music out to the public, and to get compensation for the damages to our business, and damages to be determined at trial." Love's attorney, Yale Lewis, denies Grohl and Novoselic's "conception that they were full partners in Nir- vana" and denies allegations that Love is thwarting talks with UMG. The case is slated to go to trial next fall.

CAROLYN HORNWITZ

Cuban composer/Trumpet Solis de Jesus Fajardo. leader of the Fajardo y sus Estrellas orchestra, died Dec. 11 in New Jersey. He was 82. Fajardo, who defected from Cuba in 1961, was considered one of Cuba's great musi- cians and one of the great figures of charanga, a sound he is widely credited with revolutionizing by adding horns and cowbells. Fajardo's last recording was his participation in the Cuba Masters, Los Originales, a Pimenta Records CD of Cuban legends that also featured Israel "Cachao" Lopez, Alfredo "Chocolate" Armenteros, Carlos "Patato" Valdes, and Francisco Aguabell.

LELA COBO

Sony/ATV Tree has re-signed Gretchen Peters to a new, multimillion-dollar songwriting and co-publishing contract. She has been affili- ated with the company for 10 years. Peters' songs have been recorded by Trisha Yearwood, Pam Tillis, George Strait, Martina McBride, and Patty Loveless. She is currently working on music for an animated film scheduled for release next spring.

PHILLIS STARK

Tommy Boy and the Warner Music Group (WMG), which owns 50% of the label, are nearing the end of negotiations to terminate their rela- tionship. The label tree corporate owners were due to meet yesterday and returned to independent status. Sources suggest that negotiations have reached the horse-trade stage, with the two partners dickering over who gets to keep what catalog and which artists. Also up in the air is what happens to the funding that WMG is under contract to provide until May 2002, sources say. Apparently, WMG is pushing for Tommy Boy to retain a greater portion of artists and catalog so that its payout will be lower. Once the deal is completed, Tommy Boy is expected to remain an ongoing entity, although what size and form the company will take has yet to be determined.

ED CHRISTMAN

Early on-sales for the return of Billy Joel and Elton John's Face to Face headlining tour are off to a record-setting pace in the Northeast. A sixth show for Philadelphia's First Union Center will go up Saturday (15) for Feb. 24, 2002, and is expected to join previous sellouts for shows on Feb. 13, 15, 17, 19, and 21. Boston's Fleet Center will go on sale with a last show for Feb. 2, joining previous sellouts for Jan. 22, 24, 29, and 31. The Hartford (Conn.) Civic Center has sellouts for Feb. 4, 6, 8, 9, and the MCI Center in Washington, D.C. has sellouts for Jan. 13, 18, and 20. "We're just going into the Northeast—we're taking it over," says Dennis Arfa, responsible agent for Joel; John is booked by the Howard Rose Agency. Clear Channel Entertainment will promote all of these dates. Last year's Face to Face tour grossed $59 million from only 31 shows.

RAY WADDELL

Columbia Records has merged its urban and crossover radio promotion departments and eliminated the position of senior VP of urban/crossover promotion (Billboard Bulletin, Dec. 10). VP of crossover promotion Lisa Ellis has been upgraded to senior VP of urban/crossover promotion. Columbia Records Group executive VP of promotion Charlie Walk said in a statement that the changes were made “to provide our artists with a greater opportunity to excel at multiple radio formats.”

RASHAIN HALL
All four artists appear in the top 10 of the current Billboard Top Classical Crossover chart, Brightman's La Luna (Nemo Studio/Channel) has charted for 67 weeks, accumulating sales of almost 750,000 units, according to SoundScan. Church appears with both Enchantment, her first release since switching to Columbia Records from Sony Classical, and Our Favorite Nuisance, released in early 2000, in this week's chart. Our Favorite Nuisance, which featured the group of female musicians at its launch party for its new X series of car. But radio airplay continues to elude this act, and others.

Church, too, appeals to a younger audience than the typical classical crossover fan, and her publicity reflects that. It's been an unusual run for the albums geared toward the adolescent market, such as Teens People, "of course, got a lot of media attention because of her age," says Chris Griffin, the London-based marketing consultant recruited by Paul Burger, chairman of Sony Music U.K., at the time, who had signed Church. Griffin adds, "the thing that really helped Charlotte was a report she did at Britten Academy [in London] in March 1999, which was aired by PBS in America."

Church's former manager, Jonathan Shalit, says Burgundy made it clear that he would only sign the artist if Sony Classics president Peter Gelb was interested. "We also knew we could only take her to America on the basis of a 'story from the UK.' Performances for the Pope and at the Prince of Wales's 50th birthday helped build that. The U.S. campaign initially worked on two fronts: We ran a direct-response campaign on CNN, which positioned Charlotte as an important artist, and Sony financed the TV special in the hope of getting PBS to play it."

Church's current manager, Irving Azoff, says she has a new PBS special for Enchantment that began airing in the U.S. this month. "With the kind of music she makes, there's not an obvious radio format," Azoff says. "Therefore, any kind of TV exposure is good for her. This special, and the ones before it, are the only vehicles we've had other than the previous ones—we're seeing big increases in sales."

Church has also contributed her first song to a soundtrack, "All Love Can Be," on the upcoming Russell Crowe movie, A Beautiful Mind. Azoff doesn't expect the film to be worked to radio, but he sees it as important in Church's transition from classical crossover to mainstream artist. He says that Church's next album will not come out quickly. "We have to A&R it very carefully. [Columbia Records Group chairman] Donny Lenner and [Sony Music Entertainment chairman] Tommy Mottola and I have talked about what Tommy refers to as a world-market-type approach—using her voice as an instrument.”

Among the newer British names hoping to follow are soprano Bekky Taylor and violinist Chiho Hadsal—both teenagers—signed to EMI and Warner Music, respectively, in the U.K. "It's very difficult to get past the cynicism of being accused of [off] to try to copy the Charlotte Church phenomenon," says Simon Millward, director of international press and promotion at EMI Classics. "But once people hear, they were bowled over." Taylor went to America at the end of August, "and had appearances on the Live With Regis and Kelly show and in the Jerry Lewis telethon, as well as a bunch of big newspaper interviews in New York." But that positive media attention for the fiber optics announcement was short-lived. "Unfortunately for us, the record was released on Sept. 11 and hasn't done as well as we had hoped," Millward says. To perseverate, there are discussions for a TV program about Taylor in the "new year. "PBS broke [Andrea] Bocelli and Charlotte Church, and we're hoping it can do the same for us," says Andrew Warner, Polygram Classics GM. Matthew Cooper is equally confident that Hadsal will make the grade similarly. "My colleague Artie Meadow at Atlantic Classics is interested in taking her to America, and her [debut] album, Chloé, should launch there in the second quarter of next year."

Church, recorded with the London Symphony Orchestra (LSO), entered the U.K. classical charts at No. 2 in September—just before the artist turned 14. Plans are now afoot to have Chloé attend the prestigious summer schools in Aspen (Colo.)." Cowgley says, "as well as promote visits to America, before recording her second album—again with the LSO-in August or July or August 2002, for release in October."

Church says she prefers the prospect of a supposedly "risky" U.S. media interpretation by the likes of Howard Stern to the sometimes sanitized demands of the British press. "I've got nothing against [television producer] Smash Hits, but when they ask me to say a million things, I won't even say the one in front of the camera... ooh, intellectual question? I do like challenge, and I'd like to be asked a good question." It’s safe to assume thatJulian Lloyd-Webber never had to field an inquiry like that.

Billboard Staffs Up For Expanded Touring Coverage

“Billboard will be significantly expanding its coverage of live concert touring in 2002,” announced editor in chief Timothy White this week, “with the addition of several new staffers and new responsibilities for several others.”

Spearheading Billboard’s coverage of this market will be senior editors Linda Deckard and Ray Waddell. Deckard arrives at Billboard after 26 years at sister publication Amusement Business, where she held various titles from reporter to West Coast editor to managing editor to her most recent position as senior editor. She will write the weekly Venues Views column in Billboard, effective with the Jan. 12 issue.

Waddell joined Billboard nearly two years ago after a long and successful tenure at Amusement Business. In addition to shaping Billboard’s touring coverage in that time, he has contributed stories to nearly every section in the magazine as well as numerous album reviews. Waddell will oversee the magazine’s new weekly touring section.

Both Deckard and Waddell will report to Nashville bureau chief Phyllis Stark. Each also will contribute to stepped up touring coverage in Billboard Bulletin.

Bob Allen, manager of the Amusement Business Boxscore/Talent Touring database, joins Billboard’s chart department in a similar capacity. Among his first duties will be overseeing the evolution of Boxscore to greater depth. He reports to director of charts Geoff Mayfield.

Cynthia Mellow joins and Lee Ann Photagio replaces Billboard’s advertising sales department as account managers focused primarily on the concert touring franchise. Both report to associate publisher/worldwide Irwin Kornfeld. Mellow most recently sold advertising for The Musician’s Guide to Touring & Promotion. Prior to that, she was a longtime account manager for Amusement Business. Her duties will include all Eastern and Midwestern U.S. venue, venue services, and promoter advertising in Billboard and its related directories.

Photagio adds Billboard duties to her current position as senior account manager at Country Airplay Monitor. Previously, Photagio was Billboard’s account manager covering the Southeastern U.S. She will now handle venue, venue services, and promoter advertising in Billboard’s Western territory. All five staffers are based in Nashville.

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 664.654.4660
bbevents@billboard.com

New MTV Show Based On Billboard Charts

Billboard and MTV recently partnered to create Bangin’ the Charts, a new weekly MTV News television show that takes an in-depth look at the artists and music making moves on the Billboard charts.

Bangin’ the Charts surveys who’s climbing the fastest, according to the Billboard charts and SoundScan data, and provides up-to-the-minute news and chart-based analysis.

The show exclusively features Billboard charts, including The Billboard 200, The Hot 100, Top R&B/ Hip-Hop Albums, and Modern Rock Tracks.

Bangin’ the Charts airs Friday at 5 p.m. (ET). Check local TV listings for additional air dates and times.
Sure Shot For Shortlist

Virgin Megastore's inaugural Shortlist Prize for Artistic Achievement in Music was awarded to Icelandic experimental rock outfit Sigur Rós at a recent ceremony at the Knitting Factory in Los Angeles. Soul vocalist Nikka Costa, below, opened the show with a typically manic set. Among the judges were Beck, Macy Gray, and Aimee Mann, who is pictured above arriving at the event with her husband, musician Michael Penn.

Who Was Answering The Phones?

More than $170,000 was raised at the 11th annual Music Row Celebrity tournamants in Nashville, benefiting the TJ Martell Foundation for Leukemia, Cancer and AIDS Research. The popular golf tournament and bowling bash brought together more than 1,500 music industry executives, all in support of the Frances Williams Preston Laboratories at the Vanderbilt- Ingram Cancer Center in Nashville. Among those participating were Vince Gill, Kris Brooks, Rebecca Lynn Howard, Deborah Allen, Mark Will, Jessica Andrews, and ClesilT. Judd. Gathered around the TJ Martell banner are the whole heap of folks who participated in the fund-raising spectacular.

A Stitch In Time: Jane Siberry

Since embarking on a musical journey 20 years ago, Canadian singer/storyteller Jane Siberry has always followed the beat of her own drum. Her recently released 13th album, City—the seventh release from the artist's wholly owned and operated Sheeba Records—showcases numerous shimmering moments from her past, including collaborations with the likes of the Propellerheads' Alex Gifford and Joe Jackson, and music for films like 1991's Until the End of the World.

To support the disc, which is available exclusively at janesiberry.com and at her live shows, Siberry has embarked on a tour across the U.S. On a recent late- fall evening, she was performing two sets at New York City's famed Bottom Line. She relaxed backstage not with a tall one, nor a cup of tea. Instead, what eased Siberry's mind were knitting needles.

"I knit when I'm recording or taking long trips; it keeps my hands busy," explains Siberry, who completed two scarves during the recording of her last album, Hush, a collection of traditional American and Celtic spirituals. "And when I'm mixing in the studio, it helps me to hear better if I focus on something else."

Siberry says she learned how to knit as a young girl. But, years later, Siberry remains unable to correct a dropped stitch. "I still can't do anything other than knit in a straight line," she offers, smiling. "If I happen to drop a stitch, I take it to my mom's house, and she fixes it."

Last summer, while touring the U.K., Siberry says she purchased "beautiful raw, undyed, oatmeal" wool yarn in Scotland—but not just any ol' wool yarn. "It was yarn from seaweed-fed sheep," she notes. "Interestingly enough, it doesn't affect the texture of the yarn—but I did look closely at the yarn, as I thought it might be slimy, salty, or fishy."

By that tour's final performance, and after spending much downtime traveling from city to city on trains, Siberry was the proud creator of a new, rather worldly scarf. She recalls, "I started knitting at the top of Scotland and continued until the bottom of England. Everything worked together: the clackety-clack of the needles and the clackety-clack of the train tracks. Everything was in complete harmony."

MICHAEL PAOLETTA

The solution to this week's puzzle can be found on page 5.

RIM SHOTS

by Mark Parisi

"We got caught up in chasing tail..."

W E ' 0 R E C A T C H E D U P I N C H A S I N G T A I L... OH, THE GARBAGE I PUT IN MY SYSTEM...

THE BARKING DOGS: BEHIND THE MUSIC...
Radio's Hot Button Topics

- **How Far is Too Far:** Radio's responsibility to the community.
- **Top 40 Topics:** Group Editor Sean Ross dissects top 40.
- **Rhythmic Top 40 - Wilder Than Ever:** Is there still a place for pop?
- **Hits for Big Kids:** Adult top 40 and AC sessions.
- **Ruling the Landscape:** Managing in today's environment.
- **Artist Panel:** Darius Rucker of Hootie & the Blowfish, Michael Peterson & more!
- **Town Meeting:** Reviewing issues brought up during the seminar.

PLU... Special R&B Panel host:

Eloy Smith
Operations Manager, WGCI-AM/FM & WVAZ, Chicago

For Complete List of Radio Award Nominees:
www.billboard.com/events/radio

Exciting Highlights

Clear Channel Florida Pre-Seminar Party
Welcoming all Labels, Wednesday March 13

Heston Hosten Memorial Golf Tournament
to benefit the TJ Martell Foundation
Miami Shores Country Club, 212.833.7538

Arista Records Spa Day
Treating weary and over-partied attendees - manucures, pedicures and massages (invitation only).

Island Def Jam Video Screen
featuring their latest and best artist videos.

Poolside Welcome Reception
Cool cocktails, great food, and an incredible view of the ocean.

Electrifying Artist Showcases
By today's brightest & tomorrow's stars.

Special Programming

**ROCK DAY**
presented by Pollack Media Group

- **Rock Format Updates.**
- **What's Next for Rock & Alternative?**
- **Mixing Talk & Rock.**
- **Do Artists Still Matter?**

**COUNTRY SEMINAR WITH A SEMINAR**

- **How to repatriate disenfranchised listeners.**
- **Branding a successful country station.**
- **Stations differentiate with regional sounds and crossover records.**

Billboard/Airplay Monitor

Radio Awards

Hosted by Joey McIntyre
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ONLINE billboard.com/events/radio

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770 Broadway, 6th Fl, NY, NY 10003

FAX 646.654.4674, Attn. Michele Jacangelo

$595 - Full-Registration

$199 - Radio Station Employees Only

FREE - Registration for Radio Station Nominees

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Company: _______________________
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CONFERENCE FEE & PAYMENT

Make all payments to Billboard. Group discounts for 10 or more are available. Contact Phyllis Denver 646.654.4643.

CANCELLATIONS

All cancellations must be received in writing by Feb. 1 and are subject to a $150 administrative fee. No cancellations accepted after Feb. 1 and no refunds will be paid. Substitutions may be made at anytime.

SPONSORSHIPS

Top 40: Jeff Somerstein, 646.654.4710
R&B: Jonna Johnson, 646.654.4707
Country: Lee Ann Photoglo, 815.321.4294
Rock: Rebecca Bartin, 323.325.2331
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QUESTIONS?

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