Music Biz Must Face Urgent Problem: Reaching Potential Over-25 Audience

BY CHRIS MORRIS

LOS ANGELES—If you perceive a void in the marketing of music to older consumers, you are not the first to do so.

"Anybody over 30 going into a record store doesn’t know what’s in there," said Stan Cornyn, then senior VP of Warner Bros. Records, in a March 1975 address at the National Assn. of Recording Merchandisers convention. "It’s like he went into a book store, and all the books were Chinese novels... We must retain our audience past its 25th birthday." Cornyn’s remarks were amplified in an ad for I Didn’t Know They Still Made Records Like This, an October 1975 Warner “loss leader” mail-order compilation priced at $2 and aimed at older consumers seeking new music. The ad stated, “Some of our best music is going right past its biggest potential audience—people who aren’t kids, who don’t spend a lot of time browsing in record stores or reading the publications where most of our advertising is done.”

Today, older consumers account for an imposing share of the total U.S. music market. According to consumer profile data from the Recording Industry Assn. of America, consumers aged 35 and older accounted for 44% of all record sales in 2000; consumers aged 45 and older took a whopping 23.8% by themselves that year.

But several industry observers echo Cornyn’s views of 27 years ago, saying that today’s upper-demographic listener is not served by the major labels, retail, and radio.

“I think there is an opportunity to market to that consumer that is not taken advantage of—that’s our natural customer,” says Len Cosimano, VP of merchandising for multimedia at 380-store, Ann Arbor, Mich.-based Borders Books & Music, where customers principally fall in the 35- to 65-year-old age range.

“Clearly, the industry is putting its marketing and promotional efforts behind selling records to younger people,” says Nic Harcourt, music director and air personality at NPR station KCRW in Santa Monica, Calif. “That’s all well and good, but also there’s a whole bunch of us that are over 40 who grew up listening to what was adventurous music in the ’60s and ’70s—and in the ’80s, for that matter—who are still interested in being exposed to good new music.”

“To a great extent, the whole generation that basically built the industry has been completely neglected,” says Marc Weinstein, co-owner of two Amoeba Records stores in the San Francisco Bay Area and an immense new Amoeba store in Los Angeles. “The labels have completely focused all their energies on [25-year-olds] and below.”

(Continued on page 98)

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$6.95 (U.S.), $8.95 (CAN.), £5.50 (U.K.), €9.10 (EUROPE), ¥2,500 (JAPAN)

BY LARRY FICK

NEW YORK—When Cher entered a London studio to record "This Is A Song for the Lonely" last summer, she had no idea that the tune would resonate as intensely as it does during these days of political unrest.

"At the time, we still lived in a world of innocence, and all I knew was that this was perhaps one of the best songs I’ve ever had the opportunity to sing," she says of the guitar-laden dance-pop anthem. "Since the world has changed so dramatically, the lyrics have a different weight. They’re heavier, yet they’re comforting at the same time.

Swedes Team With U.S. For Hits

BY KAI R. LOTTHUS and JIM BESSMAN

STOCKHOLM—The world is getting smaller. The activities of publishers and production houses in Sweden these days increasingly revolve around collaborative writing sessions between Swedish and American songwriters in New York City, Nashville, Los Angeles, and Stockholm.

"A lot of the people go to Stockholm, and they say, ‘My God, it feels like Nashville,”' Sony Music Entertainment senior VP of A&R David Massey says.

Aside from the obvious advantages in these writers combining their respective talents,
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'D STILL THE MOST IN THE BUSINESS.
2001 Is A ‘Terrific Year’ For EMI

BY JIM BRESSMAN
NEW YORK—Every year is a big year, EMI Music Publishing chairman/CEO Martin Bandier says. But in 2001, EMI Music Publishing became the first such company ever to look up the annual No. 1 Publisher and Publishing Corporation honors for the Hot 100, Country, and R&B/Hip-Hop charts in the same year. Bandier also notes that the company’s success in 2001 was “particularly terrific, because lots of forces outside of our control were working against us.”

The most significant factor, Bandier says, was the period immediately following Sept. 11, when music sales and shopping and retailing in general were down.

“There was lots of uncertainty, and the marketplace globally and here in the U.S. was stagnant,” Bandier says. “But in spite of that, we were able to outdo what was a record year for us in 2000 in terms of turnover of orders across the board.”

Specifically, Bandier says many notable past signings “finally came to fruition” and we were able to grow our market share significantly. In fact, the biggest success story of the year, of course, was Alicia Keys. “We’ve had Alicia signed to us since she was 16,” says Bandier, creating the company’s Jody Gerson for the signing. “[Keys] obviously had the success of the album, but it was a pre-empting cost, and we’re very excited about it.”

Additionally, there were “the usual suspects” in Janet Jackson and Jay-Z, and “one of the big surprises for this year was Enya. She’s sold

records in the U.S. before, but nowhere near the enormous amounts that she’s currently selling. It’s partly related to world events, probably, and the type of music people are listening to and how inspirational [Enya]’s music is.”

EMI’s performance extends across the board, Bandier notes. “Looking at SoundScan, between Ludacris and Pink and Usher and Enrique Ige-
sias, it’s kind of a who’s-who, and what’s got me really excited is that we’ve won publisher of the year in all six [top] categories in Billboard, [including] Kickin’ That Beat, Celebrate the Hot 200. That’s staggering, because while we certainly win lots of awards, Billboard is the pulse-check for—we and know who we are in the U.S., which is the major driver in the world, certainly for our company.”

Bandier points out that EMI’s local representation around the world is also significant in the company’s 2001 accomplishments. “In Germany and the U.K. we also outperformed the market unbelievably well, with shares in excess of 30%. It was just an outstanding year.” Bandier ascribes EMI’s success to “really utilizing our copyrights, not only in the traditional sense of their showing up on a recording somewhere, but in synthesizing them in motion pictures and TV commercials. We’ve had an unbelievable run this year in spite of the downturn in the advertising market and have

been able to sustain substantial growth. Part of our financial success is clearly attributable to that, and we were very fortunate to have had three huge covers from our catalog come out in motion pictures that were extremely rewarding.”

Bandier refers first to the ’70s Labelle hit “Lady Marmalade,” remade for Moulin Rouge. “[It was] a hit song here over 20 years ago, and all of a sudden my 13-year-old son is saying, ‘Dad, I heard this song,’ and I said, ‘Heard it when they were writing it?’” The new version features Christina Aguilera, Lil’ Kim, and drag queens Smash Mouth and Eddie Murphy in Shrek.

“‘It’s Raining Men’ wasn’t a hit in the U.S., but it was No. 1 in every other territory,” Bandier says. “Great songs never go out of style. I was watching Shrek—as did hundreds of millions of others—and one of our songs, Neil Dia-
mond’s I’m a Believer, ‘s came of life. That puts a smile on your face.”

Bandier also singles out EMI Music Publishing and Columbia Records’ rock group Train—particularly the title track to its 2001 album, Drops of Jupiter. He says, “That was my favorite song last year.”

U.S. Album Sales Drop-Year-To-Year

BY MICHAEL ELLIS
NEW YORK—U.S. album sales registered a 2.8% decline in 2001, marking the first year-to-year sales drop in the decade that SoundScan has been tracking sales. U.S. consumers purchased 763 million albums in 2001, compared with 782 million in 2000 (Billboard Watch, p. 19).

The biggest factor in the poor showing is that the top-selling albums of 2001 sold far fewer units than 2000’s biggest titles. The top 200 albums of 2001 sold 40 million units, led by Linkin Park’s Hybrid Theory, at 4.5 million. Other titles that topped 4 million were Shaggy’s Hot Shot, at 4.5 million. Celebrity in N Sync at 4.32 million. A Day Without Rain by Enya, at 4.41 million; Break the Cycle by Staind, at 4.42 million; and Songs in A Minor by Alicia Keys, at 4.6 million. (Some 2001 albums are not counted in this tabulation).

Not one album topped the 5 million mark in 2001, while in 2000, seven albums had sales of more than 5 million units. That is, the 2000 No. 1 album, NSYNC’s No Strings Attached, at 9.9 million. The runners-up were The Marshall Mathers LP by Eminem, at 9.25 million, and Angel . . . I Did It Again by Brandy Spears, at 7.89 million. The top 10 albums together sold 60 million in 2000.

The combined sales of the 10 biggest sellers thus dropped a steep 21 million, or 32%, from 2000 to 2001. This dramatic overall songwriters for the overall year-to-year decline of 22 million.

Queen Elizabeth Honors

Bee Gees, Sade, Bethelcourt

BY GORDON MASSON
LONDON—“Such a holiday,” to quote a 1967 hit by Bee Gee siblings Barry, Robin, and Maurice Gibb, who were among those named by Queen Elizabeth II of England on this year’s New Year Honours list, announced Dec. 31, 2001. The Gibb brothers, who formed The Bee Gees in recognition of their services to the music industry. Also receiving a CBE was opera star Lesley Garrett. Veteran broadcaster Jimmy Young was made an OBE for his work in television. Successful comeback year, Sade—whose real name is Helen Folaade Adu—became an OBE. (Office of the Order of the British Empire). Musical star Barbara Dickson also received an OBE, while Colin Graham, artistic director of the San Francisco Opera, was appointed an OBE. On the clas-

sical side, concert pianist William Barry Douglas received an OBE. The honor of MBE, (Member of the Order of the British Empire) was bestowed upon Jeffrey Kruger, a concert promoter and founder of the U.K.’s Ember Records and of the Kruger Organization. Steel- drum band The Steel Band gave a MBE, while Irish singer Daniel O’Donnell became an honorary MBE for his services to music.

Andrew Yeates, director general of the British Phonographic Industry, said, PWO, “There can only be one reason we welcome the fact that the music industry is recognized in the New Year Honours list.” That recognition has increased during the past 10 years, as U.K. governments have been more willing to reflect the importance to the country’s economy of the arts and entertainment industries.
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Top of the News

10 Few major releases, a weak economy, and CD burning result in decreased holiday sales.

Artists & Music

10 Executive Turntable: Gregg P. Goldman is promoted to VP of business affairs (West Coast) for Sony Music Entertainment.

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14 Continental Drift: Producer/composer/DE Mike Mucci crafts his trademark dance music under multiple monikers.

16 The Classical Score: Releases from tenors lead a pack of first-quarter albums for both Sony Classical and Universal.

17 Higher Ground: Christian music's top artists unite for the benefit single "In God We Trust."

17 In The Spirit: Gospel's heavyweight prepares to drop new material this year.

Top Albums

**Creed**

*Weathered*

**Bon Jovi**

*Have a Nice Day*

**Alan Jackson**

*Drive My World Away*

**GARTH BROOKS**

*Flawless*

**Yolanda Adams**

*Best of Yolanda Adams, Vol. 2*

**Josh Groban**

*Believe*

**VARIOUS ARTISTS**

*Live in Brazil '96 & '97 - The Hits Tour*

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*Sabotage*

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**VARIOUS ARTISTS**

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**VARIOUS ARTISTS**

*Maths and the City*

**KIDZ BOP KIDS**

*Kidz Bop Medley*

**New Age**

*A Day Without Rain*

**Artists & Music**

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**Top Singles**

**Nickelback**

"How You Remind Me"

**Enrique Iglesias**

"Hero"

**The Calling**

"Wherever You Will Go"

**Alan Jackson**

"When The World Comes Crashing Down"

**G Club Presents Banda Sonora**

"Got Soul"

**Jagged Edge**

"Where The Party At"

**Aly & AJ**

"Anything Will Do"

**Ja Rule & Method Man**

"Reused And Resold"

**Creed**

"My Sacrifice"

**Linkin Park**

"Runaway Train"

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**Artists**

**CLASSICAL**

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"Billie Jean - Fandango & Delusions"

**Andrea Bocelli**

"Gio Di Romance"

**Diana Krall**

"The Look Of Love"

**Jazz/Contemporary**

**Dave Koz & Friends**

"Jazz Me Blues"

**Kidz Bop Kids**

"Kidz Bop Medley"

**New Age**

"A Day Without Rain"

**Chart Beat**

**BROTHER AND SISTER**

"One" is up, and "One" is down on The Billboard Hot 100 this issue. "Michael Jackson" is bulleted at No. 17 with "Butterflies" (Emi), the second top 20 hit from his *Invincible* album. In September 2001, "You Rock My World" peaked at No. 10.

"Janet Jackson," on the other hand, falls out of the top 40 with "Son of a Gun" (Virgin). Based on early numbers, "You're So Vain" and featuring guest artists Missy Elliott, P. Diddy, and Simon, the song drops 31-41 after peaking at No. 28 in December 2001. Unless "Son" can somehow rebound, it will end up as Janet's lowest-charting song where she is the primary artist since the pre-Control days of 1983, when "Come Give Your Love to Me" peaked at No. 58. Jackson has amassed an incredible list of hits on the Hot 100 since 1985. Starting with the first single from Control, "What Have You Done For Me Lately," every chart entry since has made the top 10. Except for "The Pleasure Principle," which peaked at No. 14 in 1987, everything she has released has made the top 10. Her chart entries since 1985 form an even more impressive list, as all of the songs where she was the primary artist since then have made the top three.

Does the relative failure of "Son of a Gun" indicate trouble for Janet? Hardly. It's more a case of choosing the wrong song to send to radio. There are plenty of other excellent candidates on the album, and none are as cacophonous as "Son of a Gun."

**SAMA'S CLUB**

The first song from the *I Am Sam* (V2) soundtrack to chart is making its way up Modern Rock Tracks. Pearl Jam vocalist Eddie Vedder covers a Beatles song that hasn't been remade too many times: "You've Got To Hide Your Love Away" moves 39-37 in its second chart week. Back in 1965, the song made the top 10 of the Hot 100—not by the Beatles, but by a quartet from Hull, England, known as the Silke. The folk rock group may be relegated to one-hit-wonder status, but as its recording featured accompaniment by the actual Beatles, the Silke can claim its place in the pop pantheon.

"WEATHERED" FRONT: Creed is No. 1 on The Billboard 200 for the sixth week in a row with *Weathered* (Wind-up). It's the longest consecutive run at the top of this chart since one year ago, when the Beatles had seven uninterrupted weeks at the summit with *The Beatles*. The Beatles' greatest-hits collection was No. 1 for eight weeks, but after debuting on top, the album gave way to *Backstreet Boys' Black & Blue* for two weeks before reclaiming the summit.

*Weathered* ties *Shaggy's Hotshot* as the longest-running No. 1 album of 2001. *Hotshot* did not enjoy a consecutive run, but was on top for four weeks and then returned for another two.


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Mandy Moore is crossing over from singer to actress.

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Analysts Preach Caution With Media Stocks In 2002

BY MATTHEW BENZ
NEW YORK—Last year wasn’t a particularly good one for publicly traded companies involved in music, due to weak sales, a slowing economy, and the aftermath of the Sept. 11 attacks. But there are now signs that an economic recovery could take shape by the third quarter of this year, though analysts are preaching caution with media stocks in the early going.

Among major-label and major-media stocks, the EMI Group, AOL Time Warner, and Sony all finished with a decline of at least 30%. Drops in Viacom and Vivendi Universal stock were mitigated somewhat by a fourth-quarter rally that raised the Dow Jones Industrial Average and Nasdaq Composite to pre-Sept. 11 levels. Clear Channel Communications, the largest radio station operator and tour promoter in the U.S., finished the year with its stock up slightly.

The performance of Internet music stocks was mixed but generally poor, with RealNetworks’ shares falling some 20%. Liquid Audio was treading water most of the year, while Mélody was dropping faster than in the fall by two investor groups, including one acting through the former Musicmaker.com. ArtistDirect’s stock rose some 50% after a one-for-10 reverse stock split last July, as it reduced its Internet emphasis and focused on building a record label under new chairman/CEO Ted Field.

Among music retailers, electronics giant Best Buy—which completed its acquisition of Musicland early in 2001—saw its stock double in price (see story, page 81). Hastings Entertainment and Handdlenum Co. both posted impressive gains. Trans World Entertainment, the country’s largest music retailer, declined modestly.

MUSIC MAY NOT BE ENOUGH
Apart from EMI—whose investors are awaiting further word on recorded music chairman/CEO Alain Levy’s plans for restructur-
ing—the performance of music sales alone may not be enough to move stocks one way or another this year.

“I think investors will continue to focus on when the advertising turn-around happens, if indeed it does,” says Katherine Stypnias, a media analyst with Prudential Securities. At Viacom, advertising accounts for more than half of its revenue, while at AOL Time Warner, it is responsible for 24%. At Vivendi Universal, it’s 2%.

A REBOUND IS POSSIBLE
Stypnias says the advertising market may regain strength in the second half of the year. In the meantime, she expects these stocks to vacillate according to the latest data on ad spending. She, as well as other analysts, believes that Viacom will be one of the top stocks to benefit from a rebound in advertising, thanks to the depth of its management, the health of its finances, and the strength of its brands, including MTV, BET, CMT, and VH1.

If music sales perk up, Vivendi Universal—whose Universal Music Group accounts for 23.5% of revenue—will be a prime beneficiary; AOL Time Warner, which gets only 10% of its total revenue from the Warner Music Group, would not see much of a benefit, Stypnias says: “Music is not a reason someone buys AOL stock.”

XM Satellite Radio and Sirius Satellite Radio could be interesting stock stories in 2002—even though profits are still years down the road.

Winterland Deal Seals Signatures’ Status

BY RAY WADDELL
NASHVILLE—The acquisition of San Francisco-based tour-merchandising firm Winterland Productions by Signatures Network not only solidifies the latter’s status as the world’s largest music merchandising and licensing company, but also unifies Signatures principals CEO Dell Furano and COO Don Hunt with the company that launched them into the business.

Signatures, also based in San Francisco, acquired Winterland in a sale approved by U.S. Bankruptcy Court in Oakland, Calif. (Billboard Bulletin, Dec. 21, 2001). Signatures is primarily owned by Furano and Hunt, who, with Michael Graham, founded Winterland in the early 1970s, effectively inventing the U.S. tour-merchandising business. The Grateful Dead were first to sign on; Pink Floyd, Jefferson Airplane, the Doobie Brothers, Bruce Springsteen, and Journey soon followed.

Winterland ownership has been ever-evolving over the years, with Graham, Hunt, and Furano partnering with Walter Yetnikoff and CBS Records at one time before selling 100% of the business to Irving Azoff and MCA Records at the end of the 1980s. By the early 1990s, Graham had died, Hunt had moved on to the apparel business, and Furano had started Sonny Signatures as the licensing division of Sony Music. Furano bought out Sonny in 1999 to form Signatures Network, and Hunt returned as president in 2001.

Meanwhile, Winterland stayed at MCA until the mid-1990s, when it was purchased by entrepreneur Mort Lapidos. The company struggled, filing bankruptcy in the late 90s and emerging successfully on the strength of such clients as Backstreet Boys and ‘N Sync. Winterland filed for bankruptcy a second time in January 2001.

Signatures purchases Winterland’s assets out of bankruptcy, with the primary assets being Winterland’s 100-plus clients. Furano says the purchase price is “north of $10 million,” adding that clients moving over include Incubus, Slipknot, Matchbox Twenty, Rob Zombie, Shakira, George Michael, Whitney Houston, and Stone Temple Pilots. They join a Signatures client roster that includes U2, Madonna, Ozzy Osborne, Britney Spears, and Tim McGraw.

Furano says the tour-merchandising business has remained strong even in an uncertain economy, with such acts as Spears and U2 averaging $8 to $12 a head for 2001 tours. “T-shirts are still the staple of this business, whether it’s Barbra Streisand or U2,” Furano says, noting that the average T-shirt costs $4 to produce and sells for about $30, with top headlining artists keeping 30% to 50% of total sales. “Tour merchandise continues to be a substantial source of revenue, as well as a strong promotional tool.”

Springsteen manager Jon Landau, who has worked with Furano since the late 80s, says, “A lot of people have explored merchandising themselves, but when you get the level of quality and professionalism that Dell brings to the table, it takes away the incentives to self-produce merchandising.”

Signatures manages a 15-person in-house creative services department and outsourcing manufacturing and printing to several different companies. The Winterland name will be kept alive, Furano says, but few if any employees will move over.

In The News

• The Country Music Assn. has donated $100,000 of the proceeds from Fan Fair to charities selected by the acts that participated in the event. The money will be divided among 66 charities, the top five of them being the Country Music Retirement Center, the Country Music Hall of Fame, St. Jude Children’s Research Hospital, the Cystic Fibro-
sis Foundation, and Walden’s Pad-
dle Wildlife Rehabilitation Center.

• A landmark alliance signed by U.S.-based Universal Communications, Mexico’s Grupo Televisa, and Venezuela’s Venevision includes not only a major programming alliance among the three companies, but also Universal’s acquisition of Televisa from Fonovisa, the largest independent Latin music label in the U.S.

Fonovisa will merge with Uni-


**DVD Sales Provide Bright Spot In Retail Holiday Season**

**BY ED CHRISTIAN and BRIAN GARITY**

NEW YORK — Film music sales down significantly for the holiday selling season, home entertainment software merchants are thankful that DVD sales were helping to fill the void — although even that booming product line wasn’t strong enough to save the Christmas season for most chains.

According to SoundScan, album sales were down 7.8% from Thanksgiving week through Dec. 23. Units totaled 132 million this year, compared with 143.2 million in 2000. Most merchants report that comparable-store sales were down at least mid-single digits during that period and that DVD saved them from a double-digit decline.

Music sales were way down during the holidays, although DVD did very well and will probably keep the retailers from slitting their wrists,” a senior distribution executive with one of the majors says.

At Newbury Comics in Boston, CEO Mike Dreese reports that the 20-unit chain generated flat comparable-store sales for the month of December. He attributes the weak holiday season to the lack of “surprise” hit albums. “It’s the first year where we didn’t have any significant panic fill-in orders.”

Similarly, at the 10-unit, South Plainfield, N.J.-based CD World, the top 60 titles were down 16% for December, which chain president David Lang labels “pretty disturbing.” Despite the poor performance, CD World managed to finish with a 5.4% comparable-store sales increase, thanks to DVD and lifestyle products, he reports.

In Canada, HMV North America president Peter Luckhurst observes that music sales were challenged by the lack of a new breakout genre or a blockbuster album on the scale of that by the Beatles’ 1967 album “Sgt. Pepper’s Lonely Hearts Club Band.”

“Earning ‘Sgt. Pepper’s’ has been a big concern,” he adds.

And adding to the hurt, he says, is bootlegging running rampant, with flea markets offering albums at bargain prices that steal business from legitimate merchants.

Not all retailers were crying the Christmas blues. Mass merchants are said to have done well during the period, as did the occasional chain. The Handleman Co., which racks Kmart and Wal-Mart among other discount department store chains, reports “an extremely good Christmas.” Overall sales from Thanksgiving to Christmas by the Troy, Mich.-based rackjobber were up 3.4% from a year ago.

At Troy, Mich.-based Harmony House, VP of advertising Sandy Bean reports a “pretty good end of the year. We were up a little for the holidays and did much better than we anticipated.”

**German Tax Reform Helps Performers**

**Flexible Rate System Eases Financial Burden On Concert Promoters, Artists**

**BY JULIANA KORANTENG**

LONDON — It hasn’t paid for many developing artists to perform live in Germany for several years, thanks to the most severe criticism of German tax laws, especially local promoters keen to market foreign performers.

Out is the old system of taking 25% or more of all gross income. In its place, there will be a flat rate of up to 25% on an artist’s performance. This allows each artist to earn 250 euros ($223.39-$445) per gig tax-free, followed by a 10% tax rate on 250-500 euros ($223.55-$445) in earnings, 10% on 1,000 euros ($445-$890), and 25% on earnings of more than 1,000 euros ($890) per show. Moreover, the 25% upper rate will drop to 20%, down to 10% in 2003, while the value added tax (VAT) is being waived starting this month.

“Thanks to the new law, it will be possible for smaller and younger acts to perform in Germany,” Promoters, says. “A lot of young bands did only two or three shows in Germany to avoid higher losses. The new law will enable us to bring them into more cities, because the lower taxation will allow for better cash flow.”

The more artist-friendly scenario comes after years of intense lobbying by the Hamburg-based IDKV, the association that represents more than 250 of Germany’s biggest promoters, who found the old conditions unmanagable and had become notorious for charging the highest tax rates in the European Union (EU). That status had been triggered in 1996, when the new Income Tax Act ordained a 25% minimum income tax rate on a performer’s total earnings, including production costs and expenses, compared with the old rate of 15%.

The government then implemented the law to ensure that some of the millions earned by top foreign stars stayed in Germany. It also argued that taking a loss on live performances shouldn’t be a problem, since touring is merely a promotional vehicle for profitable record sales. Promoters then had to withhold VAT, which was 7%–16% of the income tax already collected. Moreover, the artist had to pay a “solidarity surcharge” (5.5% of the income tax plus VAT) as a contribution toward Germany’s reunification in 1990.

This all boiled down to the fact that the German promoter was forced to withhold 28.22% [in income tax] for groups and 30.59% for solo acts of the gross remuneration,” declares attorney Jens Michow, also president/managing director of the IDKV trade group.

The potential damage was first highlighted during the year in which the new income tax law was applied (Billboard, May 25, 1996), when Michael Jackson canceled his German tour because he was reportedly set to lose $100,000 per show.

To play in Germany, talent agents and clients were soon demanding net fees from promoters, who were expected to cover the tours’ production costs and the artists’ taxes. If the artist demanded a $10,000 net fee, promoters needed to budget for about $15,000 but still could not be sure that ticket prices would cover the investment.

Although the government reimbursed anyone who could prove that production costs represented 50% or more of the gross income, only big stars with personal accountants could handle the bureaucratic paperwork and German translation required.

For promoters, even more galling was the fact that neighboring markets — such as the Netherlands and Switzerland — considered music a cultural business entitled to some tax exemptions. “The [German] tax has been a complete pain, because it always led to cash-flow problems,” explains John Goldings, head of European touring at Clear Channel Entertainment (CCE) Europe’s music division. “Taking the gross income could make a huge difference between having a win or a loss. Even though you could claim it back, you were guilty before proven innocent. Half the time, [touring] artists were doing promos instead of earning a living.”

Michow notes, “For the smaller or new acts that come to the clubs here to build their talent, it wasn’t fair or worth it, because it ate up all the money. And if we had had a better situation, Madonna would have played double the number of dates she played here for her 2001 Drowned World tour.”

Now, Michow continues, is there any point arguing that foreign acts will be compensated by lower tax rates in their home markets. “Many artists enjoy greater fame abroad than in their native countries, where the German tax rates are higher, so it hurts them. And we have been playing double the number of dates she played for her 2001 Drowned World tour.”

The new law has yet to be tested. Michow wonders whether a five-member rock band receiving combined fees of 2,500 euros ($2,225) would be taxed 10% for their 500 euros each or the full 25% for 1,000-plus euros.

Although the new German tax rates are approaching the average 20% rate of gross income in the EU, promoters believe circumstances could improve in other European countries. According to Paul Hutton, a director at Metropolis Music in London, the rate is 22% of gross income in the UK.

In the Netherlands, the reverse could happen, according to Folkert Blaauw, a promoter at CCE Europe’s subsidiary Mojo Concerts. Last year, after the first tax-free 300 guilders ($121.20), 20% of the gross fees goes to the tax man. Previously, the contract for a Spectrum pay was in Dutch, which was for the artist’s fee, 18.75% of which the promoter kept for tax; the other was for expenses. Although Blaauw says Dutch promoters preferred the previous scenario, he is pleased that the new rates have not hurt the business severely.

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**UPFRONT**

**Executive Turntable**

**GOLDMAN**

**DRAGHUN**

**GATTIS**

**RECORD COMPANIES: Gregg P. Goldman is promoted to VP of business affairs (West Coast) for Sony Music Entertainment in Santa Monica, Calif. He was director of business affairs (West Coast).**

**PUBLISHERS: EMI Christian Music Publishing promotes Kent Drag-**

**hun to director of royalties and marketing and Diana Gattis to direc-**

**tor of copyright and licensing in Brentwood, Tenn. They were, re-**

**spectively, manager of royalties and tracking and manager of copy-**

**right and licensees.**

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Robert Bradley Gains ‘New Ground’ On Vanguard Debut

BY WES ORSHOSKI

NEW YORK—It's a safe bet that Robert Bradley is flashing a wild grin and a sparkle in each of his cloudy, opaque eyes. On a break from a day-long trek across the Midwest to a mid-December 2001 gig in Chicago, the blind, raspier-toned soul singer is reminiscing about Christmas time at Detroit's Eastern Market—where he spent some 14 years busking.  

"I made a fortune with my song 'Detroit Christmas,'" says the gray-haired 51-year-old, whose New Ground (Vanguard) arrives Feb. 5. "I had done that every Christmas. One time, I made, like, $2,000 in about four hours. It was so much change, man. I'll tell ya, I couldn't even hardly get up."  

Since leaving the market to form—in rather fair tale-like fashion—Robert Bradley's Blackwater Surprise (RBBS) with a group of local "white boys," nearly every day has felt like Christmas for the Alabama native. Five years since the release of the act's first album, the last few he's still amazed by the twist of fate that brought him to those white boys—local musicians Jeff Powles and Michael and Andrew Nehra. It was just days after he and his fellow street musicians had been booted from the East Market in 1992—after a local controversy led to the Detroit City Council's banning of all busking at the downtown hot-spot—that Bradley moved to a nearby street corner close to where Powles and the Nehras had rented a rehearsal space.  

Arriving late for practice one day, Powles happened upon Bradley and found himself so struck by the singer's voice that he later convinced the Nehras to have a listen. In just months, the band's powerful mix of soul, rock, and blues was born. Bradley says, "The Lord moves in mysterious ways."  

After moderate success with two albums—the first, an eponymous effort, spawned the moderate MTV hit "California"—that fairly tale hit a speed bump early last year, when RBBS parted ways with RCA and, shortly thereafter, saw the departure of the Nehras, who left to spend more time at home and on their vintage musical gear business in Detroit.  

But it wasn't long before Bradley found replacements and Vanguard chief Kevin Welker—a "huge" RBBS fan since its debut ("It was just so real and just so authentic"). signed the group.  

The label previewed New Ground with a three-song holiday promo that includes "Detroit Christmas" and is organizing combination in-store performances and live radio broadcasts across the U.S.  

"Robert's got an interesting style," says Scott Arbourgh, PD at Boulder, Colo.-based KRCO, which is already spinning first single "Train." (The track officially goes to triple-A Jan. 14.) "He certainly commands that ['sake Blue] vibe thing quite well. And, ya know, he's fun to watch in concert."  

Of his fiery performances, Bradley says, "That's one of the most joyful times I have—it makes me forget about blindness."  

Hank Williams III Goes For ‘Broke’

Curb Artist Builds On One Of The Most-Revered Pedigrees In Country Music

BY RAY WADDELL

NASHVILLE—Owner perhaps the most-revered pedigree in country music, Hank Williams III also possesses a fiercely independent streak that manifests itself well on his second Curb release, Lovesick, Broke & Driftin', due Jan. 29. Though modestly successful, Williams' debut album, Rishi Outlaw (which scanned 152,000 units, according to SoundScans), wasn't, in his opinion, a successful project. He is much more satisfied with the new one.  

"First of all, I was able to have my hands on it and do what I wanted to do instead of what somebody else wanted me to do," Williams says. "Curb didn't stick their nose in one time. I used all my own material, and I got to use my friends playing on it. Basically, I didn't have to use some producer with his ideas about how it should sound."  

Produced by Williams and longtime friend Joe Funderburk, Lovesick, Broke & Driftin' is spare and authentic in its presentation; hardcore, unfinishing, and often dark in its themes. At times eerily reminiscent of his legendary grandfather vocally, lyrically Williams explores such themes as loneliness, detachment, and excess—familiar topics in the Williams family songbook—on such songs as "Whiskey, Weed and Women" and "5 Shots of Whiskey," the title cut. Indeed, imbibing substances other than iced tea is a recurring theme on the record.  

"That's just the way it kinda worked out," an unapologetic, soft-spoken Williams says. "My intention was to not write one song for radio but to write them all for myself, and however it turns out is how it turns out. Drinkin', smoke, girls, the rest of the world, heartbreak—are those the topics I was living at that time. That's what real to me."

Lovesick, Broke & Driftin' is populated by mostly acoustic, downtempo country tunes, featuring skillful instrumentation and heartfelt, honest vocals from Williams. The words are often telling, whether on "Cecil Brown," when Williams moans on "the low road where I feel I belong." Cause it don't matter who is right or wrong or when he finds himself "drinkin' with the drunks who don't wanna go home" on the mournful title cut.  

Often, the lyrics are disarmingly simple and straightforward, as with "Livin' lonely is the life that I've been livin' on "Whiskey, Weed and Women" and "I like to get pure drunk in the Mississippi mud" on the exuberant "Mississippi Mud." The latter cut is a rousing uptempo number, as are the manic "Nighttime Ramblin' Man" and the syncopated rush of "Lovin' and Huggin'," But elsewhere, "5 Shots of Whiskey" is a slow Waltz, as Williams observes, "I wasn't in no happy-go-lucky mood when I wrote that song."  

Williams asserts that at the least, the new record reflects his vision of what it should be, without undue influence from the label. "I told 'em [with Rishi Outlaw], 'Every interview I do, I'm gonna knock the album and tell people not to buy it. I'm not going to media school. I think [Curb] realized if they don't let me do it my way, there would be a little war'."

In promoting the new release, Curb will focus on college radio, as well as triple-A, modern rock, Americana, public radio, and mainstream country. Jeff Turrill, VP of marketing for Curb, says, "From a single standpoint, we'll take 'Mississippi Mud' to country radio immediately following the holidays."

Despite Williams' bashing of the Rishi Outlaw record, the single "I Don't Know" made some noise at a few mainstream country radio stations. "That record went over big in Charlotte [N.C.], with really good testing," says Kevin O'Neal, formerly PD at WSOX Charlotte and now PD at WSFM-FM Nashville. "We brought Hank III into the market, and he put about 1,200 people in a club. The kid is magical, and he is gonna happen. It's just a matter of when, because there is a ton of talent there."  

Williams helps his own cause by touring hard, notching 200 dates in 2000 and about 180 in 2001. The artist not only plays country but also hard-core rock, and when he booked into rock venues, he filled his set either way. "We've been putting him in some rock rooms, because Shelton has that side of him," says manager Burt Stein of Gold Mountain Entertainment, referring to Williams by his first name—as most of Williams' associates do. "But if he is in a stone country room, or a fair or festival with a family crowd expecting country music, he is smart, recognizes his audience, and respects his audience. If we put him in a rock room, it definitely requires a parental sticker.'"

Williams is booked by Buddy Lee Attractions. His songs are published by Curb Music.  

Williams says he has a rock record in the can that is—musically, at least—a diametrically opposed to his country offerings. "My rock is more the angry, aggressive, speed kinda stuff," Williams explains. "No other Hank Williams has ever screamed like I have. I guess that's my way of officially being me."
CRACKER

That Strange’ and ‘Sweet Magdalena of My Misfortune’ are pretty traditional Cracker things, but songs like ‘Shine’ are pretty different.”

Hickman adds, “We kept saying, ‘But this sounds so British! This sounds so British!’ We would laugh about it, so it wasn’t a conscious thing. You can’t deny what’s in your blood, and David and I were both influenced by the plethora of American music played by more of the second wave of British Invasion bands. David and I were also really into a lot of the ‘80s British bands, like the Clash and Elvis Costello. It just filters its way into what we do naturally.”

The highly Beatles-esque first single, “Shine,” will be worked at triple-A, rock, alternative, and college radio this month, according to project manager Cheryl McEnaney. However, Back Porch teased stations by releasing the seasonally oriented cut “Merry Christmas Emily.” McEnaney says, “Our intention, obviously, without product in the stores, is to reinforce to people that the band is still alive and kicking. She adds that radio stations’ Web sites will also be serviced with low-budget Quick Time video clips shot by Lowery. The label has also brought in niche specialists Pro Sports Music Marketing to work another song, “They are marketing the track ‘Don’t Bring Us Down,’” which has the lyric ‘get your sorry ass back to Florida.”’

McEnaney explains. “This is Ken Pedersen’s idea. It’s got a slightly Americana feel to it, the goal is to get it played in the context of sports games, on coverage on television and radio, potentially get the guys to sing the National Anthem someplace. Pro Sports Music are the guys who broke [the Baba Men’s] ‘Who Let The Dogs Out’ in that arena – no pun intended – and they’ve already had some bites from some surprising teams. At retail, the first 20,000 copies of Forever will be packaged in a slimline jewel box and include a full-length CD – drolly titled Hello Cleveland! – cut from two live performances on WXRT Chicago, which McEnaney says has been “a huge supporter of Cracker traditionally.”

The band – managed by Mike Lembo and Cathy Rivers of Mike’s Artist Management in Tucson and booked by Frank Riley at High Road Touring in San Francisco – plans to tour Europe beginning late this month, followed by U.S. dates in February and March.

Dave Driver, manager at one of Plan 9 Records’ two Richmond stores – where Cracker has performed in-store and Lowery played for the outlet’s 20th-anniversary celebration – says local anticipation for Forever is strong.

“I know there’s going to be a big hoopla about [the album] around here,” Driver says. “People support them . . . People are ready for a new album.”

CRACKER

Shadows at Carnegie Hall. Pianist Phil Coulter greeted former president Bill Clinton after a recent performance at New York City’s Carnegie Hall. Coulter is currently touring the U.S. in support of his Windham Hill/RCA Victor col- lage of his work, ‘A Time of Change.’ The album features a diverse range of music, from classical to jazz, and includes works by several contemporary composers.

The Beat

GLANCING BACK: As we look back at 2001 one last time, we survey a number of artists who tell us their highlights from the past year:

Pink (She reached back a little farther, but we’re giving her creative license): “There were so many highlights, but I’d say taking my dad to the 2000 Billboard Awards last year was my date. I was the picture of when I went into the press room with my award, it was like my dream. If you [looked up] ‘proud dad’ in the dictionary, his face would be right up there. He was so damn cute. I was so damn happy.”

Mark Hoppus and Tom DeLonge of Blink-182: Hoppus says, “Our highlight was having our record go No. 1 [on The Billboard 200]. That was a huge deal for us. It was a dream that we never even dreamed, because we never thought of it as a possibility. We were doing a promotional tour when we found out. And to have it come true is something that really humbles us today, six months after the record came out.”

DeLonge recalls, “The highlight is the fact that we got to have another year of success with our band and that it’s not all gone. After the last year, you never know what’s coming up. It’s just nice to go around and play shows and have kids show up.”

Tim McGraw: “My highlight was finding out my wife was pregnant. McGraw was interviewed before his third daughter was born.) Professionally, it was winning CMA [Country Music Ass.] entertainer of the year and my tour. That tour came together so much like our first meeting, [where we described] everything that we wanted to hap-pen and the vibe that we wanted on the tour with Mark Collie and Kenny Chesney. It was almost a magical kind of tour. We were kind of floating on the clouds through the whole tour, it was so fun.”

Chris Kirkpatrick of ‘N Sync “Our highlight was our tour. When you do a tour that all stadiums, that’s amazing. This summer’s tour was huge. Every city we went to, it was almost overwhelming. For the first time, we didn’t have to worry that we could have never fallen into the rut of doing the show, because every time you go out you’re looking at a different mass of people. It’s not like you’re doing a show in front of 2,000 tonight, 5,000 tomorrow. This is so many people, you get choked up every time you go on stage. The tour was amazing, the Super Bowl was amazing, the album was amazing.”

Jamie O’Neal: “It was having two No. 1 records. Also, I got married a year ago, and having my husband with me and playing with my band was just the icing on the cake. I was in the press room with my band every night after our show. Touring with Martina Mc-Bride and Reba McEntire was a big highlight for me, too.”

Sully Erna of Godsmack: “I would have to say my new baby. Other than that, it’s been a really fun year. We had an amazing tour. We just finished three years of straight touring. We need to take a break.”

TUNE IN: The American Music Awards, slated for Wednesday (9), will be hosted by Sean ‘P. Diddy’ Combs and Jenny McCarthy. Among the performers will be Yolanda Adams, Brooks & Dunn, Cher, Toby Keith, Kid Rock, Uncle Kracker, Lenny Kravitz, Tony! Toni! Toné!, Mýa, Jagger, Usher, and Shaggy. Garth Brooks will receive the American Music Awards’ Special Award of Merit.

The presenters are Clint Black, Melissa Etheridge, Faith Evans, Nelly Furtado, Ja Rule, Alicia Keys, Lifehouse, Ludacris, Reba McEntire, Master P, Method Man, ‘N Sync, Pink, Redman, Gene Simmons, and Paul Stanley.

COMING UP: Joey Ramone was working on an album before his sad death last April. That effort, Don’t Worry About Me, will come out Feb. 19 on Sanctuary Records. Ramone had been working on the album off and on since the Ramones broke up in 1996. He collaborated on the project with his longtime friend Daniel Rey, who worked on the final mixes after Ramone’s passing.

In other Ramones news, a Ra-mones tribute album is being planned for release this spring on DVB/Columbia. Among the participants are Rob Zombie, Eddie Ved- der, Red Hot Chili Peppers, Green Day, The Offspring, and Rancid.
ASIA PACIFIC QUARTERLY I

Billboard’s Asia-Pacific Quarterlies are back with an in-depth look at what’s to come for the region in 2002. Coinciding with Chinese New Year, this spotlight surveys the region’s industry executives about key issues and trends for the year to come. Bonus distribution to 500 Asian music industry VIPs. Don’t be left out!

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Gene Smith 646.654.4616 • gsmith@billboard.com
Brad Searching For New Label Deal

BY JONATHAN COHEN

NEW YORK—Seattle rock outfit Brad has only released two albums since its 1992 inception, but the act’s members haven’t exactly been idle. Guitarist Stone Gossard has spent the decade tracking the charts and touring the world with Pearl Jam, while vocalist/keyboardsmith Shawn Smith and drummer Regan Hagar have charted out two albums for Epic as part of the band Satchel. In tandem with producer Steve Fisk, Smith also issued a series of releases for Sub Pop as part of the duo Pigeonhole.

But for all of them, Brad (which also features bassist Mike Berg) has now been moved to the front burner. After 1995’s Shame and 1997’s Interiors for Epic, the band is seeking a new label deal for its in-progress third album, material for which has been shaped by 20 days of recording and a handful of recent live shows.

Initial sessions in spring 2001 at Gossard’s Studio Litho in Seattle yielded more than a dozen songs, highlighted by Smith’s gorgeous, soul-infused melodies on such tracks as “Shining” and “Takin’ It Easy.” Hagar wrote the music and yielded drum duties to Gossard on the edgy “Revolution,” which nods to the more grooved-rooted rock that Gossard has fashioned in Pearl Jam.

A three-night club showcase last September in Seattle and a five-show West Coast run the following November enabled Brad to fine-tune the new material and road test songs written since the first round of recording. The addition of multi-instrumentalist Thaddeus Turner and percussionist Elizabeth Pupo-Walker at the West Coast shows was “a real thrill and a real energizing aspect,” according to Gossard, who says he hopes both musicians will participate in the next batch of studio sessions.

“After playing some of these songs live, we thought, ‘Wow, we can actually play these better now than we could when we recorded them,’” Gossard says. To bottle the energy of those shows, Smith says the group “may even record at our rehearsal space. We’re trying to figure out a way to capture some of the stuff that was so good live. We want to collect a few of the songs that way.”

The unfinished album is already drawing interest at retail. According to Best Buy music merchandise manager Chris Stidman, “We were market leaders with Interiors, and we are looking forward to supporting and leading the marketplace with the next release.”

Gossard and Smith both say they are looking forward to touring, aiming for a summer trek that would encompass North America and Europe. Brad is managed by Kelly Curtis for Curtis Management and booked by Don Muller at ArtistDirect. The band’s songs are published by a variety of ASCAP and BMI-affiliated companies.

FEEL THE BEAT: After years of laboring under a variety of monikers, it’s time for Mike Mucci to stand under the center stage spotlight and take a bow—without the clutter of another band identity.

The South Florida-based producer/composer/DJ has been racking up kudos from fellow jocks and producers all over the world for a dance sound that deftly combines elements of classic, Chicago-styled house music with cutting-edge, Euro-soulful trance-discos.

From his first turntable hit, “Lift Me Up,” to “I’m Talkin’ to You” and “I Got a Man” featuring vocals by Shampale Carter, Mucci has built a solid reputation on the scene as a composer with a knack for crafting memorable hooks and sophisticated grooves. Indie dance labels like Souluric, Nervous, and Kingstreet have also been outlets for garage-influenced house jams with the gorgeous, deliciously romantic “Love Is Everything” and the stompin’ “That’s What It Is” under his nickname, Da Mou

Some of his biggest successes to date, though, have been with material that he created under the name Circuit Boy—most notably the anthems “The Door” and “Joning.” Of all these alter-egos, this is the one that Mucci least expected to catch on with punters.

“It was a tongue-in-cheek name,” he says with a smile. “I’m hardly a circuit boy. It was really intended to be a fun little send-up of the whole circuit scene.”

Continuing his sonic evolution, Mucci established Evolved, yet another club name with Albert Camara, to release “This Is Your Life.” Meanwhile, under the name Problematic, he recorded the gems “Electricity” and “Deepeer” (featuring vocals by Chynna). The latter jams show a darker, more pensive side to Mucci.

“No one wants to stay in the same place, certainly not in dance music,” he says. “That can be the death of an artist or a producer. These tracks allowed me to experiment more and try out some darker, more electronic sounds.”

Working both sides of the fence—with the more vibrant sound of Circuit Boy, as well as the more intense feel of Evolved and Problematic—Mucci says it’s time for the chance to have variety in his music; something you don’t see too often in clubland.

“It hasn’t always worked in my favor, in terms of becoming a star,” he says, laughing. “But it’s satisfying on a creative level to have the freedom to try new things.”

Ultimately, Mucci says he’d like to merge the two sounds and personas, but “it’s hard in a club world, where you’re not likely to hear a lot of overlapping tracks.”

A 15-year veteran behind the turntables, Mucci is also no stranger to the club scene as a DJ. His global appearances and Frequency parties continue to earn him positive reviews for seamless, pumping journeys into garage and hard house.

Where will all of this take him next? Justice prevailing, right into the mainstream of clubland. It’s time for major label A&R execs to think about the same three remixers and spread the wealth to Mucci (among others). For more information, e-mail Mucci at mike@damoom.com.

CONTINENTAL DRIFT

FEEL THE FUNK: It’s a long distance from Ed McMahon’s Star Search to clubland, but that’s exactly the road that Marty Thomas has traveled.

The diminutive 22-year-old singer with a giant, gospel-laced voice has made a lot of friends since hitting the dancefloor with the disco-spiced anthem “Resurrect Me (Lift Me Up),” The track was produced by Reed McInew and Warren Rigg, and it benefits from a series of timely remixes by Hex Hector, Tom Moulton, and Blaze.

Though he counts his first single as a career highlight, it’s hard to top the fact that he won the 1992 title of junior vocalist champion on Star Search—beating the then-unknown Britney Spears. He’s currently signed to the independent West End Records, though he’s available for major-label distribution. His additional studio output—the tracks “Thank You (Power of Love)” and “The Funk”—shows that he’s got the chops and charm to keep soaring beyond his childhood peak. For more information, call 212-367-3737.

www.americanradiohistory.com
'1 Giant Leap' Takes Big Step In Creating Truly Global Compilation

BY NIGEL WILLIAMSON
LONDON—"Someone would have done this 20 years ago if the technology had been available," former Faithless member Jamie Catto says. "People like Brian Eno and David Byrne would certainly have had the vision. But it had to wait for the digital revolution."

Catto, who left the U.K. dance act two years ago, is talking about 1 Giant Leap, his ambitious new audiovisual project with producer Duncan Bridgeman. The audio CD of 1 Giant Leap is due Feb. 11 on Palm Pictures, while the 120-minute DVD—Video will follow March 18. It is a mind-boggling kaleidoscope of contemporary pop/rock sounds, world-beat rhythms, spoken word, and startling visuals recorded and filmed during a six-month road trip that took the duo to five continents and 25 different countries.

"The music is like a time capsule of the planet Earth at the turn of the 21st century," Catto says. "The DVD is like a completely new genre of filmmaking somewhere between documentary and pop video."

Among those whose voices are featured either singing or speaking are Eno, Michael Stipe, actor Denis Hopper, Baasha Maal, South Africa's Mahotella Queens, writers Kurt Vonnegut and Tom Robbins, Andy Summers, Eddi Reader, and Robbie Williams.

AROUND THE WORLD IN 180 DAYS

Originally, 1 Giant Leap was conceived as a studio-based, audio-only CD. "Then Palm Pictures asked us if we'd like to go 'round the world and make a DVD for them," Catto explains.

Catto and Bridgeman had little previous experience in film, but they were excited by the prospect. Catto recalls, "We thought [that] instead of using samples, we could record and film all these people on our travels. We scrapped the samples and took off."

Palm Pictures boss Chris Blackwell informed the pair that he did not want to impose a conventional budget on the project. Bridgeman explains, "The understanding was that we wouldn't be stupid with the money, but whenever we needed more, we would contact Palm, and they would wire it to us."

Armed with a dozen loosely structured hacking tracks and the latest digital recording and video equipment, Catto and Bridgeman set off in October 1999 for Senegal, where they met up with fellow Palm Pictures artist Maal, the first on their list of dream collaborators. They traveled across Africa, India, Southeast Asia, and Australasia and eventually arrived in the U.S. Everywhere, they filmed and recorded musicians, writers, and actors, almost all of whom were cold-called upon arrival.

"The Faithless connection opened a few doors, but mostly people didn't know who we were," Catto says. "Yet, when we told them what we were doing, almost everybody wanted agreed to take part."

Some, like the reclusive novelist Vonnegut, took several weeks of persuading. Others were immediately receptive, like Hopper, who promptly got on the phone with friends Harvey Keitel and Meryl Streep to ask them along. Yet others were door-stepped, including Asha Bhosle, India's biggest singing star, who was tracked down by the pair at an Indian hotel where she was having lunch. When she finished her meal, they set up their computers on the lawn and recorded her on the spot. Stipe was recorded in a shed in his garden, and by the wonders of modern technology, appears singing with Lilosle on "The Way You Dream."

MERGING MEDIA

Each track is also accompanied by a visual treatment. The video that accompanied the trailer single "Braided Hair," featuring Neneh Cherry and Speech, was played by MTV Europe when it was released last July.

"I heard the demos, and they were fantastic," Blackwell says. "They took so many different musical elements from around the world and made putting them together seem entirely natural. They weren't content to sample people. They wanted to record everybody live, which I thought was great."

It was Blackwell's idea to add the visual components to the project. "I said to them, 'Well, Palm Pictures is a DVD company, so you should film all these people when you're going 'round the world.' I think what they've come up with is very moving."

Fergus Denham, Palm's U.K. marketing manager, believes 1 Giant Leap offers something for every corner of the marketplace. He says, "There are so many different facets that I can see the marketing campaign running for 18 months."

Palm started with an awareness-building poster campaign last November, which used key quotes from participants and the 1 Giant Leap Web site address, without further explanation. A more traditional campaign is due to launch this year, utilizing the IFLanLeap.com site, which will stream "chapters" from the DVD—Video. "My Culture," featuring Williams and Maxi Jazz from Faithless, will be released as a single in March to coincide with the issue of the DVD.

"The visual element is key to the project," Denham says. "The music and the DVD work independently, but together they're even stronger."
Moore’s ‘Cry’ Heralds Epic Soundtrack

BY LARRY FLICK

NEW YORK—Of the three albums of material that she’s recorded to date, Mandy Moore says she’d be content if only one song was heard by the masses and made it to number one: “It was for ‘Cry’.”

“I carried around a copy of that song for over a year before I recorded it,” she notes with a smile. “It felt like my ace in the hole. It’s such a beautiful song on every level. I couldn’t wait to get into the studio and sing it.”

Once she did, Moore jokes that James Renald—who wrote the song and produced the track with Peter Mokran—took out of the recording booth. “I wanted to sing it over and over again,” she says. “As much as I love every song I’ve recorded, I never felt such a perfect connection with any other song I’ve done before.”

“Cry” is featured on the artist’s current eponymous Epic collection, which was issued during the summer of 2001. It’s also the single ushering in the soundtrack to Moore’s forthcoming feature film, A Walk to Remember (See The Eye, page 32). The soundtrack is issued Jan. 15 on Epic.

In addition to “Cry,” the soundtrack offers three new songs from Moore: the gently percussive “It’s Gonna Be Love”; the delicate, piano-driven ballad “Only Hope”; and a duet with John Porneman of Switchfoot, “Somebody We’ll Know,” a song penned by Gregg Alexander, formerly of the New Radicals.

Additionally, the set includes songs from Rachael Lampa (“If You Believe”), Switchfoot (“Learning to Breathe,” “Dare You to Move,” “You,” and the aforementioned “Only Hope”), the New Radicals (“Mother, We Just Can’t Get Enough”), and Toploader (“Dancing in the Moonlight”).

The release of “Cry” and the soundtrack is well-timed, as both will allow Moore the opportunity to relaunch her current album—a potent pop set that has yet to find a deservedly wide audience.

“We’re not even close to closing the book on this record,” says Moore’s manager, Jon Leshay, president of the Los Angeles-based Storefront Enter-
tainment. “But, in truth, Mandy’s whole world isn’t riding on this proj-ect. We’ve built a solid career, not simply working a record. This project has already done a good job of establishing that she’s not a cookie-cutter teen artist.

Mandie Moore has earned high critical marks for mining a varied sound that ranges from the dance flavor of the previous single “In My Pocket” and the hitworthy “You Remind Me.”

While Billboard will conduct a poll to see if Mandy Moore will help pull attention to the album.

Scott Carter, VP of marketing at Epic, thinks that the odds of Moore finding a wide mainstream audience are strong. She has a charming good look out there. People—both within and outside of the industry—meet her and love her instantly. She’s a real charmer and a genuine talent. She was also smart enough to make a record that was fresh and interesting. “It’s just a matter of getting it to the public now.”

For Moore and the label, the album was an intentional step to the left of the ongoing teen-pop movement. “All of the music has started to look and sound the same,” she says. “While I will never change the way my music sounds, I decided that it was time for me to move away from that. No more dancers, no more singing to tracks. I got tired of that in a big way.”

For Moore and the label, the artist opted to only do promotional shows with full band support. “It’s made a huge difference. It challenges me as a performer, and it shows the strength of the material.”

There are no plans for Moore to tour in the immediate future—a fact that she’s quick to change. As much as she has enjoyed acting in A Walk to Remember, as well as last sum-
mer’s hit The Princess Diaries, she perceives herself primarily as a musical artist. It’s a point of view bolstered by her experiences as a road veteran, having trekked across the U.S. several times with Back-
street Boys and ‘N Sync.

“There’s nothing better than being onstage and living fully in the moment,” Moore says. “Every show is different, because every audience brings a different chemistry into the room. It can be a terrifying experience. But it’s also the most exciting, exhilarating thing for a performer to experience.”

MOORE

NEW YEAR, NEW MUSIC: January is a great month for tenors, as both Sony Classical and Universal usher in the new year with key releases. Sony leads off Jan. 8 with a new recording of Verdi’s Il Trovatore starring promising young Italian tenor Sal-
vatore Licitra. The performance, conducted by CyBILLBOARD

The Classic

Score

by Steve Smith

2002

Sony

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January, when Decca releases a new recording of Rossin-

arias sung by young Peruvian tenor Juan Diego Flórez (Jan. 8).

The release coincides with Flórez’s Metropolitan Opera debut as Count

Almaviva in Rossini’s The Barber of Seville.

Out the same day is Mikhail Pet-

yen’s new Deutsche Grammophon disc of works by C.P.E. Bach, which

is already garnering exceptional advance praise. Jan. 15 sees the

label’s release of La Posa di Maggio, the Sophi

- seconding by young Czech mezzo-soprano

and recent Gramophone

Award-winner

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CZ

by

Almaviva in Rossini’s The Barber of Seville.

The release coincides with Flórez’s Metropolitan Opera debut as Count

and WAGNER—The Flying Dutchman, Meistersinger, Parsifal and Tannhäuser

is accompanied by Claudio Abbado and the Berlin Philharmonic. Also on Feb.

12, mezzo-soprano Anne Sophie von Otter showcases the late music of

Flemish composer Cecile Chaminade with her

Barthes’s Mélodie, Moore to

orders) with this

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The definitive source for industry information

Reprinted with permission from Billboard (February 3, 2002)
IN GOD WE TRUST: In the wake of Sept. 11, the majority of the Christian music industry has been involved in individual relief efforts. But just before Christmas, the community’s top artists united to record a very special song in response to 9/11. ASCAP’s Dan Steven Curtis Chapman, De’Shawn, Avalon, Point of Grace, Mark Schultz, the Martins, Pete Orta, Anointed, Watermark, True Vibe, Mark Grace, and Gravity Records are among those who formed the all-star choir to record “In God We Trust” at Nashville’s Ocean Way Studios.

The Gospel Music Assn. (GMA) organized the event, bringing together the industry’s top artists to record the Mark Heimermann/Wayne Kirkpatrick-penned song. Gravity Records—the label that released last summer by industry vets John Mays, Bruce Koblish, and Heimermann—handled the recording of the project. Heimermann produced the sessions. Everyone involved is donating their services.

Salem Communications is distributing a nationwide radio special. Rick Heil, at the helm, it features Chapman, Amy Grant, CeCe Winans, Phil Reaggy, and Ginny Owens in a living-room-style conversation about life after Sept. 11 from a spiritual perspective. The artists perform acoustically on the special, which also features the entire all-star chorus performing “In God We Trust.”

“We were trying to pull together industry’s response, and it seemed to be the best way to do it,” GMA president Frank Breeden explains. “We started looking for those songs that were out there that might give us an opportunity. JASC, Dan Keen put Mark and me together. He had this song halfway done. We loved it enough that he went and finished it with Wayne Kirkpatrick. Mark is with Gravity Records, so he donated the services of his company to pull off this recording session.”

Initially, “In God We Trust” will only be available as part of the radio special, as Gravity has yet to lock in a distribution deal.

WORTH WAITING FOR: For myself and other fans of the Waiting, the Christmas Eve release date into the Christian retail market of its new album, Wonderfully Made, was cause for additional celebration. The disc, set for mainstream release Jan. 8, once again demonstrates what a musically inventive and lyrically satisfying collection of songs these Georgia musicians can assemble.

Comprising lead vocalist Brad Olsen; his brother, guitarist/key-
The Fallout

OTB is patterned after Nashville's successful Dancin' in the District free concert series. Founded in 1993, Dancin' was the brainchild of event-catering guru Tom Kats, who conceived the event as being financially driven by concessions and sponsorships as opposed to admission fees. Allen, 28, was hired to book the event in 2000 and bought a majority stake in Dancin' prior to the 2001 season, the same year the concept was taken to Atlanta.

“Atlanta, I arranged the sponsorships and paid for everything,” Allen says, adding that production expenses for OTB were about $75,000 for the season. “I also bought the talent. [WNNX] sent me a list; obviously, we bought bands geared toward their playlist, like Staind and Tantric. I had help from [WNNX music director] Chris Williams, but we submitted the offers. All the contracts, including the band contracts, are handled by Mad Booking.”

Allen says she heard on her birthday, Sept. 28, that 99X was interested in renegotiating for OTB this year. “I was a little frustrated,” she admits, “but at the end of the day, it gave me the opportunity to partner with a radio station with a strong market share.” Allen also maintains a media partnership with the Atlanta Journal-Constitution and now has deals with local cable TV distributor Cama Cable/ATT Broadband and local NBC affiliate WXIA.

Peter Conlon, co-president of CCE, Atlanta (formerly Concert Productions), which recently changed its name to being acquired by CCE), says 99X approached him about CCE producing a free concert series. “99X has never booked a free concert before, and now it’s being acquired by CCE,” says 99X’s Allen. “Peter and I have a really good relationship with Mad Booking [Allen’s company], and they wanted to take it to a more professional level.”

Williams confirms that he approached CCE. “On the 99X concert, we’re now an equal partner in the event, and after one year we had a different idea about how the event should feel, look, smell, etc., and we decided to go our separate ways. We had first right of refusal. We passed and approached CCE about doing [Downtown Rocks], We have a great history with them, and it was a natural to call them.”

Allen, who relocated to Atlanta and opened a Mad Booking office there, says key to the success of events like OTB is making all partners feel like they’re involved, “but it comes down to who paid for it, who negotiated the deals, and whose blood, sweat and tears went into it.”

Williams says the lineup tells the tale. “All you have to do is look at the Dancin’ lineup and then look at the On the Bricks lineup. That speaks volumes about how much we were involved. Nine out of the 12 were booked direct-ly through 99X’s involvement with bands.”

Diluted Market?

CCE Atlanta books talent for such Atlanta venues as Chastain Park Amphitheatre, the Coca-Cola Roxy Theatre, the Tabernacle, the Cotton Club, and Philips Arena. Combined, the two concert series will bring in about 80 national acts during the summer, which could raise concerns that the local market will be diluted for talent.

“One could make that argument, I suppose, but it’s not true,” Conlon says. “The free concerts aren’t that far removed from [CCE-produced festival] Music Midtown, where we have one ticket and 130 bands for the weekend. You can’t say one act has a big entrance, but everybody that attends the festival is exposed to them at some level. The concept itself is larger than any specific act.”

Controversy aside, from an agent’s perspective, an additional free concert means, in effect, more talent-buying and more outlets for developing talent. “It just seems contrary to the way Clear Channel has done things for so long. I wonder what changes their minds,” muses Dan Weiner, co-president of Monterey Peninsula Artists. “We had bands play [OTB] last year, and we do a tremendous amount of business with Peter Conlon and Clear Channel, so this is no problem for us to have two buyers in a market. For us, it makes the market more valuable—at least in the short term.”

For their part, officials at Star 94 are happy to be on board with OTB. "WNNX [sent me a list;] obviously, we bought bands geared toward their playlist, like Staind and Tantric. I had help from [WNNX music director] Chris Williams, but we submitted the offers. All the contracts, including the band contracts, are handled by Mad Booking."
VENUE VIEWS™

by Linda Deckard

FAMILY FACES: Gene Felling, a 27-year veteran of the facilities industry, has announced that he’ll be executive director of Blockbuster Glen Helen Pavilion in Devore, Calif., for Clear Channel Entertainment (CCE). He’ll work closely with Al DeZon, VP of operations for CCE Los Angeles, and Brian Murphy, COO/marketing manager for the L.A. market, old friends from Felling’s Universal Amphitheatre days in the L.A. area.

Felling is excited about running a 65,000-seat shed. It has been doing about 15 shows a season, and he plans to “grow it up. All the stadium shows should go there.” DeZon adds that 40% of the shows there have been in excess of 20,000 (the average for amphitheaters). “It has become a magnet for stadium-size shows with a fraction of stadium expenses.” The goal is to broaden the L.A. market, bringing some of the mainstream acts out to the Inland Empire. Felling was previously manager of the Pepsi Center in Denver for Kroenke Sports.

Another longtime arena manager, Beth Lindquist, took up residence in Council Bluffs, Iowa, Dec. 3, 2001. She will manage the Mid-America Recreation and Convention Complex for private management firm SMG. She anticipates that the 9,000-capacity arena will host 14-15 concerts annually. A big boost will come from the casinos there, which were involved in establishing the building. It opens in October and is located next door to a Harrah’s property, Council Bluffs Run.

FALLING SCOREBOARD FOLLOW-UP: Aerosmith has now rescheduled the Dec. 1, 2001, Birmingham (Ala.) Jefferson Convention Complex concert that had to be canceled when the scoreboard fell during setup. No one was hurt, but a road manager for Aerosmith says, “They’re talking about a possible spring date, but we don’t have anything confirmed just yet.” The concert was sold out, with more than 12,000 ticket purchased.

The only positive result might be learning what failed mechanically, Poe says. “I can’t say enough about the cooperation we received from CCE [the production arm], the road manager, and Aerosmith. They were outstanding.”

It appears that a local stagehand hired by the road crew tried to elevate the scoreboard without realizing it was already at its maximum height, Poe says. That resulted in a mechanical failure that allowed the hosts to continue to pull tension on the support cables and caused one of the cables to cut through the insulation, causing the damage. “It wouldn’t hold, the cable frayed, and it fell.”

A mechanical systems report is expected shortly. Property claims to replace the scoreboard and deal with losses associated with the concert have been filed. Replacement of the $300,000, seven-year-old Way Moon scoreboard “clearly comes under our property insurance,” Poe adds.

UNDER-40 CROWD: While top concert ticket prices are well over the wall, pushing far past $100 for superstars, there’s still a reasonably-priced duet to be had for a lot of live shows. Of the 214 acts reporting boxscores to Billboard for the year-end issue, 168 had a top ticket price of $40 or less. Those include Natalie Merchant at $28.50, grossing $649,275 at 11 shows, and some Ozzy Osbourne dates, like Detroit, where the top price was $35.50, though in some cities he’s closer to $40. A full listing of boxscores is available each week on billboard.com.
ALBUMS

SPOTLIGHTS

VITAL REISSUES

Masters at Work Presents West End Records: The 25th Anniversary Edition Mastermix Compilation Producers: Mel Cheren and Andy "Andyman" Reynolds

West End Records WES2002

One year before Saturday Night Fever pushed disco into the mainstream, New York City-based West End Records was born. Founded by Mel Cheren and Ed Kuhrs—who befriended each other while working together at the Florence Greenberg-helmed Scepter Records in the early ’70s—West Endchristened itself with the release of “Sessoamoro” by Sessoamoro, a track co-written by Felix “Yello” and co-produced for an Italian film, How Funny Can Sex Be?—Remixed by New York club DJ Jimmy Sturdi-W, “Sessoamoro” was one of the tracks to include “scratching” as an integral part of the disco mix. Many pioneering rappers, including Grandmaster Flash, Public Enemy, and Grandmaster Flash & The Furious Five’s class “Speak Well” and Michael’s glorious “Magic Love” (featuring dancelfloor hits like “Can’t You Feel It” and “Disco Dance”), which were recorded by remix pioneer Tom Moulton. Until 1985, when it stopped releasing new material (Cheren resurrected the label in ’90), West End churned out “scofodance of years afterward,” featured DJ/producer Brian Chin in the wonderfully informative liner notes of this essential two-disc collection. Without question, the musically adventurous West End formed an integral part of the musical foundation of numerous clubs around the world, working primarily with DJs at the revered Paradise Garage (1976-1987). The massive club’s DJ, the late Larry Levan, championed numerous West End tracks, including new-classic jams like “Tina Gardner’s “Heartbeat,” N.Y.C. Peech Boys’ “Don’t Make Me Wait,” Negative’s “It All Over My Face,” and Sprague’s “Let’s Go Dancing,” which are all included here. Seamlessly mixed by clubland’s Masters at Work (aka DJ/producers “Little” Louie Vega & Kenny “Dope” Jones) and meticulously remastered by Herb Powers Jr., Masters at Work Presents West End Records: The 25th Anniversary Edition Mastermix is a true treasure, one of the best reissues of the year. It is a must-have for any DJ, collector, or music lover."—MP

www.americanradiohistory.com

RADIOLANDERS:

Reviewed by elevator/ponds special attention on the basis of musical merit and/or Billboard chart potential. Only recordings of which have been bleeved, reissued, or expanded and remixed by Masters at Work. The set closes with a new Masters at Work production, "I Feel Like I’m On Top of the World," which brings the aforementioned Louie Jones and Peech Boys tracks into the here and now. As Vega told Billboard late last year, "It feels good, I have a strong feeling about it. I feel like I’m on top of the world," which is intended to give everyone a taste of what DJs are doing today with the classics. It brings the full-circuit. “So, it’s also a firm reminder that originality isn’t what it used to be—and that they just don’t make em like they used to.—MP

wireless.com/billboard.com

BILLBOARD JANUARY 12, 2002

20

New York singer/songwriter Robert Burke Warren, who duets with Skye on the ballad “A Career of Loving You.” The excellent set also showcases a previously unrecorded gem from fellow New Yorker Mary Lee Kortes of Mary Lee’s Corvette lane, whose “Give It To the Needy” is given an effectively soaring, Searchers-like touch. — JB

JANET CHILD

Surge PRODUCER: Jane Child Sugarcube 1011

Here’s one for VI’s “Whatever Happened To…” program. Child, who won one-hit-wonder status during the 80s with the massive “I’m Not Wanna Fall in Love,” returns with a collection that darts back and forth between the sound of that hot pop hit and futuristic electro-funk. Though there are moments when the artist gets a tad too self-indulgent for her own good, with tracks that seem to ramble on and on (a trap that far too many multi-instrumentalists like Child fall into), Surge also offers several pop tunes that could rival numerous chart cuts to the mainstream market—most notably the infectious “You. Bluebird,” which carries the unimpeachable girth that firmly proves that Child has the talent to be more than a one-hit-wonder. All she needs to do is put an album of all the songs to radio at give her a break. Contact 866-784-2792.—LF

CONCRETE BLONDE

Group Therapy PRODUCER: Concrete Blonde Manifesto MFT 43201

Although Group Therapy is the first Concrete Blonde album in eight years, it sounds like an album of B-sides and demos that the rock band would have released during its heyday more than a decade ago. There are brief shining moments (“Roses,” “Your Lorona”), but much of Group Therapy sounds uninspired enough to make people wonder if this reunion album was worth it. “I feel burned out, like I’ve expired,” siren singer Johnette Napolitano on the remarkable album track “Violin.” It’s one could describe the album’s overall musical tone. This Group Therapy simply isn’t working.—CH

(Continued on next page)
Revisiting the classic Wu-Tang Clan record "Shake Ya Ass," the album's lead single, is a high-paced track that is classic Wu-Tang. —RH

**JAY-Z**

**Unreleased**

**PRODUCERS:** Ammir Thompson and the Roots

**Roc-a-Fella 6614**

Live music and rap aren’t often mentioned in the same breath. While groups like the Roots and Black Eyed Peas have long been known for using live instrumentation, few mainstream rap groups experiment with live bands. That’s why this Unplayed set, the first by a solo rap artist, is so important. Backed by the Roots and Jaqaur Wright, the Brooklyn, N.Y.-native covers 13 tracks from his six studio albums. Popular songs like “ Ain’t No” and “ Hard Knock Life” (The Chico Anthem) come to life in new live setting. Other highlights include “ Song Cry” and “ Ain’t it a Sin” (The City” Ain’t No Love), both of which are only enhanced by Wright’s syrupy soulful alto. Mary J. Blige also makes an appearance, teaming with the rapper for a medley of “ Can’t Knock the Hustle” and “ Family Affair.” Hopefully, the kinetic energy of this live set will translate to his upcoming live artist experiments in similar surroundings. —RH

**MYSTICAL**

**Tanantala**

**PRODUCERS:** various

Jive 01241-41770

If a certain artist producer generates a hit, then why not revisit the same well? Mystical does just that with this new single.

**COUNTRY**

**VARIOUS ARTISTS**

Caught in the Webb: A Tribute to the Legendary Webb Pierce

**PRODUCER:** Call Davis

Audium 11518

Regarded by many as one of country’s most potent grounders ever, Webb Pierce receives reverent tribute on this multi-artist Audium release produced by Pierce disciple, Joel Daves. The record is a bewitching evocation of the Pierce catalog:

Track titles include "Shake Ya Ass," "Back in Game," and "Shake Ya Ass."The lead track, "Back in Game," is a soulful, meaty, and driving soul song that’s sure to please fans. The album includes a medley of classics such as "Walk of Love," "Lazy," and "Crazy." Overall, it’s a great trip for fans of Pierce and country music in general. —GW

**FRANKIE KNUCKLES**

**Motivation**

**PRODUCER:** various

Definitely 0020

Frankie Knuckles began his DJ career in the clubs of New York City in 1983. Long before the mainstream media commodified the music and its culture, "disco." Then, Knuckles was known to follow his own instincts when it came to picking and choosing the songs that made up his sets. This has remained Knuckles’ strategy— or mission— in the years since. While he was producing/djing tracks for others, recording two albums (for Virgin), or taking home a Grammy Award (for non-classical remembrance of the year), Knuckles has remained true to himself and to house music. And in the current sea of sound— like trance DJs, that’s really saying something. On the hook-meister Motivation, Knuckles strings together an inspirational and spiritual collection of gospel-infused club songs. In addition to spotlighting such Knuckles productions as the very recent hit "Keep on Movin’." And I still remember that "I’m Still in Love." "I’ve been living in the rain," the sad and sweet "Keep It Between the Lines," and the world-weary— if optimist— title cut. Each track of the album is well known as "Don’t Go to Strangers." and a syncopated "Third Rate Romance" to fine effects and finishes strong with the edgy "Jesse," the sad and sweet "Keep It Between the Lines," and the world-weary— if optimist— title cut. Each track

**LoJo**

**Radio Mojo**

**PRODUCER:** Justin Adams

**World Village 460003**

Mojo Radio was initially released in 1997 in Europe and has taken way too long to find its way across the Atlantic. —GW

**LATIN**

**JORGE MORENO**

**PRODUCERS:** various

Maverick M-002 42071

Jorge Moreno’s vocals, which go from nasal to raspy—and from smooth to wavering— may take some getting used to. The same is true for this debut album’s soulfulness, which grows on listeners. And is bolstered by Moreno’s fine songs and a string of arrangements steeped in traditional and contemporary settings. Moreno kicks off with “Helo,” a melancholy bolero that, halfway through, breaks into an upbeat son. The feel is pure lounge nostalgia, accentuated by a dramatic piano part and muted horns. In contrast, “Despertare” and “Mi Sentimiento” are love, friendly pop ballads. While “Elia” is a Spanish version of “She’s All Right Now.” The affinity for straight-ahead rock’n’roll crops up again in “16,” the album’s sole English language entry. Surprisingly, such eclecticism makes for an organic, vastly engaging, and often breathtaking album— although Moreno’s vocals are sometimes targeted to the point of distraction, and the first single, “Jabalull,” is a bit bland. Still, it’s a daring and worthwhile trip. —LC

**VARIOUS ARTISTS**

Cuban Masters “Los Originales”

**PRODUCER:** Ivan Torres

Pimienta Records 017616-05092

An album that brings together 20-odd icons of Cuban music— including bassist Israel “Cachao” Lopez, trumpeter Alfredo “Chocolate” Armenteros, and the great Puente— is always a worthwhile trip. This album, however, was released in the early 2000s, and the truth is that the music doesn’t quite capture the spirit of this unique genre. Some of the tracks, however, still hold up. Overall, it’s a great trip for fans of Cuban music and a great gift for musicians who have yet to explore this fascinating world. Cuban Masters pays homage to the music of Cuba, and a group of musicians who, for the most part, were little-known to the Western world. The album is a rich and rewarding trip. —LC

**CHRISTIAN**

**CROSSWAY**

**McKale**

**PRODUCERS:** Garry Jones, Michael Sykes, Kevin Stokes, and Bill Gaither

Spring Hill Music Group CMD 1023

This album is a testament to the power of gospel music. The album’s message is one of hope, love, and forgiveness, and it’s sure to lift the spirits of all who listen. —GW

**NOT WORTHY**

**LoJo**

**LoJo**

**Lyric**

**PRUDENCE**: Cyril Lance

World Village 460003

LoJo’s sound is North African. The backing vocals of Nadia and Yamina Nid El Moudri make vivid the inspired Maghreb. Stylistically, however, the album is uninteresting. Enlisting the formidable chops of vocalist Johnny Neil, keyboardist Matt Jenorn, and regular collaborators Kelly Pace (drums) and Chris Carroll (bass), Lance has mastered one of the best contemporary albums of the year. His poetry is consistent, and his singing style is undeniable, and his singing style makes him an instant item in blue. Lance’s greatest coup, however, is the power and groove he coaxes from his colleagues. Every track on this record is a lesson in the rewards of tight and tasty ensemble playing. Stellar tracks include an astonishing arrangement of Clifton Chenier’s “Hot Tamale Baby,” while “The blues” takes a single, and a wonderful cover of the legendary Bo Diddley’s “Light of This World.” Contact 919-304-3777. —PYY

**Billboard** January 12, 2002

**www.billboard.com

www.americanradiohistory.com

BILLBOARD 21
SINGLES

Edited by Chuck Taylor

POP

LINA KOUtrakOS Love Grows Here (4:41)
PRODUCER: Richard Barone
WRITERS: L. Koutrakos, D. Gross
PUBLISHER: WKF Music
WKF Music (CD promo)

New Yorkers in the know have been watching rock and blues singer/songwriter Lina Koutrakos’ rise for years now. But a recent Sept. 11 tribute concert at the famed Bottom Line, she stunned the packed room with a husky and outsized number of nationally known contemporaries.

“Love Grows Here” is a radiant, ambling anthem that pays homage to the strength and tenacity of women. The power of Koutrakos’ voice is testimony enough, with a soulful, robustlytimed that hints at both time-worn worldliness and a gracious, positive outlook, independent of the cynicism that so often accompanies such commentary.

Her instrumental playmates—acoustic guitar, the shimmer of a cymbal, an insistently horn, and near-tribal background vocals ongoing alongside—an organic texture that is like some many arms wrangled around, as Koutrakos rocks steady with, “Woman bravely/Dreams of moving sea and earth/Trying to define her words/To know that she exists.” You feel yourself thinking and in out in union with this piper of a vocalist, whose ability to blend grit and femininity is a blessed example of true artistry.

This song is a gift, this singer is a treasure. Savour yourself at linafewtrakos.com.—CT

R&B

DMX FEATURING FAITH EVANS I Miss You (4:10)
PRODUCER: Kidd Jordan
WRITERS: E. Simmons, B. Collins
PUBLISHER: not listed

DMX shows that he’s not just more than just bark and bite on the third single from his latest set, The Great De- pense. In the past, X has been able to convey genuine emotion without ever losing hardcore edge—witness ’ “Slippin’” from 1999’s Flesh of My Flesh Blood of My Blood. That tradition remains intact with “I Miss You.” Teaming with Faith Evans, X delivers an intensely personal and moving tribute to his grandmother.

The Yonkers, N.Y., native goes so far as to name particular family members and gives us pungent, searing confessions in one verse. For her part, Evans’s smooth vocals feel like a warm embrace against X’s gruff tone. With the song’s R&B foundation and undeniable star quality, urban radio should have no problem making this single one of 2002’s first hits. “I Miss You” is reminiscent of such other tribute songs as Puff Daddy’s “I’ll Be Missing You” (which also featured Evans) and Petey Pablo & C.L. Smooth’s “Their Remembrance On You (T.R.O.Y.).” Unfortunately, songs of this personal nature seem to come few and far between in the adrena-line-driven world of hip-hop.—RH

BLU CANTRELL Till I Go Gone (4:05)
PRODUCER: C. Tricky Stewart
WRITERS: C. Stewart, Tab, T. Cobb
PUBLISHERS: Famous Music/Mo Better

Grooves/Hitco South/Tabulous!/See Red Music/Tiffany Cobb Designers, ASCAP

Arista 5072 (CD promo)

“Hit ‘Em Up Style (Oops)” was one of a handful of solid, true blue breakout hits in 2001—including No. 1 for the year on The Billboard Hot 100—and that established Blu Cantrell on both the pop and R&B fronts. “Till I’m Gone” may be far less accessible to the mainstream, but it could further establish the young beauty’s R&B audience with its cool, lazy beat and a fired-up vocal that could go head to head with the likes of Kelly Price—and that’s quite a compliment. What will make the difference here is the effort that Cantrell puts behind the artist, whose talent is undeniable. The song walks the center-line—it’s nothing terribly unique but could make the grade at radio if a memorable video gives it that something extra.—CT

COUNTRY

TRAVIS TRITT Modern Day Bonnie and Clyde (3:59)
PRODUCER: Billy Joe Walker Jr. and Travis Tritt
WRITERS: W. Aldridge, J. LeBlanc
PUBLISHERS: EMI/April Music/Waltz Tritt/Mississippi House Music, ASCAP

Columbia 16992 (CD promo)

Crime may not pay, but it sure makes for some interesting musical interludes. The retro intro to this engaging musical outing serves notice that there is something cool and quite different in the air. Like skilled fishermen, Tritt and co-producer Billy Joe Walker Jr. use the invocation intro to set the hook, so to speak, then proceed to reel in the listener with full force. Tritt has always been a master country storyteller, and he uses this gift to full advantage here when introducing listeners to the colorful characters in this yarn about a modern-day Bonnie and Clyde.

Musically, the song has a sweeep, hypnotic appeal that commands attention. Country programmers should readily embrace this. It’s unique and full of that Billy Bob Thornton stardom in the video should further boost the song’s notoriety and ensure added exposure.—DEP

DANCE

PETER RAUHOFER & THE PET SHOP BOYS Break 4 Love (3:34)
PRODUCER: Peter Rauhofer
WRITER: Y. Mason
PUBLISHER: Funky Feet Publishing, BMI

REMIXERS: Haim Laroo & Assaf Adam, Ronen Ben Horen & Yaval Uri, Michael Moog, Richard Morel, Shunshi Morikawa, Mike Monday, and Ralphie Rosario

Star 69 Records 12172/12192 (CD single/promo)

It’s a minute or so when we least heard from the Pet Shop Boys, whose C.V. certa nly is replete with collaborations. But usually it’s Neil Tennant picking up the phone and calling, for example, Dusty Springfield, whereas this time, hot DJ/ remixer Peter Rauhofer is calling the shots. Recorded for his Star 69 label, “Break 4 Love”—an early house classic originally recorded by Raze—has been mixed, remixed, and shaked into every possible beat concoction imaginable. There are at least 17 mixes on various versions of the CD single and remixed versions for those that want to differentiate their dance floors. Suffice it to say that however you may prefer your Pet Shop Boys, there’s probably a style to match. For those few radio stations that actually indulge dance music these days, the U.K. and U.S. radio mixes do the trick effectively. Clubs and adventureome mix shows will no doubt want to sniff out the more experimental takes. In any case, you have no choice but to Rauhofer for demonstrating his ambition. This is downright enthralling.—CT

REVIEWERS, SPOTLIGHTERS, SPECIALISTS, READERS, ETC.

www.americanradiohistory.com

SALES & PROMOS

Billboard January 12, 2002

NEW & NOTEWORTHY

Darrell Labrado Master Blaster (Jammin’) (4:34)
PRODUCERS: Chris Pati and Bobby Pieggi
WRITER: S. Wonder
PUBLISHERS: EMI JoBette Music, ASCAP

Remixes: Aloha Soljah

MonkeeyDog Music/EMI/Jobette Music (CD single)

Stories of the little records that could are a rarity today in corporate radio landscape, but Hawaiian indie MonkeyDog Records notched onto the top 10 of The Billboard Hot Dance Music/Maxi Singles Sales chart last month, seemingly out of nowhere. Sixteen-year-old Darrell Labrado, something of a teen idol in his home state, takes on Steve Wonder’s 1980 No. 1 “Master Blaster.” Settled onto a light, foot-tapping reggae beat, Labrado’s solid vocal is more than a little reminiscent of Wonder’s own, though drenched with a youthful vigor that shines up a body for the millennia. A quick rap in the center section adds even more to its hip factor. A number of stations are already beating this one up at home; word-of-mouth could propel it into the mainstream national—it sounds remarkably fresh, positive and just familiar enough to give it a real shot at the big time. 800-553-5210.—CT

Tribute to Darrell Labrado

Darrell Labrado

Contributors—Deborah Evans Price, Rashaan Hall, Chuck Taylor. Spotlight releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. New & Noteworthy: Exclusively releases by new or upcoming artists.

PICKS (✓) New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES (★) New releases, regardless of chart potential, highly recommended because of their musical merit. Send reviewer caps to Chuck Taylor. (Billboard) 770 (Broadway, 6th floor, New York, N.Y. 10030) or to the writers in the appropriate boxes.
### Billboard R&B/Hip-Hop Albums (January 12, 2002)

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Rhythm, Rap, and The Blues

BY RASHALIN HALL

NEW YORK—Don’t call Jaguar Wright an overnight success. “I’ve been doing this for 10 years,” the singer says. “This single debut Denied, Delusions & Decisions is due Jan. 22 from Motive/MCA.

Yet it wasn’t until Wright completely gave up on music that the Philadelphia native caught the attention of an A&R exec. At a friend’s request, Wright performed at Black Lily, a female-open mic event in her hometown founded by labelmates the Jazzfaltines. Soon after, she returned, and it was generally perceived that she didn’t belong there. “I didn’t expect to hook up with Black Lily or the Roots camp,” she says. “Originally, I thought I was going to be the next girl in Groove Theory—I was negativescreaming, ‘Oh, the last one to take Anel Larrique’s spot. Then in the midst of everything, I just fell in love with Black Lily.”

Once Wright became a part of the Roots family, the group’s manager, Richard Nichols (of Philadelphia-based Watch Your Back Management, who also manages Wright), often called on her to sing hooks on Roots tracks. “One day, Rich called me over,” she says. “I wrote and had a hook. The funny thing is I didn’t have to come—he gave me the option. I was surprised to be somewhere else. But it figured I would just go on over to the studio for a minute. But, after about an hour, I got to the band for a few hours, Wright created the hook for the Roots’ “What You Want,” the lead single on 1999’s The Best Man soundtrack.

“With the word I later spoke to Scott [Storch, co-producer of “What You Want”],” she told me they were going to get Mary J. Blige to sing on the track,” she says. “Mary singing my lyrics—I was completed shocked. I had asked to come in and demo the song, so I did. If you notice [on the finished project], I kept it real simple. Most people thought I was really laid back on the song, but that’s because I knew what I didn’t want.” Wright took her show on the road in 2001, touring with Bilal and comedian Steve Harvey. She also helped her own multi-city promotional tour that began last September.

Sonia Askew, urban music buyer for Minneapolis-based Musicland, says, “Jaguar falls right in line with artists like Jill Scott, Angie Stone, and Erykah Badu. Consumers are primed for that type of vibe right now. Word-of-mouth is what will sell an album like this.”

Prior to the album’s official release, the label inserted four-song sampler in 10,000 copies of the September 2001 issue of Vibe, which were sold exclusively at Sam Goody. Wright, along with members of the Roots, backed up Jay-Z on his recent MTV Unplugged appearance.

Wright’s path to Motive/MCA proves to her that artists’ careers can’t be compared. “I think it’s sad that we don’t know about other artists is when they talk about how they planned,” she says. “You don’t plan anything in this game. You get hit with great opportunities, and either you’re there or you’re not.”

“Some things we can do. Conversely, there are some things we can do. Under that ‘can-do’ list is urban pop teen artist Lil’ J. His first single, “It’s the Weekend,” hit No. 10 on the Hot R&B/Hip-Hop Singles Sales chart after four weeks; debut album All About J is set for March. Also on tap is newly signed soul singer Calvin Richardson (formerly with Universal), whose debut with J artist Angie Stone (“More Than a Woman”) has built considerable buzz; producer/artist Vikter Duplaix (whose credits include Erykah Badu, Incognito, Chreeokee, and Musiq Soulchild); and another urban-leaning soundtrack, Bad Company, from the movie starring Chris Rock and Anthony Hopkins.

Working in tandem with recently named Hollywood senior VP/CM Abhey Konwolin, the urban team includes VP of urban promotion Marvin Mack, director of marketing Bred Dismuque, and A&R rep Rahkim White.

“We have to be focused and aggressive like an indie label,” Halyard says. “We can’t just collect artists. Chairman Rob Cavallo, head of A&R Rob Cavallo, and A&R VP Geoffrey Weiss—who was instrumental in signing Vikter Duplaix—direct us not to sign anything to which we can’t give our full attention.”

INDUSTRY BRIEFS: Shadowword Records, headed by CEO Julian Edwards, has inked with Nile Rodgers’ Sumthing Distribution. The New Angle-based label’s first project is the March 26 release Analyze This by rapper J-MIC. Shadowword’s roster also includes Chinese rapper JIN, female R&B singers Funky Monkey, Sylvia Lobel, and Noelle (who also doubles as lead singer for Chici, and LucDuc (a member of Slip-N-Slide/Atlantic’s ICON). For more information, visit shadowworldforever.com. Singers Sue and Traci joined the Group’s RPM Marketing & Promotions has signed to consult the Neptunes’ Star Trak company, whose artists include Kelis (Virgin) and New rap group the Staxers.

Richard Halyard plans to launch an indie label for Disney’s Buena Vista Music Group, and the corporate track record have to date, Cherokee, and Musiq Soulchild); R Disney’s Buena the corporate track record have to date. "People guffaw and sneer," Halyard admits. “But look at the company’s track record in other areas of urban pop entertainment: The Save the Last Dance soundtrack has gone double-platinum, The Proud Family is on the Disney Channel, we had Remember the Titans, and there’s My Wife & Kids on ABC. So why not music?”

But why hasn’t the label’s urban music arm—once home to R&B singers Sy Smith and Ta-Gana and rapper O and formerly headed by co-president VPCMs of urban music Byron Phillips and Michael Traylor—made a dent in that arena? “You have to match signings to the corporate personality,” says Halyard, who previously headed new media for Disney’s Buena Vista Music Group, in Los Angeles.

L.A. SUMMIT: The Russell Simmons-launched Hip-Hop Summit Action Network comes to L.A. Feb. 13-14. As you’ll recall, the first summit was held late June in New York City, leading to such efforts as an agreement to spread the availability of parental advisory labels on CDs to all advertisements, Web sites, samplers, and other materials, as well as Def Jam’s introduction of a mentoring program. The organization has since fostered talks among Slyvia Rhone, Sean “P. Diddy” Combs, and other key label executives and the Council of Presidents of the African-American Greek Letter organizations, who had planned to launch BET because of its music video content.

SCREEN SCENE: Ubiquitous music video director Hype Williams and TV producer vet Kyle Bowes (Living Single) have established Urban Urban. The first project under the film and TV production company’s banner is Puff Daddy, a重量的 comedy series about the rapper’s son, Christo- pher “Kid” Reid (Kid N’ Play). Spotlighting comedians from across the country, the Wednesday-night series bows Jan. 9 on In Demand pay-per-view. Cash Money/Universal is under a deal to produce Undisputed soundtrack (Feb. 26). The lead single is the title track featuring the Cash Money Millionaires. Finalist songs/artist are still being worked out, but Carl Thomas, Trick Daddy, Peto Pablo, and Fabolous are among those being considered for the lineup. The Miramax movie stars Ving Rhames and Wesley Snipes as imprisoned boxers forced into a match. It bows March 8. All rights reserved.

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**DANCE/ELECTRONIC**

**Duplaix Gets His 'Kicks' On K7's DJ-Compilation Series**

BY CRAIG ROSEBERRY

NEW YORK—Years ago, the city of brotherly love gave birth to Philly soul. More recently, Philadelphia has spawned such neo-soul artists as the Roots, King Britt, Ursula Rucker, and Jill Scott. Among this musically and culturally rich group is singer/songwriter/producer/DJ Viktor Duplaix, who has worked with a versatile collective of artists, including Erkah Badu, Inacio G, D'Angelo, Common, and Meshell Ndegeocello.

K7 Records will issue Duplaix's installment of the label's acclaimed "DJ Kicks" series Jan. 29. (It will arrive one day earlier in Europe.) The beat-tinted mix is conceptually modeled after the hip-hop mix tapes and mix shows of the early '90s, when such DJs as Kid Capri and DJ Clue spotlighted rappers talking between tracks.

For Duplaix, the hourlong set represents a sensuous journey through his eclectic musical repertoire and features selections from 4Hero, L.G. Culture, New York's New Movement, De La Soul, Badu, P'Tash, Herbert, and Duplaix himself (under his own name, as well as his Critical Face moniker).

Throughout the disc's diverse soundscapes, Duplaix cohesively interweaves melodic, haunting, and funky elements of R&B, soul, hip-hop, and jazz with an undercurrent of his trade-mark deep percussion-heavy grooves, which the artist views as the backbone or "heartbeat" of music. "This compilation is all over the place," explains Duplaix, who recently signed an artist deal with Hollywood Records. "A proper artist album is scheduled to street late this year." It's also his first major label release, which technically makes him a global catalyst for things to come. Maybe it will break down some doors and inspire people to look at, and listen to, music differently. Rather than listening to music passively, I'd like for people—my audience—to experience music and feel it on a much more primal and instinctual level.

"Some of the artists on this CD are mainly vinyl artists that most people don't get a chance to hear," he continues. "I wanted to be able to expose these artists alongside more familiar names in order to build a connection with people that was interesting and spiritually uplifting."

K7 will issue "Sensuality" Feb. 19, an exclusive Duplaix track featured on the compilation; college, mix-show, and specialty radio will receive "Sensuality" later this month. A video for the song is being delivered to MTV, BET, and MuchMusic. At the same time, Duplaix also appears in the video for "That Night," one of three Duplaix collaborations on the forthcoming JCR/Compost Recordings full-length from Germany-based collective Jazzanova.

All this activity precedes the mid-year K7 release of Duplaix's singles compendium (title still to be determined), which will feature previously released and unavailable cuts like "Messages," "Galaxy," "Manhood," and the aforementioned "Sensuality."

"We are planning a different route of promotion for Vikter," K7 U.S. label manager Jennifer Masset explains. "In addition to his installment of "DJ Kicks," which in and of itself is a statement of Vikter's musical taste and inspirations—we want to complete a broader picture of him as an artist.

"With production credits under his belt ranging from Jazzanova to Erkah Badu to Masters At Work, we want consumers to understand and embrace the bigger picture," Masset adds. "'DJ Kicks' represents only one facet of his expertise, so we wanted to release the singles set to focus on his production and vocals, too."

An exclusive Duplaix downloadable track will be available at the label's Web site (K7.com) to consumers who purchase the "DJ Kicks" disc.

Duplaix—who is managed by Chauncey Childs and Tasyib of Philadelphia-based Axis Music Group—kicks off a two-month tour in mid-January to North American K7 DJ Kicks tour "28," comprising dates in numerous major markets including Washington, D.C.; New York City; Chicago; Detroit; Los Angeles; San Francisco; and Philadelphia. The tour is booked by Aya Shem of Los Angeles-based Mir Media in conjunction with K7 Records.

"It's always awesome to see a great friend succeed," says DJ Courtesy, a globally revered DJ/producer King Britt, who has collaborated with Duplaix in the past under the Scuba guise. "Vikter always dreamed of becoming a major music star, and with just your average singer/producer, but a cutting-edge trendsetter. I'd say he's more than succeeding."

**The Beat Box Hot Plate**

Lost Witness provides peak-hour vocal and dub mixes that are sure to please fans of the sounds created by Timo Maas, Underworld, Danny Tenaglia, and the like.

• Buki, "Wake Up" (Trans Continental/Logic/BMG single). This catchy trance-laced pop jam is tailor-made for 'big room' clubs and top 40 hit "Nutchub City Limits" on this meaty slab of progressive house. Fans of recent danceloor rhythms from Depeche Mode, Morel, and New Order will find much to admire here.

**Beat Box**

YOKO RISING: What happens when an artist like Yoko Ono decides to make the disco rounds?

"It was incredibly energizing," Ono says of her recent Saturday night/Sunday morning surprise appearances at New York City's Rony and the World clubs, where DJs Peter Rauhofer and Danny Tenaglia, respectively, were manning the turntables. "I was depressed all day long, but by the time I returned home at 4 a.m., I felt revitalized."

In case you've been napping under a rock, the globally recognized humanist and avant-garde pionere—who ruled underground dancefloors in 1980 with the now-classic "Walking on Thin Ice"—is being embraced by a new generation of clubgoers, thanks to the Orange Factory remixes of "Open Your Box" (the debut release from Mind Train Records in New York City). In this issue, the track climbs five spots to No. 25 on the Billboard Hot Dance Music/Club Play chart.

"The success of these remixes is totally mind-boggling," Ono says. "When I originally recorded the song in 1970, I was very gung-ho about doing my own thing—even if nobody, except for John [Lennon], agreed with me. It's nice to know that, years later, people are rediscovering my past and getting interested in it."

She continues, "It's so nice to be able to slip into a totally new world. The people in the clubs are cutting-edge. Thirty years ago, it was such a lonely trip. I could never do that trip again. I'm very thankful that people seem to understand me now."

Upon hearing this, Mind Train managing director Rob Stevens (who has collaborated with Ono in the past) smiles and says, "Today's club community is embracing these remixs with open arms. Today's generation doesn't carry any of the Yoko baggage of previous generations. They're lis-

**The Beat Box**

by Michael Paolaletta

**ALOHA: Without much fanfare, Darrell Labrador, a.k.a. Beewee Won- der's "Master Blaster (Jammin')" made its presence known last month on the Billboard Hot Dance Music/Mixi-Singles and Sales Hot 100 Singles Sales charts, where it reached No. 8 and No. 71. We do believe congratulations are in order, as this marks the first time the state of Hawaii has simultaneously had the same track on these two charts.**

**Ism: Monkeypod Records, based in Molokai, Hawaii, the faithful cover—produced by Chris Pati and Bobby Pleigie (the label's VP of marketing)—has been attracting fans far beyond the Hawaiian islands. No disrespect to their native artists, but who knew they had such soul?**

Currently sweet 16, Labrador, who is equal parts Hawaiian and Spanish, recorded his first album, Shaka the Moon, four years ago. Last year, he took home the best male vocalist award at the Hawaiian Music Awards. With the proper marketing and promotion—as well as the delicious "Master Blaster" by his side (the single is culled from the artist's forthcoming disc, Someday)—the ultra-photogenic Labrador is poised for crossover success. For more info, contact the label at 808-553-3736 or log on to monkeypod.com.
### Club Play

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Guitarras G</em></td>
<td>G Club Presents Banda Sonora</td>
</tr>
<tr>
<td><em>In Stereo (The Superchumbo Mixes)</em></td>
<td>Stop It Featuring Faith Trent</td>
</tr>
<tr>
<td><em>Harder, Better, Faster, Stronger</em></td>
<td>Daft Punk</td>
</tr>
<tr>
<td><em>Yes</em></td>
<td>Boyz II Men</td>
</tr>
<tr>
<td><em>Everyday</em></td>
<td>Mark Ronson</td>
</tr>
<tr>
<td><em>Running</em></td>
<td>Mark Picchiotti Featuring Deano</td>
</tr>
<tr>
<td><em>Where's Your Head At!</em></td>
<td>Basement Jax</td>
</tr>
<tr>
<td><em>Get The Party Started (Remixes)</em></td>
<td>Pink</td>
</tr>
<tr>
<td><em>Be Free</em></td>
<td>Live Element</td>
</tr>
<tr>
<td><em>Always</em></td>
<td>Bent</td>
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<tr>
<td><em>Ghetto</em></td>
<td>Rhythm Masters</td>
</tr>
<tr>
<td><em>Free Love</em></td>
<td>Depeche Mode</td>
</tr>
<tr>
<td><em>Come Down</em></td>
<td>Crystal Waters</td>
</tr>
<tr>
<td><em>Turn Off The Light</em></td>
<td>Nelly Furtado</td>
</tr>
<tr>
<td><em>Can Heaven Wait</em></td>
<td>Luther Vandross</td>
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<tr>
<td><em>Bring It To Me</em></td>
<td>Various Artists</td>
</tr>
<tr>
<td><em>Finally</em></td>
<td>Kings Of Tomorrow Featuring Julie McKnight</td>
</tr>
<tr>
<td><em>Sexual Revolution</em></td>
<td>Moby</td>
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<tr>
<td><em>Hero</em></td>
<td>Enrique Iglesias</td>
</tr>
<tr>
<td><em>Dirty Dancing</em></td>
<td>The Product G&amp;B Featuring Carlos Santana</td>
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<tr>
<td><em>Young, Fresh N' New</em></td>
<td>Kelis</td>
</tr>
</tbody>
</table>

### Power Pick

**FEEL THE BEAT (REMIXES)**

**OPEN YOUR BOX (THE ORANGE FACTORY REMIXES)**

**INTERSTELLA**

**TRUST YOUR LOVE**

**UNDERWATER**

**WAKING UP**

**WHO'S CRYING NOW**

**TAKE MY HAND**

**ONE GOOD REASON**

**FALL INTO ME**

**SO STRONG**

**IMPRESSION INSTANT**

**RAPTURE (TASTES SO SWEET)**

### Maxi-Singles Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Konica (Megamix)</em></td>
<td>THE Chemical Brothers</td>
</tr>
<tr>
<td><em>I Wanna Be Bad (Japanese Remix)</em></td>
<td>Willa Ford</td>
</tr>
<tr>
<td><em>By Your Side (Edit)</em></td>
<td>Rapture</td>
</tr>
<tr>
<td><em>Crystal</em></td>
<td>Creation Records</td>
</tr>
<tr>
<td><em>A Whiter Shade Of Pale/A Question Of Honour</em></td>
<td>Genesis Featuring Sarah Brightman</td>
</tr>
<tr>
<td><em>Brown Skin (Megamix)</em></td>
<td>Debbie Harry</td>
</tr>
<tr>
<td><em>IT BEGAN IN AFrika</em></td>
<td>The Chemical Brothers</td>
</tr>
</tbody>
</table>

### HOT SHOT DEBUT

**CAUGHT UP**

**WORK**

**AINT IT FUNNY (REMIX)**

**LETTIN' YA MIND GO**

**EMOTION**

**REACH OUT (REMIXES)**

**INTERSTEMMA**

**DON'T UNDERSTAND IT (Remix/Remakes)**

**WAKING UP**

**WHO'S CRYING NOW**

**TAKE MY HAND**

**ONE GOOD REASON**

**FALL INTO ME**

**SO STRONG**

**IMPRESSION INSTANT**

**RAPTURE (TASTES SO SWEET)**

### Hot Dance Breakouts

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Love's Gonna Save The Day</em></td>
<td>George Puslin</td>
</tr>
<tr>
<td><em>You Got Me (Burrin' Up)</em></td>
<td>Funky Green Dogs</td>
</tr>
<tr>
<td><em>The Real Life</em></td>
<td>Raven Mozart</td>
</tr>
<tr>
<td><em>The Winner Takes It All</em></td>
<td>Laura Baramini</td>
</tr>
<tr>
<td><em>Little Girl</em></td>
<td>Nina Simone</td>
</tr>
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### Billboard Top Electronic Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Various Artists</em></td>
<td>Envin</td>
</tr>
<tr>
<td><em>Bjork</em></td>
<td>Envin</td>
</tr>
<tr>
<td><em>Louie Devito</em></td>
<td>Envin</td>
</tr>
<tr>
<td><em>Various Artists</em></td>
<td>Envin</td>
</tr>
<tr>
<td><em>New Order</em></td>
<td>Envin</td>
</tr>
<tr>
<td><em>DJ Skribble</em></td>
<td>Envin</td>
</tr>
<tr>
<td><em>The Crystal Method</em></td>
<td>Envin</td>
</tr>
<tr>
<td><em>Darude</em></td>
<td>Envin</td>
</tr>
<tr>
<td><em>Paul Van Dyk</em></td>
<td>Envin</td>
</tr>
<tr>
<td><em>Various Artists</em></td>
<td>Envin</td>
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<tr>
<td><em>Paul Oakenfold</em></td>
<td>Envin</td>
</tr>
<tr>
<td><em>Soundtrack</em></td>
<td>Envin</td>
</tr>
</tbody>
</table>

*Titles with the greatest sales or club play increased this week. Power Pick on Club Pick is awarded to the highest point increase among singles below the top 30. The Hot Dance Breakouts column lists artists of releasing from 100 albums with single sales by the number of albums in this category. N.Y.C. is the top selling of the week in New York City. **All rights reserved.**

**Hot Dance Breakouts**

**Loves Gonna Save The Day**

**You Got Me (Burnin' Up)**

**The Real Life**

**The Winner Takes It All**

**Little Girl**
Majors Unite To Release Compilation

Three Labels Form Partnership To Launch ‘Totally Country’ Series

BY DEBORAH EVANS PRICE

NASHVILLE—In an unprecedented show of cooperation, three major Nashville record companies are partnering to issue a series of multi-artist compilation albums. RCA Label Group (RLG), Warner Bros. Nashville, and Sony Music Nashville are joining forces to release Totally Country, a hits package that will include Faith Hill, Travis Tritt, Brooks & Dunn, Dixie Chicks, and Lonestar, among others.

The first installation bows Feb. 5 on RLG’s BNA label. The next release will come from Sony either late this year or early in 2003, followed by a Warner Bros. release. All three companies share in the marketing and promotional efforts, as well as the profits.

Both RLG chairman Joe Galante and Warner Bros. Nashville president Jim Ed Norman say it is the first time they can remember major labels such as theirs uniting to release a product. “We actually went down this road a couple of years ago with Universal and never quite got to where we are right now,” Galante explains. “This has been a concept that we’ve been floating around that we’ve all talked about as label heads for quite some time. About a year ago, our guys from special projects called and asked if we’d be interested in the project. We started looking at the success of all these other packages and doing some research on what it would do [for] the artists themselves, I felt like the time was right to take the shot.”

Some fans got the hint that something was afoot. “The sound has been staples of the pop, contemporary Christian, and gospel markets for the past several years. The “Now” and “Wow” compilations have been extremely successful in those genres, respectively, but such an outing is a first for the country community.

“Better late than never,” Lonestar lead vocalist Richie McDonald says. (Lonestar’s hit “With Me” is included in the series.) “They’ve seen that it works good for the other genres of music, and the country format can only benefit from it. It’s a win-win situation for all labels. It’s (about) coming together and working together as a team.”

NOT FOR ONE-HIT WONDERS

Galante and his partners in the joint venture carefully scrutinized how such projects would impact the country market. There was concern that the collections would cut into the album sales of artists included on the package if fans were already familiar with the songs. “The ground—something that was just tearing their sales down on the stars. On the pop side, what we did see is if you were the one-hit wonder, you put this song on that package, you probably didn’t see a bump—you saw a decrease. We kind of weighed the good and bad of it.”

After careful consideration, Galante felt the benefits outweighed the risks. He sees the compilations as a way to attract consumers who haven’t purchased country music in a while. “I felt strongly that since our market share has been flat as an industry for quite some time, this might be a package where people that were consumers said, ‘You know what? I haven’t bought a country record in a long time. Let me check this thing out and see what’s going on with this format. It may lead to people actually going, ‘Wow, that was good. Let me go check these other guys out."

“I would echo that 100%,” says Norman, who thinks Totally Country will not only reacquaint consumers with core artists but also boost the recognition of newcomers. “It’s going to be additional exposure for the new artists. There may be potential that this may attract the younger demo ... There’s a confidence on our part that when they check out what’s going on, they will be pleased.”

Galante says the packaging of Totally Country is being designed to educate and encourage consumers to purchase additional music by featured artists. The CD insert will include “album minis”—small replicas of the album covers from which the songs come, as well as additional information on each artist. At press time, 21 acts were to be featured, including Tim McGraw, Sara Evans, Trick Pony, Montgomery Gentry, Martina McBride, Diamond Rio, Phil Vassar, Jefrey Steele, Kenny Rogers, Toby Keith, Dwight Yoakam, and John Michael Montgomery. In addition to cuts from Sony, Warner Bros., and RLG artists, tracks are also licensed from several other companies.

Galante declined to detail the length of the contract or how many CDs the series will include. Sony Nashville president Allen Butler says, “If it doesn’t reach [a] certain sales level, then we can opt not to do one,” but he doesn’t see that happening. “I feel very positive about it. A lot of our consumers have bought the pop ones already for either themselves or their kids because of the nature of the music that’s on them. I think they’ll like these a lot.”

Butler also thinks new acts will benefit from the exposure. “Danny Cochran [a Sony Epic artist] will get introduced to a larger audience, and [so] will any of the newer acts, for that matter. There won’t be any brand-new acts on this first one, but we are going to establish the brand to begin with, and then on the second album, we will begin to start introducing new acts that aren’t quite as known to try to give them some exposure.”

COOPERATIVE MARKETING

A marketing committee comprising representatives from all three labels will spearhead the advertising campaign, but the nuts and bolts of the marketing efforts will be carried out by the label issuing the release at the time. Thus, BNA Records senior director of marketing band artist development Debbie Schwartz is spearheading the initial campaign. Plans call for extensive use of TV advertising to direct people to retail.

“The project sells itself with all the A-level and up-and-coming artists,” Schwartz says. “It’s a matter of working with all of the retailers to get the maximum amount of visibility.”

Such promotional and advertising materials will include counter-top displays, floats, and static clings. There will be radio and print advertising and a radio special produced by Cumulus Media Network. The Totally Country Web site will be established, and an e-mail campaign is targeted to reach 120,000 country consumers.

In January, consumer magazine Billboard reports that Warner Nashville’s Ryman Records, his label, has been floating a compilation of Warner Nashville releases. He says he hopes the project sells well but adds that it may be hampered by the tough climate at retail and what he considers to be hard timing. “He says an earlier release date would have been better, because then they could have taken advantage of holiday sales or, in January, benefited from consumers spending their gift certificates. “It’s a strange time. It’s strange timing, and it’s a strange market. It seems like it’s a weird time to do this.”

Nevertheless, all involved are upbeat about the possibilities and say it feels good to be promoting their resources. “We are all one-three partners, no matter who has the distribution or the manufacturing,” Butler says. “We split the charge and the profits equally.”

McCoury Band, “We are the camaraderie is not unusual. “We certainly have a history in Nashville of working together on various initiatives, sometimes CMA-driven,” he says, referring to the Country Music Association. “This project has been a joy to work on.”

“Schwartz says, “In the spirit of cooperation, everybody got it. We had a certain amount of time to get everything done, and it worked.”

ON THE ROW: Terri Clark has entered into a management agreement with TBA Entertainment and will be represented by the company’s senior VP/managering director, Clarence Spalding. She split from previous management company A&F Entertainment several months ago. Roger Springer joins Milene Music as a staff songwriter. Springer’s songs have been cut by Mark Chesnutt, George Strait, Mark Willy, and Joe Diffie.

The Nashville office of GetMusic.com has closed due to a corporate restructuring. Executive producer Jimmie Will and associate producer Dave Beam have left.

Jessica Wimberty is promoted to management coordinator at Dreamcatcher Artist Management. She previously was the company’s administrative assistant.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Price 1</th>
<th>Price 2</th>
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<tbody>
<tr>
<td>Garth Brooks</td>
<td>Wild Open Spaces</td>
<td>Capitol</td>
<td>$12.98</td>
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<td>The Road Less Traveled</td>
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<tr>
<td>Marty McFly</td>
<td>Greatest Hits</td>
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<td>Set This Circus Down</td>
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<tr>
<td>Reba McEntire</td>
<td>Greatest Hits Volume III – I'm A Survivor</td>
<td>RCA</td>
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<td>$18.98</td>
</tr>
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<td>Kenny Chesney</td>
<td>Fly</td>
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<td>$18.98</td>
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<td>Favorite</td>
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<td>Alan Jackson</td>
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<td>Steve Holy</td>
<td>Weak Mind</td>
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<td>Liz Ann Womack</td>
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<td>My World</td>
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<td>Trista Yearwood</td>
<td>Inside Out</td>
<td>RCA</td>
<td>$13.98</td>
<td>$18.98</td>
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</tbody>
</table>
PATIENCE: Sometimes, good things do come to those who wait. Take the second pressing of Para Mi Amor, the latest album from Priscila y Sus Balas de Plata. Due out this month, it will include "Sobrevivo," a Spanish version of the Destiny's Child hit "Survivor." According to handbreaker Priscila Paiz, authorization to release the Spanish adaptation wasn't obtained until after Para Mi Amor went on sale last Nov-

ember, so producers had to hold her group's version for the new pressing. "We've already recorded it, and we've done the video," Paiz says. "We shot the video in Monterrey [Mexico], and it has elaborate choreography, which is something we haven't done before."

A LATIN ALTERNATIVE: New Jersey-based rock en español promotion company FMF Promotions has announced a partnership with the Programing Group to promote alternative Latin music in retail stores. The Programing Group produces the Internet Sports Network, a closed-circuit video service that broadcasts music and sports programming to retailers in the U.S. and Puerto Rico. As of December 2001, FMF has been providing the service with a two-hour reel of Latin rock and pop videos that alternate throughout the day with English-language videos. FMF's participation kicked off in 50 Foot Locker stores throughout the U.S. and Puerto Rico, where videos are shown on video walls throughout the day.

We're testing with 50 stores to gauge reaction," says FMF's Pazari, who has signed a six-month contract that will be up for renewal in July. "Based on the reaction, they'll hopefully expand. In this programming, you have everything from Christian Castro to Genialicia. I even programmed banda videos, so it's not only rock. We want to engage the people who come into the store and also represent artists that are little-known here. Something like taking MTV Latin or MTV S to Foot Locker." MUSICAL PALETTE: Dia Latina Music has announced that three of its artists—El Poder del Norte, Palomo, and Libración—will record tracks for the soundtrack of Frida, the film starring Salma Hayek based on the life of Mexican painter Frida Kahlo. El Poder del Norte recorded "Lagrimas," Palomo recorded "El Antífax," and Libración recorded "Viva la vida." The film will be released in April.

FROM ONE MEDIUM TO ANOTHER: Music writer Ernesto Lechner has been tapped to co-write the autobiography of Renán Almendárez Coello, the popular Los Angeles-based radio personality, better-known as "El Cucuy de la mañana." Almendárez Coello, whose syndicated morning show on La Raza 107.5 FM has consistently topped Arbitron ratings for the past four years, also hit the Billboard charts earlier this year with an album of poems set to music. The book will be published by Rayo, a new HarperCollins imprint specializing in Latin-themed books, and will be printed in English and Spanish. Lechner, who describes Almendárez Coello's life story as "something out of a Garcia Marquez book," traveled with the radio personality to El Salvador and then his native Honduras in December. There, Almendárez Coello was honored for raising more than $1.7 million for the victims of the January 2001 Honduras earthquake. More than 400 homes were built with the money.

NEW LABEL: Producer/singer Carlos Daniel Ochoa has launched a new record label, 226 Records, based out of West Palm Beach, Fla. The label will have its own publishing division, as well as a marketing and promotions arm that organizes and books special events. Artists signed to the label include Ochoa (aka Carlos Daniels), Armada Nortea, and Jesus Hernández y Tu Tipica Vallenata.

SMALL WONDER: Singer Denise González, who portrayed Selena's friend in the biographical film "Butterfly," will be touring with Cirque du Soleil's Quidam show for one year starting this month. González will play Zoé, the show's main character and will sing in French and possibly also in English. "This will be like a stepping stone," says Gonzalez, who at 13 years old has already released an indie jazz album.

BY SERGIO FORTUNO
SANTIAGO, Chile—After two sold-out performances last Nov. 30-Dec. 1 at Santiago's Estadio Nacional, Chile's biggest arena, newly reunited rock group Los Prisioneros are now deciding whether to call it quits or take up several offers presented to them by other players in the local music and entertainment industry.

Coming together after a 10-year hiatus, the trio certainly is a tempting act. It attracted a total of 125,000 people to its recent shows—an unprecedented number for a Chilean outfit—and the group itself has increased its discography amount to more than 730,000 units.

While none of these offers has yet been accepted, the group could say yes at any moment. They're divided by the reunion shows and the possibility of future activities, Los Prisioneros and their manager, Carlos Fonseca, formed a partnership called Los Prisioneros Producciones Artísticas, through which they promote themselves. This company, Fonseca says, will eventually release material for a live album from the two recent shows, as well as a documentary about the group.

Record labels are also interested in releasing Los Prisioneros' music. Warner Music Chile is one of the companies that has made formal offers. Its managing director, Alfonso Carbone, was the first to hire the trio to play in his country, Uruguay, in 1986. Now he wants the group to cut new songs for his label.

"If this remains as only two nights of nostalgia, that's all it will be," Carbone says. "I'd agree if they release a live album independently, but they'll need a record company for the future." EMI Chile wants the entire Prisioneros catalog and has already offered to capitalize upon the impact of their reunion with the release of a new greatest-hits compilation. Antología, Another EMI product, the live compilation El Caset Pirata that was released late last year, was decisive in bringing Los Prisioneros back together.

The record labels are taking from tapes just mixed in stereo," drummer Miguel Tapia says. "At the time, they were not processed through a multi-track console. That's why we named it the 'bootleg casette.'" Then, last year, Carlos [Fonseca] suggested we do a good live album, something we never did in our career.

Tapia, lead singer Jorge González, and guitarist Cárdenas agreed. After tickets for the first show sold out, a second one was added. Los Prisioneros did not promote the event with any press run in the media or billboards in the streets.

Without intermediaries, the three of them invested $290,000 in producing the event. Fonseca estimates the profits amount to $493,000, a number the band never saw before.

Though they arguably remain the most popular Chilean rock act, business was never good for Los Prisioneros. Internal problems (guitarist Claudio Narea abandoned the group in 1989), technically bad shows, fruitless investments to export the band to other Latin American countries, and the censorship of the military government led by Augusto Pinochet conspired against the group's finances in the '80s.

"We decided to stop [in 1991] out of frustration," Tapia says. "We had done pretty well, but, really, we wanted to conquer the world."

During the press conference to announce the reunion, González remembered that he never could be pleased with the sound of his group's onstage. At the end of the second show at the Estadio Nacional, his face showed that now he could finally enjoy playing live. "We should play more," he said, smiling to an audience of old and new fans as he left the stage. "We'll think about it."

Maybe when you have too much time in the studio, you think things over too much? [His Grammy Award-winning album] El Alma Al Aire was so popular it had to have too many of production. Before we mixed it, the album was ready.

What happened? Well, we messed with it a bit. The real inspiration is knowing when to stop. I've found that out through my painting, I'm painting, and now, when the painting is ready, I'm starting to stop when I have to. But the impulse is to continue, because you're enjoying it. you're seeing it, you want to keep on being part of the piece. You want to get separated because you're part of the work of art, and in that moment, you're as beautiful as the work of art.

Your songs don't follow a traditional pop format. Among other things, they use a lot of jazz chords. Why? I don't know too much about the chords. What I try is that it doesn't sound precisely the way it should sound. I don't think I do pop. Every song I do song, even a ballad, I think of flamenco. I think, "How would this sound in the voice of Carmen [de la Isla]?" And I look for a flamenco rhythm, even in a slow song, and precisely when you expect a certain chord in a certain place, I change it.

Latin Notas ™

Prisioneros Consider A Comeback

by Leila Cobo

LOS PRISIONEROS

BY LEILA COBO
MIAMI—Alejandro Sanz finished the year with four Latin Grammy's, a successful MTV Unplugged album, a lucrative publishing deal with Warners/Chappell, and a new baby girl. Perhaps his only mishap was the failed Latin Grammy awards show, where he was scheduled to perform with Destiny's Child.

You recorded a duet with the Corrs earlier this year. You say you did so because it felt musically natural and organic. Did it turn out that way? Well, musically speaking, yes. But then the actual making of it wasn't as organic, because we couldn't get together in the studio. People want us to do musically great things, but then there's no time to do them. It's a great contradiction, because we have so much free time for music, we have so much to do. I wouldn't have thought Alejandro Sanz and Destiny's Child would be...organic match...I thought the same thing at first. But everyone was so excited at the prospect, I had to say I was excited too. But then, [if you had] heard them singing in Spanish, you would have been surprised. Because I was able to take them to my territory. It would have worked.

Was making the Unplugged album a totally different experience for you? It's changed me a lot. It's reinforced some of the ideas I had about making albums like this. I've realized that in the end, there's a lot of danger in recording studios. You have so many possibilities and so much time with those machines. And then when you play live and make mistakes, you realize how much heart the songs have. I would say, "Don't fix that, don't fix that!"

Six Questions With Singer Alejandro Sanz

WWW.BILLBOARD.COM
WWW.AMERICANAUDIOHISTORY.COM

WWW.BILLBOARD.COM
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### Latin Pop Airplay

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### Tropical/Salsa Airplay

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### Regional Mexican Airplay

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### Latin Hot Tracks

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**Note:** with the greatest sales this week.

**Latin Pop Albums**

- **Hot Shot Debut**
  - LITO & POLOCO: Mondo Fino
  - LIBERACION: Ababa Y Siempre
  - LOS TITIGES DEL NORTE: Unimenti Fronteras
  - MANU CHAO: Proxima Existencia: Esperanza
  - LOS TROI: Siempre En Mi Mundo

**Top Latin Albums**

- LUIS MIGUEL: Mis Rememones
- CARLOS VIVES: Dejame Entrar
- ALEXANDRE PURES: Sueno Repetido
- LUPILLO RIVERA: Sufriendo A Sulas
- GIPSYS KINGS: Suenos Gimnos
- ALEXANDRE FERNANDEZ: Origenes
- JOAN SEBASTIAN: En Viva: Desde La Plaza El Progreso De Guadalajara
- CHARLES ZAA: De Un Solo Sentimiento
- PAULINA RUBIO: Paulina
- LAURA PAUSINI: Le Mejor De Laura Pausini Volvete Justo A Ti
- A.B. QUINTANILLA Y LOS KUMBA KING: SMH!
- LOS TEMERARIOS: Baladas Rancheras
- EL PODER DEL NORTE: El Autentico Y Unico En Vivo
- VICENTE FERNANDEZ: Historia De Un Idolo Vol. 1
- LA LEY: MTV Unplugged
- ALEXANDRE PURES: Sueno Repetido
- KING AFRICA: Panchanga
- GRUPO BRYNIS: Historia Musical Romantica
- LUPILLO RIVERA: Moviendo Las Plumas
- CRISTIAN: Azul
- THALIA: Thalita En Banda: Grandes Exitos
- JACI VALDEZ: Mi Caracter
- LOS ANGELES DE CHARLY: Te Voy A Enamorar

**Greatest Gainer**

- LIMI-T 21: Calle Saber Enquina Aser
- GRUPO BRYNIS: En El Tiempo Del Amor
- MARCO ANTONIO SOULIS: Mas De Mi Alma
- JUAN GABRIEL: Por Los Siglos
- ALEXANDRE PURES: Sueno Repetido
- OZOMATLI: Embrace The Chaos
- RICARDO MONTANER: Sueno Repetido
- ANA GABRIEL: A Hora De Sueda
- VARIOUS ARTISTS: Redin Hits: Es Musica
- LOS HURACANES DEL NORTE: Mensaje De Oro
- ALEXANDRE PURES: Alexandre Pires
- WISIN Y Yandel: De Nuevos A Vias
- OLGA TANON: Yo Por Ti
- VARIOUS ARTISTS: Los Mas Grande Homenaje A Los Tigrillos Del Norte
- CHRISTINA AGUILERA: Mi Reflejo
- VICTOR MANUEL: Maritana
- JOSÉ ALFREDO JIMENEZ: Mis Con El Numero Uno
- JACI VALDEZ: Christmas (Spanish)
- MARCO ANTONIO SOULIS: En Cosecido Vol. 2
- LUPILLO RIVERA: Mas Con El Numero Uno
- KINGS OF MUSIC: Mi Reflejo
- CLARK: Christmas (Spanish)
- SHAKIRA: El Difunto Se Aviva

**Tropical/Salsa Albums**

- CAPTAIN VEE: Ole Ole Ole! (En Espanol)
- ALEXANDRE PURES: Sueno Repetido
- VICENTE FERNANDEZ: Historia Musical Romantica: En Vivo
- LUPILLO RIVERA: Sueno Repetido
- CHAYANNE: Con Oscuritas En Mi Vida
- VARIOUS ARTISTS: Latin Pop 100 (Vol. 1)
- VICENTE FERNANDEZ: Historia Musical Romantica: En Vivo
- ALEXANDRE PURES: Sueno Repetido
- SUNSET: Los Exitos Del Festival Del Romance: Vol. 2
- VARIOUS ARTISTS: Viva El Reggaeton (En Espanol)
- HEDY: El Hijo De La Luz
- VARIOUS ARTISTS: Viva El Reggaeton (En Espanol)
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- VARIOUS ARTISTS: Viva El Reggaeton (En Espanol)
JAZZ NOTES

by Steve Graybow

A TOUCH OF CLASS: If no one has yet been credited with saying that nothing ever gets easier, someone should grab that phrase and trademark it right away. As the economy gets tighter, it seems almost inevitable that the concept of art for the sake of art becomes anachronistic. As it relates to music, it is inevitable that opportunities afforded musicians will become less frequent and that the possibility of artists being given the opportunity to release their music commercially just because they have talent will increasingly become a thing of the past.

Young musicians today still think that if they play well, that is enough to get them a recording deal, and that is just not true anymore," says saxophonist Walter Beasley, who teaches a class on smooth jazz and traditional R&B at the 1975 Blue Note release Pressure Sensitive, which had a huge influence on me, are not reflected in the smooth jazz often heard today," Beasley says. "Those recordings have too much improvisation and too much of an urban feel for today's tastes." However, rather than complain about how things have changed, Beasley uses classic jazz sides as teaching material, explaining to his students how industry expectations, and therefore the rules for success, have altered.

Beasley thinks that the most important thing he teaches his students is "how to survive." A follower of the teachings of the late educator/philosopher John Dewey (1859-1952), Beasley similarly stresses that truth changes with the times and that when truth changes, a curriculum must be developed that deals with the current reality.

In keeping with his own aesthetic, with-the-times aesthetic, the musician taught himself how to program and record with Pro Tools and the basics of audio engineering after being lumped in with the times a session at a local recording studio by a rap act who said the studio upfront to cancel their other clients. "I think if made for a better record," Beasley says, "because becoming self-sufficient allowed me to get in touch with my writing ability and creativity."

NOTEWORTHY: Vocalist Nanette Natalle's Is Love Enough (Benny Music)—originally released last fall and featuring pianist Richard Wyands and flugelhorn player Warren Vache—has been picked up by City Hall Distribution for a February rerelease.

Bela Fleck & the Flecktones release their first-ever DVD, Live at the Quick (Columbus), Feb. 12. The DVD and its companion CD feature banjo player Fleck, bassist Victor Wooten, percussionist Future Man, and saxophonist Jeff Coffin joined by such guest musicians as steel pan drummer Andy Narell and saxophonist Paul McCandless. The concert will also air continuously (and for free) on the CTV cable channel throughout this month.

Tired of the same old jazz? Try Lyle Ritz and Herb Ohta's A Night of Ukulele Jazz (Plea Market Music, released Dec. 4, 2001), a set of standards performed exclusively on ukuleles. Ritz released two ukulele jazz discs on Verve in the late 50's, How About Uke and 50th State Jazz: Ohta has recorded Bach compositions performed solo on the ukulele.

AND: Jazz at Lincoln Center has named longtime member Lisa Schiff chairman of the board. Schiff is owner of the After Nine Music label.
MAXWELL WANTED: Experimental theater's Richard Maxwell seems to be everywhere lately. His latest play, Drummer Wanted, earned glowing notices in The New York Times and The Village Voice, and the young playwright/songwriter was even featured in Q.

But Maxwell, who has headed the New York City Players theater company since founding it in 1999, has also recently released his second album of self-penned songs from his plays. The songs are performed by the original artists.

The 19-cut I'm Feeling So Emotional, on Maxwell's New York Financial District Record Company label, follows 1999's Shorttimes and features underproduced songs from Drummer Wanted, as well as its preceding plays Cane Man and Boxing 2000.

"The title is very literal," the I'llI writer says of his new disc. "I'm shocked at how emotional the songs are, but maybe because when they're out of context they have even more value: The emotionality of the songs without the surrounding play makes a direct connection to the accumulated sentiment—I think."

Still, Maxwell's songs were written specifically for his plays, which have earned him comparisons with Bertolt Brecht, David Mamet, and Sam Shepard.

"I've always considered my shows musicals, even though they don't fit the traditional form, because musical show songs reveal things about characters that text doesn't," Maxwell continues. "In my plays, the songs allow the characters to express certain aspects that aren't otherwise shown. They can be very immediate and emotional because music is emotional—not like text."

Maxwell's songs, he notes, are "genre-bred." Using the one-act, two-character Drummer Wanted as an example, he explains that the song "Overdrive," which is sung by the shiftless young drummer, "feels like a Led Zeppelin song—something he would listen to." The drummer's mother, with whom he shares a symbiotically dysfunctional relationship, sings, "What Can We Do" as an early '60s rock song with an almost Motown sound.

A Fargo, N.D., native who grew up in suburban Chicago, Maxwell has been writing songs since high school. Variously influenced by the likes of Elvis Costello, Talking Heads, the Dead Kennedys, Black Flag, and that kind of rock that got your ass kicked in suburban Chicago in the early '80s, he played guitar in a high-school rock group called Ricky and the Creations.

"I had the choice before college of pursuing music and theater. I chose theater but pined for music," says Maxwell, who studied acting at Illinois State University and helped found the Cook County Theater department company in Chicago. He moved to New York in 1994 and has produced 10 shows since.

But he says he cut his teeth on high-school productions of such classic Broadway musicals as Oklahoma! and Hello, Dolly! "They must have stuck with me, because my first show with Cook County was a deconstruction of Oklahoma! Saving Your Lady, which was at one point the proposed title of Oklahoma! I can draw a straight line back to those rehearsals and the passionate arguments about what is theater and wanting to break down the relationship between performer and audience—which continues to inspire me."

Veteran New York guitarist/bassist Scott Sherratt, who produced I'm Feeling So Emotional and has played music on several Maxwell plays, concurs with the composer/playwright that the songs stand out on their own, independent of the plays.

"I don’t have a theater background," Sherratt says, "but I'm constantly amazed by Richard's wonderful sense of melody and structure and how he always comes up with something different."

Sherratt is now set to act as a cornerman in a road show this month of Boxing 2000, which Maxwell is taking to Minneapolis, Chicago, and Columbus, Ohio. Upon their return, Maxwell, Sherratt, and Dickey Betts Band drummer Frank Lombardi—who is Sherratt's former Furious Styles bandmate and I'm Feeling So Emotional's engineer—will do two February music gigs in New York City.

Meanwhile, Maxwell is finishing an as-yet untitled play that will be translated into Dutch and performed in Holland in the fall.

Messiah Appears Downtown. The Bottom Line's annual Downtown Messiah has become an eclectic Christmas tradition at the New York City showcase club. This year's Greenwich Village-styled presentation of Handel's oratorio was again directed by singer/songwriter Richard Barone and featured stylists ranging from folk, bluegrass, improvisational jazz, blues, R&B, and rock, as well as choir and chamber orchestra. It was televised in its entirety for the first time on Metro TV and simulcast on WNYX-FM. Pictured backstage, from left, are participants David Johansen, Jane Sibery, and Barone. (Photo: Chuck Pulin)

Ballard Offers Hope. Universal Music Publishing producer Glen Ballard and his wife, Liv, recently hosted the first annual Songs of Hope Celebrity Sheet Music Auction at their home in Los Angeles. The event drew nearly 200 music industry executives and top songwriters and raised almost $90,000 for City of Hope. Pictured at Ballard's residence, from left, are City of Hope executive board president and Zomba Group senior VP West Coast operations Neil Portnow, Ballard, City of Hope 2001 publishing chair and Universal Music Publishing Group Worldwide president David Renzer, entertainment lawyer Donald S. Passman, and Universal Music Group president/COO Zach Horowitz.
Composer David Rice Brings Poignancy To Holiday Program

BY CHRISTOPHER WALSH
WASHINGTON, D.C.—The poignancy of the just-concluded holiday season was aptly summarized by the performance, airing on the TNT network in December, of “Christmas (For the Ones You Leave Behind)” by Mandy Moore and composer/producer David Rice.

Along with artists Tony Bennett, Usher, and Charlotte Church, Moore and Rice performed the new song for the Dec. 9 taping of Christmas in Washington, attended by the President and First Lady. In this melancholy season, Rice explains, he was inspired to create something more meaningful than initially intended.

“Mandy got an invitation to perform at Christmas in Washington,” says Rice, who co-wrote and produced “Your Face” and “Turn the Clock Around” from Moore’s I Wanna Be With You and Mandy Moore, respectively. “I had been working on a Christmas song for her already, at her request. But once this event came about, I felt that the song I had been working on wasn’t really appropriate. This was before Sept. 11, and it just had a different mood altogether.”

“I think [the song] wound up being an honest description of the way a lot of people may be feeling this Christmas.”

—DAVID RICE

In a 10-minute burst of inspiration, Rice wrote “Christmas (For the Ones You Leave Behind)” in his backyard, later recording the song in his home studio. “That’s what got the producers of the concert interested in using it,” he adds.

Rice’s studio is based around a Macintosh G4 running Cubase software; he is partial to a Yamaha CP70 electric piano, he adds. “A basic home studio setup, but I get good results. I use Cubase mainly because I do a lot of software synthesis and sequencing. That’s basically the heart of it.”

For the recording, engineer Joe Chiccarelli tracked Moore’s vocal with an Audio-Technica 4068 microphone through a Neve 1073 preamplifier, Universal Audio LA-2A compressor/lIMITER, and Lucid 24-bit A/D converter. Engineer Richard Dodd recorded cellist Eric Gorfain, and Rice played an Ovation 12-string acoustic guitar (switching to an Ovation Adams graphite-top 12-string for the performance).

“The 4068 sounded great,” Rice says. “I just like it for female vocals. It gets a nice top end, it’s really smooth. And the Adams is a pretty beautiful guitar. I think it wound up being an honest description,” Rice adds, “of the way a lot of people may be feeling this Christmas.”

Convention in New York City, Sweden, eloquently detailed experiences with Ellington as well as Count Basie, Sarah Vaughan, and others. With these heartfelt remarks, he capped an eventful 2001, a year which saw the release of Michael Jackson’s Invincible, Sweden’s eighth project with the artist.

From the Four Seasons’ “Big Girls Don’t Cry” this first of 13 Grammy nominations, in 1962, to Jackson’s Thriller—which is one of the best-selling albums in the history of recorded music—and Invincible, Ellington’s lasting impact on Sweden is unmistakable. “Duke Ellington was absolutely incredible,” he recalls. “I get chills thinking about those days.

Being a Swede [born and raised] in Minnesota, I was taught to keep everything low-key. As a youngster, you’re taught, ‘Don’t get too excited, don’t make waves.’ But that didn’t agree with anything that was in my heart.

“I met Duke in 57 or ‘58 and Quincy [Jones] in 1959. I was lucky. I got to work with Billy Strayhorn, Woody Herman, Jack Teagarden. But Duke Ellington was the guy. I don’t know if I saw something in me for the future or it was, but we would sit and talk. I’d always love what I do, but after spending time with Duke, it just dawmed on me [that] it’s OK to love what you do. There’s nothing wrong with that.”

Sweden’s year not only saw the issuing of the long-anticipated Invincible but also a prestigious honor bestowed upon the American of Swedish descent.

During a Nov. 10 ceremony in Luleå, Sweden, the five-time Grammy-winning saxophone player, who is single-handedly ruling King Carl XVI Gustav—with the honorary doctorate of philosophy degree from Luleå University of Technology, Sweden is the first music industry to receive this honor.

“It was an indescribable feeling,” Sweden says. “There were 400 people from the university involved. A big deal—a big brass ensemble, choir, pipe organ. Afterward, we danced until 4 in the morning, I still haven’t come down.”

Sweden’s enthusiasm for his work has been lusciously applied to recordings such as Jones’ The Duke, Back on the Block and Q’s Jook Joint, the latter two taking best engineered recording Grammys; Jackson’s Thriller, Had and Dangerously albums account for three more Grammys in the category.

Shortly before commencing, in 1958, a decade-long stay at Universal Recording, Sweden purchased a Neumann U 47 tube microphone. Like that work ethic nurtured by Ellington, the U 47 would become a pillar of Sweden’s career, as he recently explained.

“I spoke at two universities in Sweden, and recently at Berklee in Boston,” Sweden says. “The lecture is about the U 47 that I bought in 1956, I have a recording I did with Count Basie and Joe Williams in August 1966, where Joe sings on that microphone. Then I play one by Sarah Vaughan, where she is singing on that microphone, in 1963. Then I play a third recording that I did with Michael in April 2001. It is just spectacular! What it shows, I think, is that microphone technology was really quite mature 40 years ago.”

The U 47 is one of 105 microphones in Sweden’s collection. He recently added an Alesis Masterlink and two Apogee PX5/100 converters to his equipment roster. A fan of Pro Tools, he is looking forward to Digidesign’s 2002 product introductions, and recently discovered Steinberg’s Nuendo software.

“There’s a fine balance between feel and having the tools to take your talent as far as you will go.” Sweden says. "Duke taught me never to stop reading—about music, about technical stuff, everything. He just had a big impact on my life.”

The Recording Studio Monitor

Dr. Swedien and Sir DuKE: Reverend engineer Bruce Swedien says his 23-year-old son, with a degree in music, has been working on the recording business very successfully. But the senior Swedien, who has worked with many of the world’s greatest musicians, says he is still learning about the business.

Swedien, who has worked with Michael Jackson, Madonna, and many others, is working on a new album with the Grammy-winning singer, who is set to release her new album next year. Swedien says he is still learning about the business, but he is also learning from his son, who has been working with him on the new album.

Swedien says he is looking forward to the new album, which he says will be "a little bit different," and he is excited about the opportunity to work with his son on the project.

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Indie Label Vale Music ‘Triumphs’

Million-Plus Album Sales Pave Way For Export Of Reality TV/Talent-Show Hybrid

BY HOWELL LLEWELLYN

MADRID—A Spanish independent label has been catapulted into the major leagues as a result of the extraordinary popularity of a local-music-focused TV series that melds the hit ‘70s program ‘Fame’ with the reality-TV approach of international hit show Big Brother. Now, that winning formula is set to be exported throughout Europe.

Vale Music, a Barcelona-based compilation and dance-music indie, sold 1.3 million copies of seven unusually priced releases keyed to the Operación Triunfo (Operation Triumph) TV series in 10 days. Just prior to Christmas, the company placed all seven in the top 10 slots of the country’s national album charts, including No. 1.

And Vale Music is preparing to negotiate joint venture deals with major labels in an effort to tap into the potential of a flood of Triunfo contestants who are gaining huge TV exposure.

The top-selling album, at 2,800 pesetas ($15.50), is a 35-song double CD called Operación Triunfo—Album that sold more than 600,000 units in its first three days of release, Dec. 13-15, 2001, according to Vale Music. The other six platinum-selling (100,000 units) titles are six-song mini-CDs, released each Wednesday after a Monday-night three-hour live “gala” episode that includes performances by the show’s 16 contestants in front of a live audience and an industry jury, plus songs from guest stars.

There are plans to release a total of 16 such “Singles Gala” albums retailing at 995 pesetas ($5.50). To date, each release in the series has outsold its predecessor.

“The typical Operación Triunfo client is not a regular record buyer,” notes Javier López, music sales manager at Madrid’s largest record outlet, French-owned FNAC. “The phenomenon is attracting many new people who come in to buy a single to see the show. We have trained our staff to sell a lot of related merchandise.”

The album also includes performances by stars such as Alejandro Sanz, Miguel Bose, Núria Pons, and Pedro Guerra.

Sony Europe Marketing Team Restructures

BY EMANUEL LEGRAND

LONDON—Sony Music Europe (SME) is reorganizing its international marketing team following the Dec. 11, 2001, departure of Frank Stroebele, VP of marketing for Epic and Continental repertoire.

London-based Stroebele will not be replaced by a single appointee. SME marketing director of Epic Jeroen van der Meer will add the responsibilities for Epic’s international repertoire to his portfolio, while an announcement is expected regarding a post covering Stroebele’s former Continental repertoire responsibilities. It is understood that a job has been offered to Mark Bond, currently GM of licensed repertoire at indie label V2 in London. Both posts report to senior VP of marketing Julie Borchard.

SME president Paul Burger declines to comment on the possible arrival of Bond, but says splitting the two functions will provide an opportunity to concentrate on Continental repertoire, earmarked by Sony Music as a major area for development.

“Jeroen has worked closely with Frank over the past years, and we are giving him a chance to prove himself,” Burger comments. “In addition, by separating Epic’s repertoire and Continental Europe’s repertoire, it will help provide a clearer focus on this repertoire that we want to build upon.”

Stroebele—who joined SME in March 1998 from Universal Music Germany—is relocating to Berlin, where his new management company, Eye Sound Management, launched Jan. 1. Burger says, “We are sorry that Frank is leaving. He’s done an excellent job over the three years he has been in London. We hope we will work with him in his new capacity.”

With offices in London and Berlin, Eye Sound Management aims primarily to focus on European artists with international potential. Although Stroebele says it is too soon to name acts signed to his new company, he confirms that he is already working on deals.

According to Stroebele, working on such artists as Anastacia and Macy Gray, as well as Sarah Connor from Germany, Hooverphonic from Belgium, or the Bombfunk MCs from Finland during the past few years has given him the invaluable experience of dealing at international and Pan-European levels.

Stroebele notes that recent years have seen greater opportunities emerge for European acts. “These days, success can come from anywhere, but organizing a Pan-European success is not an easy task,” he says. Stroebele adds that he does not rule out “managing U.S. acts for Europe.”

Netherlands’ Free Record Shop To Go Private

BY JENNIFER DEMPSEY

AMSTERDAM—Free Record Shop (FRS) founder Hans Breukhoven has announced plans to buy back the remaining shares in the company, which is the Netherlands’ largest music retailer.

Breukhoven currently owns 51% of FRS, which was floated in 1989 in order to raise capital. Shares reached a high of 58 euros ($52.20) in February 2000, but they have subsequently plummeted to around 9.5 euros ($8.50). The company has blamed “underevaluation of shares” for the fall in its listing, based on perceived problems with its e-commerce activities in 2000.

Breukhoven says, “I don’t regret floating the company—we needed the money back in 1989. But we’ve now grown from 80 to over 300 stores internationally, and to be honest, being on the stock exchange costs more money and trouble than it’s worth. Now we can concentrate on long-term plans, rather than constantly having to show short-term results.”

According to Breukhoven, “the reaction to the announcement has been positive. Both investors and employees have said it’s the best thing to happen to the Free Record Shop.”

FRS also has branches in Belgium, Luxembourg, Norway, and Finland. It is looking to expand into France. Breukhoven says that if he buys back the company, he will stay involved with FRS and not sell his shares for two years. The offer memorandum is due this month.
London Hosts Awards For World Music
Inaugural Event Honors Such Artists As Susheela Raman And Manu Chao

BY NIGEL WILLIAMSON
LONDON—World music artists
Nitin Sawhney, Cuba’s Orlando
“Cachaito” Lopez, French global
maverick Manu Chao, Romanian
gypsy troupe Taraf de Haidouks, and
young British-African singer Susheela
Raman are among the first winners of
the inaugural BBC Radio 3 Awards
for World Music.

The winners at the event were
announced in London, all of whom—
except for Chao, who is currently
backpacking around the globe—will perform at
a Jan. 28 awards ceremony in the U.K. capital.

Highlights from the
awards will be broadcast on
the mainly classical-formatted Radio 3
Jan. 29 and televised on the BBC’s
label’s main terrestrial channel Feb. 3.

Nominations are also under way
with the European Broadcasting
Union for the winners’ concert to be
broadcast across Europe.

Although sponsored by U.K.
public national network Radio 3, the
awards have a genuinely interna-
tional aspect; seven of the winners
in the nine categories were voted for
by the 800 delegates who attended
WOMEX, the annual world music
expo that last year was held in Rot-
terdam, Holland. The winners of two
other awards—the BBC Radio 3 List-
teners Award and the accolade for
album of the year, which are both
voted on by a college of 240 inter-
national critics and world-music specialists—will not be revealed
until the ceremony.

Of the four new categories
named in the climax of the year poll
have already won in other categories.
The winner will be one of the following:
Chao’s Virgin album Proximité Ésta-
tion, Lopez’s Cachaito (World Circuit),
and Raman’s Salt Rain (Nadara).

THE BBC RADII AWARDS FOR WORLD MUSIC

Attention Increased For Swedish-Language Acts

BY KAI R. LOFTUS
STOCKHOLM—The health of
Sweden’s music industry is being boost-
ed by a new generation of Wayne's
popular local-language artists.

But while those acts undoubtedly
contributed to the Swedish record
business’ double-digit growth during
the past three years, according to
Billboard, Nov. 24, 2001), industry executives
are expressing doubts as to whether
there is enough talent to perpetuate
the trend—and whether domestic radio
stations have provided enough support
for music with Swedish lyrics.

While local record companies
were not an international mission
over the past three to five years—
developing acts as A Teens, Emilia, the Cardigans, and Eagle-Eye
Cherry—Swedish record buyers have
been largely starved of music with
lyrics in their native tongue. But
such acts as Patrik Isaksson and Bo
Kaspers Orkester (both on Sony
Music Sweden), Uno and Rebecka
Torpqvist (Warner Music Sweden),
Håkan Hellström and Paltz (Virgin
Records Sweden), Lars Winnerberg
and Lillanen (Universal Music Swed-
en), and Tomas Ledin (Anderson
Records) are now filling that void.

Two years ago, Isaksson
sailed 140,000 copies of his debut album,
När Verkligheten Tränger Sig På
(When Reality Intrudes), his recent
sophomore album, Tillbaks På Ruta 1
(Back on Route 1), sold 45,000
units and was certified gold during
the first three weeks of release, according to the label. He was
signed to Sony Music Sweden by
deputy managing director Leif Käck,
who had just switched from an A&R
post at Warner Music Sweden, where
he worked with such similarly
successful local-language artists
as Orup, Anders Glenmark, Caja
Stina Åkerström, and Jumper.

LOCAL LANGUAGE PREFERRED

“I askoson is certainly filling a void,”
Käck says. “During the past three
years, labels have had an enormous
focus on young artists performing
their material in English in order for
them to break internationally. I think
that, whether they’re from France
or Sweden, people would prefer to
hear lyrics in their own language.”

Proof of that is Tomas Ledin, who
has built a solid career in Swedish-
language music since the 70s.
His latest studio record, Djukanen
& Angeln (The Devil & the Angel),
released last autumn, sold 150,000
units (platinum), while this year’s
double-CD compilation Föresten Har
Barjat—Ett Samlingsalbum 1972-
2001 (The Party Has Begun—A
Compilation) has sold 250,000
copies thus far.

One of Ledin’s biggest fans is his
wife, Marie Ledin, managing director
of Anderson Records. At her label, she
also oversees other artists, including
Anni-Frid “Frido” Lyngstad and Eva
Dahlgren. But she is less bullish
about the commercial prospects of
local-language music in the coming
year and recently signed more world
artists who sing in English. An upcoming
single by Dahlgren will also be sung
in English, although her forthcoming
album will be in Swedish.

“The fact that Sweden’s two biggest
artists are both Swedish language
acts who sing in English. An upcoming
single by Dahlgren will also be sung
in English, although her forthcoming
album will be in Swedish.

A Swedish artist who has made
waves internationally is Manu
Chao, who has been largely starved of
success in Sweden, people would prefer to
hear lyrics in their own language.”

Although he worked with such
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as Orup, Anders Glenmark, Caja
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**Folks James Keelaghan Takes Indie Route ‘Home’**

Canadian Singer/Songwriter Finds These Troubled Times Fitting For His Traditional-Styled Material

BY LARRY LEBLANC

TOKYO—James Keelaghan, arguably Canada’s leading folk-styled singer/songwriter today, contends that these are favorable times for his music. “Retail has gone to hell, and the promised savior of the Internet [selling music] hasn’t yet materialized,” he points out. “That has left artists like me in a good position. The folk world has actually been more about touring your ass off. You sell huge amounts of CDs at concerts. You are not as dependent on retail as the pop acts are.”

Keelaghan adds that following the Sept. 11 terrorist attacks, “people are looking for music that will touch their souls. I’m a believer that can happen with folk/songwriter.”

Keelaghan’s album “Home” will be released in Canada Jan. 15. By European/cover-based Jericho Beach Music and distributed nationally by its parent firm, Festival Distribution. It will be released in the U.S. and Europe by U.S. label Concord. Keelaghan recorded through Koch International.

The finely crafted recording contains seven Keelaghan originals, plus the traditional songs “Henry’s Down Fall” and “The Flowers of Maghery” and magnifies by singers and musicians David Franckye, Ian Tamblyn, and violinist Oliver Schroer. The latter produced the album, which was recorded at the Banff Centre for the Arts in Banff, Alberta.

“I really like James Keelaghan,” says Stewart Duncan, director of music and video/DVD at the Ingvid Books and Music chain, which operates 89 stores nationally. “He’s a real strong performer who sells in markets where the folk festivals are.”

Jericho Beach Music was formed by Andy Macdonald in 1997 to provide an outlet for folk and worldbeat releases in Canada. Its debut release was Keelaghan’s collaborative project with guitarist Oliver Lopez, Compadres, which fused Latin and Celtic music.

**PROUD TO BE A FOLKIE**

A founding member of the North American Folk Alliance in 1989, Keelaghan isn’t reticent about being categorized as a contemporary folk artist. “I’m proud to be part of that tradition,” he says. “It means with a live and vitalist. A folk musician/songwriter is always moving forward with an eye to the past and with an eye to a particular sound. You try to be more timeless.”

Keelaghan has long produced an impressive number of leading contemporary folk performers, from Ian & Sylvia, Gordon Lightfoot, Neil Young, and Joni Mitchell in the 1960s, to the 1990s, including John McDermot, Maclachlan, Kate & Anna McGarrigle, and Stan Rogers in the 1970s, and Loreena McKennit, Fred Eagle-smith, Roy Forbes, Heather Bishop, Teresa Doyle, and Connie Kildow in more recent years.

“With the possible exception of Britain and Australia, the folk tradition is stronger in Canada than anywhere else,” Keelaghan observes. “It’s a true alternative music in this country and has been able to survive and to grow [without radio]. I do get some airplay on the [government-owned] CBC and university and college radio stations. In the U.S., I get a lot of airplay on Public Radio stations and on specialty folk programs.”

**‘HOME’ IS A STATE OF MIND**

The album’s title is significant for Keelaghan, who over 15 years has evolved from being a popular coffee-house draw in his hometown of Calgary, Alberta, to regularly performing abroad. In the next two months, Keelaghan notes, he will tour England, Germany, and Switzerland. “Home” for Keelaghan is a state of mind.

“I’m on the road an insane amount of the time,” he says. “At the beginning of my career, it was obvious to me that I wanted to make a full-time living. I had to play outside Canada. In 1998 and 1999, I did 300 days each year on the road. I married 18 months ago and scaled back touring a bit, but this is shaping up to be a busy year.”

Growing up in Calgary, Keelaghan studied history at the University of Calgary until he turned to music as a career. “While working as a security guard at a mall at Christmas time, I found myself following around a guy draped as a dressed of M&B Root Beer, dispensing cookies to children. I thought to myself, ‘No universe degree is worth this.’ I didn’t go back to school the next term.”

**WEA Germany’s Sasha Reaps Benefits of AOL Link**

BY WOLFGANG SPAHR

HAMBURG—In the latest BMG upper-echelon change, the president of its Germany/Switzerland/Austria (GSA) operations, Christoph Schmidt, is relinquishing those duties less than a year after accepting them. The move is thought to be linked to the group’s ongoing cost-cutting efforts.

It could not be determined at press time whether Schmidt would be leaving BMG, as the company says he will continue to represent it on the board of the German Phonographic Industry Assoc, and as shareholders’ representative of collection society GVL. He will also be available to Berstels as a consultant.

Schmidt, 54, joined BMG in Munich in 1984 from PolyGram. He was users to ask the artist questions. Alexander Maurus, GSA BMG Records Germany, says he sees major advantages in the joint marketing and promotion activities staged by AOL and Warner Music. “This [campaign] marks merely the beginning of our joint activities,” he says. “There are no limits to the marketing ideas on either side.”

Hamburg-based AOL Germany brand manager Julia Duden says she has also been very satisfied with the SDL and AOL Music platform, which proved very important for AOL and Warner Music to grow together, and this will result in many more music highlights.”

**BMG G/S/A Head Departures**

BY WOLFGANG SPAHR

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It could not be determined at press time whether Schmidt would be leaving BMG, as the company says he will continue to represent it on the board of the German Phonographic Industry Assoc, and as shareholders’ representative of collection society GVL. He will also be available to Berstels as a consultant.

Schmidt, 54, joined BMG in Munich in 1984 from PolyGram. He was originally appointed to head BMG GSA in February 2001 by then-BMG U.K. and Europe president Richard Griffiths, succeeding Thomas Stein. After Griffiths was fired the following June, Stein became BMG’s European president, and now Schmidt will also be responsible for the G/S/A sector, pending word on a successor or other reorganization.

Sources suggest that BMG is, in fact, stripping out a layer of regional management by Slims Schmidt. Under this scenario, label heads in Germany, Switzerland, and Austria are expected to report directly to BMG Germany president Johnstone. The possible move at Warner Music GSA, when lead labels were made accountable to the company’s European president, Paul-Frederich Albertini (Billboard Bulletin, Sept. 17, 2001).
### Hits of the World

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BRAZILIAN ROCKER ELLER DIES AT THE AGE OF 39

By LEILA COBO

MIAMI—In her hit song “Eu Queria Ser Cassia Eller,” Brazilian rock singer Cassia Eller sang: “I could have been a priest a priest/ The king of soccer, a great filmmaker, a Nepalese monk/but what I really like to be is Cassia Eller.” The words, written by fellow composer Percival Canavalite, epitomize for Eller’s fans, the likes of Bonnie Raitt, who died Dec. 29, 2001, in Rio de Janeiro, Brazil, of cardio-respiratory failure, according to the doctors who treated her. Eller, who was 39, died at the peak of her 11-year career, following a stint as the Rolling Stones’ opening act and the success of her latest album, Acúmulo, which has sold more than 250,000 copies.

The impressive sales — unusual for a Brazilian rock act, much less a female rock singer — there were hailed by Marcelo Castello Branco, president of Universal Brasil, the record label, and by Ina Estahus, who’s responsible for the marketing of Eller’s music.

Although Eller lived a mysterious life, she was known for her work on the music industry. She was a fixture on the Brazilian music scene with her eponymous debut album in 1990 on Poly- gram, which included the hit single “Cancaço” (renamed “Enquanto Fosse Renato Russo”) and a reggae version of the Beatles “Eleanor Rigby.” The label’s follow-up, 1992’s O Marginal, featured the single of the same name, which reflected on Brazil’s marginalized, deleitful youth. Some critics say the song radicalized the Brazilian rock.

Although Eller wrote some of her own material, she became better known as a reinventor of a wide range of standards, even though on subsequent albums she recorded previously unreleased tracks written specifically for her.

“One trait that makes a singer a great singer is being able to take a song and make it their own,” long-time producer/songwriter Nando Reis told the Brazilian press. “She had that intensity. The intensity and the passion she brought to things. She had genuine artistic expression. It’s hard to understand death. It’s put an end to all that.”

Beyond her music, Eller flaunted a reputation for her personal life. Openly gay, she was raising her 8-year-old son, Francisco, with her partner of 13 years. An unabashed provocateur, she liked to test audiences with punk attitude and hairdos, as well as by baring her breasts on TV.

Eller’s acknowledgement of drug use in the past (from 1998 to 2000) she went into a detoxification program for cocaine abuse has fueled speculation that her death was provoked by a drug overdose, a claim her family denies. Although legal results are still pending, a spokesman at the Santa Maria hospital in Rio de Janeiro told the Associated Press that Eller had been admitted in an “agitated and disoriented” state and had probably died following an “external intoxication.”

Eller was buried Dec. 30 at Rio de Janeiro’s Saudade cemetery with close to 500 people in attendance, according to Brazilian press reports.

“Was a talented, marvelous, intelligent person,” Brazilian singer Djavan says: “It’s a great loss. She was so special and tender at the same time, and that duality made her a different person.”

Solution to this week’s puzzle (page 102)
Brian McKnight is a singer, songwriter, multi-instrumentalist, musical arranger, record producer—even an actor, co-starring in the sitcom Sister, Sister—who’s been hanging platinum records on his walls for the past 10 years. Drawing from R&B, gospel, jazz and pop to funk, rock and hip-hop, McKnight has won fistfuls of awards, made dozens of guest appearances on other artists’ records and—perhaps most tellingly—provided the soundtrack to countless numbers of romantic encounters. With a track record like that, where do you start?

The biographical facts are these: Brian McKnight was born in Buffalo, raised in Orlando and attended Oakwood College in Huntsville, Ala. His older brother, Claude, is a member of hitmaking vocal group Take 6. By the time he was 19, McKnight had signed his first record deal.

Former Mercury Records president-turned-producer consultant Ed Eckstine elaborates: “In ’88 or ’89, I was running Wing Records, which was folded into Mercury, when Sam Sapp—one of my A&R intern—left Brian’s tape on the seat of my car. Other people were interested as well, but I told Brian that, rather than get sucked into one of those dial-a-producer situations, we would allow him to write and produce his first two records, and, if that didn’t work out, then we’d go the other route. “His talent was obvious,” Eckstine continues. “He incorporated the jazz singing of a Nat ‘King’ Cole with the classic-soul singer-songwriter style of a Marvin Gaye or a Stevie Wonder or a Donnie Hathaway. He’s really a jazz fan who works in an R&B idiom. And he has that hip-hop influence. The biggest thing I did was tell him to be aware of what was on the radio and take what he wanted from that. Plus, he was really focused, always prepared, always knew what his responsibilities were. His work ethic was definitely a serious factor in his ultimate success.”

Three years later, his 1994 debut album, Brian McKnight, went platinum, spurred by the startling single success of the surprisingly stark ballad “One Last Cry,” a top-10 R&B hit that reached No. 13 on the Hot 100.

INSPIRATIONAL PIANO
Alicia Keys, whose J Records debut Songs in A Minor features a musical appearance by McKnight, cites “One Last Cry” as “one of the first songs I fell in love with when I started getting into writing. It was deep and real and brutally truthful, and Brian’s piano playing was even more inspirational; I played many of his songs on the piano when I was learning. I have so much respect for him.”

About this time, McKnight duetted with Vanessa Williams on “You Gotta Go,” which appeared on her 1991 Comfort Zone album, leading to a second duet: “Love Is,” which became a No. 3 pop hit and appeared on the 1992 soundtrack to the TV show Beverly Hills 90210.

“I’ve always been known as a ‘song man,’” says former Mercury Records West Coast A&R rep-turned-consultant Tom Vickers. “And I met with [publishing veteran] Jolene Cherry while looking for songs for Vanessa’s follow-up to “Save the Best for Last.” She played me this song written by Torio K., John Keller and Michael Caruso called ‘Love Is,’ which they’d demo’d as a male vocal. She wanted Vanessa to cut it, but after I played it for Ed Eckstine, he suggested doing it as a duet between Brian and Vanessa.”

McKnight cemented his platinum status with his 1995 follow-up, I Remember You, featuring a top-10 R&B cover of Van Morrison’s “Crazy Love,” which appeared on the 1994 soundtrack to the Jason’s Lyric film. (McKnight also produced and arranged the Aaron Hall, Keith Sweat, R. Kelly and Esther collaboration, “U Will Know,” for that film’s soundtrack.) McKnight’s own composition “Every Beat of My Heart,” which was awarded a daytime Emmy for its usage on As the World Turns, also stems from his sophomore effort.

Continued on page 53

\[image\]

With Pen In Hand:
A Serious And Versatile Songwriter

McKnight’s tunes have been covered, by—among dozens of others—Alicia Keys, Boyz II Men, George Benson, Take 6 and Johnny Mathis

“Brian McKnight has always been distinguished by his amazing voice, incredible musicianship and the strength of his songwriting,” says Universal Music Publishing Group Worldwide president David Renzer. “While the A&R community has tremendous respect for Brian because he’s known for being a multi-instrumentalist, he also works really hard. I remember a few years ago—before Back At One—was even released—we had a conference of MDs of publishing from around the world. I told him this was an good opportunity to meet all these people who’d be working his songs. He came down with a full band and back-up singers and played a complete show for them and just killed.”

“Songwriting is definitely the most fun part of the job for Brian,” agrees McKnight’s longtime manager, Herb Trawick. “That’s where you get to see how serious he is at work. He approaches songwriting like a job; he writes almost every day—Latin, rap, pop, funk, gospel, a jazzy song or a sexy song—which is why he’s got a backlog of about 3,000 songs.”

Aside from Boyz II Men, Kirk Whalum, Aaron Hall, Philip Bailey, Damian Hall, Tracie Spencer, Wynton Marsalis, Art Porter and Take 6, McKnight’s compositions have been

Continued on page 61
CONGRATULATIONS on your 10 year career

from your Motown Family

Multi-Platinum
Songwriter
Composer
Producer
Singer
Artist
Q&A BY GAIL MITCHELL

Say the name “Brian McKnight” and most people will start reeling off the romantic balladeer’s various hits, including “One Last Cry,” “Anytime,” “Back at One” and “Love of My Life.”

But what about the man behind the public persona? In the following one-on-one interview with Billboard’s R&B/rap associate editor Gail Mitchell, the Buffalo-born, Orlando-bred McKnight takes five—chatting about his platinum-selling career thus far, his predilection for jazz, his most quirky song inspiration and what he’d do differently if he were starting out now.

Looking back on your career thus far, are you where you want to be?

I don’t know how it is for everybody else, but I probably grew up and matured more in the first year of actually having a record out than I have in my whole life. The misconception is that when you get signed, you immediately release a record and you’re immediately a big star. That’s not the way it worked out for me. I got signed. But it took me three years to put out a record.

I didn’t feel like a celebrity until probably four or five years after that. On the one hand, that could have been very disheartening. But I don’t think I would trade that in, knowing what I know now. In some ways, it’s exactly how I thought it would be. In other ways, it’s completely the antithesis.

So you’re pleased at this point?

I’m pleased, though there are still a lot of things that drive me crazy. There’s nothing that’s 100% gravy. Everything has its ups and downs, its pros and cons. As long as you can continue to make the good outweigh the bad, you can continue to do what you do.

Give an example of one pleasing thing that’s happened and something that still drives you crazy.

The best thing about what I do is when somebody says, “We used your song at our wedding. Your song helped me through this. Your song helped me through that.” That’s what this should be all about: being able to write music that touches people’s lives. That’s why I got into this in the first place. The bad stuff has to do with everything else. It has nothing to do with the actual music.

You’re talking about the actual entertainment business?

That’s the part you don’t hear about. Everything is always so negative, and people dwell upon things about celebrities in general. Which is why I don’t watch Arnez, Hollywood or anything like that. [Those shows] tend to probe about things that have nothing to do with the person’s actual art. It’s always about other stuff.

Since you first got started, what’s changed the most about the record business?

That you can’t really go away anymore. I’ve done five albums in nine years. That’s a little more than a record every two years. It used to be that you could make a record, ride that for as long as you could and wait for people to want you back again. Now, that’s more detrimental than having a bad record. Every Tuesday, there are so many records that come out, it’s very easy to be forgotten. The public is more fickle than ever because they don’t know how to attach themselves to someone.

It’s worse than a relationship, in a lot of ways, because it doesn’t matter how much you do. You have to continue to cultivate your fan base and be there for them. Going away for three years and coming back with a record is almost like starting over again. It’s like you have to keep coming right back, right back, right back. Capitalize on it right now or otherwise...

At what point did you decide you wanted to make a career of this?

I really wasn’t looking to be an artist. I’ve been writing songs, it seems, like my whole life. I just really wanted to...
YOUR ACCOMPLISHMENTS ARE COMMENDABLE

Stevie Wonder
Smokey Robinson
The Temptations
Erykah Badu
BeBe Winans

www.americanradiohistory.com
McNumbers: BM's Top-Charting Records

Compiled by Keith Caulfield

Brian McKnight's top R&B/hip-hop album, Anytime, spent three weeks at No. 1 on the chart and 76 weeks on the list overall. Following the No. 17 peak of his eponymously titled 1992 debut, all of his studio sets have reached the top five.

On the Hot R&B/Hip-Hop Singles & Tracks chart, McKnight has racked up 12 top-40 hits, including the top-10 songs "Back at One," "Crazy Love," "You Should Be Mine" and "One Last Cry." While his highest-charting R&B single is "You Should Be Mine," which climbed to No. 4 over on The Billboard Hot 100, he's had two top-three R&B singles. His 1993 duet with Vanessa Williams, "Love Is," from the Beverly Hills, 90210 soundtrack, hit No. 3, and 1999's "Back at One" spent eight weeks at No. 2.

Titles on both charts are ordered by peak position. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak.

TOP R&B/HIP-HOP ALBUMS
1. Anytime (1997)
2. Back At One (1999)
5. Brian McKnight (1992)

HOT R&B/HIP-HOP SINGLES & TRACKS
1. "You Should Be Mine" (featuring Mase) (1997)
2. "Back at One" (1998)
3. "One Last Cry" (1993)
5. "Love of My Life" (2001)
8. "Hold Me" (featuring Tone & Kobe Bryant) (1998)
9. "I'll Take Her" (Ill Al Skratch, featuring Brian McKnight) (1994)

Through 1997, all of McKnight's releases were through Mercury. In 1998, he moved to Motown. "Love Is" was released on Giant/Reprise.

INTERVIEW
Continued from page 48

know if what I was doing could even compare to the things that were out there. That's why I sent my demo in. I was in Alabama, going to college. All I had to go by was what I heard on the radio. I was like, "If that's a hit, then maybe what I'm doing isn't that far off." The feedback I got back was "Please sing us a demo." Then I watched my brother get his first Grammy when I was 18. It was, "Wow, he made it. Maybe it's possible."

Are you a singer first or a songwriter?

I'm a songwriter first, for a lot of reasons. It's the complete creation of something from nothing. The same way that painters and sculptors start with nothing and end up with something. I can't even tell you how it happens or why. Obviously, there's a formula that I go by at the same time. I write about the same subject. I've written 800 songs about that same subject.

What inspires you?

Everything and anything. Not just to me, but around me. My friends, TV, movies. There are so many ideas just waiting to happen that I absorb and that most people just walk by.

What's the most quirky thing you've absorbed that turned into a song?

Probably with the song "When You Wanna Come" on my Superhero album. I'm into talk radio. I very rarely listen to regular radio. I listen to Tom Leykis in Los Angeles every day when I'm home. He has a different subject every hour. The subject this day was women in long-term relationships who weren't being sexually satisfied. All my friends brag about how great they are in bed, so there can't be too many women that are going to call it, right? However, woman after woman was sharing horrible stories about their mates. That's where that whole song came from.

You write frequently with Brandon Barnes. How did you two hook up?

Brandon is my best friend, whom I've known since 1

Continued on page 51
YOUR CAREER, INSPIRATIONAL

India.Arie
702
Corey Lathun
Remy Shand Sharissa
Damian Marley
Her Sanity

ourfuture
10 incredible years and you're

STILL THE ONE!

Congratulations on the first decade of goodness...
Herb Trawick, Sharon Heyward,
Wayman Jones, Damien Smith,
Silas White, Robert Weissman,
Sly Starling and The Trawick Group.
10 years of sharing your songs, your music and your soul

Congratulations from your crew...
Mr. Sloane Touring Company
London—Brian McKnight’s international path may not be paved with platinum to the same extent as in his homeland. But, by taking a hands-on approach to his career outside the U.S., he has reached levels of success and familiarity in several key markets that are the envy of other R&B performers.

“Obviously, the biggest difference is the level of the celebrity status,” the singer told Billboard on a visit to London to support his Back At One album in January 2000. He also has taken on promotional duties on a different scale than back home. During the Back At One campaign, those duties included a live show at the Jazz Café in London attended by Universal Music U.K.’s then-chairman and CEO John Kennedy, now president/CEO of Universal Music International, and his deputy (and successor) Lucian Grainge.

“In the States,” said McKnight, “I can’t walk five feet without people going crazy.”

But these were not the words of an American superstar indignant at having to get his passport out and go back several squares on the game board of success. As Andrew Kronfeld, senior VP, international, Universal Motown Group, says, McKnight has embraced his foreign duties with enthusiasm. “Having lived in the U.K., I think most artists there are used to getting on a plane and meeting other people, and, with American artists, that’s more of a struggle,” says Kronfeld. “But Brian does understand the value of it and wants to get his music played everywhere in the world.

“He’s happy to do the parts of the job that a lot of artists don’t like: talking to the media, playing showcases, doing TV performances, he’s just a pro, and we appreciate that.”

That approach has brought McKnight considerable results in Asia Pacific territories. Australia, New Zealand and South Africa. Kronfeld says that combined sales there of Back At One topped 300,000, and that—with the recent success there of “Love of My Life” as the lead single from his new Superhero follow-up—album sales this time had risen to 130,000 within a month of release by late November.

**HALF A MILLION SALES**

“He’s been out [to Asia] for promotion on this album,” says Kronfeld, “and we’re trying to firm up a February concert tour there. Our goal is to sell over half a million records in that part of the world. He went there [on the last album], and the single ‘Back At One’ was quite a big hit, whereas, in Europe, he’s been there

**SUPER TALENT**

Continued from page 46

McKnight’s multimedia crossover continued with the title track for When We Were Kings, the 1997 soundtrack to the Academy Award-winning Muhammad Ali documentary, which he performed with Diana King. This tune also can be heard on the soundtrack to the 1999 Our Friend Martin film.

Building on this marketplace momentum, McKnight’s next solo effort, 1997’s Anytime, went double-platinum. While the title track was a top-10 pop and No. 1 R&B hit, “You Should Be Mine”—a studio col-

laboration with Puff Daddy and Mase, built around a James Brown sample and sung with Kelly Price—and “The Only One for Me” were both top-10 R&B hits.

The following year, McKnight released Bethlehem, a Christmas album. He also sang on Mariah Carey’s hit “Whenever You Call,” heard on the diva’s #1’s album.

All of this laid the groundwork for McKnight’s tripleplatinum success with 1999’s Back At One. The title track was a No. 2 pop hit for McKnight—and a top-10 country hit when covered by Mark Wills.

Motown president/CEO Kedar Massenberg notes that “10 years ago, John Tita of PolyGram Publishing made me aware of this rising young producer-pianist-songwriter who had a deep jazz background and wrote from the heart. When Brian’s contract was transferred

Continued on page 60

**DOCUMENTARY KNOCKOUT**

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Continued on page 60

**CONGRATULATIONS TO**

**B R I A N  M C K N I G H T**

Needless to say, it has been a pleasure working with you.

Here’s wishing you many more decades of success.

from all of us at CD Enterprises, Inc.

Darryll, Carol, Gerald, Julia
Kathy, Tiffany, John & Poncho

Telephone: (703) 734-0088
7531 Leesburg Pike, Suite 200
Falls Church, Virginia 22043
William Morris
Salutes Our Client

Brian McKnight
On a Decade of Hits

Happy Anniversary!

Here’s to 10 More Years and Beyond...
Do you and Barnes collaborate in person or over the phone?

We wrote "Anetme" over the phone. We wrote "Still" over the phone. I can't remember the last song we did when we were actually writing it in person together. If I have an idea and I'm home at my piano, I call him and he gets on his. Five, 10 minutes later, we've got the song done.

Outside of "songwriter/singer," what one or two words best describe you?

One word: oxymoron. What you see isn't necessarily what you get, and what you get isn't necessarily what you see. In a lot of ways, I'm a little boy, as far as my real personality goes. I think that people think I take this more seriously than I do, which I really don't.

Who were your early singing and songwriting influences?

First, people in my family, like my grandfather and my Uncle Tom. Outside of them, Nat "King" Cole. I wanted to play like him. Then, once I heard Stevie Wonder sing, it sort of canceled out everything else. I'm also a huge jazz fan. That's an inherent thing inside of me. Between Oscar Peterson, Bill Evans and Miles Davis. I learned the long history of jazz. I never thought of it this way, but I learned the hardest thing to do first: play jazz. I started playing in piano bars when I was 15. I'd go in and paint my moustache on. I was 6 ft., 2-inch when I was 12. That's huge for a 12-year-old.

INTERVIEW Continued from page 30

An interview with Brian McKnight

In this interview, Brian McKnight talks about his musical influences, his collaboration with Mariah Carey, and his upcoming album. He also discusses the challenges of writing and performing jazz.

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Continued on page 56
Stellar Artist

Extraordinary Performer

World Class Producer

And most of all, Consummate Songwriter!

Brian,
Congratulations on 10 amazing years!
Your friends at Universal Music Publishing Group
I’m also working with a hip, 29-year-old rock guy, a
singer-songwriter kind of on the Dave Matthews tip.
Do you ever feel anxious or nervous about
having to top yourself?
I never think about it. The one thing I’ve learned is
where to go and how to get there—as opposed to “What
did I do last time?” If I start thinking in terms of having
to do another “Anytime” or “Back at One,” what happens
when I don’t reach that point? If I do the best that
I can right now and I know it’s the best, then I’m satis-
fied.
Talk about your songwriting/recording
process.
I approach songwriting like it’s my 9-to-5. My engi-
neer Chris knows that I’m coming to the studio with
something that I’ve worked on today. This is an every-
day process. Sunday through Thursday, I wake up
and I do my normal everyday things. But, at some
point, I know I’m going to challenge myself to come
up with something new that day. Now, it may suck. It
may be the worst thing you ever heard. But I’m going
to write something today, period. And I’m going to
record it today. If by chance I don’t have something,
I call Chris and say, “I’m not coming today.” That’s it.
If I had to estimate, I’d say I write maybe 200 songs
a year.

We congratulate Brian McKnight on the
first 10 years.

We love you!

Beverly Hills

Elite Auto Network

Congratulations From Your Friends At

The Elite family would like to congratulate
Brian McKnight for a successful decade in music.

We love you!

Beverly Hills

Elite of Beverly Hills

Elite Auto Network

Which of your five albums epitomizes Brian
McKnight the artist?
Superhero, because it’s everything I am about, personality-
wise and music-wise. There’s a lot of jazz influence, a lit-
tle rock, an obvious R&B thing, an obvious pop thing
and inspirational music, complemented by some of my
best friends, like Justin [Timberlake of ‘N Sync], Nate
Dogg, [hip-hop producer] Battlecat and [gospel’s] Fred
Hammond. My other albums were basically undergrad.
This record is my graduation.
A lot of people might not picture you work-
ing with someone like Battlecat.
For that matter, they wouldn’t picture me doing a rock
song either. But, at the same time, I can’t continue to
make only the records that the label thinks I should make.
Is that hard to get around?
It’s not hard, because what I did was give them a found-
dation. I gave them the record that they needed with the
other songs. Then there were two or three songs where
I did what I wanted to do, period.
It seems this is a more liberating record for
you.
Absolutely. Only because I wasn’t making a record. I
was just into writing songs every day. When I
was on tour, I was doing some home recording. When I got
off the tour, I had 35 songs recorded. I was
like, “Let’s put out a record.”
Any thoughts about doing another holi-
day album?
I don’t know. I put so much into that record...
What’s happened is that people are discov-
ering it every year, which is great. Hope-
fully, after 10 years, it may be platinum. But I
didn’t make that record for that reason. I wanted people to see a side of the hol-
day that encompasses everything the holiday is about.
Obviously, that means the Christian aspect of it, but also the
relationship aspect. Even going back into the polit-
ical [realm] in Bethlehem and dealing with the reac-
tions that night. All the different perspectives. It would
be hard to come back after that.
What musical trends do you see on the hori-
zon?
I have no idea. Just when you think you’ve figured it
out, it changes again. What I hope never happens is that
people stop accepting great songs. I still think a great
song beats everything.
If you were starting out now, what would you
do differently?
It would be hard to start that way now. If I had to do it
all over again and start now, I’d probably just be a writer.
Do you see yourself evolving into doing just
that?
The public will dictate that. If they stop wanting me
as an artist, hopefully they will never stop liking real
songs. Then I’ll be able to continue to do that. But you
just never know.
What advice do you have for someone just
starting out?
Don’t ever try to be the next somebody else. Always
try to be the first you.
Beyond your solo career, are you currently
developing other projects, like soundtracks
or acting?
The soundtrack thing isn’t as appealing as scoring.
That’s the next step for me. Acting-wise, there’s always
a script. I’m just sitting on the right one. Hav-
ing this success in music, you don’t want to do some-
thing else and have it not work. It has to be the right
thing.
What else is left for you to accomplish?
Just making it. Staying power. I think I’ve already
done it. But I want to be able to stop because I want to—
and not because I have to. Or never stop.
10 years
and still more than amazing.

Congratulations, Brian McKnight.
from your friends at SEARS
to Motown in the wake of the PolyGram-Universal merger, we did 3 million copies of Back At One in the U.S. I was proud to be involved in that."

Also in 1999, McKnight paid hommage to the late Marvin Gaye on the Marvin Is 60 tribute album, performing "Distant Lover." That same year, McKnight's renditions of his own "Home"—first heard on Back At One—and "Discovery" appeared on the soundtracks to the Stuart Little and Life films, respectively.

PROFESSORIAL THOUGHTS

McKnight celebrated the millennium by contributing "Thinkin' Bout Me" to the Nutty Professor 2: The Klumps soundtrack, as well as the theme song—"Win"—to the Men of Honor soundtrack.

Fueled by the guitar-driven title track, McKnight's most recent album, Superhero, sports duets with Justin Timberlake of 'N Sync on "My Kind of Girl" and gospel great Fred Hammond of Commissioned on "When Will I See You Again." Issued last October, the album is already certified gold and climbing.

McKnight's longtime manager, Herb Trawick, offers several reasons for his client's success. "First," he notes, "you have Brian's integrity as an artist and songwriter. Second, you have the entertainment aspects of his live show. Brian's always been a contrarian in his approach to playing out; he's always been a headliner. You have to remember that, even as a 19-year-old, Brian was very adult. His early records would've been considered 'neo-soul' if such a term had even existed back then. A little later, he took a hip-hop tack. But he's always had an uncentered approach—look how his audience has gotten younger, even as he's gotten older. He's been able to keep disparate groups interested. And that was our strategy from the very beginning: to keep as many balls as possible in the air. That's why—after doing 18 months of research—Sears came to us with an offer to sponsor Brian's tour. They were astonished at his con-

sistency, the depth of his demographic appeal and his versatility.

"As for Brian's future, we'd like to see him back in sales booths," Trawick continues. "We'd like to take his songwriting ability and spread it into scoring films. He might do some acting, but it's going to have to be a part that feels real—Brian's never wanted to do anything stereotypical. In the long run, trends don't matter. Brian's built to last; he's not even close to peaking, and you can't count him out. I've been honored to have this partnership for the last 11 years. Every day, I get inspired by his music. How much more blessed can you get?"

SUBSTANTIAL SPRINGBOARD

"I was at Wing for Brian's initial launch," recalls Motown senior VP/marketing & promotion Michael Johnson. "I remember he did a show at the Miami Nights club with a thousand women hanging on his every word. Brian's always had the musical depth and strong family background that give him the substance to serve as his springboard. Even at an early age, you could tell he was an old soul."

Motown's Massenberg concludes. "As a songwriter, performer and producer, Brian is a self-contained artist who's been able to transform himself while always following his heart. How many artists of his generation—and because he's been around so long, people tend to forget that he's still a young man—can out-sing Brian? He'll always be a credible artist. And, with his work ethic, I believe that if he would've put the same amount of effort into his athletic career as he did into his singing, he would've been a point guard in the NBA."

Awards & Nominations

2002

NAACP IMAGE AWARDS Outstanding Male Artist: Brian McKnight (nomination)

2001

AMERICAN MUSIC AWARDS Top R&B Male Solo: Brian McKnight (nomination)

NAACP IMAGE AWARDS Outstanding Male Artist: "Stay Or Let It Go" (nomination)

GRAMMY AWARDS Best R&B Male Vocal Performance: "Stay Or Let It Go" (nomination); Best Pop/Rock Vocal Performance: "6, 8, 12" (nomination); Best Male Rap Vocal Performance: "Coming Back Home" (nomination)

2000

AMERICAN MUSIC AWARDS Favorite Male Soul/R&B Artist: "The Only One For Me" (nomination); Favorite Soul/R&B Album: "Anytime" (nomination)

BLOCKBUSTER AWARDS Best R&B Male Solo: "Back At One" (winner)

GRAMMY AWARDS Best R&B Male Vocal Performance: "Back At One" (nomination); Best Short Form Video: "Back At One" (nomination)

MTV MUSIC VIDEO AWARDS Best Male Video: "Back At One" (nomination)

2001

NAACP IMAGE AWARDS Outstanding Male Artist: "Back At One" (winner)

SOUL TRAIN AWARDS Best R&B/Soul Single, Male: "Back At One" (nomination); Best R&B/Soul Album, Male: Back At One (nomination)

1999

BILLBOARD MUSIC AWARDS Blockbuster Award Favorite Male R&B: Anytime (nomination)

BLOCKBUSTER AWARDS Favorite Male Artist: "Anytime" (nomination)

GRAMMY AWARDS Best Male R&B Vocal Performance: "Anytime" (nomination); Best Male R&B Vocal Performance: "The Only One For Me" (nomination)

MTV MUSIC VIDEO AWARDS Best Male Video: "Back At One" (nomination)

THE NAACP IMAGE AWARDS: two nominations

THE SOUL TRAIN MUSIC AWARDS Best Male Solo Artist: "The Only One For Me" (winner)

1996

EMMY AWARDS "Every Beat Of My Heart," which was adapted as a theme for the TV soap As The World Turns

OVERSEAS

Contained from page 54

several times and we just haven't connected with a hit single," McKnight is booked internationally by Tony Goldring at William Morris; plans call for a European visit in the spring, after the Asia Pacific dates.

"We've had some good starts [last time] in Germany and Holland," Kronfield continues, "but this year we're just going to start attacking it again this year—and also solidify Asia, Australia, New Zealand and South Africa, because that's where he's really strong."

WRITING FAME

In the U.K., McKnight has one top-40 single to his name so far; in October 1998, "You Should Be Mine" reached No. 36. But he has been enjoying major overseas success there and in many other territories in his songwriting guise in recent months, via the piano ballad "Never Felt This Way" that he contributed to Alicia Keys' Songs In A Minor, a huge international success.

"We sell 20,000 or 30,000 units in the U.K., but that's not our goal; we'd like to be able to sell 100,000 records," says Kronfield, who believes that the second single from Superhero, "Still," gives McKnight "a better chance" of a chart single abroad.

"In terms of international," he continues, "the R&B artists who are selling are the ones with a hip-hop edge or a gimmicky thing like Sisqó's 'Thong Song.' For a more serious R&B artist, we've got to focus on finding 'the Brian audience,' because there is a huge amount of people out there who just need to be exposed to the music. So what's great about Brian is he's such an amazing talent: the way he writes, performs, arranges. He's magnetic; people go toward him when they see him live. It becomes a different picture for them than watching a video or listening to an album, so that's what we concentrate on. We're trying to focus on getting him out to all the places that we need to, so that we can let people see what it's about."
covered by such diverse artists as Alicia Keys ("Never Felt This Way"), Vanessa Williams ("You Gotta Go"), Johnny Mathis ("Every Beat of My Heart") and George Benson ("I'll Be Good To You"). But his most eye-opening cover came in 2000, when Mark Wills scored a top-10 country hit with McKnight's own previous R&B and pop chartbuster, "Back at One."

"I believe the country success of 'Back at One' came because [Universal Music Group chairman/CEO] Doug Morris played the song for [then-Mercury Nashville chairman] Luke Lewis," recalls Renzer, "saying it could be fantastic for Mark Wills. It's a classic song."

"At one time," Trawick remembers, "there were six different stations in New York City playing 'Back at One.'" Indeed, the song's multi-format success garnered McKnight an armful of awards, including ASCAP's and Billboard's Pop & R&B Songwriter of the Year in 2000—the song put McKnight at No. 1 on Billboard's Hot 100 Songwriters, No. 4 on the Hot Country Songwriters and No. 7 on the Hot R&B & Hip-Hop Singles & Tracks Songwriters charts that year—and one of ASCAP's Most-Performed Country Songs in 2001.

"Whether they're R&B, jazz or country, Brian McKnight's songs are as timeless as they are inspiring," says 'N Sync's Justin Timberlake, who—after McKnight performed and produced a track on 'N Sync's Celebrity album—dueted on McKnight's last album.

"Whether written solo or with [his frequent writing partner] Brandon Barnes, Brian's songs have always had the ability to cross genres," seconds Renzer, noting that "'Anytime' got a lot of adult-contemporary airplay. Artists are just beginning to tap into covering his songs. Herb and I are committed to bringing Brian into the same league as a Babyface, who writes and produces hits for artists where he's not the vocalist. We've done folios of his sheet music, used our web site, put him on our monthly sampler of singles, and we've been exploring commercial licensing and international opportunities, as well as working with Kathy Nelson at Universal Soundtracks & Films, among others, in the film and television arena. All My Children, Days of Our Lives, The Jenny Jones Show and The Steve Harvey Show are just some of the TV things we've done."

"Similarly, McKnight's film-soundtrack writing credits stretch from Nutty Professor 2: The Klumps ("Thinkin' Bout Me"), Stuart Little ("Home") and Life ("Discovery") to the theme song for Men of Honor ("Win")."

"I remember when we met with Geoff Bywater and Robert Kraft and they screened us Men of Honor," Trawick recalls. "Brian sat there the whole time looking kind of distracted or something. They thought he hated it. As soon as the movie ended, he ran out to the studio. The next morning, he delivered the track!"

Renzer adds, "That particular song, 'Win,' is such an uplifting, powerful song that it's been chosen to be the theme for the Winter Olympics."

"We've always presented Brian as not only an organic singer with an understated elegance," says Trawick, "but also as an artist whose songwriting has always been at the forefront. There's no upper limit to where he can go. He wrote and recorded a Christmas album with Boyz II Men in 11 days!"

—Don Waller
Congratulations
Brian McKnight
For 10
Incredible Years!

It's always a pleasure
to work with the best
Here's to the next
10 together

Vernon J. Brown, Esq., CPA
Erroll Collier, CPA
V. Brown & Company
New York - Los Angeles
Game Products Help Carry Retailers

Woodrick says, “Few people can afford to build an extensive library of games. At Blockbuster stores, we offer an ever-changing selection of titles that allow gaming consumers to try out the latest games before they buy.” He also claims that Blockbuster outlets have been greatly increasing their inventory of games during the fourth quarter and into the new year to include the new Xbox and GC formats.

Game sales have also been steady at Manhattan’s J&R Music & Computer World. “Everything we get for [the new systems] blows out instantly, and the attachment ratio for games and accessories is excellent,” says Steve Giblin, merchandising manager at the multimedia megastore, which now includes video-game and computer hardware, software, and accessories.

Xbox was available only as a bundle package at $524.99, including the console, a second controller, and NFP, Fever 2002, Oddworld Munch’s Odyssey, and Halo games.

“We came up with the actual retail price of each component to assure our customers a fair value,” Giblin says. “Pulling console product into the computer software area has produced a lot of cross-selling, as they’re all gamers.”

Strong sales by music and video retailers reflect a larger boom in overall game sales, which are on pace for a benchmark year. While final figures have not yet been tallied, NPD’s research group that tracks sales at retail outlets and projects totals, reports the U.S. video-game industry generated more than $6.4 billion in revenue in the first 11 months of 2001—a substantial 30% gain over $4.7 billion for the year-ago period. In fact, that 11-month figure almost matches total 2000 sales, which salved $6.6 billion. And it sets a pace that promises to rival the 1999 industry sales record of $6.9 billion.

NPD’s senior account executive, Richard Ow says, “Adding the launch of two new console hardware systems to the fact that [the fourth quarter] typically produces 50% of annual video-game sales dollars, the holiday season [is] a key ingredient that a new record will be set.”

Crown’s Nest Flying High

Chicago Retailer Perseveres in Uncertain Economy

BY MOIRA MCCORMICK

CHICAGO—At a time when the climate for music retail is shaky at best, Crown’s Nest, a Crest Hill, Ill.-based independent chain, continues to expand locally by appealing to the musical tastes—and taste buds—of its college-aged patrons.

Owner Floyd Crow (who was named small-chain retailer of the year by the National Assn. of Recording Merchandisers in 1997) opened his third Crown’s Nest location three months ago with a new flagship on upscale Lincoln Park on Chicago’s North Side. It comes complete with a cafe, catering to, among other things, the DePaul University students living in the area. In fact, 600 of them live above the store in a five-story dormitory.

“The new Crow’s Nest occupies the 20,000-square-foot first floor,” Crow says. “We came up with the actual retail price of each component to assure our customers a fair value,” Giblin says. “Pulling console product into the computer software area has produced a lot of cross-selling, as they’re all gamers.”

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Alliance Pacts With Microsoft
Deal Allows For Greater Use Of All Music Guide In Windows XP, Other Products

BY BRIAN GARRITY
NEW YORK—Alliance Entertainment says a recently expanded licensing deal with Microsoft for its All Media Guide (AMG) data opens the door for AMG to become the “de facto standard” for digital music and video metadata.

The pact, announced in late November 2001, allows for greater use of AMG data in the Windows Media Player for Windows XP, as well in a wide range of Microsoft products and services. The new deal expands on a previous arrangement in which Alliance licensed its All Media Guide to Microsoft for use in the Windows Media Player.

AMG president Vladimir Bogdanov says, “Once Microsoft begins to use [AMG], it’s just a question of how widespread that use is. And once use is wide enough, it does become a de facto standard.”

AMG is citing for market supremacy in the metadata business against such rivals as Muzo. Bogdanov points out that Microsoft is not just a player platform but also an encoding platform with its WMA format. AMG’s becoming a standard will hinge, in part, on WMA becoming a widespread encoding standard, he says.

Will Poole, VP of the Windows Digital Media Division at Microsoft, says AMG’s music and movie content databases are “key ingredients” in the company’s ongoing enhancements to its Windows and MSN platforms.

WIDESPREAD DATA

Going forward, AMG data will also be further integrated into Microsoft Plus, WindowsMedia.com, MSN Music, and MSN Search.

As for XP-related uses, digital files created and managed on the XP platform are tagged and embedded with AMG’s fully standardized metadata, including artist names, song titles, and unique ID numbers. Thus, once files are initially recognized online, most of the AMG metadata associated with the created file will be accessible offline as well. This is perhaps the biggest change in the relationship between Microsoft and AMG. The previous arrangement was almost exclusively based on remote access—meaning that most of the metadata a user saw had to be accessed online.

Elements like reviews and biographies will still have to be accessed through the Internet. But any basic data elements—including birth dates, performers on the album, album credits, and other formal data—will reside on the users’ local XP operating system.

Bogdanov says that allowing more metadata to reside on a consumer’s desktop is key to Microsoft’s goal of driving more computer-based music and video consumption. The reason? Convenience of use requires more freedom in accessing and manipulating data.

“Somehow, you have to convince the consumer that it does make sense to play CDs on the computer after all,” he says. “The only way you can offer better quality comes down to the management of information to make the experience on the computer more meaningful—that’s where the metadata comes in.”

MVD Worldwide Leaders in Music DVD!

Curtis Mayfield - In Concert
Chicago - RAW: Real Artists Working
London Rock & Roll Show
2 Live Crew - Freakfest

“Be Real,” “I Don’t Want to Go Home,” and the monumental “At the Crossroads.” (No “She’s About a Mover,” though.) It’s a loving homage that doesn’t make us miss Sahm any less, but makes his memory all the brighter.

Concrete Blonde, Group Therapy (Manifesto, Jan. 15). After an eight-year hiatus, the original lineup of this second-generation L.A. punk unit—Johnette Napolitano, Jim Mankey, and Harry Rushkoff—regroups for a new outing. Napolitano was always one of the most powerful singers among her Angel City peers, and she delivers the goods here on the stormy “When I Was A Kid” and the glam-era throwback “Roxy.” In all, this moody collection is a mature return to form.

Holly & the Italians, The Right to Be Italian: Holly Brent Vincent, Holly & the Italians (Wounded Bird, Jan. 15). Napolitano’s erstwhile mid-’80s recording partner is back with her two early-’80s Virgin albums—one a lost set, the other a wonderful project—re-released with bonus tracks. The Right to Be Italian is an enter-

Declarations Of Independents

by Chris Morris

Vanguard

is a more opulently arranged piece that includes two duets with Joy "Ramo. the original single version of "Shut Up," and an unusual reading of "Buffalo Springfield's "For What It's Worth."

Robert Bradley's Blackwater Surprise, New Ground (Vanguard, Feb. 5). Alabama-born, Detroit-bred singer Bradley (who arrives on the indie side after a stint at RCA) has been fairly slotted in the blues category. He is, in fact—like the late Todd Hawkins, whom he resem-

bles—a pop performer whose music rises and falls on the blues. His wonderfully rich, preternu-

rally ancient voice animates the songs here. The album-opening "Train"—on which Bradley wrings surprisingly deep and fresh emo-

tion from a scenario as old as the Continental Divide—is exemplary of his gifts.

Cary, While You Weren't Looking (Yep Roc, March 26). Among Whiskeytown alumni, Ryan Adams has been getting all the ink, but this fine, affecting solo project by Adams' one-time cohort in the band proves there was more than one strong creative force there. Cary possesses a heart-melting voice (think of Linda Thomp-

son for a comparison), and the songs—"Shallow Heart, Shallow Water," "What Will You Do?" "Hold On To Me"—hit home. A bonus three-inch CD includes a track with Adams.

The Electric Eels, The Ephehal of Hell (Scat, out now). This slovenly, prophetic band of Cleveland malcontents hammered out their dam-

aged brand of proto-punk in the heartland as the CBGBs scene erupt-

ed in New York City. This generous 24-track compilation—the latest in Scat's ongoing series of Ohio rock documents—brings together such well-blown chunks of mid-'70s bile as "Agitated," "Cyclotron," and "Jag-

uar Ride," plus demented unreleased material featuring a Cle-town stu-

por-group of Eels, Mirrors, and Styrenes members.
Southern Comfort Aids Cowboy Mouth

BY MATTHEW S. ROBINSON
CAMBRIDGE, Mass.— Spirits manufacturer Southern Comfort is attempting to increase consumer association with its roots in the city of New Orleans by aligning itself in a new marketing campaign with the act Cowboy Mouth, a local jam band that regularly plays in the city’s French Quarter district.

The company is hoping to translate the band’s regional reputation into national success and benefit in the process by aggressively pushing the drink and the relatively unknown group in a series of ads running both on radio and online.

‘BACK TO ITS HERITAGE’

“We want to position ourselves as a New Orleans product,” explains Kirsten Hawley, marketing integration manager for Southern Comfort, a subsidiary of Brown-Forman of Louisville, Ky., “which is one of the reasons we got together with Cowboy Mouth.”

The makers of Southern Comfort, a whiskey-based liquor that originated in New Orleans (Irish immigrant Martin Wilkes Heron created Southern Comfort in New Orleans in 1874) want to bring the product “back to its heritage” and consider Cowboy Mouth “one of the favorite sons of the city.”

Last Mardi Gras, Southern Comfort approached the band with a sponsorship proposal. Since that time, Cowboy Mouth has been touring the country in a Southern Comfort-splashed tour bus, plugging the drink and their home city.

For the band, which found itself casually invited to the major-label system—one with MCA and another with Atlantic—financial assistance from Southern Comfort was worth the swap of product plugs and bus and venue signage.

“With the AOL/Time Warner merger, the tiny label we were on [Atlantic/Bluebird] was closing its doors,” guitarist/songwriter Paul Sanchez says. “We needed an assist to be able to stay on the road.”

The Southern Comfort promotion is now in its second phase, with a contest that will allow a Cowboy Mouth fan to come to New Orleans and direct the video to the single “Jenny Says.”

The fan-filmed video, which will feature Southern Comfort product placement, will be broadcast on RollingStone.com around the time of the 2002 New Orleans Jazz and Heritage Festival.

“Basically, we said that if you have a camera and some creativity, you can make a video for this hard-working band,” Hawley says. “As a sponsor, we were able to offer both a way to get the video done and to get our customers involved in an exciting way.”

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Sanchez says support from Southern Comfort has been strong. “They’ve promoted our live shows really well—better than some of the record labels we’ve recorded for.”

Southern Comfort executives hope that those efforts translate into consumers understanding its “New Orleans message.” Hawley says, “Ultimately, the mission of Cowboy Mouth is to bring New Orleans to the people. That is also what Southern Comfort wants to do, so by partnering the brand and the brand, it allows both of us to do just that.”

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BIG VISION: Jeff Brody, who heads up JBB Sales and Marketing Innovations in Holmdel, N.J., tells Retail Trak that he has “signed a deal that will allow my company to bring labels to Red for distribution.” As part of the deal, Brody has formed the JBB Label Group, which will act as the sales and marketing arm for labels that it brings to Red.

MAKING TRACKS: Larry Weiss, executive VP of operations at WEA Inc., the parent of the WEA distribution entity, is retiring from the company after 26 years of service. Operations will now report to Mike White, executive VP of administration, general counsel, and operations at WEA Inc.

JOB FAIR: The following individuals are seeking new opportunities: Denis R. Kellman, former VP of business and legal affairs at BMG Distribution. He may be reached at 845-986-8328 or at dekal@warwick.net. Andrew Klein, former sales director for Ellipsis Arts & the Relaxation Co. (718-264-1139). Ron DiMatteo, Northeast regional sales manager for DNA (516-921-3843). Helene Curin, the former sales representative with BMG Distribution most recently handling the New York stores of Virgin Megastore and HMV (hbc18@hotamil.com).

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In The News

- Internet portal Yahoo has integrated and rebranded its music properties under the recently acquired banner of Launch.com. The new music business—officially known as Launch, Your Yahoo! Music Experience (launch.yahoo.com)—will be run by Launch Media co-founders Dave Goldberg and Bob Roback. The integrated site will feature Internet radio stations, promotional downloads and music videos, music news, photos, charts, and album reviews. It will also market music-related subscription services, including Pressplay, for which Yahoo is a distribution affiliate.

- EMusic.com has entered into content-licensing pacts with six independent record labels: OM Records, Olympia, JSP, Minty Fresh, Cheekered Past, and Emperor Norton. Acts covered under the agreements include Louis Armstrong, Buddy Guy, the Shostakovich Quartet, Remeda, Spastic Boys, and Plastic Fantastic Machine.

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RETAIL: Jeffrey B. Yapp is named group president of the retail division for Cablevision in Bethpage, N.Y. He was president/COO of Hollywood Entertainment.

NEW MEDIA: Vivendi Universal Net USA names Paul L.H. Ouyang executive VP/COO, Steve Sheiner chief revenue officer, and Lori Weintraub executive VP in Los Angeles. Vivendi Universal Net USA also names Laurie B. Rubenstein senior VP of public relations in New York City. They were, respectively, executive VP/CFO at MP3.com, executive VP of sales and marketing at MP3.com, president of InsideSessions, and VP of public relations for GetMusic.

Vernon E. Altman is appointed to the board of directors for Roxio in Milpitas, Calif. He is director and global senior partner of Bain & Co.

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ly in Hollywood. Despite a waning economy and consolidation in many kindred business sectors, the news just kept getting better for DVD throughout 2001, as the industry ascended to new heights. VHS, too, remained strong as the case for the chal-format was hammered home, at least for the time being. Which is not to say that the home-entertainment road map did not undergo some definitive re-sketching.

With DVD-player penetration approaching 25 million homes—or one-quarter of the U.S. market—it became standard practice for even the most conservative retailer to evict a portion of catalog VHS tenants to make room for their digital counterparts. These moves continue to send ripples through what new "old-school" VHS distribution models, which had already started to change during the prior year.

GETTING A BOOST

A glance at purchasing trends shows what a difference a year can make, as the latter part of 2000 was only speckled with headlines touring DVD titles that passed the 1 million-unit mark. Now, with DreamWorks Home Entertainment’s Shrek selling 2.5 million DVDs in two days, followed by Universal Studios Home Video’s Dr. Seuss’ How the Grinch Stole Christmas selling 3 million in six days, the format is now playing in a whole new ballpark.

Previous multi-million hallmarks were set during the year by Walt Disney Home Entertainment’s Snow White and the Seven Dwarfs, Universal’s The Mummy Returns, Twentieth Century Fox Home Entertainment’s Star Wars: Episode I—The Phantom Menace and Paramount’s Godfather boxed set.

“We are all sort of chuckling at all the million-unit announcements that kept coming out last year,” says Kelly Sooter, head of domestic marketing at DreamWorks. “There is clearly a great appetite for this product.”

DVD got another boost with the broad availability of two prominent video-game consoles—Microsoft’s X-Box and the widely available Sony PlayStation 2, both of which facilitate the playback of DVD video titles. By the end of the year, DVD suppliers were looking closely at how to tap into this new demographic. Several studio executives noted that the concept of adding new interactive features to titles and even releasing specially tailored editions for the video-game market is a practice that likely will take root in the coming year.

Yet, while DVD flexed its muscles with the broad home-entertainment market, VHS proved to be no shrinking violet in terms of overall sales. Helping to keep the format aloft was the emergence of the dual-format household, a trend that happily, it temporarily, muted the either/or debate of the previous year as the DVD player made a home in the living room while the VCR moved into the playroom or bedroom. While The Grinch sold an initial 3 million DVDs, it also managed to sell 3.5 million VHS units; Shrek sold 4.5 million.

“The marketplace is saying they are willing, and happy, to live with two formats,” DreamWorks’ Sooter says. “We have heard anecdotally from our retail partners that there were people who picked up both the Shrek VHS and DVD. We didn’t really believe that would happen; we thought people would be forced to choose.

The lesson here, she says, is to keep giving VHS its due. “VHS continues to do the lion’s share of business for all studios and retailers, and there is absolutely a need to focus on it and not walk away too quickly,” says Sooter. “DVD has sex appeal, but the VHS consumer has been very loyal for the past 10 years. We need to make sure we are looking at them as part of the overall mix.”

Indeed, although DVD gained considerable ground, the children’s market remained largely a VHS phenomenon during 2001. Most of the biggest family DVDs appealed to a larger audience or were seen as collectible. And, despite efforts from trendsetters such as Columbia TriStar Home Video, which has consistently been releasing children’s titles on DVD, several studios remained shy about releasing big kids vids in the format.

“...The kids’ market is still a VHS market, and VHS is still the No. 1 place for those titles,” says Michael Arkin, Paramount senior VP of marketing. The studio brought out Nickelodeon franchises Dora the Explorer, Little Bill and The Little Bears Movie on VHS only. Although next year will see the release of some Nick properties out on DVD, Arkin adds, “Eventually, DVD will be the market for children’s titles, but there is still a video stronghold.”

TURNING TO THE NET

For big marquee and other theatrical titles, the scales clearly tipped during the past year in DVD’s favor, though not as far as some in the industry had predicted. “We were very surprised at how strong VHS remained,” says Ken Graffeo, Universal senior VP of marketing. “Next year will be a test. At the beginning of the year, I think VHS will still be just as strong. I don’t think the format will see as rapid a decline as people projected, but I think we will see a shift—slight declines as DVD starts to accelerate.”

In terms of sales generated, the writing on the wall could be said to have been clearly set by the fourth quarter, particularly regarding new day-and-date theatrical releases. “I would not be surprised if most studios picked this point are around 50% for DVD,” says Marshall Forster, executive VP of sales, North America and Canada, at Columbia TriStar. Several executives note that, by this time next year, DVD may well have muscled into the position of providing 75% of studio sales receipts.

As DVD continued to gain momentum, the chicken-and-egg dynamics of supply and demand shifted into full gear as video and combo stores shaved shelf space and consumers had to rethink where they might find VHS catalog titles. By year’s end, the vast majority of VHS sales were centered at mass-merchant stores, which, not coincidentally, tend to attract customers in search of family and catalog titles.

Another trend that is beginning to surface is the Internet, for consumers seeking new-hard-to-find VHS titles. The number of consumers who are turning to the likes of Amazon.com for catalog tapes is somewhat ironic, since it was on the Internet that early DVD adopters looked for software when store selection was minimal, only two years ago.

DVD, and digital video, made Internet inroads in 2001, as well. In preparation for the delivery of video-on-demand, BestBuy.com launched a digital content channel for music, movies and games that enables consumers to purchase DVDs online, get new-release information and box-office results, and see streaming-video trailers. Best Buy teamed up with Internet DVD rental site NetFlix to offer a branded rental subscription service.

Blockbuster Entertainment teamed with Universal Pictures to make available digital streaming the studio’s films on its nascent Blockbuster Entertainment On-Demand service. The agreement came just after Blockbuster and Universal signed a revenue-sharing agreement that applies to new films available to rent at Blockbuster.

Blockbuster, which came relatively late to the DVD party, made up for lost time by eliminating approximately 25% of its VHS rental inventory during the year, a move that helped bring the VHS-dominated rental market a whole lot closer to center. The chain also opened an additional 176 company-operated stores in 2001.

The changing rental market continued to affect studio distribution and pricing policies. In 2000, Warner Home Video set up direct accounts with retailers for rental product. That move was followed by Universal, which elected only to distribute rental product through two distributors—Ingram and Video Product Distributors. Though there were no overt changes this year, the debate on pricing continues.

“We have no immediate plans for changing the pricing we currently have, but we are watching the business closely,” says Universal’s Graffeo. The rental rent is prominent in every major studio. “We want to maintain the integrity of the VHS business as we begin to see a shift, but we also want to make sure we are not cannibalizing the market.”

Stay tuned. ■
The Year In Charts

The chart recaps for the Year in Video Spotlight reflect cumulative performance on Billboard’s weekly video charts for the 2001 chart year. The chart year began with the Dec. 2, 2000, issue and ran through the Nov. 24 issue.

As in past years, recaps for Top Video Sales, Top Video Rentals and Top Kid Video are based on an inverse point system in which a title receives points for each week it appears on the pertinent chart. This year, each of those charts experienced a change in methodology. Beginning with the June 23 issue, the Top Video Sales and Top Kid Video charts were compiled using information from VideoScan. Those two charts joined Top DVD Sales, Top Health & Fitness and Top Recreational Sports, which already used VideoScan information, and Top Music Videos, which uses information compiled by SoundScan. This spotlight’s recaps for DVD, Health, Fitness, Recreational Sports and Music Video reflect sales accumulated during each week a title appeared on the pertinent chart.

Starting with the July 28 issue, Top Video Rentals was compiled using information provided by the Video Software Dealers Association.

All charts are now compiled on a weekly basis, although some may only appear in Billboard every other week. Points for all chart weeks, including unpublished weeks, count toward these recaps.

These lists were compiled by Anthony Colombo with assistance from video charts manager Marc Zabatkin.

Top Video Sales

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Label/Distributing Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>THE EMPEROR’S NEW GROOVE</td>
<td>Buena Vista Home Video</td>
</tr>
<tr>
<td>2</td>
<td>CHICKEN RUN</td>
<td>DreamWorks Home Entertainment</td>
</tr>
<tr>
<td>3</td>
<td>THE SILENCE OF THE LAMBS</td>
<td>MGM Home Entertainment</td>
</tr>
<tr>
<td>4</td>
<td>COYOTE UGLY</td>
<td>Buena Vista Home Entertainment</td>
</tr>
<tr>
<td>5</td>
<td>MISS CONGENIALITY</td>
<td>Warner Home Video</td>
</tr>
<tr>
<td>6</td>
<td>BRING IT ON</td>
<td>Universal Studios Home Video</td>
</tr>
<tr>
<td>7</td>
<td>GLADIATOR</td>
<td>DreamWorks Home Entertainment</td>
</tr>
<tr>
<td>8</td>
<td>102 DALMATIANS</td>
<td>Walt Disney Home Video/Buena Vista Home Entertainment</td>
</tr>
<tr>
<td>9</td>
<td>TOY STORY 2</td>
<td>Walt Disney Home Video/Buena Vista Home Entertainment</td>
</tr>
<tr>
<td>10</td>
<td>MARY-KATE &amp; ASHLEY: OUR LIPS ARE SEALED</td>
<td>Buena Vista Home Video</td>
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<tr>
<td>11</td>
<td>FANTASY 2000</td>
<td>Walt Disney Home Video/Buena Vista Home Entertainment</td>
</tr>
<tr>
<td>12</td>
<td>DINOSAUR</td>
<td>Walt Disney Home Video/Buena Vista Home Entertainment</td>
</tr>
<tr>
<td>13</td>
<td>ERIN BROCKOVICH</td>
<td>Universal Studios Home Video</td>
</tr>
<tr>
<td>14</td>
<td>X-MEN</td>
<td>FoxVideo</td>
</tr>
<tr>
<td>15</td>
<td>RCESS: SCHOOL’S OUT</td>
<td>Walt Disney Home Video/Buena Vista Home Entertainment</td>
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<tr>
<td>16</td>
<td>THE BOOK OF POOH: STORIES FROM THE HEART</td>
<td>Walt Disney Home Video/Buena Vista Home Entertainment</td>
</tr>
<tr>
<td>17</td>
<td>THE SOPRANOS: THE COMPLETE FIRST SEASON</td>
<td>HBO Home Video/Warner Home Video</td>
</tr>
<tr>
<td>19</td>
<td>LADY AND THE TRAMP II: SCAMP’S ADVENTURE</td>
<td>Walt Disney Home Video/Buena Vista Home Entertainment</td>
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<td>GLADIATOR</td>
<td>DreamWorks Home Entertainment</td>
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<td>2</td>
<td>MEET THE PARENTS</td>
<td>Universal Studios Home Video</td>
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<td>3</td>
<td>ALMOST FAMOUS</td>
<td>DreamWorks Home Entertainment</td>
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<td>4</td>
<td>THE FAMILY MAN</td>
<td>Universal Studios Home Video</td>
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<td>5</td>
<td>WONDER BOYS</td>
<td>Paramount Home Video</td>
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<tr>
<td>6</td>
<td>CAST AWAY</td>
<td>FoxVideo</td>
</tr>
<tr>
<td>7</td>
<td>O BROTHER, WHERE ART THOU?</td>
<td>Touchstone Home Video/Buena Vista Home Entertainment</td>
</tr>
<tr>
<td>8</td>
<td>WHAT LIES BENEATH</td>
<td>Universal Studios Home Video</td>
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<td>9</td>
<td>ERIN BROCKOVICH</td>
<td>Universal Studios Home Video</td>
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<td>10</td>
<td>TRAFFIC</td>
<td>USA Home Entertainment</td>
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<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>Buena Vista Home Entertainment</td>
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<td>2</td>
<td>PARAMOUNT HOME VIDEO</td>
<td>Buena Vista Home Entertainment</td>
</tr>
<tr>
<td>3</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>Buena Vista Home Entertainment</td>
</tr>
<tr>
<td>4</td>
<td>WARNER HOME VIDEO</td>
<td>Warner Home Video</td>
</tr>
<tr>
<td>5</td>
<td>BUENA VISTA HOME ENTERTAINMENT</td>
<td>Warner Home Video</td>
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Top DVD Sales Distributing Labels

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<th>Label</th>
<th>Number of Titles</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>WARNER HOME VIDEO</td>
<td>56</td>
</tr>
<tr>
<td>2</td>
<td>BUENA VISTA HOME ENTERTAINMENT</td>
<td>36</td>
</tr>
<tr>
<td>3</td>
<td>COLUMBIA TRISTAR HOME VIDEO</td>
<td>38</td>
</tr>
<tr>
<td>4</td>
<td>FOXVIDEO</td>
<td>33</td>
</tr>
<tr>
<td>5</td>
<td>DREAMWORKS HOME ENTERTAINMENT</td>
<td>17</td>
</tr>
</tbody>
</table>

Top Recreational Sports Videos

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Supplier</th>
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<tbody>
<tr>
<td>1</td>
<td>MLR: WORLD SERIES 2000</td>
<td>USA Home Entertainment</td>
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<tr>
<td>2</td>
<td>TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1</td>
<td>Ideal Video</td>
</tr>
<tr>
<td>3</td>
<td>WWF: THE ROCK, THE PEOPLE’S CHAMP</td>
<td>World Wrestling Federation Home Video</td>
</tr>
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<td>4</td>
<td>MICHAEL JORDAN TO THE MAX</td>
<td>FoxVideo</td>
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<td>WWF: Y2K IN HEDONISM</td>
<td>World Wrestling Federation Home Video</td>
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<tr>
<td>6</td>
<td>NHL OFFICIAL 2001 STANLEY CUP CHAMPIONSHIP</td>
<td>USA Home Entertainment</td>
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<td>7</td>
<td>WWF: WRESTLEMANIA X-SEVEN</td>
<td>World Wrestling Federation Home Video</td>
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<td>8</td>
<td>NASCAR RACERS: START YOUR ENGINES</td>
<td>FoxVideo</td>
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<td>9</td>
<td>WWF: TABLES LADDERS CHAIRS</td>
<td>World Wrestling Federation Home Video</td>
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<td>10</td>
<td>NBA: 2001 NBA FINALS CHAMPIONSHIP</td>
<td>USA Home Entertainment</td>
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Top Recreational Sports Video Distributing Labels

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<td>WORLD WRESTLING FEDERATION HOME VIDEO</td>
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<td>2</td>
<td>USA HOME ENTERTAINMENT</td>
<td>11</td>
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<td>3</td>
<td>FOXVIDEO</td>
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<td>4</td>
<td>REDLINE ENTERTAINMENT</td>
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<td>5</td>
<td>SONY MUSIC ENTERTAINMENT</td>
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Top Health & Fitness Videos

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<th>Title</th>
<th>Supplier</th>
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<td>1</td>
<td>BILLY BLANKS: TAE-BO WORKOUT</td>
<td>Venture Distribution</td>
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<tr>
<td>2</td>
<td>THE CRUNCH: TAE BOXING WORKOUTS</td>
<td>Anchor Bay Entertainment</td>
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<td>3</td>
<td>YOGA CONDITIONING FOR WEIGHT LOSS</td>
<td>Living Arts</td>
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<tr>
<td>4</td>
<td>4AM/PM YOGA FOR BEGINNERS</td>
<td>Living Arts</td>
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Top Health & Fitness Videos Distributing Labels

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<td>1</td>
<td>BILLY BLANKS</td>
<td>34</td>
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Continued on page 74
KEEPING THE LAUGHS COMING IN THE NEW YEAR!

DEF COMEDY JAM
OVER 2,000,000 SOLD!
CERTIFIED PLATINUM.
MAJOR DIRECT RESPONSE TV CAMPAIGN
SCHEDULED 1ST QUARTER WITH HUNDREDS
OF THOUSANDS OF IMPRESSIONS!

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VHS: VOL: 11 764315089432

DVD: VOL: 12 764315097130
VHS: VOL: 12 764315089531

DVD: VOL: 13 764315097239
VHS: VOL: 13 764315089630

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Recapping The Year

ON THE CHARTS, ACTION AND ANIMATION ARE TOPS FOR SALES AND DRAMATIC STAYING POWER REAPS BENEFITS FOR RENTALS.

By Jill Pesselnick

Video and DVD Sales Distributing labels categories. Buena Vista Home Entertainment also reigned supreme in the VHS market by placing an impressive 11 titles on that format's sales chart.

VHS SALES & RENTALS

Joss an emperor, some chickens, a teenager of dogs and talking toys together, and you get a year-end Video Sales chart that was very animation-obsessed. Four of the top 10 VHS titles were animated flicks, with The Emperor's New Groove holding on to the format's No. 1 spot by spending five weeks atop the Video Sales chart during the year. Chicken Run, 102 Dalmatians and Toy Story 2 also made it into the year-end top 10. The majority of other top VHS titles, including Coyote Ugly, Miss Congeniality, Bring It On and Meet the Parents, all headed toward more comedic themes.

Walt Disney Home Video and distributor Buena Vista Home Entertainment came away with No. 1 in VHS rental rankings. Four Buena Vista titles made it into the top 10, and seven others appeared on the year-end VHS sales chart. Distributor label Warn- ner Home Video also proved strong, landing 10 titles in the top 40.

Warner Home Video dominated the Top Video Sales chart last year, with most top titles were adult- oriented. Its film The Matrix held No. 1 berth on the Top Video Rental Labels chart. The company's The Wedding Planner and Charlie's Angels made it into the year-end top 20.

KID VIDEO

Last year, it was Mary-Kate & Ashley titles that dominated kid video. This year, it's Mary-Kate & Ashley again. Three titles from the twins' line made it into the year-end chart, and Our Lips Are Sealed title was the year's top seller. The video spent 24 weeks on the chart and held the No. 1 position for seven. Mary-Kate & Ashley's Passport to Paris was last year's topper, and four series titles held positions on the year-end chart.

For the second year in a row, Dragon, and X-Men. Indeed, Gladi- tor was the No. 1 DVD of the year, topping the DVD Sales chart for four weeks and staying in the top 25 for 39 weeks. Other action-oriented films in this year's top 10 include Gone in 60 Seconds and Star Wars: Episode I—The Phantom Menace.

The Matrix, last year's No. 1 DVD, made an appearance on this year's year-end chart, as did The Patriot: Mission: Impossible 2 also stayed strong with another showing on this year's chart.

More animated films made it on to the 2001 chart, though most of the titles had lower rankings than last year.

The Toy Story gift pack, for example, was No. 6 last year, while the highest animated movie in 2001 was the No. 13 Shrek.

Warner Home Video and Buena Vista Home Entertainment had the same one-two punch as last year, ranking first and second, respectively, in the Sales-end Top DVD Distributing Labels chart. The strength of The Matrix, The Perfect Storm and Miss Congeniality led to Warner's position this year, while Buena Vista had a total of six titles on the DVD Sales chart. With two titles in the top 10, and a total of four films on the chart, Columbia TriStar was 2001's top DVD label.

MUSIC, SPORTS & FITNESS

Jive/Zomba Video came away with the top label and distribu- tion honors this year, with five of its Continued on page 72

71
Moonshine Movies presents AV:X™
The Audio Visual Xperience that comes from the fusion of film and electronic music.

We took the best in electronic music, and married it with the imaginations of VJs (visual jockeys) from around the globe. The end result - an audio visual xperience that pleases the eyes as much as the ears. Call it acid filmmaking or call it visual therapy, our movies take you on a journey you'll never forget. Whether you want to chill out with friends after a night out clubbing, or you just want to relax and lose yourself in thought, our movies will take you there.
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PLAYBOY Y JOANIE LAUREN
WRESTLING SUPERSTAR

She took them all on, now wrestling superstar Joanie Laurer takes it all off in a rare behind-the-scenes peek from the set of her electrifying PLAYBOY photo shoot. Joanie Laurer NUDE - Wrestling Superstar. She's strong, sexy, and completely exposed in this one-of-a-kind main event!

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ALL DVDs INCLUDE SPECIAL FEATURES:
- Digitally Mastered in your choice of Dolby Digital 2.0 or PCM (For Portable/ laptop DVD Players)
- DVD-ROM Playability
- Interactive Menus
- Instant Song Access

Classic Santana, recorded and filmed during a two night stand in May of 1993 in Mexico City. Features all time classics such as “Black Magic Woman”/ “Gypsy Queen,” “Oye Como Va,” “Soul Sacrifice,” and “Make Somebody Happy.”

Experience the unmistakable dynamic sounds and visuals of Rush, with the first ever DVD release of Chronicles: The DVD Collection. Features 70 minutes of all the classic Rush tunes set to video, including “Tom Sawyer,” “Subdivisions” and “Time Stand Still,” plus 2 hidden bonus videos.

All the music, all the dance, all the style and all the decals! Janet Jackson’s Design of a Decade is now available on DVD. Included in Janet's DVD compilation are 17 digitally re-mastered videos featuring “Through the Fire,” “Miss You Much,” “That’s the Way Love Goes,” “Black Cat,” “Alright” and the conceptual masterpiece “Rhythm Nation.”

Join Joe Jackson & crew as they re-enact with Japanese friends at the Nakano Sun Plaza with his newly remastered visuals. A must-have for any Joe Jackson fan!

Perform in front of a historic castle in Ireland— Bryan Adams’ first ever U.S. DVD release of “Live at Slane Castle.”


THE JAXXSON — An American Dream. The Complete Mini-Series, on DVD for the first time!


UPCOMING DVD RELEASES IN FEBRUARY
- Def Leppard - History/In The Round In Your Face
- Def Leppard - Visualize/Vault
- ABBM - The Winner Takes All
- ABC - Absolutely - The Videos

RECAPPING THE YEAR

CONTINUED FROM PAGE 70

SYNOPSIS

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"Soul Features all time classics

image

Santana _

Mexico

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Moody Blues have

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songs,

which totals around 150 titles to date, is set to increase with never fare that may also benefit from a theatrical run. "We haven't got a set budget for acquisitions, but, then again, we haven't got any confines either," says Claridge, who readily admits that it is DVD that has made such a launch viable. "The aim is to become a major independent distributor in the U.K."

Former Warner Home Video U.K. managing director Mike Heap also returned to the video fray in the guise of chief executive of Entertainment Rights. Children's specialist Entertainment Rights launched its own video label, Right Entertainment, to exploit properties such as Postman Pat and Basil Brush. Distribution is through Universal Pictures Video U.K.

DVD has also been a mould-breaker in other ways. Within the movie-distribution chain, it has spectacularly crashed through once sacrosanct release windows. Led by Warners' simultaneous release policy on rental VHS and sell-through DVD, the industry and the public have become used to buying or renting a movie at the same time.

This year, the release window was changed forever when Universal Pictures International president Peter Smith announced that the distributor's video rental to sell-through window outside of North America would shrink from four to six months to four to eight weeks. Smith cited the need to get "more of that theatrical heat into the sell-through business," and the implication is clear that it is not just the rental to sell-through window that will shorten. Theatrical windows will have to become more flexible if distributors are to maximize their incomes. Predictably, the move was welcomed by sell-through stores.

"People who were not buying movies on VHS are now doing so on DVD. The fact that the product is fresher helps," says Ian Dawson, head of video at HMV.

It was also accepted with a degree of equanimity by rental shops. Michael Senker of U.K. theatrical video outlet Videofilms merely shrugged at the move and called for a level playing field with the cinemas. "We can't wait six months for films like Sylvester Stallone's 'Driven,' he says. "If it dies in the cinema in two weeks, we have got to get a chance to capitalize on the marketing from that too—let's have a four-week window in video."
We've got the real Stars!
Don't be fooled by imitators
selling box art with no substance.

If It's
BLING BLING It's
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"Featuring rim-pitting, gravity-defying
in your face action!"

BALL ABOVE
ALL
BASKETBALL
LIKE YOU'VE NEVER SEEN IT BEFORE
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music videos and more!

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Platinum

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Vampires
Bad Religion
Green
Trippin'
Keep Away
Voodoo
Whatever and many more!

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CHARTS
Continued from page 68

5 DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES — Artisan Home Entertainment
6 YOGA FOR BEGINNERS: ABS YOGA — Living Arts
7 TOTAL YOGA — Living Arts
8 BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE — Ventura Distribution
9 YOGA JOURNAL’S YOGA PRACTICE FOR BEGINNERS — Living Arts
10 BILLY BLANKS: TAE-BO LIVE — Ventura Distribution

Top Health & Fitness Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)
1 LIVING ARTS (13)
2 VENTURA DISTRIBUTION (7)
3 ANCHOR BAY ENTERTAINMENT (7)
4 ARTISAN HOME ENTERTAINMENT (9)
5 PARADE VIDEO (9)

Top Kid Videos

Pos. TITLE — Label/Distributing Label
1 MARY-KATE & ASHLEY: OUR LIPS ARE SEALED — Dualstar Video/Warner Home Video
2 LADY AND THE TRAMP II: SCAMP’S ADVENTURE — Walt Disney Home Video/Buena Vista Home Entertainment
3 THE BOOK OF POOH: STORIES FROM THE HEART — Walt Disney Home Video/Buena Vista Home Entertainment
4 BLUE’S CLUES: PLAYTIME WITH PERIWINKLE — Nickelodeon Video/Paramount Home Video
5 DORA THE EXPLORER: WISH ON A STAR — Nickelodeon Video/Paramount Home Video
6 MARY-KATE & ASHLEY: WINNING LONDON — Dualstar Video/Warner Home Video
7 THE LITTLE MERMAID II: RETURN TO THE SEA — Walt Disney Home Video/Buena Vista Home Entertainment
8 FANTASIA 2000 — Walt Disney Home Video/Buena Vista Home Entertainment
9 BOB THE BUILDER: CAN WE FIX IT? — Lyric Studios
10 POWER RANGERS: IN 3-D — FoxVideo

Top Kid Video Labels

Pos. LABEL (No. of Charted Titles)
1 WALT DISNEY HOME VIDEO (18)
2 NICKELODEON VIDEO (14)
3 DUALSTAR VIDEO (9)
4 WARNER HOME VIDEO (12)
5 FOX VIDEO (9)
**Tragic Fall**

**6 Questions**

How involved were you in the DVD production?

We had discussions about how it would look and the content of it. And, of course, Jennifer and I did the commentary.

Which is great—very illuminating. Did you rehearse?

No—in fact, we weren’t even together! I can’t remember why, but we did it in separate cities at separate times. If you notice, we don’t actually ever say things to each other.

What do you hope viewers will get from the commentary?

We were so close to the film, so there’s a lot of our personal lives in it. That might be more than normally enlightening. And I quite like the way the commentary is also our meandering thoughts about other things in the world.

Was there anything you wanted on the DVD but couldn’t get?

Because we shot on DVD, the deleted scenes were never put onto film and graded. So next time, I’m going to make sure the deleted scenes get colorized in editing. There was one scene in particular between Jennifer and me the next morning [after the “party”] that was really interesting. But when you’re making films, the more ends you tie, the more questions you ask, in a way. I think the film is better for not tying up all the ends.

Catherine Cella
Suggested retail for nontheatrical titles. IRMA platinum certification for

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SITES+ SOUNDS

BEMUSIC’S EVOLVING STRATEGY: Look for BeMusic—the Bertelsmann operating unit comprising the conglomerate’s music-related e-commerce and club businesses—to back off the Internet strategy initiated under former chief executive Andreas Schmidt and shift the bulk of its focus to maximizing the performance of its core business: the offline direct marketing operation, BeMusic Direct.

The traditional club operation, which generates the bulk of its customers through direct-mail offers, is the only money-making business in the BeMusic stable. And with an increased emphasis on digital commerce emerging at Bertelsmann, new BeMusic CEO Stuart Goldfarb plans to realign the unit’s efforts with that of BeMusic. BeMusic’s new aim is to improve the profitability of BeMusic Direct, in part through the creation of new membership models designed to lure more consumers.

As for e-commerce and digital distribution opportunities, a more conservative approach is expected. Plans are still in the works to create a BeMusic hub site that can drive consumers between the club Web site and online retailer CDNow. For now, BeMusic plans to maintain the status quo with its Internet properties, as well as in its alliance with file-sharing service Napster.

However, there are no longer any immediate plans to launch more expanded and ambitious digital offerings. Schmidt at one time hinted at plans to develop a BeMusic digital subscription service, as well as an enhanced digital locker service through myplay.com. While some sort of locker service along the lines of MP3.com’s myMP3 offering is considered still possible in the long term, BeMusic management cautions that there are no plans to secure locker licenses for this year. Meanwhile, the notion of a BeMusic subscription offering appears to be dead.

THE YEAR OF SUBSCRIPTIONS: In the wake of a year filled with online consolidation and technology development, look for 2002 to be the year of the digital subscription service and content-licensing struggles.

Not only are the two major-label services MusicNet and Pressplay, set to reach full commercial deployment here in the new year (both Pressplay and AOL’s MusicNet-based service are slated for wide-scale launch this month), but a host of third-party services are also aiming to hit the market in '02. Among the service providers planning to bow offerings featuring hit content from major labels are Puls-Audio, Liquid Audio, Streamwaves.com, Echo Networks, RioPort, Listen.com, CenterSpan Communications, and Napster.

However, broad-based content licensing to services other than MusicNet and Pressplay remains a decidedly slow process: No third party has yetannounced content deals for digital subscriptions with more than two major labels. RioPort and CenterSpan do not have any content deals to date, and Sony and BMG are yet to cut a content deal with any third-party service developer.

Of course, content licensing is not only a problem facing third-party services. The major-label services also figure to suffer from limited content availability early on. differing business model philosophies are being cited as the reason the MusicNet and Pressplay camps are not fully cross-licensing each other. EMI is the lone major to have deals with both ventures.

Still, Listen.com CEO Sean Ryan says that the content problem is a short-term issue for all service providers. What's more, many developers of third-party services, including Ryan, argue that rivalries between MusicNet and Pressplay favor the likelihood of a service (or services) operating outside of the two that will ultimately collect the most comprehensive content catalog.

In the meantime, while no company offering a paid service will likely be offering all available music content in the near future, Ryan predicts that the third-party services will soon catch up with MusicNet and Pressplay's current content levels, and he expects that there will be content parity among many services by early to mid-2002.

BMI DEALING: In case you missed it, BMI has signed long-term music licensing deals with Microsoft and Yahoo for streaming activities covering their respective online music properties. MSN Music and Launch. The agreements cover all public performances of the approximately 4.5 million songs and musical works in the BMI repertoire. Under most standard pacts, BMI receives 1.75% of a licensee’s gross online music revenue. Fees are paid quarterly.

BY BRIAN GARRITY

NEW YORK—E-commerce may still pale in comparison to brick-and-mortar retail when it comes to selling pre-recorded music, but with new challenges emerging in the form of digital subscription services, traditional music merchants are becoming increasingly concerned about the rise of Internet distribution and retail’s role in the industry’s future.

It figures to be a major issue for retailers in the new year, and with good reason: Virtually every music-related business segment—except retail—is on record as planning to either launch or distribute a digital subscription service. All the major labels, music companies with online assets, and radio conglomerates.

But while traditional music retailers will find themselves facing off challenges from the Internet, even more daunting in the near term is the threat from new competitors. A new report from Jupiter Media Metrix suggests that major labels have traded the chart record to protecting their longevity and jump-starting the digital music business, and more importantly, the loss of the direct relationship with the consumer.

"Retailers would lose the opportunity to up-sell and cross-sell for higher margin products, while drastically increasing their customer acquisition costs," Sinnreich explains.

That’s just the part of why no retailers have yet signed a deal with Pressplay. (It should be noted that MusicNet, which does allow its distributors to control their customers, doesn’t have any deals with retail, either, but that’s primarily because of MusicNet’s limited content selection and the high costs associated with building a customized subscription service.)

But sitting on the sidelines altogether may be the best negotiation ploy for retailers currently, Sinnreich predicts. As labels need retailers as distribution partners in order to build subscriber bases large enough to reach profitability, "Retailers should continue to shun these services until record labels have relearned in their efforts to hijack consumer relationships and are willing to license their music on broader terms," he says.

What will be trickier will be keeping at bay the threat from media companies selling subscription services. Such businesses appear to have an advantage in economics and packaging over retailers when it comes to distributing subscription services. On the economics front, the report points out that a conglomerate like AOL will have the opportunity to produce massive subscription volume by bundling music at discount rates with other content and services.

What’s more, Sinnreich predicts that once the same content is available to all distribution outlets, the ultimate differentiators for subscription services will be editorial and programming strategies—skills sets that play to the strength of media companies, not retailers. He says, “Retailers must either build or borrow the skills necessary to build compelling music service environments in order to ensure long-term dominance in this space.”

ONLINE MUSIC SITES DRAW LARGE TRAFFIC VOLUMES DURING HOLIDAY

BY BRIAN GARRITY

NEW YORK—Last-minute holiday shoppers in December, in a buying routine more like Christmas, found a bounty of sites in the market for music. According to a new study by Jupiter Media Metrix, music-related shopping sites saw some of the largest volumes of traffic in the pre-Christmas week and the final week before Christmas.

Music ranked as the seventh-most popular shopping category online in the pre-Christmas week, with 1.78 million daily unique visitors, driving dedicated music sites. But when broad-based retail sites are factored in, even more consumers were actually shopping for music online.

Ranking among the top 25 most-visited retail sites in the week ending Dec. 23, 2001, were: Amazon.com (No. 1), Barnesandnoble.com (No. 2), Columbia House (No. 9), EBay’s Half.com (No. 10), Barnesandnoble.com (No. 11), BestBuy.com (No. 12), Walma.com (No. 13), CDNow (No. 14), and bmgmusicservice.com (No. 25). At the top of the scale, Amazon pulled in 2.1 million unique daily visitors in the week before Christmas.

In the middle of the pack, Columbia House averaged 541,000 unique daily visitors; CDNow averaged 340,000 unique daily visitors, and Bmgmusicservice.com averaged 272,000 unique daily visitors.
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.

Plus...

Special R&B Panel host: Eroy Smith
Operations Manager, WGCI-AM/FM & WVAZ, Chicago

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 - manicures, 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.
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the grand finale!

Billboard/Airplay Monitor

**RADIO AWARDS**

hosted by Joey McIntyre
Honoring America’s leading programmers & personalities.
EXECUTIVES SPECULATE ABOUT BEST BUY'S PLANS FOR MUSICLAND

BY ED CHRISTIAN

NEW YORK—With next month marking the one-year anniversary of Best Buy's acquisition of Musicland, label sales and distribution executives wonder when the companies will combine marketing efforts, store merchandising, and warehousing—even though the higher-ups at the giant consumer electronics chain say that they have no such intentions and plan to keep the two separate.

With the Dec. 21 flat departure of Dick Odette, who has dominated the Musicland purchasing department for almost two decades, some suggest that the time is ripe for the two chains to be integrated so that Best Buy can realize some efficiencies from the Musicland acquisition. In other label executive circles, looking to next year when the building of the company's new headquarters is complete and both operations move into the same facility.

In the meantime, Best Buy executives keep telling the industry that the operations merger is not going to happen—although the company is not willing to spell it out—so that they can tell that to Billboard, not making any of its executives available for comment in this story. But even if the two operations are not going to merge, music industry executives say they would have thought that a bigger impact on the Musicland chain by now.

"I think Best Buy is having trouble digesting Musicland," one senior distribution executive believes. "They have thought the merger and integration have been a decent time and that exceeds. Consumer electronics chain might think otherwise. They say that Musicland might benefit by gaining some of the marketing and merchandising savvy displayed by the Best Buy chain, while the consumer electronics chain would benefit if it integrated Musicland's systems and warehousing for home-entertainment software product. "It appears that they can't get the system right," one senior distribution executive says. "Musicland has a very good, fast, and efficient back room," which would best help Best Buy, even though the consumer electronics chain is said to be in need of an upgrade.

While Best Buy is considered, in general, to be very good on initial orders, its systems are viewed as weak in replenishing, particularly in pulling dead stock. "Best Buy can't get records out of the store for returns, let alone to repackage them," the head of sales at a major label says. "Best Buy's store system is a mess, so the only way to get the whole thing under control is to keep the stores open."

So far, the only benefit that Best Buy appears to have realized from the Musicland acquisition is a marketing program that targets certain big

girl electronics 26-27 points, and DVD about 30 points. "You can live on these kinds of margins in a mall," he claims. "Enclosed malls typically have the highest rents in retail, with total occupancy costs taking up anywhere from 80% to 90% of total revenue." Best Buy executives, however, have been quoted as saying they are hoping that the remarshaled stores will result in higher sales volume and, in turn, will be more profitable for the lower profit margins.

Operations-wise, a senior distribution executive observes, "We have seen very little change up until a month or two ago at Musicland. They have always had a compliance problem, but now the stores are paying attention. Other than that, there has been no other change, and I wish there was more."

MUSIC EXPANSION

The reason why Musicland is betetr-generated now, according to those familiar with the operation, is because executives have finally gotten the store managers to focus on the higher-end, better margin products, they say. "Musicland was getting out of control, heading toward doing P&I in every inch of the store. For instance, that executive says that execs now have at least titles, allowing for better stocking levels. "But, the music business has been shrinking when it was independent, it has definitively accelerated since Best Buy purchased it, despite claims initially made by Best Buy executives, that they would introduce more efficient merchandise racks, enabling them to increase consumer electronics products without hurting music inventory." "We've got around the fact that Sam Goody's business isn't what it was a year or two ago," said a corporative executive. "Best Buy's store is a West Coast-based label point, saying 'Musicland might not be the battle trying to use it to boost, but they still do a fair job.' Clearly, Musicland runs a tight business that still performs well."

Conversely, there have been changes in the way that Best Buy operates since their acquisition. "Best Buy is said to have stopped chasing the No. 1 market share on big releases, a distinction that it used to covet. Best Buy's stance appears to have changed to a point that they will go out of stock than be overstocked," has been particularly true since the end of the summer, when the chain has been only buying about two weeks' worth of stock on major titles—"they won't roll out a store because they think it is oversold," has been particularly true since the end of the summer, when the chain has been only buying about two weeks' worth of stock on major titles—"they won't roll out a store because the company is only about the best marketing chain in the business. In addition to its creative prowess, it also spends more money—3% of its revenue, according to its 10-K SEC filing—advertising itself as being different than other chains. What's more, Best Buy has the most integrity: When it comes to accessing cooperative funds, it only takes West Coast-based labels to get what it believes it can sell, executives say.

Moreover, the Best Buy weekly circular is considered the most powerful and effective marketing tool in the music business. "As one head of sales at a major label puts it, "You cannot be successful on any title without Best Buy's support," and then you added that Best Buy and Musicland, and combined they could lead all the major labels to think about a "title," but for the foreseeable future, if Best Buy executives are to be believed, label sales executives will have to add the two chains' market share to come up with their total.
CROSSING OVER: Mandy Moore is a prime example of the growing trend of artists who are moving into other forms of visual entertainment shortly after having their first hit record.

Consider this: Within a year of the release of her platinum 1999 debut album, So Real, Moore became a VJ on MTV. Since, she has released two more albums (the 2000 remix/special-edition set I Wanna Be With You and last year’s Mandy Moore), made her feature-film debut (supporting role in 2001’s The Princess Diaries), and is now starring in A Walk to Remember, due in theaters Jan. 25. Not bad for a 17-year-old.

Moore says her experience as an MTV VJ was a crucial foundation on which she built her leap into feature films: "MTV gave me more confidence in myself as a person. Being a VJ means you have to retain a lot of information on camera, and that helped me a lot in front of the [movie] camera." The entertainer, who also had a small role in last year's Bubble Boy, says that crossing over into feature films was "intimidating at first, but it's exciting. This is something I've always wanted to do.

In A Walk to Remember, Moore plays a minister's daughter who falls for a guy from the wrong side of the tracks. The film also stars Shane West as Moore's love interest, Daryl Hannah, and Peter Coyote.

Several of Moore's songs are prominently featured on the soundtrack to the film, which will be released Jan. 15 on Epic Records. "Cry" is its first video and single. Moore is also set to co-host—with Ronan Keating—the first MTV Asia Awards, which will take place Feb. 2 in Singapore.

IN BRIEF: Ice Cube is filming Friday After Next, the third movie in the "Friday" series. The New Line Cinema comedy is being helmed by Marcus Raboy, who has directed several music videos, including "Smooth" from Santana Featuring Rob Thomas and "He Loves U Not" from Dream. Mike Epps and Don Curry are among the film's co-stars.

Two country singers—Reba McEntire and Billy Ray Cyrus—starred in their own TV series last year. Both shows have proved to be hits for their respective networks. According to Nielsen Media Research, McEntire's Reba is the WB's top-rated comedy among adults 18-49, with an average audience of nearly 4 million U.S. households each week. Meanwhile, Cyrus' Doc on Oak is the network's highest-rated original series, averaging nearly 1 million U.S. households per week.

On the music-video front, Lenny Kravitz completed the video for "Stillness of Heart," directed by Mark Seliger. The clip was filmed in Miami...Lifehouse teamed up with director Marcos Siega in Los Angeles for the "Breathing" video.

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SLOW BUT STEADY: Although prior to this week it never ranked higher than No. 7, Linkin Park's "Hybrid Theory" wound up being the best-selling album of the 2001 calendar year, overraking Shaggy's "Hotshot" in the week before Christmas.

Including this week's sales (for the tracking week that concluded Dec. 30, 2001), which finds Linkin Park soaring ahead 7-2 despite a 30.6% decline, "Theory" sold 4.8 million in 2001, compared with 4.56 million for Shaggy's former chart-topper, currently at No. 200.

RAP PACK: The week that lies between Christmas and New Year's Day has emerged as a boom week for rap during the past 10 years, and that holds true for this issue's Billboard 200. The passage of Christmas leads to inevitable sales declines; only eight albums on the big chart show any kind of increase, without any gainers among the top 80. But in this transitional week, several hip-hop albums ride to higher chart rungs, managing less erosion than that suffered by other titles in different genres.

In a week where any title on The Billboard 200 with a drop of 20% or less merits a bullet, rap's annual post-Christmas ascent is led by the likes of Ludacris (16-1), Ja Rule (20-8), OutKast (37-21), Busta Rhymes (44-26), the How High soundtrack (69-48), and P. Diddy (80-58). Half of the chart's few gainers, including Pacsister winner Jermaine Dupri (199-128) and Fabolous (137-86) also represent hip-hop. Gaining less traction are most of the eight rap titles that glittered stores Dec. 18, the Tuesday before Christmas. Nas, the only rapper to see a new album enter last week's top 10, slides back a rung to No. 9 with a 46.5% decline, while a 54.6% slide pushes Lil' Bow Wow down four rungs to No. 15.

Several rock acts also shine in this shifting tide, including Puddle of Mudd (36-25), System of a Down (47-30), and the aforementioned Linkin Park, while rockers Hoobastank (138-88) and Slipnot (200-140) are among the chart's few gainers.

SILVER LINING: Although 2001's album sales lag behind prior years for the first time in SoundScan history (see story, page 4), Christmas titles represent one category in which 2001 did exceed the fourth quarter of 2000. The biggest holiday albums of 2001 — the multi-act Now That's What I Call Christmas (1.6 million units in seven weeks, No. 35) and Mannheim Steamroller's Christmas Extravaganza (1.3 million in six weeks, No. 45) — each outsold the prior year's top seasonal set. From its release to 2000's close, Charlotte Church's "Dream a Dream" sold 1.07 million in 11 weeks.

WHILE WE WERE OUT: We didn't publish last week, but if we had, you would have seen chart-leading Creed prosper, notching a second consecutive Greatest Gainer award on The Billboard 200 for the band's "Weathered," while its 1999 title, "Human Clay," returned to No. 1 on Top Pop Catalog Albums. bolstered by Christmas shopping, "Weathered" enjoyed a 50% spike over the prior frame (865,000 units), but little else on last week's big chart resembled the gangbuster numbers of the comparative week in 2000.

Buoyed in part by Christmas arrivals on a Monday — significant since most reporting accounts close their sales weeks out at the end of business Wednesday — the chart that ended Dec. 24, 2000, was the biggest sales week in SoundScan's 10-year history. Aside from the luck of the calendar, the Beatles' 1 and Backstreet Boys' "Black & Blue" were the only albums that led 2001's Christmas parade.

Compare, for example, the year-to-date sales of last week's top three albums with those of the three that led during the same week of 2000: Going into Christmas, "Creed's Weathered," 3.1 million in five weeks; the multi-act Now That's What I Call Music! 8, 2.2 million (also in five weeks); and Garth Brooks' "Scarecrow," 2.1 million in six weeks. Year-to-date totals for the top three from the same week of 2000: the Beatles' 1.46 million in six weeks (with 1.26 million sold in the week leading up to Christmas); Backstreet's Black & Blue, 4.1 million in five weeks; and Now That's What I Call Music! 5, 2.8 million, also in six weeks.

The uphill battle that music stores faced throughout 2001 extends beyond current albums. Last week, Creed's Clay led the catalog list with 65,000 units, while the same week in 2000 saw Kenny G's "Faith: A Holiday Album" top that chart with 129,000 units. Each of the top four catalog titles that week surpassed 80,000.

Charts from the unpublished week are sold through our research department. Contact us at research@billboard.com or at 646-654-4653.
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show albums removed from Heatseekers this week.

**JANUARY 12, 2002**

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<td>1</td>
<td>JOSH GROGAN</td>
<td></td>
<td>A Smooth Jazz Christmas</td>
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<td>2</td>
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<td></td>
<td>Before The Storm</td>
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<td>4</td>
<td>DAVE KOZ &amp; FRIENDS</td>
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<td>5</td>
<td>CARLOS VIVES</td>
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<td>The Places You Have Come To Fear The Most</td>
</tr>
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<td>6</td>
<td>TOBYMAC</td>
<td></td>
<td>En Vivo: Desde La Plata El Progreso De Guadalajara</td>
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<tr>
<td>7</td>
<td>JAMIE O'NEAL</td>
<td></td>
<td>The Art Of Drowning</td>
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<td>8</td>
<td>CHRISTINA AGUILERA</td>
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<td>9</td>
<td>BAD BOY</td>
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<td>Just Be Free</td>
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<td>10</td>
<td>REUNION</td>
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<td>Everybody Got Their Something</td>
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<td>11</td>
<td>JIMMY EATS MODERN</td>
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<td>12</td>
<td>MANNHEIM STEAMROLLER</td>
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<td>Christmas Extraordinary</td>
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<td>13</td>
<td>DASHABO CONFESSIONAL</td>
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<td>14</td>
<td>ANIKA NOVA</td>
<td></td>
<td>Murder She Spoke</td>
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<td>15</td>
<td>TOBY JAMES</td>
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<td>16</td>
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<td>17</td>
<td>SHAOLIN</td>
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<td>18</td>
<td>THE JAMES BROWN BAND</td>
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<td>19</td>
<td>THE BANGLES</td>
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<td>The Art Of Drowning</td>
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<td>20</td>
<td>THE WINES</td>
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<tr>
<td>21</td>
<td>ALEJANDRO FERNANDEZ</td>
<td></td>
<td>Swordfish: The Album (Soundtrack)</td>
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<td>22</td>
<td>URBAN</td>
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<td>Everybody Got Their Something</td>
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<td>23</td>
<td>TONY ALEXANDRA</td>
<td></td>
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<tr>
<td>24</td>
<td>THE SOUTH</td>
<td></td>
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<td>25</td>
<td>THE DIVA</td>
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<td>27</td>
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<td>28</td>
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<td>29</td>
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<tr>
<td>30</td>
<td>ALEJANDRO FERNANDEZ</td>
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### Billboard Top Independent Albums (12/29/2002)

<table>
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<tr>
<th>#</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER DISTRIBUTING LABEL</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>MANHATTAN STEAMROLLER</td>
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<td>Essential Presents: Skribble’s House</td>
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<td>2</td>
<td>THE CHARLIE DANIELS BAND</td>
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<td>The Live Record</td>
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<td>3</td>
<td>THE BANGLES</td>
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<td>The Art Of Drowning</td>
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<tr>
<td>4</td>
<td>THE WINES</td>
<td></td>
<td>The Art Of Drowning</td>
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<tr>
<td>5</td>
<td>THE JAMES BROWN BAND</td>
<td></td>
<td>The Art Of Drowning</td>
</tr>
<tr>
<td>6</td>
<td>ALEJANDRO FERNANDEZ</td>
<td></td>
<td>Everybody Got Their Something</td>
</tr>
<tr>
<td>7</td>
<td>THE DIVA</td>
<td></td>
<td>Everybody Got Their Something</td>
</tr>
<tr>
<td>8</td>
<td>THE SOUTH</td>
<td></td>
<td>Everybody Got Their Something</td>
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<tr>
<td>9</td>
<td>THE CHARLIE DANIELS BAND</td>
<td></td>
<td>The Live Record</td>
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<td>THE JAMES BROWN BAND</td>
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<td>The Live Record</td>
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<td>11</td>
<td>THE BANGLES</td>
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<td>The Live Record</td>
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<td>12</td>
<td>THE WINES</td>
<td></td>
<td>The Live Record</td>
</tr>
<tr>
<td>13</td>
<td>ALEJANDRO FERNANDEZ</td>
<td></td>
<td>Everybody Got Their Something</td>
</tr>
<tr>
<td>14</td>
<td>THE DIVA</td>
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<td>Everybody Got Their Something</td>
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<tr>
<td>15</td>
<td>THE SOUTH</td>
<td></td>
<td>Everybody Got Their Something</td>
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<tr>
<td>16</td>
<td>THE CHARLIE DANIELS BAND</td>
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<td>The Live Record</td>
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<tr>
<td>17</td>
<td>THE JAMES BROWN BAND</td>
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<td>The Live Record</td>
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<td>18</td>
<td>THE BANGLES</td>
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<td>19</td>
<td>THE WINES</td>
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<td>The Live Record</td>
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<tr>
<td>20</td>
<td>ALEJANDRO FERNANDEZ</td>
<td></td>
<td>Everybody Got Their Something</td>
</tr>
</tbody>
</table>

The Heatseekers chart lists the top-selling singles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist’s subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are determined by sales at independent distributors, including those which are fulfilled on major label distribution. Sales with the greatest sales pace are listed. Sales figures are subject to change. Recording Industry Association of America (RIAA) certification indicates sales levels, which are not determined by the number of downloads. RIAA certifications are based on CD and digital download sales. RIAA certifications are not available for all products. Titles prices marked with an asterisk (*) are copyright protected. Copyright protected titles are currently not available for download. 

For more information, visit www.billboard.com.
**Billboard Top Internet Album Sales**

<table>
<thead>
<tr>
<th>Number 1</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Album 1</td>
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<td>Album 3</td>
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**Billboard Top Soundtracks**

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1</td>
<td>Track 1</td>
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<tr>
<td>2</td>
<td>Track 2</td>
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</table>

The Internet Album Sales reflect physical albums ordered through Internet merchants, based on data compiled by SoundScan. Unlike most Billboard charts, Billboard Internet Sales are calculated on the Internet and Soundtrack charts are calculated on the Internet and Soundtrack charts. Numbers are rounded and may differ from online databases.

**Billboard Top Pop Catalog**

<table>
<thead>
<tr>
<th>Number 1</th>
<th>Title</th>
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<tbody>
<tr>
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**Billboard Top Pop Catalog**

<table>
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<td>2</td>
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</table>

The Top Pop Catalog reflects combined titles sold on The Billboard Digital Music store and The Billboard Top 100 Catalogs. Recording Industry Association of America (RIAA) certification is based on net shipments of 500,000 units. For boxed sets, and double albums with a net sales of 100 units or more, the RIAA awards are based on the number of units sold. RIAA awards for physical albums are based on the number of units sold. For boxed sets, and double albums with a net sales of 100 units or more, the RIAA awards are based on the number of units sold. RIAA awards for physical albums are based on the number of units sold.
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<thead>
<tr>
<th>Title</th>
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<th>Peak Position</th>
<th>Previous Peak</th>
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<td>Nelly Furtado</td>
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<td>#5</td>
<td>#5</td>
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<tr>
<td>#2</td>
<td>Enya</td>
<td>Epic</td>
<td>4</td>
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<td>#2</td>
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<td>The Offspring</td>
<td>Epic</td>
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<td>#3</td>
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<td>Interscope</td>
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<td>#10</td>
<td>#10</td>
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</tbody>
</table>

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### Hot 100 Airplay

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Airplay</th>
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<tbody>
<tr>
<td>12/02/2002</td>
<td>&quot;U Got It Bad&quot;</td>
<td>Usher</td>
<td>U.S. ATMOSPHERE</td>
<td>99</td>
</tr>
<tr>
<td>12/02/2002</td>
<td>&quot;Have You Remembered Me&quot;</td>
<td>Leona Lewis</td>
<td>THE LONG POND STUDIO</td>
<td>98</td>
</tr>
<tr>
<td>12/02/2002</td>
<td>&quot;Family Affair&quot;</td>
<td>Jodeci</td>
<td>JODECI / MCA</td>
<td>97</td>
</tr>
<tr>
<td>12/02/2002</td>
<td>&quot;Always On Time&quot;</td>
<td>Aaliyah</td>
<td>JODECI / MCA</td>
<td>96</td>
</tr>
<tr>
<td>12/02/2002</td>
<td>&quot;Get The Party Started&quot;</td>
<td>The Black Eyed Peas</td>
<td>CAPITOL</td>
<td>95</td>
</tr>
<tr>
<td>12/02/2002</td>
<td>&quot;Hero&quot;</td>
<td>fantastic</td>
<td>HEAR THEM MUSIC</td>
<td>94</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;My Sacrifice&quot;</td>
<td>Celine Dion</td>
<td>SONY MUSIC</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Whenever, Wherever&quot;</td>
<td>Beyoncé</td>
<td>SONY MUSIC</td>
<td>92</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;A Woman's Worth&quot;</td>
<td>Chris Brown</td>
<td>ELEKTRA</td>
<td>91</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;A Certain Difference&quot;</td>
<td>Jennifer Lopez</td>
<td>JIVE</td>
<td>90</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Wherever You Will Go&quot;</td>
<td>The Calling</td>
<td>PIGEONHOLE RECORDS</td>
<td>89</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Livin' Up&quot;</td>
<td>Black Eyed Peas</td>
<td>CAPITOL</td>
<td>88</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Give&quot;</td>
<td>Carlos Vives</td>
<td>SONY MUSIC</td>
<td>87</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;B utterflies&quot;</td>
<td>Calvin Harris</td>
<td>JIVE</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Caramel&quot;</td>
<td>Shakira</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;I'm Real&quot;</td>
<td>Notorious B.I.G.</td>
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<td>12/02/2002</td>
<td>&quot;El Dia Que Vendrá&quot;</td>
<td>Wisin y Yandel</td>
<td>SONY MUSIC</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;I Got It Bad&quot;</td>
<td>J Lo</td>
<td>JIVE</td>
<td>82</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Turns The Light Out&quot;</td>
<td>Ludacris</td>
<td>JIVE</td>
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<td>12/02/2002</td>
<td>&quot;We Thuggin'&quot;</td>
<td>LL Cool J</td>
<td>JIVE</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Fallin'&quot;</td>
<td>Mariah Carey</td>
<td>EMI</td>
<td>79</td>
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<td>12/02/2002</td>
<td>&quot;Hey Baby&quot;</td>
<td>Da Brat</td>
<td>JIVE</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Rock The Boat&quot;</td>
<td>Sade</td>
<td>EMI</td>
<td>77</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;You Got It&quot;</td>
<td>Cray</td>
<td>JIVE</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Let's Not Hurry&quot;</td>
<td>Camila Cabello</td>
<td>Sony Music</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;No More Drama&quot;</td>
<td>Puff Daddy</td>
<td>JIVE</td>
<td>74</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Big In Japan&quot;</td>
<td>Haddaway</td>
<td>RCA</td>
<td>73</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;I Wanna Talk About Me&quot;</td>
<td>Mickey Gilley</td>
<td>COLUMBIA</td>
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<td>12/02/2002</td>
<td>&quot;Run&quot;</td>
<td>Whitney Houston</td>
<td>SONY MUSIC</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;American Beauty Race&quot;</td>
<td>Christina Aguilera</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Lights, Camera, Action!&quot;</td>
<td>Jennifer Lopez</td>
<td>JIVE</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;I Want To Take You Home&quot;</td>
<td>Janet Jackson</td>
<td>SONY MUSIC</td>
<td>68</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Run Away From It All&quot;</td>
<td>The Isley Brothers</td>
<td>ELEKTRA</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;In The End&quot;</td>
<td>Linkin Park</td>
<td>CAPITOL</td>
<td>66</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;The Whole World Is Watching&quot;</td>
<td>Black Eyed Peas</td>
<td>CAPITOL</td>
<td>65</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Talking To The Moon&quot;</td>
<td>Jennifer Lopez</td>
<td>JIVE</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Don't Ever Tell Me Goodbye&quot;</td>
<td>J Lo</td>
<td>JIVE</td>
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<tr>
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<td>&quot;Goodbye&quot;</td>
<td>Pink</td>
<td>SONY</td>
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<td>&quot;Let's Stay Home Tonight&quot;</td>
<td>2 Live Crew</td>
<td>ELEKTRA</td>
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<tr>
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<td>&quot;Dance With Me&quot;</td>
<td>Aaliyah</td>
<td>SONY MUSIC</td>
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<td>12/02/2002</td>
<td>&quot;Nothing In This World&quot;</td>
<td>John Legend</td>
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<td>12/02/2002</td>
<td>&quot;Everywhere&quot;</td>
<td>Faith Hill</td>
<td>CAPITOL</td>
<td>58</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Stuck In A Moment You Can't Get Out Of&quot;</td>
<td>Kenny Chesney</td>
<td>BNA</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Wasting My Time&quot;</td>
<td>OutKast</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Just Let Me Be In Love&quot;</td>
<td>Jennifer Lopez</td>
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<tr>
<td>12/02/2002</td>
<td>&quot;Always&quot;</td>
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**Hot 100 Singles Sales**

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<tr>
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<th>Artist</th>
<th>Label</th>
<th>Sales</th>
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<tbody>
<tr>
<td>12/02/2002</td>
<td>&quot;U Got It Bad&quot;</td>
<td>Usher</td>
<td>U.S. ATMOSPHERE</td>
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**Note:** Sales figures are approximate and subject to change. These figures are compiled by Billboard and are based on sales from radio airplay, CD sales, and downloads. The Hot 100 is a weekly ranking of the most popular songs in the United States, based on data compiled by Nielsen SoundScan.
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Swedish Songwriters

Continued from page 1

skilful use of the Swedes’ ability to create great pop hooks (as vs. the U.S. writers’ command of lyrics and overall craftsmanship), these sessions are being encouraged by a variety of financial- and business-minded forces.

With monetary advances to producers and songwriters continuously reaching new levels, the investments in co-writing sessions seem to be paying off. Publishers’ annual expenditures generally amount to between 10% and 15% of company budgets, according to sources, but the costs are usually recouped by the producers and songwriters on the projects they write. The fruits of such efforts are expected, generally, to be seen on the charts. "(Swedish) production/writing teams have been increasingly asked to do work in the U.S.," a publisher adds. "So far, we've seen that the Swedes can actually deliver, and they're getting better all the time."

The growing frequency of such Swedish-American sessions has also encouraged the launch of new publishing and production houses across the Swedish capital, Pelle Nylen, a songwriter with Universal Music Publishing Scandinavia, compares this frenzied situation to "the [information technology] market. There are a lot of people in Stockholm who have been enormously inspired by all these successful songwriters, and I know one guy who actually left his job at a music retailer to try himself as a producer."

**IN SEARCH OF THE NEW**

Various sources say that key to the players maintaining sanity in this gold rush is the importance of crafting new musical directions to spread the risk. "Every-
Swedish and U.S. structures, but the American contracts are much longer and more detailed.”

Huggy Bear’s George Samuelson observes, “In the U.S., they have first engineer, second engineer, and third engineer. But Swedes are quite adapted to technology, so we usually do everything ourselves.”

While the simplicity of some smaller studios is appealing, the city also has some bigger studios to accommodate greater demands. EMI Sweden’s former studios in Skärmarbink outside Stockholm were recently acquired by Cosmos Songs’ Gillström and relaunched as Cosmos Studios. (The other Stockholm-based studios known by that name are currently being leased from Gillström to songwriter/producer Max Martin’s firm, Maraton.)

Through its joint venture with Cosmos Songs, Sony/ATV expects to have several of its writers positioned there on a regular basis. Gillström says, “We want everyone who comes here to feel great. Therefore, we also have a room where you can play PlayStation and Nintendo [video games], watch MTV, or chill out in the bar/lanouge area.”

What can Swedish songwriters learn via these sessions? Later pop-writer phenomenon became known for teen pop—a la Britney, Backstreet, and ‘N Sync—and look at the acts now trying to move away from bouncy pop, as well as the writers trying not to be pigeonholed.”

EMI Music’s Bandier comments, “There seems to be lots of signs the music is changing: Britney has a different kind of record, Backstreet Boys are going a different direction, and ‘N Sync is, too.”

Sony Music’s Massey adds, “I think what’s going on is that as the Swedish sound is evolving, the edge and grit of some of the American writers is becoming useful in that sound. The Swedish contingent is very ambitious musically, and they’re keen to widen out. They’re hungry for new ideas and new input.”

Conseil reveals that he uses collaborations across all genres: “dance, Latin, pop, rock, AC, Christian—you name it.” Praising the Swedish, Conseil says, “I can only speak for the writers I do business with, but they are a pleasure: no egos, great guys all around who love what they do. They work fast, deliver master-quality demos. Some with big hooks and choruses. It’s very catchy and commercial, and it’s fresh—the Abba school of writing, I guess.”

When Gazell songwriter Enochsson travels to Nashville, “they look upon me to bring music to the table,” he says. “They don’t expect me to write a big American, [Rob] Dylan-like poem. Whenever I’ve tried to bring my lyrics over there, they’ve torn it apart and built it up from ground zero. I felt humiliated at first, but they made it into something more beautiful.”

That Nashville/Sweden connection is one that is starting to be used extensively. Massy agrees that U.S. writers nowadays are as likely to travel to Sweden for songwriting sessions as Swedes are to visit the U.S. and they find a creative environment akin to Music City.

Brooks admits, “The U.S. music business still tends to be very U.S.-centric, and it took a real explosion to drive us beyond our shores. I know for me it really globalized me, because I look all over for songwriters.”

Bandier says, “Because the English language is studied from day one in Swedish schools and the music listened to is across-the-board Anglo-American repertoire, [Swedish writers] are showing up in Nashville, primarily with a pop sensibility with sort of an urban beat to it.”

Conseil adds that Swedes traveling to Nashville is “nothing new for Warner/Chappell. I think for some of them, it’s beneficial to work with American lyricists, and Nashville writers are usually great with the storytelling type of lyrics.”

Some Swedish writers also say they are generally inspired in other parts of their work after having worked with American counterparts. Later Inc.’s Hallström recalls, “The day after I met Michael McDonald, I was doing a gig at 8:30 a.m. with [Swedish soul singer] Lisa Nilsson at a Microsoft launch party. We did a cover of his song ‘I Can Let Go Now,’ and I don’t think I’ve ever played it so good. That feeling alone can be enough to write a good, new song—without anyone’s assistance.”

Meanwhile, some publishers—such as Peo Nylen, managing director at Edel Music Publishing—believe “in a new trend for the export of real artists from Sweden again, which might put publishers more focus in that direction.”

Sony/ATV’s Elander agrees. “This is when the true songwriting qualities will be put to the test. Are we just a flash in the pan? Are we only good at writing teen pop tunes? Or do these and other new Swedish writers actually have what it takes to become all-round hit-making composers in completely different genres as well? I definitely believe in the latter.”

”Co-writing sessions broaden our writers’ way of looking at things,” Warner/Chappell Music Scandinavia’s Ekstig adds. “They tend to get more focused after a week in New York, since every-
Older Listeners

Continued from page 1

Garson Foos, senior VP of marketing at Rhino Records, believes the failure to address the adult market—which he describes as the core of Rhino’s audience—is a hangover from an earlier era. “I think that’s a notion that really got going with the pre-rock’n’roll generation,” Foos says. “It was our parents who we were thinking of as being 60 and older, and now you’re talking about people of that age who are sophisticated rock’n’roll consumers.”

Jim Cuomo, president of Ryko Distribution in New York City, tells the story of a couple of Columbus, Ohio, tourists he met at a Jimmy Webb/Williams concert in the city. “In chatting with these people, it turns out that this guy is a Creedence Clearwater Revival and an Alligator Records freak,” Cuomo recalls. “Their complaint was [that] this is the kind of thing that they’re looking for. They’re hungry to be turned on to things that would appeal to them. They have the money, they’re looking for new things for their ears.”

SHUT OUT AT RADIO

Many believe commercial radio continues to show little interest in meeting the needs of older listeners.

Weinstein says, “The front-line merchandising of music is radio. Radio has gotten so screwed up and corrupt, and I think that correlates directly to the loss of interest on the part of that whole huge segment of the market.

When a rare phenomenon like the triple-platinum O Brother, Where Art Thou? soundtrack (Mercury Nashville/Lost Highway) doesn’t play on older radio stations, it usually does so without strong play.

“If you look at O Brother and what happened there, it had virtually no radio airplay—especially by commercial country radio,” notes Ricky Skaggs, whose Nashville-based, Universal-distributed Skaggs Family Records issues the type of bluegrass music so popularized by the soundtrack.

Kevin Welk, president/GM of the Welk Music Group (which operates Vanguard Records and folk/bluegrass label Sugar Hill Records), notes, “At the Country Music Awards, Dan Tyminski wins single of the year for O Brother’s ‘I Am a Man of Constant Sorrow.’ But it didn’t even hit the top 40, I don’t think, in the Billboard chart. [It reached No. 48 on the Hot Country Singles and Tracks chart.] That’s a clue to radio people: There’s a kid who is the single of the year, and you guys didn’t even play it!”

Labels selling niche product with upper-demo appeal face a particularly steep climb at commercial radio—even at its few liberal outlets.

Alligator Records president Bruce Iglauer, whose 30-year-old blues label is mainly directed to 55-year-old men, says, “Our commercial format, of course, is triple-A, which is not a growing format, and which, like a lot of other formats, is being scared. Our extra-format potential, occasion-ally, is Americana, where, for example, we did quite well with the [Taylor Hicks’] X Factor record [Presumed Innocent]. I’d describe it as definitely an adult-oriented format, but there are so few Americana stations and very few in market positions.

Like most of those interviewed by Billboard, Iglauer sees NPR as the crucial destination for reaching older consumers. “We know, for example, that [NPR’s] World Cafe and Music Row records [Considered and Weekend Edition] and Fresh Air sell records—and a lot of records. 

Cuomo notes that NPR supplied half the dollar volume for sales of the late Eva Cassidy’s album Songbird, released by Ryko-distributed Blix Street Records, to an older audience. “NPR kicked it off and brought it to the awareness of the general public. The morning [TV] shows caught the wave on this thing, and they had the likes of Mick Fleetwood on, going, ‘She never writes anything, she does arrangements, and the songs become hers.’ That’s a geezer speaking, in geezer terms. There was enough attention there that it got picked up by ABC late night show Nightline, and that’s what really exploded it.”

Harcourt—whose KCRW station is a major sales force in the L.A. area—catersto the tastes of older music-savy listeners.

“There are people who were listening to the Sex Pistols who are 40 and 45,” he says. “Clearly there are people who are in their 30s who are listening to the station, and people in their 20s, for that matter, but there are plenty of people out there who are in that [older] demo- graphic who still want to be turned on to new music. Sure, their adventurous tastes have mellowed somewhat, but they’re still out there.”

Some see future potential for reaching upper-demo consumers through satellite radio.

“Thank God they’re comin’ out with XM Radio and Sirius Radio,” Skaggs says. “We’ll be able to put a station on here in Nashville, and if I want to drive to Kentucky or drive to California on the bus, I can listen to bluegrass, I can listen to old-time country, I can listen to whatever I want to, commercial-free . . . I can have the music that I want to have.”

RETAIL: A COLD CLIMATE

Those that Billboard surveyed say that, beyond firms like Tower, Best Buy, and Borders, few chains evince interest in servicing older consumers.

Amorita Records’ Weinstein says, “They’re completely intim- idated when they walk into any record store, and typically when they walk into a chain store, they get a kid who thinks he knows better giving them attitude, and they don’t really want to pursue getting any information out of a staff like that, and certainly, in looking around, they don’t really see anything that looks like it’s directed toward them at all.”

Weinstein calls the four-store, Seattle-based Hear Music “an example of a business that tried to do it for itself peripherally at the [older] demographic. It was an interesting model that was fairly successful.”

Purchased by the Starbucks coffee chain in 1999, Hear Music (which also racks music in Starbucks stores) caters to what director David Brewster calls “a discerning, inquisitive music consumer” with multi-ple listen- ing posts and vast expanses of descriptive signage.

Brewster’s description of Hear Music’s clientele fits the profile of an active older listener. “Their interest in music is both a lifetime pursuit and a little-seated one, and, as they’ve grown older and moved beyond their interests in high school and college, they’ve maintained an interest that is served by a diverse variety of inputs as NPR and going to live music events, and maybe a child is now in the picture who’s a performer or tak- ing lessons. More than they’ve found fans of a certain style of music, or a genre, or a band for a number of years, and that’s led them into discovering other things.”

Several observers say that e-tailer Amazon.com has become the most significant alternative to the forbidding brick-and-mortar retail experience for older consumers. Amazon.com senior merchandise manager Jeff Somers says the company’s book-selling roots made it more attuned to the needs of this under-served consumer. “Partially as a result of our beginnings in the book world—where we appealed to a slightly older, more affluent demographic—when we launched the music store we were able to target that particular group almost right out of the gate as really our core of buyers.”

OFF-ROAD MARKETING

Those major-distributed im- pressive indie labels cater to older audiences—some of which have their roots in the catalog business—say they pur- sue niche-marketing strategies to reach the older consumer in a resistant marketplace.

Marian Leighton Levy, a part- ner in Cambridge, Mass.-based Universal-distributed roots label Rounder Records, says, “Historically, because of the fact that we are a large catalog label, we therefore have a catalog orienta- tion, so we’ve always had some- one—at least for the last 20 years—address the area of spe- cial markets. So whether it’s Celtic music and selling to spe- cialty stores, or the Western market and selling to Western retailers, or Judaica accounts, the women’s distribution net- work accounts.

Rhino’s Foos notes that the label’s three doo-wop boxed sets—among the company’s big- gest sellers ever—became hits largely thanks to extensive expo- sure on PBS. For its 2,000-Year- Old Man box and album, he says, “We went into the [retiree peri- odical] AARP Bulletin, and we got a cover story. We did the Jewish journals, where there’s an older audience—the free Jewish newspapers and things like that. I’m glad to just be in there and take that niche.”

Welk Music Group’s Welk says his independent company’s deci- sions to sign acts like John Hiatt, Rodney Crowell, and Robert Bradley’s Blackwater Surprise (see story, page 11), as well as to buy Sugar Hill Records, were based on the company’s history as being a folk, blues, and classi- cal label.

“Before we got into the new-artist business, we were a cata- log business and, therefore, our market was a more affluent, older buyer,” Welk explains. “So we had to market to these peo- ple. Given that, as we started to sign new artists, we saw a void and a great niche of artists that had the same buyer. Basically, that made our decision real easy, and basically nobody’s doing it.”

He adds, “The way the ma- jors have built these compa- nies is, they have to pound that million-unit seller. Their loss is my fortune.”
MTV.com Plans Overhaul

MTV.com expects to undergo a massive relaunch this summer, sources say, "The relaunch will be total: not a single page from the old MTV.com will be the same after the new MTV.com is launched," says one source. "The goal is to make MTV.com the most technologically innovative Web site from any major media brand." The relaunch will include advanced technology and added elements for interaction among users, including instant messaging and further development of communities. The relaunch will be part of MTV 360, a cross-promotional initiative that began earlier this year.

A new post at MTV, Black Promoters Retain Top Lawyer

Builton has learned that well-known litigator Willie E. Gary has joined the legal team representing black promoters in their $700 million lawsuit against promoters and booking agencies. A source close to the suit says that Gary—known for winning high-profile cases in cases against corporate giants—will suggest raising the demands of the suit.

Bebel To Join Schon Atop Duet

Look for Mike Bebel, executive VP of business development at Universal Music Group's eLabs, to be named today as COO of Duet, UMG's joint venture with Sony Music. Bebel will work closely with Andy Schon, the president/COO of HMV U.S.

U.K. Indie Labels Planning ‘Radical’ New Sales Chart

Britain's independent labels are planning to launch their own chart later this year. The Assn. of Independent Music's (AIM) business development committee is "still very much in the consultation process" about the chart, according to chairman/CEO Alison Wenham, but is likely to launch the sales-based system—complete with sponsor—in September.

Sources: Sources: Edel Putting RED On The Block

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

Macy's New Manager

Macy Gray has signed with Michael "Blue" Williams' Family Tree Entertainment for artist management. She was formerly managed by Andy Slater, now president of Capitol. Gray brings with her SCAM, the management firm she runs, which includes Atlantic artist Sunshine Anderson. Williams—whose other clients include OutKast and Donell Jones—becomes a partner in SCAM, which remains separately owned.
time. Over the past month or so, I’ve had a number of people tell me that the song has helped them cope. What a humbling compliment.

“(This Is) A Song for the Lonely,” which was written by Paul and Barry Gibb, Steve Torch, and Mark Taylor, is the single that previews Living Proof (Warner Bros., March 5), the pop icon’s follow-up to 1998’s global chart-buster, Believe. The album reunites her with the U.K.-rooted production team of Taylor and Brian Rawlings, who helmed the single “Believe” and much of the ensuing album.

The new disc also offers collaborations with Rick Nowles (Madonna, Celine Dion), British musican/producerc Chicane, and Norwegian team Stargate. With its kinetic dance leanings, we’re doing a studio experiment that shows Cher at her career zenith as a singer—but don’t ask her to assess the quality of her performance. She’s not terribly fond of the sound of her own voice.

“It drives me crazy,” she says with a laugh. “I think you have to be a bit of a narcissist to hear yourself and think, ‘Oh, that’s fabulous.’ Ultimately, I appreciate what I have to offer as a singer. But when I listen to my own voice, I usually hear the flaws first and foremost.”

That said, even the self-critical artist agrees that Living Proof—and “(This Is) A Song for the Lonely”—in particular—shows her in top form. “When I first started to sing that song, I felt like I was taking off on a rocketship. It just soars. Just when you don’t think it can reach any higher—either musically or emotionally—it goes a little further.”

EARLY SINGLE SUPPORT

Cher dedicated “(This Is) A Song for the Lonely” to “the courageous people of New York” following the terrorist attacks on the World Trade Center Sept. 11. The dedication has contributed to early radio and retail interest in both the song and the project.

“Obviously, we’re not exploiting that as a selling point of the single, but it has undeniably drawn the interest of people,” notes Jonathan Less, senior VP of promotion at Warner Bros. “We simply feel that we have an incredible song by a truly legendary artist. That’s a pretty potent combination to take to the street.”

The success of the single with the current political climate is likely to strike a responsive chord with the music-buying public. “That goes without saying,” says James Lonten, manager of a Borders Books & Music in New York City, which has been stocking Living Proof since its European release Nov. 19, 2001. “We play the track in-store, and it literally stops people dead in their tracks. It’s an instantly affecting, highly emotional song. We’ve been doing decent sales for the album on import, which is a good sign. People seem to be very interested in this record, if only to hear if it’s as good as Believe.”

While import sales have been known to hurt a U.S. release upon its domestic debut, Warner Bros. is using such activity with Living Proof to its advantage.

“We believe that the import visibility shows a high demand for Cher here,” Warner Bros. president Jeff Akeroff says. “We could have stopped American retailers from selling the import, but we decided not to. Instead, we’ve decided to seed the marketplace.”

The U.S. version of Living Proof will include a track not featured on the European pressing of the album. “It doesn’t really matter, though,” Lonten says. “With or without the additional song, this project is going to be a smash.”

Programmers at several taste-making radio stations agree. New York’s influential WKTU and WLTW are among the major-market outlets that started playing “(This Is) A Song for the Lonely” a month before its official shipment to radio. Such early support, however, is not making Akeroff overconfident.

“We’re actually going out more aggressively on this single than we did with ‘Believe,’ ” he says. “That record gave us a lot to live up to, and it can make working this record more difficult, because people will be expecting a duplication of that song—or they’ll argue that ‘Believe’ was a fluke. We’re prepared for the obstacles that people will create. But once people hear this song, we have no doubt that they’ll agree that it’s a truly great piece of music.”

ON THE PROMOTION TRAIL

After spending the past two months trekking through Europe to promote Living Proof, Cher opens 2002 in the U.S., doing a busy round of TV and print press. Her first shot of visibility is scheduled to come via the American Music Awards Wednesday (9), where she is slated to perform “(This Is) A Song for the Lonely.” The artist’s TV profile will be enhanced by a video for the single directed by rising production team Orphanage. The clip is an epic, high-tech affair that pays homage to New York, spanning 75 years of the city’s history. “It’s an extraordinary piece of work,” Akeroff notes. “We couldn’t just do a simple video. After all, we’re dealing with an Academy Award-winning actress. It had to be extra-special.”

Beyond standard marketing procedure, Cher says she’s not making hits, though she’s not likely to sign on for the kind of year-plus jaunt that accompanied Believe.

“It honestly depends on whether or not I decide to do a couple of movies that I’m considering,” says the artist, who is managed by the Los Angeles-based Lindsey Scott and booked by Rusty Hooker for Rock Steady Productions in L.A. “It would be fun to do these new songs live, so we’ll see what develops.”

SPREADING POSITIVITY

Though Cher didn’t set out to follow a lyrical theme, she agrees that Living Proof wound up becoming a recording with a notably positive lyrical tone. Besides the uplifting single, the album features a heartfelt rendition of club diva Amber’s hit “Love One Another,” as well as the decidedly optimistic, single-worthy jams “A Different Kind of Love Song” and “Real Love.”

“We just picked songs that felt right on an individual basis,” she says. “It wasn’t until we started to assess the entire album and play with sequencing that we realized that this had subconsciously become an album filled with love and warmth. It was a pleasant surprise, and it’s certainly an appropriate time to put some positive energy out into the world.”

Living Proof also sees the artist continuing to experiment with the studio technology that made “Believe” an innovative, trend-setting recording. The disco-laced “Music’s Not For Me And You,” which has already scored with pop listeners and club punters as a European single, is drenched in hypnotic synths lines and computer-savvy vocal effects, while “Love So High” craftily blends futuristic keyboards with earthy acoustic guitars.

“I love the idea of combining technology with organic, traditional instruments,” she says. “When we did that on ‘Believe,’ we had no idea of the response it would get. I loved the fact that our little studio experiment became so influential. I love even more the fact that we could take that idea to an even higher level on this record.”

YOU’VE GOTT A BELIEVE

Cher admits that she happily marvels at the fact that she’s still actively enjoying hits after nearly 30 years of making records. “It’s an artist’s dream to have a career where you’re continually drawing new people in, while hopefully keeping your longtime fans happy,” she says. “But I’m certainly aware of the fact that it’s a rare occurrence. I don’t take for granted the fact that people still care about what I do on any level.”

Part of what has kept Cher relevant has been her willingness to continuously explore new musical ground. After several years of cutting rock-etched records, she shifted gears in 1998 with the club-spiced Believe. The title cut not only scored with the R&B public; it became the biggest hit of her career.

“I knew it was a special record when we finished it,” she recalls. “But you don’t predict something so huge. It was a crazy. Issue in 1998, ‘Believe’ holds the record for the biggest-selling song in England by a female in the history of recorded music. The next single to be lifted from the album, “Strong Enough,” entered the U.K. charts at No. 5 in March 1999, and in the same month, “Believe” completed its long climb to the Top of The Billboard Hot 100.

Cher’s new musical venture, Net.com.merciel, was only made available through her Web site (Cher.com). The project was a dark, often startling effort that the artist describes as a chance to express herself as she’s never done before. “That album is reflective of a period of time that was very emotionally and highly creative for me,” she says, adding that the collection was not intended to make a major statement. “Those songs are what they are. Period. They’re not meant to be labored over.”

Perhaps Cher’s been doing too good a job. While other artists micro-manage and plot out their every move, Cher simply performs what she feels in the moment and then moves on.

“I don’t do a lot of planning. It’s often just a matter of following the path of least resistance,” she says. “I love making records, and I love making music. I just follow the flow of what’s working and what feels right in the moment. I’m often surprised by the results.”
Billboard, Bulletin Up For Honors At NARM Conference

Billboard and Billboard Bulletin are in the running for honors at this year's NARM Awards. The awards are presented annually by the National Assn. of Recording Merchandisers in recognition of outstanding achievement among retailers, distributors, wholesalers, entertainment software suppliers, and suppliers of related products and services.

For the fifth consecutive year, Billboard is nominated in the related products and services category, medium division. Billboard has won the award in three of the last four years. Among the competition for Billboard is the VNU company SoundScan.

Bulletin is nominated for the fourth straight year in the related products and services category, small division. Bulletin won the title last year.

The nominations are based on votes by NARM members. Trading partner companies will decide on the winners, rating each finalist’s performance on a variety of criteria. Winners will be announced March 12 during the awards banquet at the close of the 2002 NARM Convention & Trade Show at the San Francisco Marriott.

A complete list of nominees will appear next week in Billboard.

Unpublished Billboard Charts On Sale Now

Looking to catch up on last week’s Billboard chart activity after the holidays? The magazine’s unpublished charts from the week of Dec. 29 can be purchased through the Billboard research services department.

Billboard offers its individual charts in text-only versions for $5 each. You can also purchase a combination package of the Hot 100 and The Billboard 200 for $7.50, or an entire chart package for $25. The same chart packages are also available with full graphics for $7, $12, and $40, respectively.

For more information or to purchase charts, write the Billboard Research Services Department, 770 Broadway, New York, NY 10003, or call 646-654-4633. Credit card orders may also be faxed to 646-654-4671.
Hip To Be Squared

Hollywood Squares featured Classic Music Week Jan. 7-11 with a host of music legends, including Ronnie Spector, Lesley Gore, Gary Puckett, Pat Boone, Frankie Valli, Martha Reeves, Gary (U.S.) Bonds, Dionne Warwick, and, pictured above, Sheena Easton. Each of the artists participating has autographed a collector's edition vintage 1959 Continental 2 stereo jukeboxes and autograph book, which will be auctioned off separately via eBay Jan. 10-20. All proceeds will benefit Helen Keller Worldwide, which is among the oldest international nonprofit organizations devoted to fighting and treating preventable blindness. Easton opens her new one-woman show at the Las Vegas Hilton Jan. 15, and it will run through December of this year.

Share And Cher Alike

Cher's new album Living Proof has already topped music charts around much of the world, thanks to the success of the first single, "The Music's No Good Without You." The versatile entertainer recently performed for Queen Elizabeth II at the Royal Variety Performance in London. She is pictured here shooting the video for the first U.S. single from the album, "(This Is) A Song For The Lonely." The clip depicts different periods in New York City's history.

Sheila E.'s 'Cymbal' Of Charity

Most people know Sheila E. as the bad-to-the-bone percussionist/drummer who's kept time with Ringo Starr, Prince, Lionel Richie, Patti LaBelle, and Herbie Hancock, among others. Or they've jammed to such solo hits as her 1984 top 10 crossover anthems "The Glamorous Life" and "The Belle of St. Mark." But behind the beats is a passionate commitment to children, especially those who have been abused and abandoned.

To help disadvantaged children regain healthy self-awareness through music, education, counseling, and other programs, Sheila E.—the daughter of legendary musician Pete Escovedo—and her manager Lynn Mabry established the Los Angeles-based Lil' Angel Bunny Foundation early last year.

"It's been a lifelong desire of mine to work with children," says Sheila E., who was raped by her babysitter at the age of 5. "Lynn and I were already donating to children's charities. Every time I do a show, we ship in percussion kits from my Sheila E. Series and also raffle off concert tickets; the monies raised each night go to charity."

In an offshoot of those efforts, Sheila E. and Mabry are organizing their foundation's first black tie charity gala, An Evening With Angels, Feb. 25 at Burbank, Calif.'s CenterStaging Soundstage. Alicia Keys, Mariah Carey, Tony Bennett, Jennifer Lopez, Lenny Kravitz, Steve Nicks, Nikka Costa, and Destiny's Child have already pledged contributions.

"What better way to give of myself than by sharing my story and the healing I found through music?" says Sheila E., whose latest release is Heaven on a Corduroy Record. "Being exposed to music at an early age provided me with the tools to heal. It's my duty to give something to children who feel there's no hope."

GAIL MITCHELL

Sheila E. is pictured here with some of her gear.
Billboard's annual Dove Awards spotlight returns, with a look at this year's Dove awards and the artists and music impacting the contemporary Christian/gospel music industry. We report on the state of this booming genre, review the world of touring for religious music, and highlight the latest news and artists.

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