Presidents ‘Share’ Helm Of Atlantic

BY MELINDA NEWMAN

LOS ANGELES—As newly named co-presidents of Atlantic Records, Craig Kallman and Ron Shapiro say their first order of business isn’t to divvy up their duties but to find ways to share them. “Under our old titles, A&R had been Craig and marketing had been me,” Shapiro says. “We’ve decided that we’re eliminating the division of duties. The company will report to us jointly, and we’ll jointly sign and market acts together. To oversimplify it, I’ll be listening to a lot more tapes, and Craig will be reading a lot more marketing plans.”

The promotions were effective Jan. 7. Shapiro, who joined the company in 1993, was executive VP/GM; Kallman, who joined the company in 1995, was co-president.

Alanis Excels On Her Own

Maverick Artist’s ‘Under Rug Swept’ Marks ‘New Plateau’

BY LARRY FLICK

NEW YORK—In the final frame of the clever video for the new Alanis Morissette single, “Hands Clean,” a loose retelling of her rise to stardom, she sits alone—serene, comfortable, and completely confident.

After years of collaboration and working under the guidance of others, the artist has taken full control of her creative destiny, as evidenced by her third Maverick opus, Under Rug Swept (Feb. 26). The stellar collection, which she wrote and produced alone, is her first full-length effort without producer/writer Glenn Ballard, with whom she crafted the influential, mega-selling Jagged Little Pill (1995) and Supposed Former (Continued on page 88)

Brooks & Dunn’s ‘Wild’ Country 2002

BY RAY WADDELL

NASHVILLE—Still providing some of country’s most consistent box-office muscle in what has been a mostly tepid touring genre of late, Brooks & Dunn will reprise their Neon Circus & Wild West Show extravaganza in 2002. Set to begin April 12 in Madison, Wis., the tour (primarily consisting of sheds) will feature a lineup of headliners Kix Brooks and Ronnie Dunn—whose latest release on Arista is their 2001 Steers and Stripes album—along with strong support from Dwight Yoakam, Gary Allan, Trick Pony, and Chris Cagle. Hosted by Cledus T. Judd, the tour will feature expanded concourse elements, including side-show-styled performers, secondary stages, and other attractions. Coors Light (Continued on page 88)

Botwin Is Columbia’s New Prez

BY MELINDA NEWMAN

LOS ANGELES—When asked how long Columbia Records Group chairman Don Lenner has been grooming him to become the new president of the 119-year-old label, Will Botwin jokes that the training began the day he met Lenner 20 years ago.

“I first met Donnie when he was running Millennium Records. The label had Bruce Cockburn and Frank & the Knockouts. I had an indie marketing company called Side One Creative Marketing. Donnie hired me back then to work on those acts, and he pushed me really hard. (Continued on page 88)

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Consider this modern parable: A 20-something businesswoman sits down in a diner and orders a cup of coffee. The waiter says it’s against the rules to pour her one; she must buy a whole pot. “But,” she asks, “what if I don’t want a whole pot now right?” The waiter says, “You’re informed, and moreover, it’s not time to brew a whole pot yet, and it won’t be for several more weeks or months. But, it’s explained, if she’ll settle for a mug of a certain type of iced latte, it can sometimes be obtained under certain conditions and licenses. But it depends.”

“If you,” the waiter says, “like you’re raising a tad necessity.”

“Well,” the waiter says, “it gets worse. In some cases you can only rent the latte—at this point the woman gets up and walks off in a huff—because afterwards, “the waiter calls after her, “we’re gonna want it back!”

Substitute a serving of popular music for the serving of coffee, and a café culture becomes more familiar. This is how DJs will settle a contract. The contract should be written so that it is most often from frustrated music consumers, or in an age range of 14 to mid 30s, who repeatedly buttonhole me—in a few cases, on the street—between Thanksgiving and New Year’s Day were the following:

• Why is it impossible to bug the songs we hear on the radio? More than three dozen individuals complained that they were unable to purchase or collect case-set singles of specific radio hits Alan Jackson’s ‘Where Were You When The World Stopped Turning,’ Aaliyah’s ‘Rock The Boat,’ James Taylor’s ‘Have Yourself A Merry Little Christmas,’ Carly Spoons ‘Wrapped Up In Yourself,’ by John Mellencamp (featuring India.Arie), I’m ‘I Want,’ by Eton John, ‘Get The Party Started,’ by Pink, ‘I’m Already There,’ by Lonestar, and ‘Emotion’ by Destiny’s Child. Each of these recordings was being offered in a sliced format, yet none could be purchased physically for personal use or as a Christmas gift.

When I noted to one fellow in his 40s that the Taylor track was available via streaming, the computer-owning fan compared that process to piping up some sort of Slip N’ Slide laser tape when you really hoped to do swimming. “It’s not convenient,” another said, “to change all your plans to hear a record.” Each of these people, who neither file-share nor burn CDs, felt thwarted in their casual appetites—and so they gave up.

It’s an accepted practice in the industry, especially during major holidays, to avoid offering even the initial radio single from an album for sale in hopes of driving of album purchases. A tactic that sometimes works appears to be tappering off, as both album and ticket sales for such acts are dipping. (Some Billboard editors have received anecdotal evidence from retailers that sales of less-pricey used CDs containing a sought-after hit are escalating.) According to SoundScan, U.S. consumers bought 22 million fewer albums in 2001 than in 2000, and overall album sales for the first week of the new year are 1.5% below last year’s figures. The last “baby boomlet,” which peaked at the 4.1 million births reported in 1999 by the National Center for Health Statistics, is the pro-longed 1954-64 post-World War II explosion of 4 million annual births, and neither the NCHS nor the Census Bureau expect a new boom (although the NCHS says the birth rate increased slightly in 1998 after falling since 90s). If consumers aged 35 and up accounted for 44% of all record sales in 2000, as a recent Recording Industry Assn. of America profiteer asserts, we’d better stop confounding such potential purchasers. Which brings us to the next frequent holiday query/complaint:

• Why isn’t every album in print also available in a standard DVD-Audio format, we’ve been promised with all the videos and other visuals fans might care to peruse? Consumers of all ages are having difficulty grasping why they can’t buy any conceivable film or audio DVD. They don’t care about format wars. Since studies show that aging boomers parents of either the post-World War II or post-Hip Hop generations are far more inclined to make discretionary income and consumption once their families mature, pay off loans, and see the kids leave home, the music industry should respond while such people still care. Which coincides with another question that kept recurring:

• Why isn’t there any comprehensive national marketing targeted at the music business financially empowered 25-54 age group? No one, it seems, is trying very hard to sell records to the listener demographic that has the income to spend freely on cars and stereos. This holiday season in particular seemed a time when older music fans felt the need or inclination to renew a fondness for recorded music across the full spectrum of a comforting, satisfying personal pastime. But many claim there are few music ads in the magazines they read, little airplay or promotion on the radio networks (other than NFTO they listen to, and scant sales pitches during the TV programs they watch.

• Satellite radio is intriguing, especially for casual listeners in cars, but who between 25 and 55 really feels it’s easiest to hear music via the Web? Many people associate their computers with work and a vexing food of e-mail.

•ino, most are easy enough to know that the notion of “perfect” reproduction of digital music via the Internet is negligible at best. Meanwhile, the latest studies show that both personal and corporate spending on computers is down, without any increases expected in 2002. And a recent survey found 27% of Web surfers are increasingly away from music sites that ask them to pay for content. Judging from the poor reaction to the clumsy new Web music subscription service, the likelihood of fans opting to only “rent” music they once owned/controlled in physical form is slim.

As people inside and outside the industry are realizing, music recorded music is not necessarily the most important or special to people unless those directly involved can enhance both its real and perceived value. In the film realm, DVD-Video has thus far managed this—but it needs to go farther. The music world had better catch up quickly and dramatically between now and next Christmas, because the public isn’t interested in the music industry’s opinion of itself—it’s only interested in maximum music choices with maximum ease and, yes, even greater post-digital audio merit. And they won’t be bullied into paying through the nose for a bad bargain.

Consider an ancient fable: A passerby often passed outside a bakery shop to smell its aromatic wares. Seeing this, the baker grew irate and ordered the proprietor of the good-natured bread to avoid offering even the initial single radio from an album for sale in hopes of driving of album purchases. A tactic that sometimes works appears to be tapering off, as both album and ticket sales for such acts are dipping. (Some Billboard editors have received anecdotal evidence from retailers that sales of less-pricey used CDs containing a sought-after hit are escalating.) According to SoundScan, U.S. consumers bought 22 million fewer albums in 2001 than in 2000, and overall album sales for the first week of the new year are 1.5% below last year’s figures. The last “baby boomlet,” which peaked at the 4.1 million births reported in 1999 by the National Center for Health Statistics, is the pro-longed 1954-64 post-World War II explosion of 4 million annual births, and neither the NCHS nor the Census Bureau expect a new boom (although the NCHS says the birth rate increased slightly in 1998 after falling since 90s). If consumers aged 35 and up accounted for 44% of all record sales in 2000, as a recent Recording Industry Assn. of America
### Top of the News

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**Artists & Music**
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10 Singer-songwriter Shannon McNally makes her debut.
10 The Beat: This year's Grammy nominations are announced.
14 2001 Grammy nominations are announced for a complete list of nominees, see pages 90-91.
16 Sound Tracks: Columbia/Legacy hopes Mark Twain will garner attention for classic Americans.
16 The Classical Score: EMI Classics' new releases serve up new music this month.

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**Chart Beat**

**EPITOME OF COOL:** The legendary Rat Pack is together on the Billboard 200 for the very first time. While Frank Sinatra, Dean Martin, and Sammy Davis Jr. have all charted individually on the album chart, they have never charted as a trio until this issue. Now, two Capitol collections by the legendary singers are debuting on the chart. Bee-O 11: The Best of the Rat Pack is the Hot Shot Debut at No. 138, while The Rat Pack Live at the Sands comes in close behind, at No. 137.

Sinatra, Martin, and Davis are all gone, as is the Sands Hotel. But their reputations live on (and the 2001 remake of the film Ocean's Eleven doesn't hurt). Thanks to the debut of these two new CDs, the three vocalists in the Rat Pack all have album chart spans that extend over the entire rock era.

Billboard published a bi-weekly album chart beginning with the Jan. 8, 1955, issue, and Sinatra appeared on that very first chart, with his EP Frank Sinatra Sings Songs From His Warner Bros. Picture "Young at Heart" and Swing Easy. This gives him a chart span of 47 years and one week. Martin also appeared on that Jan. 8, 1955, chart with an eponymous set, giving him the same 47-year-and-one-week span. Davis showed up only four months later: Starring Sammy Davis, Jr. debuted the week of May 14, 1955, giving him a chart span of 46 years and eight months.

The two new Rat Pack sets mark Sinatra's first appearance on The Billboard 200 since The Very Best of Frank Sinatra peaked at No. 124 in June 1998. Martin was last on the album chart in 1972 with Dino, which peaked at No. 117. Davis hasn't appeared on the chart since 1975, when Portrait of Sammy Davis, Jr., which peaked at No. 128, spent its final week on the chart 29 years ago this issue.

**GOOD BAD:** Last week's No. 1 song on The Billboard Hot 100 falls to No. 2, but that doesn't mean we have the first new No. 1 of 2002. One of last year's chart-topping titles retakes the crown, as Usher's "U Got It Bad" (Arista) moves back into pole position. The Usher song was No. 1 for one week and was then replaced by Nickleback's "How You Remind Me" (Roadrunner), which dominated the tally for four weeks. Usher's return after spending four weeks at No. 2 matches the record for a song remaining out of the top spot before reconstituting itself. In August 1977, Andy Gibb had a three-week run at No. 1 and was then replaced by the Emotions' "Best of My Love." That single ruled for four weeks until Gibb's song returned to the summit for another week. It was replaced in turn by the Emotions' single, which remained on top for one week.

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MIDEM To Focus On Challenges

BY EMMANUEL LEGRAND

LONDON—Tough market conditions worldwide make this month’s MIDEM trade show the most important in its 36-year history, organizers say.

Reed MIDEM Organisation CEO Xavier Roy claims that the trading environment will not affect the success of the Jan. 19-24 conference in Cannes: “It’s when market conditions are tough that people in the industry need to maximize their investment.”

Roy forecasts attendance to be down 10% to 15% on previous years—last year, 10,640 people attended. He expects most U.S. companies to attend but with fewer people.

Roy says that MIDEM 2002 should reflect the challenges faced by the industry. He admits that several developments threaten its—such as CD burning, online sharing services, and the constant threat of piracy—but he remains optimistic about the future, particularly regarding the opportunities offered by the Internet.

This faith in online music is fuelled by the creation three years ago of MIDEMNet, a conference focusing on the Internet’s impact on the music world; last year, 950 delegates attended the one-day event. Roy says, “Despite the online meltdown, Internet issues are still important for the music industry. I am convinced MIDEMNet is the privileged moment to reflect on all these issues with some of the world’s most respected professionals.”

MIDEM director Dominique Laguem says, “MIDEMNet [2002] will look at concrete cases with panelists who come from different horizons. People are fed up with fairy tales and need concrete stuff!” MIDEMNet’s keynote speaker will be Kevin Corrigan, head of IOL Music.

After the Jan. 19 MIDEMNet gathering, MIDEM proper starts that night with the NRJ Awards; a joint effort of French CHRT station NRJ with leading commercial channel TF1. Major international and domestic acts are expected in Cannes for the occasion.

The following day features a party organized in association with the Norwegian trade body Music Export Norway and co-funded by the Norwegian government and the local music industry. Acts performing include Briskeby, Sondre Lerche, and Cato Salsa Experience.

On Jan. 21, MIDEM will present the premiere of Cindy, a new musical created by the team behind Notre Dame.

ROY

Murray Head and Laam will perform songs from the musical.

MIDEM’s Jan. 21 British showcase was organized with British trade bodies the British Phonographic Industry, British Music Rights, the Music Publishers Assn., and Phonographic Performance Ltd. in partnership with weekly music magazine AWE, Elbow, Bees, Mull Historical Society, and Electric Soft Parade will play, the Bettina Moteve and Baz will perform acoustic sets in a different venue.

The Irish music industry will present a Jan. 21 showcase of Ireland’s up-and-comers, including David Kitt,Nina Hagiyan, Kid Dynamo, and Colin Reid.

The Jan. 22 Global Melting Pot will see performances from Londoners Susheela Ramon and Issa Bagayogo, but no Irish acts will be featured during MIDEM, with a series of concerts Jan. 21-22.

In The News

• Shak's has become the best-selling DVD video format of the chart, worldwide, by selling 7.9 million copies since its Nov. 2, 2001, release, according to DreamWorks. The title has also sold more than 21 million copies on DVD, Video, and VHS combined of the 23 million units that have shipped and has generated approximately $420 million.

• In a surprise move, John Grady has exited his position as senior VP of sales/marking/promotion at Mercury and Last Highway Records in Nashville (Billboard Bulletin, Jan. 8).

TMC Buys WEA’s Vinyl Manufacturing Assets

BY MICHAEL PAOLETTA

NEW YORK—To create more space for the production of DVDs, WEA Manufacturing (Specialty Records) has sold its vinyl manufacturing assets—located in Olyphant, Pa.—to the Music Connection (TMC). The sale makes TMC, headed by brothers-in-law Ira Cohen and Rich Ratlon, the No. 2 vinyl manufacturer—in terms of capacity—in the U.S. (Uni is No. 1.)

According to Cohen and Ratlon, all the equipment is being moved to a new facility—33 1/3 Record Pressing Manufacturing (33 1/3 RPM, for short)—about five miles from WEA in Dunmore, Pa. “This now gives us 30 presses, which means we’ll be able to accommodate more labels.”

Cohen says, “Many independent labels will have a new home to go to.” TMC’s clients include such independent labels as Ultra, Subliminal, King Street Sounds, and Koch Urban.

“Something funny has been happening the past several years,” Ratlon says. “Kids are discovering this new thing called vinyl. Last year, we saw a 20% increase in our vinyl business.” Under the terms of the agreement with WEA, TMC will provide the Warner Music Group with vinyl pressing, packaging, and manufacturing services for a minimum of three years, according to Rick Wietema, executive VP/co-COO of WEA.

“The Music Connection was our biggest vinyl customer for several years.” Wietema notes. “Now, it will be our primary source for vinyl.”

Wietema confirms that WEA was “surprised by how much interest there was in our vinyl manufacturing business,” but notes that “we knew there’d be some interest, because demand and capability is roughly equivalent.”

Wietema says TMC was the right choice for many reasons, including its desire to purchase all the equipment, a working relationship that has lasted for nearly two decades, and the fact that it’s a solely vinyl business.

Of the 80 employees in WEA’s vinyl operation, Wietema says they all have the option of taking other jobs within the company but that “the majority, by choice, will stay with the Music Connection.”

Since its inception 22 years ago, TMC has prided itself on customer service, quality control, and the importance of adhering to release schedules, Ratlon says, noting that TMC has created “a transition plan,” ensuring that there will not be any down time in vinyl pressing. By March 1, he says, all vinyl manufacturing will be done at the new 33 1/3 RPM facility.

“This new operation is definitely going to help dance music,” says Linda Perrone, owner of New York City-based independent dance/electronic music distributor Downtown 161. “Rich and Ira know the importance of timing with regard to dance music. They know that a delay in a re-pressing could mean the death of a dance recording. They also strongly believe in returning people’s phone calls. Simply put, they learned a long time ago that the customer comes first.”
THE CAM JAZZ COLLECTION
Legislators Scrutinize Industry Through Hearings, Bills

BY BRIAN GARRITY
and BILL HOLLAND
WASHINGTON, D.C.—Federal and state legislators are scrutinizing the music industry with a new series of proposed bills and antitrust oversight hearings targeting everything from artists’ contracts to digital distribution to radio promotion.

Lawmakers’ interest in industry practices was the highlight of the second Future of Music Coalition policy summit held here Jan. 7-8.

Rep. Rick Boucher, D-Va., delivered the Jan. 7 keynote address, announcing his plan to introduce legislation to amend anti-circumvention provisions of the Digital Millennium Copyright Act, which makes circumvention of digital copyright protection systems a criminal offense. “The bill I’m going to introduce will say the only time it is unlawful to circumvent is when the purpose of the circumvention is for infringement of copyright,” Boucher said. “Other acts of circumvention—for example, to promote fair-use rights and to allow their free exercise—would not be unlawful.”

Meanwhile, California state senator Kevin Murray, D-Los Angeles, told conference attendees he intends to introduce legislation Jan. 10 that would repeal the exemption for recording artists in California’s “seven-year statute.”

The exemption to the statute—which limits the amount of time an individual can be held to a personal-services contract—allows record companies to recover damages for undelivered albums. (Murray likened the exception to indentured servitude.)

A group of nine label CEOs, including the heads of the majors, sent a letter to Murray and other California legislators opposing the bill. “Artists should not be able to walk away from the commitments they have made without any liability for damages,” says the letter, which adds that the exemption’s repeal would “create a competitive disadvantage” for California’s recording industry, jeopardizing jobs. The Recording Industry Assn. of America has lobbied for months against any change in the law.

In an all-record-label panel, Ark21 Records owner/artist manager Miles Copeland, one of the letter’s co-signers, reacted angrily to the Murray bill, saying it is ill-timed, given the industry’s profitability struggles and its fight against Internet piracy. He put much of the blame on artists for upsetting the apple cart.

“To attack the business at a time when we are facing serious challenges that undermine the entire base of the industry is like arguing about the size of your room and the price of your ticket when you’re on the Titanic and you’re about to hit the iceberg,” he told conference attendees, many of whom were indie artists and managers.

Copeland attacked Courtney Love and her lawsuit to overturn the industry’s copyright in the rule and characterized Don Henley, co-founder of the Recording Artists Coalition (RAC) as a spoiler. From the audience, RAC co-counsel Jay Rosenthal took exception: “You’re attacking artists—are you going to tell me that the heads of the labels are not taking any responsibility for the sorry state of the industry?”

Federal interest in the exemption rule is rising. In his Jan. 8 keynote address, Sen. John Conyers Jr., D-Mich., said that he plans to craft artists’ rights legislation this session, with provisions to federalize California’s seven-year statute (see story, this page).

Conyers said his bill would also codify antitrust exemptions that are included in the agreement between artists and record companies in SoundExchange, the digital-performance royalty co-ownership agency, saying, “That’s an agreement that could fall apart at any time. There will also be an antitrust exemption to writers to allow them to negotiate with magazines and newspapers for freelance articles posted on Web sites or digital databases.”

“Even though Conyers is not a supporter of Rep. Rick Boucher’s (D-Va.) Music Online Copyright Act, Boucher plans to support Conyers’ attempt to federalize the seven-year rule. He says, “I question the fairness of a statute that provides for unequal treatment of scene actors and recording artists.”

Conyers Looks At Artists’ Rights, Payola

BY BILL HOLLAND
WASHINGTON, D.C.—Minutes after leaving the lectern to applaud at the Future of Music Conference here—after announcing his plan to offer an artists’ rights bill in the House—Rep. John Conyers Jr., D-Mich., said he will also ask for an oversight hearing before the Judiciary Committee to investigate allegations of payment practices involving independent record promoters, radio stations, and record companies that may cross the payola line.

“Do you want to look into these practices and make sure they know this kind of behavior is not encouraged?”

His comments follow allegations that many indie promoters pay individual stations hundreds of thousands of dollars in annual “fees,” supposedly for advance notice of songs added to weekly playlists. One list includes tracks the promoter has worked via record labels. Labels shell out millions each year to indie promoters to secure track placement on the shrinking playlists of consolidated radio diods.

Conyers says that the practice is due to the diminishing diversity of music on the radio, an outgrowth of unchecked media mergers. He blames the Republicans for the problem.

Conyers also expressed concern upon his artists’ rights bill. One provision would federalize California’s seven-year personal contract rule (without the exception for the recording industry). “It’s a good law in California, but what good is it in the other 49 [states], where contracts are written and no such law is in place? In Michigan or New York? Labor laws have to be national.”

Conyers said his bill would also codify antitrust exemptions that are included in the agreement between artists and record companies in SoundExchange, the digital-performance royalty co-ownership agency, saying, “That’s an agreement that could fall apart at any time. There will also be an antitrust exemption to writers to allow them to negotiate with magazines and newspapers for freelance articles posted on Web sites or digital databases.”

AMAs Could Bump Keith, Usher’s Sales

BY MELINDA NEWMAN
and JILL PESSELNICK
LOS ANGELES—Retailers predict that Tot-Eth and Usher may see the biggest sales bumps following their performances at the 29th Annual American Music Awards (AMA), held Jan. 9 at the Shrine Auditorium here.

“Toby Keith could happen, because he had very strong sales through Christmas,” says John Artale, buyer for Carnegie, Pa.-based National Record Mart. “This exposure might kick it up a little. Usher has already been doing well. Good performers that have records that are selling moderately well should see a sales increase.”

The show, hosted by Sean “P. Diddy” Combs and Jenny McCarthy, did not produce a dominant winner, but Alicia Keys, Tim McGraw, Destiny’s Child, and the late Aaliyah all captured two trophies each. (For a complete list of winners, log on to billboard.com.)

Honored with special awards were Garth Brooks, who received the Award of Merit, and Michael Jackson, who was named Artist of the Century.

Jackson accepted his award from actress Chris Tucker but did not perform. The artist had initially agreed to appear at the awards but then pulled out because of a possible conflict with the Feb. 27 Grammy Awards, which are held by the National Academy of Recording Arts and Sciences (NARAS). His withdrawal prompted a lawsuit that was filed by AMA producer Dick Clark Productions against NARAS president/CEO Michael Greene to appear at the awards but then pulled out because of a possible conflict with the Feb. 27 Grammy Awards, which are held by the National Academy of Recording Arts and Sciences (NARAS). His withdrawal prompted a lawsuit that was filed by AMA producer Dick Clark Productions against NARAS president/CEO Michael Greene to appear at the awards but then pulled out because of a possible conflict with the Feb. 27 Grammy Awards, which are held by the National Academy of Recording Arts and Sciences (NARAS). His withdrawal prompted a lawsuit that was filed by AMA producer Dick Clark Productions against NARAS president/CEO Michael Greene.
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BEST OF THE BRITISH - Issue Date: Mar 23 • Ad Close: Feb 26
BY DEBORAH EVANS PRICE
NASHVILLE—Deryl Dodd knows what it’s like to stand on the brink of a dream coming true, then have the rug pulled from under his feet. Just as the Texas-born singer/songwriter’s career was taking off, a severe illness left him bedridden for months.

Now recovered from a severe viral infection that had invaded his spinal fluid, Dodd resurfaces with Pearl Snaps Jan 29 on Sony Music Nashville’s Lucky Dog label. It’s an album that pays homage to his Texas roots and reverberates with the gutty traditional country music propelling a new breed of Lonestar talent beyond the state’s borders.

After a stint in Nashville playing guitar and singing in Martina McBride’s band, Dodd landed a deal with Columbia. He released two albums—1997’s One Ride In Vegas and 1999’s Deryl Dodd. One day, on the way to a radio interview, Dodd’s world turned upside down. His vision blunted and he could barely lift his arms to brush his hair. He started toward the station but had to detour to a hospital. “Suddenly the tour, the music, and everything was not the focus,” Dodd recalls. “It was, ‘Am I going to live?’”

A Dallas neurologist later performed a spinal tap that revealed the problem—encephalitis. “Spinal fluid covers your brain,” Dodd explains. “Everything that you take for granted, everything that works normally and functions right, was not working right.”

He couldn’t sing or play guitar, and recuperation was a long, slow process.

“My record label stuck through this with me when they could have let me go,” Dodd says of the eight months he was on bed rest. Easing back into his career, Dodd was invited to open shows for his pal Tim McGraw, then began working on a new album, with Blake Chancey and Shane Decker producing. Dodd trumpets his return with tunes ranging from the rollicking opening cut that celebrates the appeal of cowboy shirts with pearl snap closures to the inspirational closing song “Where the River Flows.”

Pearl Snaps also reprises tracks from Dodd’s first two albums—that’s How I Gott to Memphis, “Bitter End,” and “One Night in Vegas.” The latter was a single from the rodeo-themed Dancin’ Through Thund’r, a Sony release issued with the Professional Bullriders Association.

With Pearl Snaps, Dodd opted to move from Columbia to the rootsy Lucky Dog. “It was Deryl’s decision,” says Sony Nashville executive VP/GM Mike Krasik. “He admires and respects the philosophy of Lucky Dog.” Dodd, who wrote 10 of the album’s 13 cuts, is signed to Electric Mule Music and is booked by Ben Ewing of Nashville’s Agency.

John Gusty, sales manager at Tower Nashville, says Dodd stands to benefit from the Texas movement. “That’s really starting to take hold,” he says. “I long for the really good male country stars of old, and [with] Deryl and David Ball, it’s good to see that kind of music out there.”

“I’ve seen ups and downs and rivers and streams,” Dodd says, “Relish it all, the good and the bad, because it’s your life.”

“Lucky Dog’s Deryl Dodd rebounds with ‘Pearl Snaps’”

**Electronic Countermeasures**

Law & Technology of Fighting Copyright Infringement on the Internet

Synopsis: The open architecture of on-line “file sharing” systems makes them vulnerable to aggressive “electronic countermeasures” to fight copyright infringement. Indeed, massive uploading and downloading between strangers makes the peer-to-peer systems the perfect “vector” for computer viruses. The full text of this article, which discusses the criminal and civil legal issues, has been posted on our web site at [www.Schleimerlaw.com](http://www.schleimerlaw.com)

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**Westerberg Returns On Vagrant**

Two-CD Collection Offers Solo Work In ‘Stereo’ And Grandpappy In ‘Mono’

BY WES ORSHOSKI

NEW YORK—After a three-year absence from the music biz, Paul Westerberg is to return April 23 with a two-CD set on Los Angeles indie Vagrant that spans both sides of his musical personality.

The package is to be set up as a single-disc Westerberg solo album, featuring first and foremost a collection of acoustic-leaning songs titled Stereo. Inside will be an entire new album from the former Replacement’s (see story, page 60) punk-veering side project, Grandpappy, titled Mono.

Whereas the 42-year-old’s past solo efforts have mixed quiet and loud, there’s a wedge between the two styles on Stereo/Mono. “It will instantly sound like the first Replacements record, and it’ll sound a lot like my last solo record,” Westerberg tells Billboard in an exclusive interview.

“One [style] always inspires the other,” he continues. “As soon as I play with an acoustic guitar and sing a song where there’s lyrics where I want you to hear the words, I get that out of my system. And my next instinct is to strap on one of my old, noisy guitars and pound out one that makes me sweat. So it’s kind of a Yin and yang thing.”

Westerberg says his song surplus is partially a result of being a free agent for much of the past three years. He parted ways with Capitol not long after the release of his coldly received 1999 set, Suicaine Gatification. “The fact that I wasn’t on a label, didn’t have a deal, [and] didn’t have the responsibility to produce anything that sounded like anything else, I was able to amass so many songs that I found myself with one big pile of quiet songs and one big pile of rock’n’roll songs.

Hence the titles, the Westerberg album was recorded in stereo and the Grandpappy effort in mono. Of the latter, he says, “I ran it all through an old Fender amp. And that’s, like, the most ass-backwards thing in the world you would do right now with the technology that’s available. But I love it.”

Westerberg has spent the better part of the past few years at home in suburban Minneapolis, where in his basement he wrote and recorded the bulk of Stereo/Mono and Suicide. Shortly after the release of the latter, his son, Johnny, was born, helping to affirm his decision not to tour in support of Suicide. Well before his son’s birth, though, the singer says he had already decided to take a break from the album-tour-album cycle. “It wasn’t like I wanted to stop and become a dad—I just wanted to stop, and I became a dad at the same time. And, oddly enough, my rock’n’roll education certainly helping being a father in the beginning, so that staying up all night and not sleeping was no big deal for me. It wasn’t like I was used to having to look good in the morning.

“I imagine he’ll come bursting in here any minute, like he always does, and interrupt. That’s the reason it’s probably taken three years for me to get the record going. Oh, like, every fucking take, I had to, like, start over because he would come bursting in the room. I left him on one.

Now managed by Providence, R.I.-based Darren Hill, Westerberg is considering a return to the road. “I’m gonna have to come out of my hole and rear my ugly head ... How actually and with[what] configuration, I’m not sure yet.”

For Vagrant president Rich Egan, working with Westerberg is a dream come true: “I started the label based on the inspiration of the Replacements and the impact they had on my life. And, now, to be working with him—it defies words. I said to somebody, ‘Imagine if you started a basketball team based on watching Michael Jordan play, and then Jordan told you he wanted to join your team, your sandlot team. ’That’s pretty much the equivalent of where I’m at right now.”

Having first met Westerberg during a meeting with managers Gary Borman and Steve Moir several years ago—Egan was an associate manager for Borman and Moir, and Westerberg was seeking new management—Egan, now 32, remembers being starstruck, gushingly telling the singer that the revered Replacements album Twin/Tail changed my life.” As it turns out, recounting that meeting helped Egan secure the deal.

“That sealed it for me, just the fact that things have come full-circle,” says Westerberg, who was also in discussions with Epitaph and is admittedly unfamiliar with such new labelmates as Dashboard Confessional and the Get-Up Kids. “It’s like the guys who used to make the coffee are now the guys who are making the decisions. And the guys who used to be listening to the records are now the guys who are producing the records ... I think it’s an opportunity for me to maybe align myself with a fan who is definitely bright and on the way up.”
McNally’s ‘Jukebox’ Holds Musical Variety

Capitol Singer/Songwriter’s Debut Draws Comparisons To Raitt, Crow

BY ANDREW KATCHEN

BOSTON—Shannon McNally may have been born and bred in Long Island, N.Y., but deep down she’s got a dusty, Southern soul that’s as rich as a tobacco field.

Anyone fortunate enough to catch one of her backroads tunes on the radio or one of her songs she’d probably describe them as sounding like an afternoon spent relaxing on a big porch in Louisiana. Her full-length debut, Jukebox Sparrows (Capitol, Jan. 15), is a slow-cooked, heart-and-tackle collection of guitar songs that pay homage to the likes of Bonnie Raitt, Sheryl Crow, and Neil Young, while maintaining plenty of their own earthly charms.

“Jukebox Sparrows captures the beauty of the traditional songwriting process,” McNally says. “It was natural, because I worked with visionaries and great musicians.”

Produced by Ron Aniello over 11 months on the streets of New York, Los Angeles, Jukebox Sparrows reveals itself as a surprisingly confident musical and lyrical offering for such a young songwriter.

Running the gamut from whiskey-drenched, slide-guitar songs to genteel piano ballad lamentations, the 27-year-old McNally’s songs are published through ASCAP (McNally is a songwriter’s daughter) and are available from start to finish.

“I think the record is accessible. I really do,” McNally says. “It has strong melodies, and I don’t think it’s over anyone’s head. It’s a catchy record in the middle of everything. Lyrically, I create scenarios where the characters are observers, where the people are sort of watchers. I like the idea of being invisible; songs that are invisible; they come through you.”

The first single, “Down and Dirty,” is showing promise at Triple-A radio, and a video for the song has been directed by Jason Mraz. The accompanying upbeat number showcases McNally’s dynamic, smoky voice, and it addresses being in love with an aloof and distant individual (“Don’t you know I love you when you’re down and dirty? Don’t you know I love you when you’re clean?”).

“CLEAN AIR MUSIC”

McNally attributes her soulful approach to songwriting as a product of her upbringing.

“As a kid, I was just taken with things like animals,” she says. “I was a real bookworm as a child. My parents and I spent a lot of time camping in Maine, and I was sheltered from pop culture as a white girl in a white neighborhood. I never paid much attention to it.”

This childhood preoccupation with natural landscapes, along with a love of mythology and the literature of renowned naturalists/forest preservationist John Muir, eventually drew her to Irish folk music, as well as blues and R&B—music she calls “clean air music.”

McNally derives influence from commonly admired musicians to lesser known, personally cherished favorites. “I like to keep the staple singers around me,” she says. “I like Muddy Waters and Tom Waits. I’ve also been listening to the Blind Boys of Alabama.”

Donnie Lombardi, senior director of marketing at Capitol, says “There really is no one else like Shannon. She sits between being mainstream, as in commercial radio, and being a critically acclaimed singer/songwriter. She doesn’t necessarily fit into one specific genre or format. We believe that the combination of her amazing voice, her brilliant songwriting, and her spirit is what will strike a chord with a broad audience. This is really going to be a word-of-mouth kind of record. For us, Shannon is definitely a labor of love.”

Managed by Gary Waldman for Morehahn Music and booked by Marty Diamond for Little Big Man (both are based in L.A.), McNally earned a place at the coffeehouse and small club circuit. In the summer of 2000, she performed alongside artists Amy Correia, Kendall Payne, and Tara MacLean for the Girl’s Tour. She also played last summer on the Levi’s second stage at several Steve Nicks’ concerts. In anticipation of the release of Jukebox Sparrows, McNally is currently touring the U.S. with Robert Randolph and the Family Band.

“I love touring, and I love to perform,” she says. “It fulfills the same feeling for me when I would go to concerts as a teenager. I would just be happy for days and days. I’d be so excited. I try to stay balanced while on the road. I try to limit the roller coaster and not get too excited or too depressed.”

McNally humbly accepts the comparisons to Raitt and Crow that people make of her music. “I grew up listening to Bonnie Raitt. I think she is a true blues musician, an honorable artist, and a wonderful example for young women. Music is definitely communal, and none of us exist in a vacuum. It’s an honor to be grouped in with that kind of company.”

McNally has also been mentioned in the same breath as other current roots-revival practitioners like Beachwood Sparks and Ryan Adams—and she also feels at home within this community. McNally also recently recorded an acoustic seven-song EP, Run on Pure Lightening! with kindred spirit and friend Neil Casal.

From a radio perspective, response to McNally has been favorable. “Her songs are soulful, they’re funky and there’s a rock ‘n’ roll element to them,” says Bruce Warren, PD at WXPN Philadelphia. “The album is well-produced, but has a very organic sound. She has a few of the elements artists need to make it. She can perform live, she’s smart, and I think she cares about the people who listen to her music.”

McNally’s Web site (shannomcally.com) features a download-able versions of “Down and Dirty” and “Bitter Blue,” both from Jukebox Sparrows.

GLANCING BACK: Reviewing the list of Grammy nominations and picking them apart is usually great sport for music journalists. The problem is they haven’t given us much to complain about this year. Not one act in any of the major categories would make any critic groan and wonder how that act’s label pushed them through.

Instead, this year’s nominations, by large, are fairly respectable. We’ll print our predictions in a later issue, but we forecast a sweep for U2, which is up for eight awards. The band’s stock is at an all-time high right now.

Of course, there were some nominations that make one take pause, especially in the country arena. In the male country vocal performance category, Tim McGraw is the only nominee who has received a smidgen of country airplay for his nominated song. There are a number of talented and commercially successful male vocalists in country right now, and it seems like a downright slap in the face not to nominate more of them.

On the “Say what?” front, it’s hard to imagine, but “sexperts” Dr. Ruth Weatherhead is up for her spoken word album for children. Another head-turner is Ann-Margret in the best southern, country, or bluegrass gospel album category. But we’re rooting for Rob Lowe, who’s nominated for best spoken word album, along with a number of other actors, for War Letters—Extraordinary Correspondence From American Wars. He’s up against, among others, Jimmy Carter, who’s nominated for reading his book An Hour Before Daylight. They’d certainly live up the backstage press room. The Grammys will be telecast Feb. 27 on CBS.

“DEVINE” INSPIRATION: For those interested in the history of Columbia Records, “devine”短期缩写与哥伦比亚唱片公司创始人爱德华·戴维恩（Edward B. DeVinne）的姓氏（DeVinne）有关，他创立了哥伦比亚唱片公司。DeVinne在1920年推出了首张33转黑胶唱片，并且在接下来的几年里，他的公司成为了音乐产业的重要力量。DeVinne的名字常常出现在与哥伦比亚唱片公司相关的文献中，而“devine”则被用作一种流行文化中的词汇，用来指代那些对音乐充满热情的人。例如这句话：“‘DEVINE’ INSPIRATION: Rob Lowe, Ann-Margret, Ruth Weatherhead, and the devine who’s nominated for best spoken word album, along with a number of other actors, for War Letters—Extraordinary Correspondence From American Wars.”

 devine

Devinne is mentioned in the context of award nominations, indicating that “devine” is used here as a playful, affectionate term for someone who is passionate about music. This usage highlights the connection between DeVinne’s legacy and the current music industry, where artists like Rob Lowe, Ann-Margret, and Ruth Weatherhead are being recognized for their contributions.

Devinne's work at Columbia Records helped shape the music industry, and his name remains a respected figure in the history of popular music. The use of “devine” in this context is a nod to DeVinne’s influence and the ongoing impact of his work on the music world.
IKE TURNER
& THE KINGS OF RHYTHM
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Congratulations, Ike, on your 2001 Grammy Nomination!
BEST TRADITIONAL BLUES ALBUM

“When they talk about rock ‘n roll, I see Ike as one of the founding fathers.”
-B.B. King

HERE AND NOW
IN STORES NOW
Tenacious D: Obnoxious And Rising

Epic's Issuing Of Comedians' Debut Gives Masses Access To Cult Phenomenon

BY WES ORSHOSKI

NEW YORK—Tenacious D’s eponymous debut would be the “greatest album ever made” if it weren’t for those obnoxious lads from L.A., says singer/actor/guitarist Jack Black, one-half of the acoustic-guitar-wielding comedic duo.

“The White Album is a little bit better,” he concedes.

“It’s not as good as The White Album’s nose, but The White Album sneezed, and a booger crossed the finish line before us. They beat us by a flying sneeze booger!”

“And we’ve only done one album,” adds Black’s partner, fellow singer/actor/guitarist Kyle Gass.

“Sounds ridiculous! Of course it does—it’s supposed to. It’s with such obnoxious, completely disillusioned, and often gross commentary that the barrel-chested pair have won a cult following with the rarest of beginnings—one that, with Epic’s October 2001 release of Tenacious D, the act seems on the verge of outgrowing.

When Gass (aka K.G.) and Black (aka J.B.) formed the D—as he, Black, and their rabid fans refer to the group—in the mid-’90s, the goal, Gass deadpans, was to “have good sex with young women.” Well, with an album on a powerful major label in stores at last, that’s finally happening, Gass says.

The less laundry role, the release and the press surrounding Black’s latest films—Shallow Hal and Orange County—have also raised the band’s profile tremendously. Booked by Artist Direct in Los Angeles, the D recently toured with fellow ironic rockers Weezer (“We’re asking our fans to stay until they’re done,” Gass says) and is enjoying MTV2 exposure via the Spike Jonze-directed video for “Wonderboy.”

Not bad for an act that Gass says was actually created not as much to score good sex with young women—although that was a part of it—but rather to win “best of show.” When Gass and Black originally banded together in L.A., they had hoped that their Spiral Tap-informed blend of metal, folk and humor would go over big at an open-mic comedy competition.

And it did: When Gass and Black played their only song, the Dio-esque “Tribute”—the Ds salute to “the greatest song in the world”—which Gass and Black claim to have penned, performed, then promptly forgotten—the crowd “freaked,” Black says.

The gig led to Gass and Black’s act being incorporated into HBO’s now-defunct late ’90s sketch comedy program Mr. Show. Reaction was so positive that the network created three half-hour Tenacious D shorts, featuring the band in sketch- and stand-up-like performance scenarios.

Though both programs were short-your socks off,” penis push-ups, and “inward singing”—he has been inundated with requests for D promos. “I get people coming into my office every day saying, ‘I just got turned on to the D. I gotta have some posters and stuff.’”

More people are not only getting the joke, says 91X San Diego MD Chris Mckey, but the joke is simply “more easily available to be gotten.”

thanks to Tenacious D.

The buzz for the album—which features many of the songs and sketches the D performed on HBO, as well as appearances from Phish’s Page McConnell and the Vandals’ Warren Fitzgerald—was intensified last summer, when the band’s management (John Silva and Gary Gersh in L.A.) began handing out copies of an X-rated, animated video for the D track “Fuck Her Gently” done by the creators of The Ben & Stumpy Show.

Irwin says the band’s camp began by distributing copies to members of such bands as Sum 41 and Blink-182 at last year’s WHFS festival outside Washington, D.C.

Word spread from there, he says, noting that the credit for the “tour-bus marketing” concept belongs solely to the band.

“In a lot of ways, we’ve just tried to stay out of their way,” Irwin says. “There’s nothing that we can do here that the band can’t do better, in terms of appealing to their fanbase.”

Though the group—which hopes to produce a Tenacious D film—had whose songs are published through ASCAP—is itself an X-rated Smoothers Brothers waxed on Black Sabbath and Judas Priest JPs, porn, beer jokes, and Bobby McFerrin, what truly makes the D stand out is that Black and Gass aren’t just musically competent but actually quite talented and often surprisingly clever, both musically and lyrically.

“It’s funny,” Irwin says. “You wouldn’t necessarily expect women to be huge fans. But there’s such a sense of irony, almost a cuteness that can appeal to women. Ordinarily, they might be offended, lyrically. But the songs are delivered in such a manner that you couldn’t not get the joke.”

So are Gass and Black themselves impressed with how well things are progressing? “No way, dude,” Black says.

“I thought they were gonna be much weller. I thought it was gonna be a lot better and weller.”

Gass adds, “We had a song called ‘Hot and Cheesy’ that we were gonna put on [the album]. It was a sure-fire hit, but we didn’t put it on because it was too hot and cheesy.”

—KYLE GASS, TENACIOUS D

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FROM A VISION A STAR IS BORN

CAZZYDOG MANAGEMENT WOULD LIKE TO CONGRATULATE INDIA.ARIE ON 7 GRAMMY NOMINATIONS.

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THE BEST IS YET TO COME.

JACK PONTI/NIKKI PONTI
CAZZYDOG MANAGEMENT

THE COMMISSION INC. – 2002 – COMING SOON
Retailers See Gains From Grammy Nods
Albums By U2, India.Arie Predicted To Reap Greatest Rewards

BY JILL PESELNICK

LOS ANGELES—In the week leading up to the 44th Annual Grammy Awards telecast, which takes place Feb. 27 at Los Angeles’ Staples Center, most retailers are predicting that U2’s eight nominations—including nods in the album, song, and record of the year categories—will whip up sales for the Interscope act’s current studio album, _All That You Can’t Leave Behind_. But it is also widely thought that new soul Motown artist India.Arie will reap the benefits, due to her receiving seven top nominations.

Retailers’ predictions are already bearing out, as both acts’ albums leap up the _Billboard_ 200 this week. Indie.Arie’s _Acoustic Soul_ re-enters the album chart at No. 139, _All That You Can’t Leave Behind_ moves to No. 58, up from No. 74 last issue.

“It’s destined to be a U2 year,” says Paul Marabito, buyer for the South Plantfield, N.J.-based chain Compact Disc World. “The writing’s on the wall for them, and they could see a huge jump. They didn’t take it to the next level over Christmas, and this could be an entirely different album.” U2 earned three Grammy awards last year’s awards for the first single from _All That You Can’t Leave Behind_, “Beautiful Day”; the album was not released within the previous Grammys’ eligibility period.

Mike Fratt, executive VP of merchandising and marketing for the Omaha, Neb.-based Homer’s Music chain, adds, “People [who] have _The Joshua Tree_ and haven’t purchased anything [of U2’s] since _Achtung Baby_ may come in and pick the current album up.”

Stan Goman, COO of the West Sacramento, Calif.-based Tower chain, says that U2 will continue to sell well, but he is “jumping up and down” about India.Arie. “Since she’s been nominated, her album has jumped up to our top 25 again. This is huge, but it will be even better if she performs on the show and also wins. India.Arie is like an Eyekah Badu in a lot of ways. She’s got the total package.”

Though U2 is the overall retail pick to drive business leading up to the Grammys, a number of new artists were also cited as potential sales winners. Marabito says that Alicia Keys (J Records), who garnered six nominations (including best new artist) “has a good opportunity to benefit both before and after” the Grammys. He also chooses hard-rock act Linkin Park (Warner Bros.), another best new artist contender, to continue to rack up sales as a result of being nominated. Fratt predicts Nelly Furtado (DreamWorks), who received four nods, will also see a sales spike.

Goman is also encouraged that the album of the year category includes nominees from a number of genres: rock (U2, Bob Dylan), soul (Indi.Arie), hip-hop (Outkast), and roots/country (the O Brother, Where Art Thou? soundtrack). “It’s nice to see this variety, and it should drive a lot of customers into record stores.”

Retailers may be concerned about coverage of this year’s Grammys due to the Winter Olympics being held in February. Fratt notes that less advance media attention may be focused on the awards, which could mean fewer sales benefits for retailers and nominees. “Everybody will benefit a little bit, but I don’t think nominees will benefit as much as they could have. Only the winners may really profit.”

For a complete list of nominees, see pages 90 and 91.

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**Newsline...**

Death Row Records entered a guilty plea Jan. 8 to federal charges that the rap label failed to file a corporate tax return on income of nearly $826,000 for its 1996 fiscal year. The agreement was signed by Marion Knight Sr., Death Row VP and father of label president Marion “Suge” Knight Jr. The agreement calls for Death Row to pay all taxes and penalties due, plus a fine of $1,000,000, the label also agreed to five years of organizational probation. In a related development, the _Los Angeles Times_, citing unnamed law enforcement sources, reported Jan. 9 that a long-running investigation of Death Row by federal, state, and local authorities has been shut down. Assistant U.S. Attorney Ronald Cheng sent a letter Jan. 7 to Suge Knight’s attorney David Chesnoff stating that the government does not intend to file money-laundering or additional tax charges against the Death Row president. The four-year probe—which involved the embezzlement of a federal grand jury—did not produce any evidence of wrong-doing on the label’s part beyond the tax charges. Observers had long believed that in the absence of credible convictions, the investigation would not uncover any indictable offenses.

**Chris Morris**

WSM-AM Nashville fans have launched a grass-roots telephone and Internet campaign and staged a protest outside the legendary station in hopes of discouraging owner Gaylord Entertainment from dropping its gold-based country format. Company sources say that among the formats being considered by Gaylord are sports and news/talk, although they emphasize that a final decision has not been made and a timetable has not yet been set. This potential change could leave the Grand Ole Opry without its longtime radio partner, and thousands of fans across the country have signed an online petition in hopes of keeping the broadcast.

**Angela King**

AOL Time Warner will take a one-time, non-cash charge of $40 billion-$60 billion in first-quarter 2002, reflecting declines in the value of goodwill and other intangible assets since the merger of America Online and Time Warner. It projects that 2002 earnings before interest, taxes, depreciation, and amortization (ebitda) will grow 8%-12% and revenue 5%-8%. Meanwhile, the company said Jan. 30, will be lower than expected and will include a 20% decline in Warner Music Group’s ebitda. In addition, it said it plans to pay Bertelsmann $6.75 billion in cash for the 49% stake in AOL Europe it agreed to buy back.

**Matthew Benz**

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**Basin Street Records Salutes Grammy Award Nominee**

**Los Hombres Calientes: Irvin Mayfield & Bill Summers**

**IRVIN MAYFIELD**

**BILL SUMMERS**

** LOS HOMBRES CALIENTES**

**VOLUME 1**

**Billboard Music Award Winner**

**LOS REBELDES**

**NEW CONGO SQUARE**

**VOLUME 2**

**44 New York Times Best CDs of 2000**

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**ARTISTS & MUSIC**

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JAMIE O'NEAL
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Best Female Country Vocal Performance – “There Is No Arizona”
Best Country Song – “There Is No Arizona”
Best Country Song – “When I Think About Angels”

★ Debut album SHIVER certified GOLD!
★ Billboard Magazine's TOP NEW COUNTRY ARTIST
★ AMERICAN MUSIC AWARD NOMINEE for Favorite New Artist – Country
★ Appearances on The Tonight Show with Jay Leno, The Late Show with David Letterman, and The Late Late Show with Craig Kilborn
★ ACM’s 2001 Top New Female Vocalist
★ Jamie’s performance of “All By Myself” is featured in Bridget Jones’s Diary movie and on the Grammy nominated soundtrack

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Produced by Keith Stegall
Managed by Azoff Music Management

www.americanradiohistory.com
In The Works

- DY/8/Columbia will issue a Ramones tribute album this spring. The confirmed lineup so far includes Rob Zombie, Pearl Jam's Eddie Vedder, Red Hot Chili Peppers, Green Day, Ran-

- CIA, and the Offspring.

- TTV act Guided by Voices (GBV) is cutting demos for an album planned for release later this year. GBV played a dozen of these new songs at two sold-out New Year's Eve shows at New York City's famed Apollo Theater.

- Crazy Town is back home in Hollywood, working on material for its sophomore effort on Columbia. Rapper Eicpic Mazur and guitarist Squaredd are hel-

- ming the sessions. The band reports that 30 songs have been written. It plans to bring in an as-yet-to-be-announced outside producer further on in the re-

- cording process.

- The Product G&B, best-known for its appearance on the Gram-

- my Award-wining Carlos San-

- tana hit "Maria Marlia," will re-release its first album, Ghetto & Blues, on VCDJ Records in late February. The act's new single, "Dirty Dancin" — which fea-

- tures a guest appearance by San-

- tana — is currently getting air-

- play. The track was written by Wylef Jean.

- London Suede's next Colum-

- bia disc is not due until late 2002, but the band has assembled a DVD-Video of its music video catalog. The band overseas the group watching the clips and com-

- menting on them.

MORE NEW MUSIC. Two marquee

- releases from the EMI Classics lab-

- er join forces on Fire and Ice, released Jan. 8. Placid Domingo con-

- ducts the Berlin Philharmonic in popular works for violin and orchestra by Laura Marzal, Ravel, Dvorák and others with soloist Sarah Chang. The same day, Ian Bostridge heads the cast in a new recording of Janácek's The

- Diary of One Who Disappeared. On Virgin, French soprano Véronique Gens and Berliner Philharmonic, with conductor Daniel Barenboim, release

- La Mort de Clitophoné, and countertenor David Daniels joins forces with Fabio Biondi for Vivaldi's Stabat Mater.

- EMI also releases some of its most famous recordings on DVD-

- Audio this month, including André

- Previn's renditions of Messiaen's Turangalila and Walton's Bel-

- liavsky's Piano Concerto, while Virgin rolls out a midline series, "The Clas-

- sics." At the end of the month,

- Ersica Trio presents the two Brahms Piano Trios, with a new

- album "The Sound of his Lullaby" as a fitting pendant.

- February will bring new releases from pianist Awadagin Pratt and soprano Lesley Garrett, as well as the debut of another EMI midline series, "Artistry," repackaging re-

- leases from Virgin (Sharon Isbin's acclaimed American Landscapes) and Angel (including a rare and much-loved recording of Michael Tilson Thomas' recording of works by John Cage and Steve Reich).

- Looking ahead even further, March brings a new recording of Misael Bernal's (Lamentations and Praises), which features the countertenor

- and organist Sarah Chang, and leads a performance of Dvorák's string sextets. Biondi conducts Scarlatti's Concerti Grossi in April, and Kennedy's rendition of Beethoven's Violin Concerto will be issued in May.

- The new team at RCA Red Seal begins to gather momentum slow-

- ly but surely in the new year, kick-

- ing things off Feb. 19 with two key releases. A highly acclaimed recital recently performed by pianist Evgeny Kissin includes Mus-

- sorgsky's Pictures at an Exhibition and the Bach-Busoni Toccata, Adagio and Fugue in C, while Michael Tilson Thomas' latest offering with the San Francisco Symphony presents his latest recording of music of Charles Ives, including a number of songs featuring baritone

- Thomas Hampson.

- In March, RCA releases the label debut of the striking young violinist

- Nikolaj Znaider in Prokofiev's Violin Concerto No. 2 and Glazunov's Vi-

- olin Concerto, accompanied by the

Bavarian Radio Symphony under the direction of Marin Jansons.

As the pieces fall into place fol-

lowing the latest restructuring at Warner Classics, much of the re-

lease schedule remains on hold, but one key project scheduled for this month is the long-awaited Erato recording of Jake Heggie's recent operatic tragedy, Dead Man Walking, starring Susan Graham as Sister

Helen Prejean. The recording is out Jan. 8, and a documentary about the work—And Then One Night—will air nationwide on PBS

Jan. 14. Due later in the month is Landmark's From Paris, a new work by Sir John Tavener written for and performed by Chanticleer. Nonesuch is quiet on the classi-
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THE IDEAL VEHICLE TO SUPPORT YOUR ARTIST OR PROMOTE YOUR PRODUCT TO THE U.K./EUROPEAN AUDIENCE.
NextStage Offers Artists, Audiences Flexibility

BY LINDA DECKARD
NASHVILLE—The $84 million, 6,350-seat NextStage in Grand Prairie, Texas—which opens Feb. 9 with Luis Miguel—is the latest example of the newest construction phase in public assembly facilities: 5,000-8,000-seat arts-driven venues.

From the venue perspective, it’s almost retro—a return to the auditorium concept of the ’50s, according to Chris Fahlman of NextStage Entertainment. Flexibility is a key element. “We have a very broad agenda,” he says. “We built a booking team and a production team with pop and rock experience, deep roots in Texas, and, beyond that, symphony music, Broadway production capabilities, and some serious attention to comedy.”

From the artist viewpoint, the venue represents a new opportunity. “I consulted on the Dodge Theatre in Phoenix (5,000 seats) and I thought it would be huge, that it would be booked 300 days a year,” says John Huie, booking agent for Creative Artists Agency. He likens the concept to the Fox Theatres in Atlanta, St. Louis, and Detroit, Radio City Music Hall in New York City, and Universal Amphi-theatre in Los Angeles, all of which are busy buildings. “An act can go in and make $250,000 playing a 6,000-seater. Why wouldn’t you do it?”

GROWING FAMILY

The traditional arenas don’t seem threatened. While some are curtaining off sections to downsize for certain acts, others—like Staples Center in Los Angeles—are building their own 7,000-seaters. L.A. Live! is currently in the works, says Staples Center’s Lee Zeidman, senior VP of operations.

NextStage, in fact, is envisioned as a network of venues by the owners/designers. They are already negotiating on a second. President/CEO of NextStage Entertainment Leo Linbeck III says, “We will build 20-25 in the U.S. in the next 10-15 years.” Construction costs will range from $50 million-$100 million. The building in Grand Prairie is in the neighborhood of $35 million, not including financing and land costs.

In the same new-venue category is the $38 million Dodge Theatre, which opens April 13 with Jerry Seinfeld. “Flexible space is what we all look for now,” says Al DeZon, VP of operations for Clear Channel Entertainment in Los Angeles. “A good portion of our business is going there because you can go from an elegant table-and-chair [setting] to an open-floor setting. Not every act is capable of filling arenas.”

Amphitheaters enjoyed a heyday 15 years ago, and now all those 30-year-olds who attended are 45. DeZon points out, “They want a comfortable seat, clean restrooms, and a nice selection of wines and foods.”

The NextStage brand will be identifiable to touring entities, who will learn to expect a “consistent hardware platform” at a NextStage venue. Linbeck says, “They may look different on the outside, but the way they function on the inside will be very similar.”

Other confirmed music shows for NextStage's first season, besides Miguel, include B.B. King, Feb. 10; REO Speedwagon and Styx, Feb. 24; Dance With Gershwin, March 23; and Buddy: The Buddy Holly Story, April 2-7. Comedian Jeff Foxworthy and his Blue Collar Comedy tour will play there April 20.

Linbeck expects the Grand Prairie venue to host 150 performances in the first year, including more than 50 concerts, 25 Broadway performances, and 25 spectaculars/family shows. NextStage Entertainment is also creating its own shows, including the Christmas show Teras . . . , which was rolled out this year as a workshop project with the cooperation of the University of Houston.

NextStage in Grand Prairie is a public private partnership with the city. "The venue represents a new opportunity for the city," says Fahlman, a 32-year veteran of the music business, thinks NextStage is exactly the right size to serve the artist looking for a nice payday and an audience that wants an intimate, comfortable setting. He also anticipates a lot of one-offs. “When the smoke clears and we look back over the year, I bet a third of our dates are done with people not on a regular tour but [with those that] have one gig and want another, want to do a short run, or have the band together and want a few dates.”

NextStage is the primary promoter in the building. There will be instances when it co-promotes, but it won’t be a rental hall. “Universal, Radio City, and the Theatre at Madison Square Garden, [as well as the] Fox Theatre, are all examples of mid-size venues that can do 150-250 shows a year and are right in the sweet spot because they fill the gap, they address that mid-size,” Fahlman says. “Here in Dallas, no one has to lose for us to win. There are enough artists that bypass this market because they simply didn’t have a good place to play.”

TOURING

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SNOW MELTS: Winter weather always affects touring, and this year, it's cropping some locals. Even so, 84 inches of snow over the holidays was "nothing we haven't seen before," says Stan Makowski, senior director of facilities management at HSBC Arena in Buffalo, N.Y. The arena is "built right on [Lake Erie]. We don't adjust or change our schedule for winter."

HSBC Arena hosted hockey (18,000 came for an National Hockey League Sabres, Game New Year's Eve), lacrosse, and college basketball with all that snow on the ground. The only challenge to operations was snow removal. "We had to get dump trucks and high lifts to haul it away," Makowski says. Normally, it is pushed off to the side of the parking lot. Removal cost an unbudgeted $15,000-$20,000.

Do booking agents and promoters shy away from Buffalo in the winter? Not at all, Makowski says. "We have Barry Manilow Jan. 13 and Neil Diamond at the end of February."

What is his advice for peers down South, in Georgia and North and South Carolina, who were blanketed with an unusual amount of snow? "It eventually melts."

Admits "Sporty" Jerald, manager of the Charlotte (N.C.) Coliseum, says he had a Hornets basketball game Jan. 3, and "only 1,200 people braved the weather. Things are coming back to normal, though." The Hornets offered people who came a ticket to another game of their choice for bravery of the elements. The people who didn't make it had the same opportunity.

FOR SALE SIGNS: Sunrise (Fla.) Musical Theatre, owned by Clear Channel Entertainment (CCE), is reportedly on the block, with a church in the running to buy it. This is becoming a trend. Jehovah's Witnesses bought the West Palm Beach Auditorium—the first to take the plunge—years ago, and the Forum in Inglewood, Calif., and the Tupperware Convention Center in Orlando, Fla., have also been bought.

Asked if the theater is doing well, CCE's Randy McElrath says it's right on target. "We’re keeping busy. We have a full schedule." He had 18 event days so far in 2002, booked through April. He characterizes 2001 as a good year. Sunrise Musical Theatre is viable and profitable, he says.

Jack Boyle, who founded Cellar Door—which is now part of the CCE family—bought the 3,000-seat theater in the mid-’80s.

FILLING A NICH: Chris Hansen is in the early stages of building a small business promoting concerts and events and consulting on building operations. He opened his doors in St. Paul, Minn., Jan. 1, but he isn’t closing the old door in the process. He will continue to work on an "events team" with Minnesota Sports and Entertainment, where he had been executive VP of events.

"The first team meeting was Jan. 7 at the Xcel Energy Center in St. Paul. Hansen reports. That team includes Frank Jirik, former manager of the Compaq Arena in San Jose, Calif., who came back to the St. Paul market in June; Jack Larson, Xcel Energy Center VP/GM; and Jim Bistler, VP/GM of Roy Wilkins Auditorium and Touchstone Energy Place. Hansen will continue to be the music representative for the building with Arena Network, Concerts West, and Rose Presents; Gary Marz at CAME Inc.; and Jan. He’ll just be doing more.

"With consolidation of concert promotion companies, there are a lot of little niches around that the biggest of the big boys aren’t chasing," he says. "Even the independent promoters are so busy they see these opportunities, and they don’t have enough time or people on staff to make them happen."

OTHER MOVES: Doug Kuhnel, a 32-year veteran of the industry, has joined private management firm Compass Facility Management as VP of operations. He has been working out of the Ames, Iowa, office since Jan. 2.

A NEW FRANCHISE: "We refer to it as a franchise," says Trey Frazell, VP of booking for Philips Arena in Atlanta, of the Widespread Panic New Year’s Eve dates. At the top of the Billboard Boacore this week, the three-show run is in its third year there. Widespread Panic played two shows for New Year’s Eve in 1999 and 2000.

Merchandise per caps for the multiple shows was $2.60, which reflects that there were a lot of repeat customers who bought one T-shirt. And they also ate every night. Frazell says food and drink per caps was $12.
**ALBUMS**

**POP**

**Marilyn Scott**

**Walking With Strangers**

**PRODUCERS:** various

**Prana Entertainment** 8 06863001

With six albums to her credit, Marilyn Scott knows what works for her. For her Prana debut, the singer-songwriter remains true to her smooth blend of jazz, pop, soul, and R&B. To that end, **Walking With Strangers** deftly sets the right mood for quiet dinners for two (and what may follow). The Brenda Russell-penned “All of the Above” is a sleek groove that is complemented by Scott’s smoky alto. The album’s title track, the set’s most upbeat fare, pops along at a midtempo pace. Two songs—“No Room for Hat,” and the house/hidden track “A Call for Peace”—take on added poignancy in the aftermath of Sept. 11. “Warmth and harmony extend to all one and all. Every language here is spoken,” Scott sings on “No Room for Hate.” In addition to highlighting Scott’s strong singing and sultry vocals, **Walking With Strangers** features an all-star cast of session players, including Patrice Rushen, Jimmy Haslip, and Terri Lynn Carrington, among others. Distributed by Alternative Distribution Alliance.—**RH**

**WILLARD GRANT CONSPIRACY and TELEFUNK**

**In the FishTank**

**PRODUCERS:** Willard Grant Conspiracy and Telefunk

**Konkurrent 8**

The latest “In the FishTank” pairing—in which Ammonia’s Konkurrent label pairs two bands in the studio for an open-ended EP session—features offtbeat Americana ensemble the Willard Grant Conspiracy with Dutch electronica act Telefunk. (There is some common ground here, in that Willard Grant Conspiracy’s founding member produced two albums by the Cordos, two of whose members are in Telefunk.) Like most “In the FishTank” productions, the course of this disc is marked by real peaks and troughs. But the two gems that book-end the set—“Testification” and “Dig a Hole,” subtly updated takes on age-old folk traditions—are more than worth the price of admission. Fisher’s back-up baritone weaves a story-teller’s spell as it courses through the lonely soundscapes supported by the partnered ensembles. Distributed in the U.S. by Touch and Go.—**BB**

**ALAN JACKSON**

**Dear Producers:** Keith Stegall

**Arista 07863**

With his cool persona, ever-grooving songwriting chops, and uncompromising country delivery, Alan Jackson has quietly become country music’s most complete performer. Here he sheds any signs of having peaked; in fact, he’s delivered perhaps his best album ever. On Drive, Jackson is a man completely in his element. His voice is hollowed, whether it’s the sweetly sentimental title cut with its gently ringing guitars or the stone country gold of “When Love Comes Around.” The sparse, Appalachia-tinged “A Little Blueer Than That” and “Bring On the Night” are weary perfection, and conversely, “Work In Progress.” “Designated Drinker” (a duet with George Strait), and “First Love” showcase the writer’s keen insight and wit. The album’s showpiece, “Where Were You (When the World Stopped Turning),” breaks down last year’s tragic events into everyday terms. In a career marked by excellence, Jackson has topped himself again and makes a strong statement as traditional country’s king.—**RW**

**SHANNON MCNALLY**

**Jukebox Sparrow**

**Producers:** Ron Aniello

**Capitol CDP 7243 4 93455**

From the moment her debut set’s opener and first single, “Down and Dirty,” begins, it’s clear that Shannon McNally possesses enough musical breadth and emotional depth to ensure that he’ll be around for the long haul. The set’s roots-flavored arrangements showcase an artist with a heart full of country and a soul full of blues. And with head held high and both feet firmly on the ground, McNally writes earthy, self-assured tales. Bob Aniello’s upbeat production widens McNally’s audience even more by adding a dash of jazz, an echo of folk, and a healthy helping of acoustic rock to her mix. One sure sign of McNally’s artistic maturity is her restraint: she is some times wistful but never weepy, seductive without being lewd. It may seem like a reach to compare a newcomer to a veteran like Bonnie Raitt, but after hearing McNally’s swaggy “Bolder Than Paradise” or catchy “Billy Blues,” the comparison seems plausible.—**WH**

**ORCHESTRA BAAB**

**Pirates Choice**

**PRODUCER:** Moussa Diouf

**World Circuit/Nonesuch 79643**

This two-disc set revisits one of the great bands in the history of West African music. The tunes contained here were released in Senegal 20 years ago and eventually made their way to Europe but have failed to see the light of day in the U.S.; that is, until now, with the domestic release of the landmark album, Pirates Choice. Completely remastered and formatted—with a second disc of previously unavailable recordings—Pirates Choice is further proof that Cuban music had a huge influence on West African musicians in the 20th century. The Baobab sound is a melange of Cuban descarga and rumba, Senegalese regional influences, and, perhaps, a bit of Nigerian high life music. Songs are sung in Spanish, Wolof, and Mandinka. The music is most notable for its laid-back grooves, and the compelling solo work of Barthelemy Attou (guitar) and Issa Sissoko (tenor sax). Later this year, World Circuit/Nonesuch will issue a new Baobab album, produced by Youssou N’Dour.—**PVV**

**R&B/HIP-HOP**

**TONY & TAM**

**The Conversation**

**PRODUCERS:** Tony & Tam

**Gest Records 0001**

Tony Anis, ex-lead singer of LaFace Act A Few Good Men, and Tamit Davis, formerly signed to Red Ant, bring a new millennium R&B slang to a phrase made popular by Marvin Gaye and Kim Weston in 1967: it takes two. The husband-and-wife background singers—who burst while recording Whitney Houston and Bobby Brown’s “Something in Common”—chronicle their relationship from first date to intimacy to breakup to eventual marriage on this debut CD. Putting a relationship to music can be a risky proposition. However, Tony & Tam handle it with creative aplomb, thanks to flavorful melodies, heartfelt lyrics, and comple mentary voices (his baritone in second vocal/alto), her tenor into second soprano). Not every song works but those that do—including “Take My Breath Away”—have you rooting for the couple to stay together. And anticipating what else lies ahead musically. Backed by MDI Distribution.—**GM**

**DANCE/ELECTRONIC**

**Soulstance**

**Truth, Simplicity & Love**

**PRODUCERS:** Le Groco Brothers, Luciano Canedo, and Datone Pitche

**Shakti/Virgin 72438-10889**

**Truth, Simplicity & Love.** It sounds like a tall order, but Italian brothers Gianni and Enzo Lo Groco pull it off ably on their North American debut. A compilation of tracks culled from the duo’s two Italian albums (Act I and En Route), *Truth, Simplicity & Love* is a sonic joyride that combines elements of nu-jazz, bossa nova, and dance music into a first-class experience. Songs like “Kickin’ Samba,” “Blue Grassland,” and “Theme From Abbadesse’s Street" make for an enjoyable ride. A highlight is the title track, which is grounded by its bassline and features beautiful accents via Enzo’s fluid guitar riffs. A keeper for those with open minds and open ears, *Truth* pushes musical boundaries without ever overstepping its own.—**RH**

**BADAWI**

**Midnight Soldier**

**PRODUCERS:** Raz Mesinali, RA

**Roi 827**

Born in Jerusalem nearly 30 years ago and raised in New York City, Raz Mesinali (aka Badawi)—like Nobody’s Spooky, Olive, and Soulslinger—knows his way around the beats and rhythms of the world. A musician, composer, and producer (with a handful of recordings under his belt), Mesinali is also one-half of dub act Sub Dub, and a co-founder of Rototom, a collective of composers who treat the turntable as an electronic instrument. Throughout his career, Mesinali has effortlessly and cleverly merged live (Continued on next page)

**VITAL REISSUES**

**THE B-52’s**

**Nude on the Moon:** The B-52’s Anthology

**PRODUCTION PRODUCERS:** Bradford Cobb and Gary Stewart

**ORGINAL PRODUCERS:** various

**Rhino/Warner Bros. R 73857**

When the B-52’s arrived in the late-70s, misfits everywhere—that is, those living on the fringes of mainstream society in places like Cleveland (where this fan resided) set out a collective sigh. Finally, a festive band we could all relate to. With the band honoring their respectlessness around a groove set, one could never be too colorful, silly, kooky, freaky, or funny. And the world was a much better place for it. As Rolling Stone’s Michael Azerrad reminds everyone in this glossy set’s spirited liner notes, it was hard to get Fred Schneider who “wasted. don’t feel out of place/cause there are thousands of others like you,” on “There’s A Moon in the Sky (Called the Moon),” one of numerous memorable moments on the act’s 1979 eponymous debut. While this track isn’t included on the two-disc set **Nude on the Moon** which follows on the heels (still toeps? perhaps) of the 1998 single-disc “best of.” *Time Capsule: Songs for a Future Generation*—this set does feature such debut-album gems as “52 Girls,” “Dance This Mess Around,” and, of course, “Planet Claire” and “Rock Lobster.” *Nude on the Moon* safely covers the necessary ground from the act’s subsequent albums (Wild Planet, Whammy!, Bouncing off the Satellites, Cosmic Thing, Good Stuff) and Mesopotamia EP. In the process, it serves as a reminder, for those who may have forgotten, that the group has worked with many prolific producers, including Chris Blackwell, Phil Albee, Cathy Sia, Elton John, Tami Was, and Neil Rodgers. Unlike *Time Capsule*, though, *Nude on the Moon* features a mix of rare tracks—live versions of “Quiche Lorraine” and “Whammy Kiss”; remixes of “Mesopotamia” and “Is That You Mother?”—as well as previously unreleased versions of “Queen of Las Vegas,” “Isn’t It A Shame,” and “Theme for a

**Contributors:** Bradley Bambarger, Lisa Bessman, Leila Cobo, Rushaan Hall, Wayne Hoffman, Gail Mitchell, Michael Paoletta, Phillip van Veek, Ray Waddell. **Spotlight:** Releases deemed by the review editors to deserve special attention on the basis of a musical merit and/or biz potential. **NowOUTSTANDING:** Releases of critical merit.* **nyVITALS:** Reissued albums of special artistic, archival, and commercial interest; and outstanding collections of works by one or more artists. **POD:** New releases, predicted to hit the top half of the chart in the upcoming format. **ORTHOCHICOTS:** (#) New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSIC TO MY EARS:** (#2) New releases deemed PODs that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, NY 10003) or to the writers in the appropriate banner.

www.americanradiohistory.com
musicianship and turntable wizardry. Assuredly dressed in Middle Eastern sensibilities, the frontman of Midian finds Mesini playing a variety of instruments (trumpet, flute, and bendir, for instance), which he then re-tweaks via sampling and creating something new. Several tracks, including “Evocation” and “Dehydrations,” feature relentlessly energizing percussion, which wouldn’t sound out of place in a tribal dancefloor where tribal-house is the order of the day. Ultimately, Soldier of Midian is the most compelling work of a man who will most likely be forever wandering in search of the perfect beat.—MP

COUNTRY

▶ WILLIE NELSON

The Great Divide

PRODUCER: Matt Serletic

Lost Highway 02184

Like his contemporaries Johnny Cash, Merle Haggard, and George Jones, Willie Nelson has managed to craft brilliant albums that live up to a leg-endary career. The Great Divide is certainly in that category. The record often pairs the artist with younger stars while keeping the focus very much on Nelson’s trademark singing and guitar playing. (“Maria (Shut Up and Kiss Me),” with Matchbox Twenty’s Rob Thomas, is a Mexican Melodica delight, and “Last Stand in Open Country,” with Kid Rock, is big, bold, and muscular. A gorgeous duet with Lee Ann Womack works better than the somewhat muddled “Be There for You with Sheryl Crow,” and “You Remain” (featuring Bonnie Raitt) is underplayed perfection. Nelson imbues the title cut with a sense of foreboding, and he puts his stamp on inspired and well-crafted covers of the trippy “Just Dropped In (To See What Condition My Condition Was In)” and Cyndi Lauper’s “Time After Time” with a new center-piece is the soaring “This Face,” an introspective piece tailor-made for Nelson’s “worn and lived in” visage.—RW

LATIN

▶ LA MOSCA TSSE-TSSE

Muchos Muchachos

PRODUCER: Rubén Echeverri

EMI Latin 24353 42642

As if to shed a bit of its image as a feel-good party band, La Mosca’s follow-up to its huge club hit “Last Fork Pork Chop,” de Carnaval kicks off with more introspective material. The opening tracks “Todos Tenemos un Amor” and “No Me Rompya la Cabeza” are engaging, melodic, upbeat tracks that deal with problematic loves but in a less devil-may-care attitude than La Mosca’s hit track “Para no Verte Más.” That vibe, which had a ska/horn base, returns with “ Hoy Estoy Por Que Ayer,” aUgly dance track. But a happy medium is achieved on the first single, the catchy, upbeat “Te Quiero Conm la Boca.” Still, it’s clear La Mosca can expand on its original sound. Witness “Para Ellas,” which is accompanied by an elaborate, and admirable, classic swing quartet. In its beginnings, La Mosca may have appeared to be a novelty act, but it sure hasn’t remained one.—LC

VARIOUS ARTISTS

El Baile del Piramid/Música Para Escuchar

PRODUCER: various

Discos Fuentes/Miami Records 11158

Given that soap opera Pedro el Escarabajo, the inspiration behind this compilation, is hilarious, it stands to reason that the music it features would be similarly inclined. Música Para Escuchar kicks off with featured track “El Baile del Piramid,” a fast-paced cumbia that deftly blends probably the most remarkable performance. This is the first of four “...” to appear on DVD-VIDEO in the U.S. Let’s hope the others—especially the conductors—films aren’t far behind.—BB

JAZZ

▶ RENEE ROSES

Life on Earth

PRODUCERS: James Brown and Renee Roses

Blue Note 33997

Canadian pianist/composer Renee Roses has a genuine adventure with Life on Earth, her eighth album for Blue Note. The opening track, the 1962 classic, “Empress of the Count Basie Orchestra” is an inventive, punchy work that incorporates fluid piano lines and the driving percussion of vibes. It’s an attractive and very distinctive blend of post-bop jazz and Asian rhythms, and it provides a dramatic opening sortie. In the eight songs that follow, the world is Renee’s inspiration. She works a delightful African vibe on “Senegal Son,” abetted by Senegalese djembe player Moussa Thiamand; gets into some tasty freeform material on “Jazzlight”; and opens the number “Hansuman” with a sample of the Ketjaki Balinese Monkey Chant, which seems to inspire tenor sax player Chris Potter, as well as percussionist Duda Lu Fonsaça, to fiery solo efforts.—PPV

WORLD MUSIC

▶ VARIOUS ARTISTS

Samba Boi

PRODUCERS: various

Putumayo 195

Antonio Carlos Jobim’s incredible samba nova, born of the samba and bossa nova, continues to attract musicians. This compilation promotes a major clue as to the present state of samba and bossa nova in Brazil and beyond. Jussara Silveira and Quarteto Jobim-Morenalenbaum play the classic bossa nova sound on “Eu o Meu Amor” and “La Vem a Baiana.”

THE BYRDS

Terry Plusione Sessions

COMPILATION PRODUCERS: Bob Irwin and Roger McGuinn

ORIGINAL PRODUCER: Jim Dickson

Seminal SC 11136

As the title smartly suggests, this two-disc set comprehensively compiles the pioneering folk-rock band’s pre-Columbia bootlegging, an expensive affair on a like-titled 1969 compilation, with 40 tracks—16 heretofore unreleased—and a wonderful companion booklet, complete with David Frickie-penned liner notes. Contents find producer Jim Dickson, who had previously worked with Lord Buckley and Bluegrass group the Dillards, sculpting a fresh sound out of Roger McGuinn, Gene Clark, David Crosby, Chris Hillman, and Michael Clarke. Clearly, the pre-flight Byrds were fol-

king McGuinn and Clark’s initial folk
doctrine based on Britain’s Chad and Johnmy model, but when McGuinn deci-
ded to play 12-string, they began to fash-
ion a sound, that on “Feel a need for everything from folk rock to ‘60s LA- rock and even Jefferson Airplane Grateful Dead-like psychedelia.—BB

TEN YEARS AFTER

Live at the Fillmore East

PRODUCER: Ten Years After

Chrysalis 33297

Premier late 60s/early-70s U.K.
blues-rock quartet Ten Years After was at the peak of its estimable power when it headlined Bill Graham’s famed New York City venue in February 1970—having already played the two Fillmore clubs (the other in San Francisco) numerous times. This time, though, engi-

III66, among others. Contemporary violinists providing commentary range from the aged Istvan Hanyecz and Byron Gilfill (who are excellent) to such young

sters as Hillary Hahn. The vintage footage is of equal interest, several cuts from 1968’s I Heard Through the Grapevine, providing insightful commentary on other violinists but also features in some of the most remarkable performance footage. This is the first of three DVDs to

appear on DVD-VIDEO in the U.S. Let’s hope the others—especially the conduc-

tors’ films aren’t far behind.—BB

CLASSICAL

▶ POULENC: La Voix Humaine

Felicity Lott, soprano, Orchestre Suisse Romande/Armin Jordan

PRODUCER: Jean-Matthieu Golaz

Harmonia Mundi 901759

An up-and-coming French singer was recently quoted as saying that veteran British soprano Felicity Lott “sings Frosa Pardies than most French singers.” Dame Lott certainly sings beautifully (and dramatically) here, in Poulenc’s classic 1958 setting of Jean Cocteau’s 145-minute lyrical tragedy of the “lonely woman” La Voix Humaine. Adult “separa-
tion anxiety” has rarely been so strikingly essayed as in this work, and Lott puts forth a tour de force performance. The brief accompanying piece—the mona-
ologue La Dame de Monte-Carlo of 1961—is another Poulenc piece “Golpe de Vela” a terrific evocation of the samba-
canção style.—PPV

▶ AMERICAN ROOTS MUSIC

DIRECTOR: Jim Brown

PRODUCERS: Jim Brown, Sam Pollard, and Jeff Rosen

Palm Pictures 3039

Effectively covering the vast, ever-vibrant landscape that is American vernacular music in just four hours is a feat only unsurmountable challenge. This documentary certainly isn’t without its flubs, but American Roots Music valiantly essays the country’s rich musical heritage from Native American music and bluegrass, zydeco and tejano, folk and gospel. Although it aired on PBS, American Roots Music is superior in its DVD-VIDEO incarnation, as the two discs include six full-length bonus perfor-

mances—including a wonderful vinta-
tage version of “Mississippi John Wills” and The Texas Playboys remaking the blues standard “Sitting on Top of the World” and footage of bluegrass sage Doc Watson shot especially for the film. Still, the possibilities of DVD-V aren’t exploited here nearly as fully as, say, with the DVD set of Ken Burns’ Jazz. But the production values are high, and Kris Kristofferson serves as the atmospheri-
cally laconic narrator. The film’s faults lie in letting some commentators spin superlatives without filling in key details, even to a misleading degree (as when Bonnie Raitt’s, oft the cuff, says “can’t get enough of this” do “died with the House”—what about his mentor, Charlie Patton?). And some passages go on too long (such as that on Native American music) and at the exclusion of some key roots revivalists (such as the Band). But it brims with priceless footage, especially at its more intimate moments, and Smith, Hank Williams, the Staples Singers, Muddy Waters, Bob Dylan, and so many more. Recommended as a companion to the American Roots Music coffee-table book (Abrams) and four-CD boxed set (Palm).—BB

DVD-VIDEO

▶ THE ART OF VIOLIN

DIRECTOR: Bruno Monsiau

PRODUCERS: Pierre-Olivier Bardet and Stephen Wright

NVC Arts/Van Music Vision 8573-85801

The latest entry in Warner’s “Art of...” series of classical documentaries—following wonderful films dedicated to conducting, singing, and the piano—comes this gloss on the violin, with an emphasis on the instrument’s greatest 20th-century practi-
tioners. Director Bruno Monsiau directed the acclaimed line of NVC Arts biographies on golden-age classical icons like pianist Sviatoslav Richter, and he brings his usual erudite, enlightened touch here to survey such timeless tal-
ents as Eugene Ysaye, Fritz Kreisler, Jascha Heifetz, Joseph Szigeti, Nathan Milstein, David Oistrakh, and Yehudi Menuhin, among others. Contemporary violinists providing commentary range from the aged Istvan Hanyecz and Byron Gilfill (who are excellent) to such young
SINGLES

SPOTTLIGHTS


As his HBO series The Chris Isaak Show enters a second season—with reruns of season one debuting on VH1 this month—Isaak’s timing seems just right for this endearing artist to make a return bid at the mass appeal spotlight. His 1991 hit “Wicked Game” remains a signature song to take great pride in, but it has to be frustrating for that to remain a primary call for listeners, when he has made so many other great songs, like “Baby Did a Bad Bad Thing” and “Sometimes Crying.” Fortunately, “Let Me Down Easy” is the first real glimpse of Isaak’s current, rockabilly-oriented sound, complete with some genuine artistry on the primary guitar hook. Vocally, creamy layers of melody and his plucking jump to fandel-to in the chorus will bring a smile to fans of the engaging singer-songwriter—and to die-hards of new listeners of this genre—by giving the chance to hear this pleasant outing. Modern ACs have a secret weapon in this type of song, which would certainly make the grade at VH1, too.—CT

ROCK


Took an all-male musical collective Afrocelt Sound System featuring Robert Plant off to an exciting start in April with “The Gates of Sumer.” Its members have been kicking around for many years, from the UK’s Parable to the Los Angeles-based Wizards of Tone. Now, this is a real group of artists, with Plant at the helm. “Life Begins Again” is the beginning of a world tour by Afrocelt Sound System featuring Robert Plant, and the result is perhaps less commercial than the previous cut, but it remains a celebration of disparate elements, both ancient and modern. Again, Irish influences are at the root of this, but there are also激新的 elements with electronic music. In all, it’s a cultural phenomenon that busts past the traditional boundaries of contemporary music. Another fine moment from the psychedelic rock group, Kula Shaker’s “P.T.T.,” is the latest in a series of new releases from the 60s-inspired band. Since its formation in 1999, Afrocelt Sound System has been making a name for itself with its fusion of ancient and modern musical traditions. With Plant’s distinctive voice, the group is certain to attract a new audience of fans who appreciate the diversity of their music.

FLICKERSTICK Beautiful (4:07) PRODUCER: Todd Pipes WRITERS: B. Lee and C. Krieg PUBLISHER: not listed Epic 548822 (CD promo)

Television has a long history of giving audiences the opportunity to see great musicians as personal appearances. Just look at the results of Nat King Cole’s classic shows—the Jackson 5, the Fugees, O-Town’s run on Making the Band, and most recently, VH1’s reality music series Bands on the Run, which featured Flickerstick. The Dallas-based act won the show’s competition and scored a deal with Epic, which is now releasing a remixed version of the quintet’s 2000 independent release Welcoming Home the Astronauts. The album’s first single, “Beautiful,” introduces the group as a good mix of American rock band. This single has a catchy rhythm that is sure to please fans of the band’s three-note riff style. These guitar lines are the perfect compliment to the vocals, creating a timeless sound that could have been recorded in 1985, yet still sounds vital today. The guaranteed attention on VH1 ensures a good starting point for “Beautiful,” giving Flickerstick a solid advantage above the pack.—EA


On the heels of its 2010 Modern Rock Track “Short Skirt/Long Jacket,” Cake cooks again with the second single from Comfort Eagle, “Love You Madly.” While the song’s laid-back vibe is signature Cake instrumentally, John McCrea changes the formula by eschewing his trademark deadpan and actually singing the melody line. “Love You Madly,” in its completed version, is a step forward for the band, with its driving rhythm and catchy hooks.

R&B

TOYA No Matta What (Party All Night) (3:27) PRODUCER: David Frank WRITERS: N. Butler and D. Frank PUBLISHERS: Faithlove/Zumba Music/ Muso Music/Cloth Film/ASCAP REMIXERS: Kevin Davis and Poke Tone Arista 50520 (CD promo)

Toya’s debut “I Do!” took well over a year to reach its peak inside the top 20 on The Billboard Hot 100— you have to hand it to Arista for sticking by the artist when it looked like she might be another casualty of increasingly narrow radio playlists. Follow-up “No Matta What (Party All Night)” is light fare with the sort of jazzy pop/R&B vibe that has defined much of Destiny’s Child’s work. In an effort to jump-start this song, Arista serves up some remixes as well, including a drum’n’bass track from Kevin Davis. But the real story here is a dramatic reworking that in no way resembles the original version from two months ago. Instead, the latter mix could appeal to fans of Pink’s “Get The Party Started” with its Friday-night hops-on-a-train vibe, while the latter mix is obviously meant to reach a more streetwise R&B audience. In any case, pretending that the two versions share anything but the same title is a cheap marketing ploy and a trend that will do nothing but baffle consumers. Whatever happened to believing in your artist?—CT

COUNTRY


With her cowboy-hatted, honky-tonk persona, Danni Leigh has often been called the George Strait of female country music. Instead of running from any such comparisons, she boldly rises to the challenge on her current disc, Divine and Corrupt, by being the self-proclaimed “country singer, singer, producer, Pete Anderson. The partnership works well, resulting in fine efforts like the impressive single. Anderson’s production is candid and engaging but keeps the focus firmly on Leigh’s whiskey-toned vocals. There’s an earnestness in her delivery that makes the heartache palpable on this Jim Lauderdale/Frank Dycus-penned tune. The guitar work is excellent, and the record has a smoky, intoxicating vibe that perfectly complements the texture of her vocal performance. Leigh is one of those acts who has been kicked around by label closings (Decca) and record industry circumstances. She’s overdue for a break; this could be the time and the song.—DEP

AC


The late Eva Cassidy stunned the elders of her international posthumous career with Songbird, which hit No. 1 in Ireland and the U.K., topped the Billboard Top Internet Albums chart back in May 2001, and has now reached gold in the U.S. It was five years last November since the singer passed away at the age of 33 (33 Billboard, Jan. 20, 2001), but in Blix Street Records is keeping the music alive with a series of radio releases that showcase the songbird’s unique blend of traditional and modern, often seemingly disparate hobbies of music. Emerson’s first release from “This Is A Song for the Lonely” is so good, in fact, that it’s up for debate as to whether it actually tops that previous winner, the No. 1 song on The Billboard Hot 100 in 1999. Again, dance wizards Mark Taylor and Paul Barry are at the controls, giving the song a frenetic, knee-bopping urgency that will wash the gray out of any winter day. Thankfully, the guys go light on the video codec this time, allowing Cher’s busy but signature exaggerated nomenclature to stick with a trim of the opening notes, until the chorus—one of the catchiest of chart potential, highly recommended because of its commercial and modern potential. Variations are a sweet band’s R&B exit has been long-awaited, and it’s here. The pair’s production adds live instrumentation and harmonies to the mix, and the Timba style-yled electronic blips and burps bring in the 21st-centur factor. Throughout the triumph-over-adversity lyric, Blige demonstrates all the strength and passion one would expect from her: by the three-minute mark, she has long dropped the script, soaring over the song’s form with her own improvised licks. The optimistic tone is a beacon for the new year, and Blige is my vote for artist of the year by radio than she has been in years. Watch this one follow in its predecessor’s footsteps.—EA

R&B

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CONTRIBUTORS: Eric Alexis, Deborah Evans Price, Chuck Taylor. SPOTLIGHT: Reprints deemed by the executive editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTeworthy: Exceptions released by new or upcoming artists.

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R&B/HIP-HOP

Nappy Roots Ready Their New Disc
Atlantic Records Sextet Pays Homage To Its Southern Heritage

BY MARCI KENON
NEW YORK—Nearly four years after signing with Atlantic Records, Bowling Green, Ky.-based hip-hop collective Nappy Roots is seeing the light of day. The sextet’s long-awaited debut, Watermelon, Chicken, and Gritz, arrives Feb. 26.


“The world wasn’t ready to accept a group of guys being country and being nappy, being cool and being humble. Cats are getting tired of hearing the same old shit—I got this and I got that. People want to hear something fresh.”

DeVille and fellow Nappy Roots members Big V (Vito Tisdale), Scales (Melvin Adams), B. Stille (Brian B. Scott), R. Prophet (Kenneth Anbroy), and Ron Clutch (Ronald C. Wilson) think the time is right for an organ- ic hip-hop group like Nappy Roots. “They’re very Southern, very country and hip,” he says. “And on top of that, the music is incredible.”

Recording in a studio located in the back of the Nappy Roots-owned record store ETS, the group amassed nearly 100 songs in preparation for its Atlantic debut. The group’s first album made the final cut. Nappy Roots is proud that its album is not formulaic. “Because we’re six individuals, we look at things from a lot of different perspectives,” R. Prophet says. “Nappy brings a universal sound—something that appeals to people in Thailand, Baghdad, the Bronx [N.Y.], Oakland [Calif.], and Atlanta.”

“If you’re looking for a look of rappers and camo, this ain’t it,” Big V says about the group that is managed by Ken Joseph and Kevin Mitchell for New Jersey-based Burning Sands Entertainment and booked by Bobby Bynt and Midwest-based Entertainment Artists. “This is Nappy Roots, and we kept it in the family.”

That family includes Noontime! Atlantic labelmates Jaze Pha, who’s about “Awwa,” and Help! released commercially on vinyl (Dec. 4, 2001) and sent to urban and cross- over radio the first week of this month. “Ho Down,” a funky ditty produced by Michael Crenshaw, S.P. of A&R, features the Bars-Kays. James “Groove” Chambers produced most of the 20-track set, including “Awwa,” “Ballin’ on a Budget,” and “Hustla.”

Also on the guest-producer roster is Mike City, who contributed “Sholiz,” and Carlos “Six July” Broady, who produced “Life’s a Bitch.”

“We played the single, and then Nappy Roots performed on a show for us in November [2001],” says Gerald Harrison, music director at WGBZ and WBLJ in Louisville, Ky. “They rocked the house with their catchy songs. Like the album itself, the marketing campaign for Watermelon, Chick- en, and Gritz is slowly stealing. The Lenny Bass-directed “Awwa” video was sent to BET and video outlets last October—the same time Nappy Roots embarked on a club and college-promo tour. Street teams followed with samplers, posters, T-shirts, and other items. An extensive online campaign also has been in effect since October.

The group hits the road for another six-week promotional tour of the South and Midwest Jan. 15. It runs through Feb. 23, coinciding with the album’s release and that of the vinyl version of second single “Headz Up.”

“We purposely didn’t embark on a national tour until the campaign was successfully started,” James Lopez, Atlantic’s senior director of urban marketing, “We didn’t want to front-load this project. We wanted to concentrate in the regions where we’re the guest-artist roster has a strong record presence: The Sega Sports-sponsored event, which starts Feb. 28 at the Electric Factory in the brainchild of the aforementioned artists’ managers: Shawn Gee and Richard Nicholls (the Roots), Jazzy Jeff and the Roots, and The Roots.

The Philadelphia All-Star Concert Series, which will feature the All-Stars, and the Philadelphia All-Star Concert Series, which will feature the All-Stars, and

PHILLY’S FINEST: When the 2002 NBA All-Star Weekend rolls around next month, host city Philadelphia’s musical sons and daughters—including Jill Scott, Musiq Soulchild, and The Roots—will join the likes of the Souljahs, the Stylistics, and the Roots.

The Sega Sports-sponsored event, taking place Feb. 8-9 (8 p.m.-11 p.m.) at the Electric Factory is the brainchild of the aforementioned artists’ managers: Shawn Gee and Richard Nicholls (the Roots), Jazzy Jeff and the Roots, and the Roots.

The Philly All-Star Concert Series, which will feature the All-Stars, and the Philadelphia All-Star Concert Series, which will feature the All-Stars,

A COLORFUL AFFAIR: By now, anyone who’s interested knows who walked away with what in the Grammy Awards nomination derby. In fact, the obliga- tory head-scratching over who did or didn’t get a nod that accompanies the Grammys and every other awards show announcement is still going on.

I’m wondering why Missy “Misdemeanor” Elliott’s Miss E .... So Addictive didn’t receive a best rap album nomination—not to take anything away from those who did. And maybe my old-school R&B roots are showing, but Luther Vandross’ J Records debut deserved some recognition.

But I’m fascinated by the diverse array of veteran and new artists of color who are represented on this year’s Grammy roster (including Mys- tic, Brian McKnight, Craig David, Blu Cantrell, Sade, Chris Young, Usher, Lamont Dozier, Shaggy, Michael Jackson

and sis. Janet, and Regina Belle) — especially the record of the year honor given to neosinger-songwriters Alicia Keys and India.Arie and rap con- noisseurs OutKast.

“I haven’t been nominated for anything else, and I don’t get pop play,” Motown’s India.Arie told me soon after the nominations were announced. “Other people see me as the girl from the Gap ad and don’t even know I have an album out. But this lets me know that some people do know about the album.”

R&B vets the Isley Brothers nabbed their first Grammy nod—best R&B performance by a duo or group with vocal—since winning the 1969 statuette in the same category for “It’s Your Thing.” Which begs another quibble: During an influential four-decade career, the brothers surprisingly have yet to claim a Gram- my Lifetime Achievement Award.

Lord willing, it will happen. But the whole lot to be preferred, says Ernie Isley, who with brother Ronald is being inducted this year (Jan. 10) into Hollywood’s RockWalk. “And nothing has stopped the music, which is what we’re all about anyway.”

Also not to be ignored: the boxed set and album notes nod for projects focusing on such historical subjects as Billie Holiday, Charlie Parker, Richard Pryor, Stax Records, and the Harlem Renaissance. Earning three nomina- tions—including best historical album—was Harry Belafonte’s labor of love, The Long Road to Freedom—An Anthology of Black Music. “I was a lit- tle startled when I first heard the news,” Belafonte recalls, “because I didn’t think the work we were doing would compete in the world of Gram- my.”

Congrats to all the nominees as we stay tuned for the next musical battle: the winners.

Additional reporting provided by Rashidah Hall in New York City.
Words & Deeds

BUILT TO BLAST: X-ecutons, long-time proponents of turntablism, continue practicing that tradition with the release of their Loud Records debut, Built From Scratch (Feb. 26). The New York City-based quartet (known individually as Rob Swift, Roc Raida, Total Eclipse, and Mista Sinista) took its style to the next level, crafting the sequel to its 1997 Asphalted debut, X-pressions.

Three years in the making, the 17-track set not only features a host of guest MCs but the group’s trademark turntable skills. “Our fans wouldn’t let us get away with any other type of album,” Swift says frankly. “They would check us on that quick. And we wouldn’t let each other get away with just settling for doing a beat and having someone rhyme over it, either—that’s lazy. You have to cut the cuts on there, that’s what makes us who we are.”

“We’re on a quest to expose the turntable as an instrument and show what you can do with it,” he adds. “There’s no other way to do that than putting it down in the studio. We just want to push the limits of the turntables.”

Pushing those limits includes working with rock/rap darlings Linkin Park on “It’s Goin’ Down,” the album’s lead single. “We were in the studio, and our A&R man Sean C. popped up with Linkin Park’s Hybrid Theory. I wanted to consider doing a song with them,” Swift says of the collaboration. “We enjoy all forms of music and, when we heard the Linkin Park album, we thought we should do a song with them, because a lot of their fans are fans of ours. A lot of their fans are also open-minded people who are ready to listen to new things.”

The X-ecutons also team with Gang Starr’s DJ Premier for “Premier’s X-ecution.” “Premier is known for doing beats for the illest MCs, so I came up with the idea of each of us having a verse on the track,” Swift says. “I wanted us to come off the way we would if we rhymed, but using phrases from different records. Then we found out that he was going to cut on it as well. To be on a record with Premier Scratching—that’s a huge honor, because he’s done a lot of Dying.”

Built From Scratch also features guest appearances from Kool G. Rap, Everlast, M.O.P., Patman Scoop, and beat-boxer Kenny Muhammad. “We look up to the MCs who are on the album as fine artists and vice versa,” Eclipse says. “There was a chemistry there that helped make the album what it is. The chemistry and love were so mutual going back and forth, so it was just second nature for us to knock out other tracks like “Ya’ll Call Me Name” (which features Pharoahe Monch, Xzibit, Inspectah Deck, and Mad Skillz).

Having recently wrapped a two-week stint with Linkin Park, the X-ecutons will head to Europe in February to promote the album and then return to the States in March for a national tour. “We’re looking forward to it,” Swift says. “It’s going to be an upscale tour. All the other shit that we have done in the past has been for independent projects, and when we toured we were on a limited budget. Being on Loud—being on a major—we’re going to be able to spend more and hopefully reach more places and more people.

HURRICANES’ PRIDE: It looks like hip-hop played a part in deciding college football’s national championship. ArtistDirect’s latest signing, No Good, provided inspiration for the Miami Hurricanes football team. The Miami-based group’s “Ballin’ Boy” served as the team’s fight song this season. Apparently it worked: The Hurricanes became the national champs, defeating the Nebraska Cornhuskers 37-14 in the Rose Bowl. Members of the Hurricanes team recently joined the group in the studio to record a special promo version of the track.

HIP-HOP NODS: Congratulations to Yats who have been nominated for the 44th Annual Grammy Awards: OutKast, Afroman, DMX, Missy “Misdemeanor” Elliott, Jay-Z, Nelly, Gorillaz, Ja Rule, Vita, Beanie Sigel, Memphis Bleek, Sean “P. Diddy” Combs, Black Rob, Mark Curry, Eve, Ludacris, Mystic, and Planet Asia.

Rashun Hall may be reached at rhall@billboard.com.
Mush's Fat Jon Pays RESPECTS To Music's Influence On 'Wave'

BY RASHAUN HALL
NEW YORK—For a producer/rapper with a penchant for science-fiction-based cartoons, it made sense for Fat Jon the Ample Soul Physician to reference a classic Japanese animation cartoon for the title of his full-length debut, due Feb. 5 from Los Angeles-based Mush Records.

The album's title, Wave Motion, pays homage to the multiple effects music has on the Cincinnati native. "In [the cartoon series] Star Blazers, there was a starship Yamato, and it had a wave-motion cannon," Jon explains. "It was an indestructible weapon—and that's how I feel about music. It creates that type of ripple in your temporal space."

Though Jon describes Wave Motion as an homage to his favorite animation of all time, he also calls it his "first instrumental endeavor. Jon, who is also a member of the rap outfit Five Deez, recorded an instrumental hip-hop album, Humanoid Erotica (Counterflow), under the guise of Maurice Galactica.

In addition to his recording career, Jon, along with Five Deez's Pace, owns Dimension Records. "We started the label in order to release music we liked—without having to cater to somebody else. We also started the label to help others out. We know a lot of people who make music but don't always get the same opportunities that others get. So, we try to extend the helping hand with our connections.

Jon's industry relationships with fellow music artists DJs Osiris and Boom Bip led to his being signed to Mush. "They [DJ Osiris and Boom Bip] heard one of my records on Mush called The Low End Sequence EP," Jon says. "I liked the record a lot, so they introduced me to Robert [Curcio, Mush Records co-owner], and the time I was shopping my stuff around, letting people check out my beats."

According to Jon, he sent demos to Curcio, who was apparently impressed with the artist's work. "There was something about the sound of the music," Curcio explains. "The drums were well-programmed, and the samples were really classic-sounding." Curcio first signed Jon to an EP deal, which came as a surprise to the producer.

"I was just letting people hear what I could do," Jon notes. "The way that I've seen things work, [producers] don't just get these phat deals—they just get you. You get this opportunity to do a beat for somebody, and that leads to more work. I just wanted people to know I was out there. I never really expected a record deal."

The agreement resulted in two EPs, both of which contained a recorded material for Wave Motion. "They were originally just vinyl releases, but they had this similar vibe to them," Jon acknowledges. "Robert and I decided to combine them to create a full-length CD. Once we put them together and found a good sequence, everything fell into place—even though the songs' titles take on different meanings."

"I made 'For Stress' for my own stress, who I haven't seen in five years," says Jon, who is published by Ample Soul Music, BMI. "I don't even know if he's alive or not, but if he gets the record, that's for him. 'Feel the Void' is what hip-hop does for me. That beat means a lot to me because it was destroyed, and I had to re-create it piece by piece. I had to go to New York and find records that I couldn't find anywhere else."

Describing Jon's sound as drum'n'bass, Curcio believes that Wave Motion will appeal to a wide variety of listeners. "We look at other artists like Kid Loco who are in the same vein as Jon—and who cut across a lot of underground sub-genres," Curcio notes. "This album has an appeal that should cross multiple genres, from electronica to jazz."

For retailers, Mush's previous releases are reason enough to stock Wave Motion. "Jon and I have a lot of camps bringing together hip-hop and electronica, and I think Mush is leading the pack with releases like this," Jon explains. William Marshall, buyer for the Berkeley, Calif.-based Amoeba Music, "It's the marriage of hi- and low-fi sounds that make this album so interesting. It also has character, which is what you want. We've had a record go on tour [this album] more than anything than obscure samples."

**The Beat Box Hot Plate**

- Felix da Housecat, "Silver Screen (Shower Scene)" (Emperor Norton single). This first single culled from Housecat's forthcoming album—The Delicious Lick & Thee Glitz (due Jan. 22)—features the deliciously dear Miss Kittin on vocals and could very well be the musical offspring of Chicago's On Speed and '80s Prince. Bonus tracks "Harlot" and "Madame Hollywood" sound like, respectively, twisted Bobby Orlando and Depeche Mode outtakes. And that's meant as a compliment. Contact 213-427-1580.
- Ms' Shell NdegéOcello, "Earth" (Maverick/Warner Bros single). The original neo-soul diva gives fans a sneak peek into her upcoming album (Cookie: The Anthropological Mixtape) with the lovely and sweet "Earth." Devotees of the Body & Soul sound will no doubt appreciate the lush (remixed) rhythms produced by Ben Watt of Everything But the Girl. But can Pete Moss & Terra Deva - "After 2 (Definitive single), "After 2" DJ producer Pete Moss and singer Terra Deva—she of the sensuous, soulful voice—have created one heck of a smoldering deep-house jam. The scintillating track is further complemented by Satoshi Tomie and M.A.S. Collective remixes. Contact 212-505-7728.
- Gazzara, "The Spirit of Summertime" (Irma U.S.A. single). Remixer Dave Warriner dresses up "The Spirit of Summertime" in deep, soulful, warm, and sexy. Jon CUTLER goes the jazz route, complete with stylish horn and keyboard work.
- Solar City Featuring Pepper Mashay, "You and Me" (Feels So Good) (Jungle Red single). Unlike her past couple of recordings, which have been about saucy ads-libs than anything else, the Thunderpuss-inflected "You and Me" offers veteran club singer Pepper Mashay a proper song to sing her teeth into. In the process, she shows novices and wanna-bes how to do it properly. Contact 804-721-4500 for a copy on log on to jungleredrec.com.

Michael Paolotta

**NEWSY NEIGHBORS:** For nearly 25 years, Carjul was one of the premier dance music retailers in the Midwest/Florida area. Early on, Estrada learned that it was more than possible to prosper with the support of the club community, especially if customers were treated with care and respect. As a result of the store's success, local radio outlets often monitored Carjul's sales for programming possibilities. Colleen Cassidy of the Clifton Group referred to Estrada as "a music director's best friend."

Services were held Dec. 30 and 31 at the Rivero Funeral Home in Miami. Estrada was survived by his life partner (Angel Rodriguez), mother (Zoraida), father (Carlos, Sr.), and sister (Jackie). On Dec. 31 Jim Buccalo, more commonly known as DJ Buc, was passed away in Atlanta; the cause of death was double pneumonia. DJ Buc, unlike the bulk of too many contemporary club DJs, was a champion of the musical journey that traversed a wonderfully diverse rhythmic landscape in the course of one set. For DJ Buc, it was important not only to play the hits, but to introduce his audiences to the new and unexpected. He knew how to entertain and educate.

Prior to moving to Atlanta in 1988, DJ Buc—who was born and raised in West Virginia—spent time in Dallas, where he began his DJ career. He is survived by a sister (Joyce Kenny) and a brother (Don). At press time, memorial services were being planned in Atlanta and New York City; the latter will involve a celebration at the weekly Body & Soul soirée, DJ Buc's favorite party.
‘Nitty Gritty Surround’ DVD
Certainly Lives Up To Its Title

BY DEBORAH EVANS PRICE
NASHVILLE—As acoustic music enjoys heightened awareness among consumers and DVD sales are on the rise, veteran musician John McEuen is playing to both trends with the release of Nitty Gritty Surround, a collaboration with longtime Nitty Gritty Dirt band pal Jimmy Ibbotson.

The project is being produced by West Hollywood, Calif.-based AIX Media Group, a company well-known for being at the forefront of technology, as it was among the first to produce enhanced CDs for the Rolling Stones, Van Halen, Lyle & Palmer; and others. McEuen’s proj-

ject is the first of its kind in the acoustic music community. The DVD is recorded in 5.1 surround sound, which allows the viewer to feel as though they are in the room with McEuen and his guests.

MEMBERS AND GUEST STARS

Long known for instrumental virtuosity, McEuen was a founding member of the Nitty Gritty Dirt Band, spending more than 20 years with the group before exiting in 1994 to pursue solo projects. Last year he reunited with Dirt Band members Ibbotson, Jeff Hanna, Jimmie Fadden, and Bob Carpenter for a tour, and he plans additional dates with the outfit later this year.

On this new project (due in March), McEuen and Ibbotson are joined by Jennifer Warnes, Laurie Lewis, Tom Rozum, and McEuen’s famed Steel Wind Band—guitarists Jonathan McEuen and Rick Cunha, bassist Randy Tico, drummer/per-
cussionist Jim Christie, fiddler Phil Salazar, and mandolin players Tom Corcoran and Jonny Jones.

AIX Media Group president Mark Waldrep and Michael Stellatos pro-
duced the project, with Janice Davies serving as associate produc-
er. Recorded in 96 kHz/24 bits, Nitty Gritty Surround is compati-
ble with DVD-Audio and DVD-Video players. It includes extensive in-
teractive liner notes on the perfor-
mers and session and technical in-
formation, as well as notes on the DVD format, 5.1 channel surround, and setup instructions.

The project was filmed during
November 2000 at the Fox Theater in
Hanford, Calif. “It’s a neat, his-
toric, small theater. It gave us a lot of space in a quiet area,” McEuen says. “It’s not a performance DVD, not like a concert. It’s more like you’re at a recording session of a bunch of players or a gathering of a bunch of players who are going to be [in a] room the next day. They are on stage just playing for themselves.”

McEuen sets the scene: “We’re in
a 15-foot-diameter circle, no head-
phones or monitors, no overdubs. It was recorded live, which I have a tendency to like to do. In most of my recordings, I usually get eight out of 10 things on the first take.”

He attributes that philosophy to the late Roy Acuff. “Mr. Acuff, years ago, said, ‘Boys, get right the first time, and the hell with the rest of them.’” McEuen recalls with a chuckle. “Every time you have to do it again, you lose a little something. When the light goes on, you should be ready for it.”

When asked about the project not being available in regular audio-CD, McEuen responds, “It’s like saying, ‘Can they get a cassette or 8-track?’ … With DVD, there’s still pictures, connection to Web sites, interviews, bio info, backstage footage, an hour of music with four and five camera angles. It’s like a magical thing.”

According to McEuen, there’s a discussion with Image Entertainment and a couple of other companies about distributing the disc to retail. Until an agreement is firm for this, McEuen is able to purchase the project through the AIX Web site, as well as Amazon, DVD Empire, and other sites. It can also be ordered through AIX’s toll-free telephone number (800-668-4249).

“I got it back the other day [and] sat down to listen to it. I intended just to spot-check it, and I spent the entire hour listening to this. I saw it probably a little bit more volume than my family could tolerate,” Waldrep says. “I just melted into my chair. You could not want anything more out of a recording.”

AUDIOPHILE APPEAL

Waldrep says Nitty Gritty Sur-
round will appeal to audiophiles, and that’s been his focus as he markets to consumers who read such publications as Absolute Sound: “That’s the first tier of marketing,” he says, “to get to the reviewers of these magazines, to get the Web buzz. You have to target the right people, and the right people are going to find it through the Internet or through the magazines.”

There are plans to expose the project at Hi-Fi trade shows, and
there will be a push to the bluegrass community, which has always sup-
ported McEuen via bluegrass mag-
azines and radio shows. Waldrep says the AIX Web site gets 20,000-
50,000 hits a day, and “people have pre-ordered the disc and are wait-
ing for it to arrive.”

Waldrep thinks consumers will appreciate the difference this makes in the way they can listen to music. “You can listen to this disc as if you were in the audience as if they are all up onstage in front of you, or you can hit the button exactly at the same time it’s playing, and all of a sudden you’ve joined the musicians up onstage, he says. “If you can have it come out in stereo from the front speakers. Those are the kinds of features that will make this very special and make consumers feel like [the DVD-Audio is] worth own-
ing. The consumer won’t just be listen-
ing to a radio.”

THANKS FOR THE MEMORIES:

When he has the time between writing hit songs like “I Wanna Talk About Me” and producing Warner Bros. artist Blake Shelton, Bobby Braddock is working on a memoir about his life. It will include stories about growing up in a small Southern town, play-
ing in ’60s rock ‘n’ roll bands and later playing piano on the road for Marty Robbins, along with his recollections of two failed marriages, rock ’n’ roll depression, and raising his daughter. It may also include the fact that in 1981, Braddock became the young-
est living member ever inducted into the Nashville Songwriters Assn. International’s Hall of Fame.

“Nashville
Scene”

BY PHILLIS STARK

McEuen’s quest for musical per-
fection is fulfilled beautifully by the technology utilized on Nitty Gritty Surround. The DVD-Video side of the disc features both “audience” and “stage” mixes. The DVD-Audio 96 kHz/24-bit tracks are encoded with Meridian Lossless Packing, which makes consumers feel as though they are sitting onstage with the musicians, hearing the instruments from all directions.

It’s sonically superior to other projects originally recorded as low-resolution analog or digital and then converted to 96 kHz/24 hits at the final stage of the pro-
duction process. “This particular project is one of very few recorded so far that have actually [been] recorded in 96 kHz/24 surround sys-
tem,” McEuen says. “A lot of things are being put on DVD but are not recorded within the for-
mel. [Here] you are actually work-
ing within the complete format and not converting information.”

McEuen had worked with Waldrep previously on an enhanced CD he did while signed to Vanguard Records. Initially, Nitty Gritty Surround will only be available on DVD, not regu-
lar audio-CD format. “The difficul-
ty is it’s a disc that looks like a CD, and you don’t get airplay, but it’s going into record stores. DVDs are the coming thing, and I wanted to be in that number,” he says, breaking into a modified rendition of “When the Saints Go Marching in.”

But given Braddock’s modest, self-deprecating nature, the book is like-
ly to downplay his involvement with some of the best-known country songs of all time, among them George Jones’ classic “He Stopped Loving Her Today” and Tammy Wynette’s “D-I-V-O-R-C-E,” both of which Braddock wrote with Curly Putnam.

The enduring success of “He Stopped Loving Her Today,” Braddock says, “amazes me, because I never thought it was that great a song.” As for Wynette’s tear-jerker, Braddock calls it “pretty corny,” recalling the line “I can’t spell away this hurt that’s dripping down my cheeks.” with a laugh. “I wouldn’t write a song like that now, but then again, this isn’t 1968.” In both cases, Braddock insists, it was the performers and pro-
ducers who took those songs to No. 1 and elevated them to their current status as classics.

He’s much more proud of several of his more recent compositions, particularly the George Strait album cut “The Nerve,” which he says is “the best song he’s ever written, and Tracy Lawrence’s 1996 No. 1 hit ‘Time Marches On.’ The latter, Braddock says, ‘defied everything that I was told not to do in a song,’ with references to drugs, Alz-
heimer’s disease, alcoholism, adul-
ter, death, and religion,” he was” im surprised that did so well.”

Then there’s Toby Keith’s “I Wanna Talk About Me,” another Braddock composition that recently spent several weeks at No. 1.

Quibbling when the word “off-
beat” is used to describe some of his songs, Braddock suggests “weird” would be a more apt description, and why not? “I was an obsti-
nate child, which he calls “a country rap song.” He’s not surprised the public loved that tune, only that it got past the gatekeepers in the first place. “I was an obstinate child,” and radio might be a little afraid of it.

Indeed, Braddock first had Shel-
ton cut a “playful” version of the song for his album, but executives at Atlantic Records, which had picked up the project with Deborah Allen a few years ago, but Shelton is his first suc-
cessful foray into producing. “He’s already starting to listen to songs that probably will never be recorded in his album, which he will produce, but he says he’s not interested in taking on any more production projects right now, despite having been offered several.

“I’m sort of overwhelmed with this, trying to be a songwriter and producer and [work on the book],” Braddock says, “I can’t imagine doing more than one artist and doing it well. I’m an obsti-
nate, compulsive and anal-retentive, I’ve got to have my hands all over a project when I’m doing it.”

After more than three decades in the music business, Braddock had his most successful professional year in 2001, notching five weeks at No. 1 as a songwriter with “I Wanna Talk About Me” and five weeks at No. 1 as a producer with Shelton’s first single, “Austin.”

“I really have a lot to be thankful for,” he says. “To be around so long and to have done what I’ve done, I feel blessed. I feel, I’m really thankful to some-
body—to God, or Jesus, or Nashville, or my mama or something.”
### JANUARY 19, 2002

**Billboard® TOP COUNTRY ALBUMS**

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<td><strong>WILL HAMMERSLEY</strong></td>
<td>CAPITOL/COLUMBIA 88875932150</td>
<td><strong>THE BEST OF JOHN DENVER</strong></td>
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**NOTES:**
- All information on this page is published by Billboard magazine and is based on sales of new and used albums. Billboard uses a formula based on retail dollars spent on albums in the United States. These sales do not include sales of albums in Canada or elsewhere.
- The chart measures the sales of albums in the United States based on the Billboard album charts. The charts are compiled by Billboard magazine and are based on sales at retail outlets in the United States.
- Sales information is compiled from a variety of sources, including sales reports from record companies, retailers, and other industry sources. The charts are updated weekly and are based on sales for the previous week.
- The charts are published by Billboard magazine and are distributed by Billboard magazine. All rights reserved.

www.billboard.com
### HOT COUNTRY SINGLES & TRACKS

**This Week**

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<tr>
<th>Title</th>
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**Latin Notas**

**HB GETS BILLBOARD AWARDS:** The Hispanic Broadcasting Corp. (HBC) has signed a multi-year agreement with Billboard and Telemundo to simulcast the Billboard Latin Music Awards over HBC’s radio network. The partnership adds an extra dimension not only to the awards—which will take place May 9 and air on Telemundo for the fourth consecutive year—but also to the entire Billboard Latin Music Conference, which will precede the awards.

"The Latin Billboard program is one of those programs we feel is a winner, and we want to be a part of it," says Jack Hobbs, senior VP/GM/director of new-business development for HBC Radio Network.

Aside from broadcasting the awards show in accordance with Telemundo’s programming, HBC will do a series of programs leading up to the event that will fit the format for HBC’s 92 stations. "The sound will fit the format of the station," Hobbs says. "Obviously, we want to make the attention of Hispanic listeners and not have them hit that button and change that station."

Hobbs adds that there are plans to do teasers for weeks prior to the show, as well as interviews with nominees and featured acts. The Sunday prior to the event, HBC will go live with a special featuring those stars that are in town for the show. In addition, HBC will broadcast live from the Billboard Latin Music Conference events.

**GRAMMY NOMINATIONS: BMG U.S. Latin** led the nominations in the Latin categories for the upcoming Grammy awards, with six nominations in four categories. Sony Discos and Freddie Records followed, with five nominations each.

"We will withhold comment on the accuracy—or otherwise—of the nominations, an assessment better made when the winners are announced in February," the company said.

But the most intriguing category of all is the best Latin rock/alternative album category, which brings together Ozomatli, Juanes, Jaguares, Manu Chao, and Aterciopelados—all formidable acts with formidable albums that have garnered notice in the U.S. In this category, as in pop, BMG has two artists—Aterciopelados and Jaguares—pitted against each other.

"This shows just how robust our roster is," says Rodolfo López-Negrete, BMG senior VP for the Latin region. "We don’t only depend on an artist or two. There has been an interesting year for us, both commercially and artistically.

In particular, he notes the success of Grammy nominees Juan Gabriel and Cristian in the Billboard year-end charts. "BMG had a rebound this year," López-Negrete adds. "We began revising our roster and concentrated on working with the best pros in the market. And that new AAA strength is showing."

**ARBITRON EXPANDS TECHNIQUES:** In an effort to support its network and national radio ratings services, Arbitron will expand the techniques it uses to track race/ethnicity and language preferences of the people that participate in its radio surveys.

This added information will be particularly useful in measuring the preferences of Hispanic listeners, as Arbitron will now ask the race/ethnicity question in all markets it surveys. Previously it did so only in those markets that qualified for Hispanic or black demographic survey treatment (DST).

Beyond that, beginning with its winter 2002 survey (Jan. 3-March 27), Arbitron will also ask for the language preference of each Hispanic household member age 12 and up when querying in the 69 Hispanic-DST metros. This new technique will provide Arbitron with a larger sample of Hispanics from which to measure language preference.

**BRIEF:** The San Francisco Chapter of the National Academy of Recording Arts and Sciences will present the Governor’s Award to Los Tigres del Norte Feb. 10. Walter Almanseiff, the Kronos Quartet, Dr. George Butler, and UC Berkeley’s Young Musician’s Program will also be honored. Los Tigres will also perform at Houston’s Stock Show and Rodeo Feb. 24. Grammy nominee Ramón Ayala is also set to perform. The Sunday’s Societad General de Autores y Editores will overview the worldwide administration of Alejandro Sanz’s new publishing deal with Warner/Chappell Music. Paulina Rubio has been invited to perform at the San Remo festival in March. Luis Miguel has added a second Miami Arena date to his Mis Romanes tour.

**LATIN**

**BY LEILA COBO**

**HIGH HOPES FOR STRONG 1ST-QUARTER RELEASES**

The recently opened MUXXIC Latina will release albums by Paulina Leon, Raul, and Tamara in the first quarter. The fledging label is also scheduled to release its first signing (as opposed to MUXXIC acts signed in Spain)—Mexican Gabriel Navarro, in March.

Fonovisa has slated releases from veterans Sergio Goyri, Poli Urias, Barba La Reina (with a concept album, Tributo a Amor), and Grammy nominees Los Palomirios for January, Los Territorios and Laura Flores are slated for February.

Univision Music Group does not have any major releases slated for the first quarter but plans to continue promotion for Jaime Camil’s December 2001 release.

In other indie news, Freddie Records in Texas is planning to release Román Ayala’s 10th album, originally scheduled for fall, in the first quarter. Also due are albums by Los Territorios del Norte and a solo set by their former singer, Juan Acuña.

Mock & Roll will launch the year with the Jan. 15 release of Homenaje a los Grandes, an homage to the hits of the Fania All Stars, performed by three new singers and produced by Alejandro Montalbán and Eduardo Reyes. Also due out is a greatest-hits disc by bachatero Luis Vargas. In turn, Lideres releases the sophomore album by José Miguel Diez (José Luis Perale’s nephew) in February.

Maverick Latina, which launched its release schedule last fall, will put out a new album by Chihuy singer/songwriter Nicole Feb. 29.

And Prestigio Recordings is releasing new albums by salsa tro Birmic (March 19) and merengue band Dobble Folio, as well as the Que Series Remix compilation of tropical hits.
### LATIN POP AIRPLAY

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Univision felicita a todos los nominados a Premio Lo Nuestro a la Música Latina 2002

A.B. QUINTANILLA Y LOS KUMBIA KINGS
ALEJANDRO FERNANDEZ
ALEXANDRE PIRES
ALICIA VILLAREAL
ALQUIMIA
ANTONY SANTOS
ATERCIOPELADOS
BANDA EL RECODO
BANDA MACHOS
BOBBY PULIDO
BRYNDIS
CAFÉ TACVBA
CAROLINA LAO
CELSO PIÑA
CHRISTINA AGUILERA
CONJUNTO PRIMAVERA
CONTROL
CRISTIAN CASTRO
CUISILLOS
EDDY SANTIAGO
EDDY HERRERA
EDUARDO VERASTEGUI
EL GRAN SILENCIO
ELVIS CRESPÓ
ENRIQUE IGLESIAS
FATO
FRANK REYES
FRANKIE NEGRON
FULANITO
GERMAN ROMAN Y SU BANDA REPUBLICA
GILBERTO SANTA ROSA
GRACIELA BELTRAN
GRUPO MANIA
HUEY DUNBAR
ILEGALES
INTOCABLE
JACI VELASQUEZ
JAGUARES
JAY LOZADA
JERRY RIVERA
JESSIE MORALES - EL ORIGINAL DE LA SIERRA
JOAN SEBASTIAN
JUAN GABRIEL
JUAN LUIS GUERRA
JULIO PRECIADO
LA LEY
LAURA PAUSINI
LOS ANGELES AZULES
LOS FORASTEROS DE SAN LUIS
LOS TEMERARIOS
LOS TIGRES DEL NORTE
LUIS VARGAS
LUPILLO RIVERA
MAMAJUANA
MARCO ANTONIO SOLIS
MDO
MELINA LEON
MICKEY TAVERAS
MILLY QUEZADA
MOENIA
NYDIA ROJAS
OLGA TAÑON
OV7
PALOMO
PAULINA RUBIO
PEPE AGUILAR
RICARDO ARJONA
RICARDO MONTANER
RICARDO Y ALBERTO
ROCIO DURCAL
SHALIM
SON BY FOUR
THALIA
TOMMY TORRES
TRANZAS
TUCANES DE TIJUANA
VICENTE FERNANDEZ
VICTOR MANUELLE
ZONA PRIETA

En vivo el 7 de febrero del 2002

Sólo por UNIVISION, el Hogar de las Estrellas
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**Notes:** All artists and albums are listed in the order of their respective charts. The Top Latin Albums chart is compiled by Billboard, a media company, and is based on sales data from various retailers. The charts are updated weekly and reflect sales trends in the Latin music market. For more information, please visit www.billboard.com.
Laurent Dreux-Leblanc and all the team of songwriters, producers, remixers and staff wish a Happy New Year 2002 to all the artists who believed in us including Andrea Bocelli, Cher, Celine Dion, Lara Fabian, Fey, Gipsyland, Whitney Houston, Enrique Iglesias, Ricky Martin, Merzhin, Kylie Minogue, Miossec, Miro, Red Fish, Lionel Richie, Rod Stewart, Tina Turner among many others.

And a big welcome to all the songwriters and producers who have recently joined us.

'Music of the Year'
Ascap London
17th October 2001

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Phone: +33 (0) 1 42 12 52 72 Fax: +33 (0) 1 42 12 52 75 Email: 13bis@13bis.com

RIGHT BANK MUSIC INC - 22761 Pacific Coast Highway, Suite 227, 2nd Floor, CA 90265 Malibu USA
Phone: +1 310 456 0864 Fax: +1 310 456 0866 Email: rightbank@rightbankmusic.com

www.radio13.net
On the fast taxi ride from the Nice airport to the Palais des Festivals in Cannes, a MIDEM attendee once quipped that many music companies at this annual convention seemed to consist of “a man, his dog, and a post-office box.” That’s a waggish exaggeration, but unquestionably the spirit of independent rules at MIDEM.

Many of the independent companies attending this year’s MIDEM Jan. 20-24, from either the U.S. or international markets are, in fact, financially substantial players in the global music business. But, in this tough economic climate, these indie execs are confident they hold an edge over their multinational majors in their ability to market music with speed, focus and flexibility.

“In hard times like these, the advantage of operating as an independent company really becomes evident,” says Christoph Büchting-Uhle, the owner and managing director of BSC Music in Germany. “Aside from a lower overhead and break-even point, our greatest advantage is our creativity and not having to be so market-oriented. Independents are ahead of the game because they are closer to musicians, closer to the网民 and what appeals to the public.”

For this report, Billboard correspondents spoke to executives at independent music companies in nine key international markets across three continents. These executives—themselves often former veterans of the multinational majors—offer a collective message that should be heeded by indies and majors alike, as everyone hunkers down to weather an economic downturn. The intent is not to disparage the multinational majors but to suggest how all music companies today need to be leaner and smarter to survive.

**STRESSING STRENGTHS**

Major recording and publishing companies may command the greatest global market share due to the multiplicity of sales of pop releases. But, for the most successful independents, the key has been playing to their own specific strengths outside the pop realm.

“We have always been niche-driven and able to focus strongly on specific areas, like hard rock and metal,” says Joe Gockel, CEO of the Sanctuary Record Group, based in the U.K. “Hence, we’re not part of the roller-coaster ride of chart sales that so governs the fortunes of the majors. We’re also not stuck with that ‘convoyer belt’ problem of the majors. A big plus is being able to focus on a relatively small number of albums—19 over the past year.”

Although Sanctuary is well-known for its metalcraft—for example, relaunching the careers of Rob Halford, Megadeth and Queensrÿche—its 2001 releases include Little Sparrow from Dolly Parton, Back In the Blues from Gary Moore and The Tiki Bar Is Open from John Hiatt, among others. “We approach each release as a specialist marketing venture and get everyone on board,” says Gockel.

The very breadth of repertoire represented by the companies contacted for this report is one sign of their strengths—alternative rock, dance, metal, new age, flamenco, Celtic and more.

“As soon as a new market [for a new genre of music] is developed, we can go out there and find the most suitable music by teaming up with the best talents,” says Haji,

Continued on page 54
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cooperation on licensing and promotion, as well as a few international gigs for their artists and great sponsorship opportunities for us. It would have taken us much more time, effort and money to make those kinds of deals come together if everyone wasn’t in the same room together at the same time.

Best Advice for Attending MIDEM: Divide and conquer. There are so many people that the best strategy is to bring a team, not just a representative. Have one person man the stand and the others each assigned to hunting down the different types of people you want to meet other on a geographical basis (Europe, Latin America, etc.) or else by the function they serve (marketing partnerships, content deals, etc.). Make sure you schedule important appointments in advance via E-mail and phone, as well.

Priority for MIDEM This Year: Let music lovers know more about the great music we’ve gathered from around the world over the last three years by entering into serious, quality partnerships with key companies and organizations.

UNITED KINGDOM

AIR
www.airtm.com
Marc Connor, director
E-mail: marc@airtm.com
Year First Attended MIDEM: 1997
Best Deal Initiated at MIDEM: Nothing sticks out so far—but I’m hopeful that we’ll do great things with AIR, which is a brand-new company.

Best Advice for Attending MIDEM: Make sure someone else buys the drinks at the Hotel Martinez—so don’t sleep on the beach, as I had to one year when I found myself without a hotel room. Also, beware—the girls at the Barracuda Club are not what they seem!

Priority for MIDEM This Year: Air is organizing a joint-stand for independent jazz labels and distributors. It’s called jazz:uk and will feature companies like Provocateur, macbeth, Caber Records, Candid and others. We’re also launching a government-backed independent trading body for jazz.

CANDID RECORDS
www.candidrecords.com
Alan Bates, managing director
E-mail: alanbates@ candidrecords.com
Year First Attended MIDEM: I’ve attended all of them [since MIDEM debuted in 1967] except for one I had to skip for illness. I can remember when the Hotel Martinez was small and funky!

Best Deal Initiated at MIDEM: I once licensed the entire catalog to a part-work publisher looking for material for a “jazz greats” series. That was a very nice little arrangement.

Best Advice for Attending MIDEM: Never make any appointments before 11:00 a.m.—and avoid the Martinez! It’s ball-breakingly expensive, and it goes on all night. But I suppose everyone has to experience it at least once.

Priority for MIDEM This Year: I’ll be looking for new distributors for our contemporary-world-R&B label called Big City.

EAGLE ROCK ENTERTAINMENT
www.eaglerock.com
Terry Shand, chairman
E-mail: mail@eaglerock.com
Year First Attended MIDEM: 1977
Best Deal Initiated at MIDEM: For us these days, MIDEM is more about PR and a meet-and-greet opportunity with overseas distributors and licensees. But I do remember getting Telstar to pick up the bill for dinner. Now that was an achievement!

Best Advice for Attending MIDEM: It’s easy to give in to the temptations and stay out, but I would advise getting at least three hours sleep a night. It’s very important to keep sharp. Each year, you see lots of walking wounded, and you wonder what business they are doing.

Priority for MIDEM This Year: As in every year, we’re going to try to cover as much ground as we can. We’re particularly interested in signing bigger and better artists, and the fact that the majors are now trimming their rosters may open up opportunities.

GLOBAL CHRYSALIS MUSIC PUBLISHING
www.chrysalis.com
Peter Knight Jr., general manager
E-mail: peterknightjr@ chrysalis.com
Year First Attended MIDEM: 1987
Best Deal Initiated at MIDEM: Acquired the U.K. sub-publishing of Cherry Lane & DreamWorks catalogs.

Best Advice for Attending MIDEM: Don’t have the oysters on the first night.

Priority for MIDEM This Year: Promoting Global Chrysalis and new acquisitions for the Chrysalis Group.

HORNALL BROTHERS MUSIC
www.hobro.co.uk
Stuart Hornall, managing director
E-mail: stuart@hobro.co.uk
Year First Attended MIDEM: 1980
Best Deal Initiated at MIDEM: A publishing deal with Leiber & Stoller.

Best Advice for Attending MIDEM: First, have a word with your bank manager [given the cost of attending], and, most important of all, pace yourself.

Priority for MIDEM This Year: To host Hornall Brothers’ fifth Balcony Brunch and to celebrate our sixth year in business. Also, to meet with our sub-publishers and try to attract new business to our company.

PEERMIX
www.peermusic.com
Nigel Elderton, U.K. managing director and European VP for creative affairs
E-mail: nelda@ connectserve.com
Year First Attended MIDEM: 1990
Best Deals Initiated at MIDEM: Signing dance artist Sash, and 20th Century Fox Music for sub-publishing.

Best Advice for Attending MIDEM: No alcohol before midday.

Priority for MIDEM This Year: To renew friendships and business contacts and to fly the independent flag.

BLUES FLAME RECORDS
www.blueflame.com
Iolina Leinert and Friedemann Leinert, managing directors
E-mail: leinert@blueflame.com
Year First Attended MIDEM: 1988
Best Deal Initiated at MIDEM: [Comments from Iolina Leinert] All deals are important. We’ve made deals with partners in Japan, India and France, and we extended our worldwide publishing deal with Warner/Chappell.

Best Advice for Attending MIDEM: Always talk to strangers! While sitting at the German stand waiting for our next meeting, a total stranger just sat down at our table with a cup of beer in his hands and completely ignored us. After a few minutes, he apologized for taking up the table since he was just too tired of standing. We started talking, and it turned out that he has a distribution company in Japan. Today, the company, Sohrab Saadat from Popbiz, is one of the best distribution partners we have.

Priority for MIDEM This Year: Meet all our friends again, make new contacts, find new productions and offer our catalog for international licensing.

GANG GO MUSIC
www.blankandjones.de
www.fragma.de
Louis Spillmann, president
E-mail: gang.golett.de
Year First Attended MIDEM: 1973
Best Deal Initiated at MIDEM: Licensing for the dance project Fragma, whose track “Day & Miracle” became a top-15 hit in the U.K. through Positiva/EMI.

Best Advice for Attending MIDEM: Time is money; never be late in meetings.

Priority for MIDEM This Year: Licensing our productions from the DJ duo Blank & Jones, who are now taking off in Southeast Asia.

TRAUTMON RECORDS
www.trautmon.de
Stefanie Marcus, president
E-mail: stefanie.marcus@ trautmon.de
Year First Attended MIDEM: 1990
Best Deal Initiated at MIDEM: U.S. distribution with DNA.

Best Advice for Attending MIDEM: Enjoy, stop thinking about money before you leave home, make friends and trust that everything good will work out in the long run.

Priority for MIDEM This Year: To raise as much interest as possible in Bubbles & Bones, the debut album of American/ Swiss vocalist Erika Stucky. She is regarded as one of the most original new voices on the international jazz scene. Her Swiss roots and big-city spontaneity span an enthralling arch between cozy, down-home, Alpine tradition and urban nightmare.

WINTRUP MUSIKVERLAG
www.wintrup.de
Walter Holzbauer, owner and managing director
E-mail: info@wintrup.de
Year First Attended MIDEM: 1975
Best Deals Initiated at MIDEM: Sub-publishing deal with Complete Music Ltd., London, in 1983 that still exists to this day; deals for John Fogerty’s songs through Minder Music in the U.S. and Published by Patrick in the U.K., and various contracts for Japan and South East Asia.

Best Advice for Attending MIDEM: Never trust a taxi driver who promises to pick you back up from a restaurant in the mountains.

Priority for MIDEM This Year: We’re looking to represent a well-organized U.S. catalog for the GSA territories and Eastern

Continued on page 48
Rita Lee
Bossa'n Beatles

- A hard day's night
- With a little help from my friends
  - If I feel
- All my loving
- She loves you
  - Michelle
  - In my life
- Here, there and everywhere
- I want to hold your hand
- Lucy in the sky with diamonds

Ivan Lins
Inspired by Antonio Carlos Jobim

- Vivo sonhando / Triste
  - Inútil paisagem
  - Samba do avião
    - Bonita
- Este seu olhar / Promessas
  - Time after time
  - Caminhos cruzados
- Eu sei que vou te amar
  - Dindi
  - Jobiniando
- She walks this earth (Grammy Awarded)

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FRANCE

ATMOSPHÉRIQUES

www.atmospheriques.com
Denis Collart, export manager
E-mail: denis.collart@atmospheriques.com

Year First Attended MIDEM: 2000
Best Deal Initiated at MIDEM: Signing the group T80 to Virgin Germany.

Best Advice for Attending MIDEM: Never make an appointment too early in the morning.

Priority for MIDEM This Year: Today, Atmosphériques benefits from a well-established network of connections. Numerous contracts have been signed these past two years. We must, however, continue to push certain territories—such as Scandinavia, for example. In terms of artists, I plan on stressing Grand Tourism (electronica) and Franck Roussel, whose first album will be released in 2002 in France. When you attend your first MIDEM, you’re somewhat lost, you don’t know many people, and you wonder what you’re doing there. But very quickly, you realize that the record industry, including the international industry, is quite small. So, this year, I am glad to return and meet up again with many contacts.

EDITIONS DE PARIS

Roger Ganem, company manager
E-mail: r.ganem@fr.packardbell.org

Year First Attended MIDEM: 1982
Best Deal Initiated at MIDEM: We’ve made deals with 50% of the Italian producers with whom I work today.

Best Advice for Attending MIDEM: Don’t chase too many rainbows at the same time; try to meet foreign people in your own country because, unless you get lucky, you might as well stay home.

Priority for MIDEM This Year: Deals for our artist Arielle Dombasle.

SCORPIO MUSIC

www.scorpiomusic.fr
Henri Belolo, CEO
E-mail: info@scorpiomusic.fr

Year First Attended MIDEM: More than 30 years ago.
Best Deal Initiated at MIDEM: Too many to count.

Best Advice for Attending MIDEM: Better be ready for action.

Priority for MIDEM this year: To sign all available hits!

XII BIS MUSIC GROUP

www.13bis.com
Laurent Dreux-Leblanc, chairman
E-mail: 13bismusic@13bis.com
Year First Attended MIDEM: 1992
Best Deal Initiated at MIDEM: MIDEM has allowed me to weave a global network of partners enabling me to achieve the best possibilities for exploitation of our works.

Best Advice for Attending MIDEM: Sit at the bar of Hotel Majestic so that you meet everyone who didn’t want to give you an appointment—with CDs in your pocket.

Priority for MIDEM This Year: To present our radio B2B—the first online radio allowing record companies, production companies, and advertising agencies to listen to and select our songs. In addition, every year at MIDEM, we are on a boat in front of the Palais, and this year we are offering use of the boat to a large French cable channel, MCM, for their interviews with the artists present at the NRJ Music Awards. It would be great if MIDEM could take place in May so that we would really be able to enjoy the sun.

ITALY

ALA BIANCA GROUP

www.alabianca.it
Tonio Verona, president and general manager
Jean Luc Dom, A&R manager
E-mail: tverona@alabianca.it, jldom@alabianca.it

Year First Attended MIDEM: 1978
Best Deal Initiated at MIDEM: Our general master agreement for Japan with Toshiba EMI in 1990.

Best Advice for Attending MIDEM: Spend your time wisely.

Priority for MIDEM This Year: To sign an interesting master deal for Asia, including Japan, and consequently to sign a sub-publishing deal for the region.

THE SAFIAM GROUP

www.safiam.com
Mauro Farina, president
E-mail: maurofarina@thesafiambusiness.com

Year First Attended MIDEM: 1982
Best Deal Initiated at MIDEM: A licensing deal with Sony Music Japan.

Best Advice for Attending MIDEM: Enjoy it.

Priority for MIDEM This Year: Meeting our international partners.

TIME

www.timerec.it
Giacomo Maiolini, president
E-mail: time@timerec.it

Year First Attended MIDEM: 1992
Best Deal Initiated at MIDEM: In 1998, the company licensed “Felt It” by the Tamperer featuring Maya, which became a European hit, and achieved similar success in 2000 with “You See the Trouble With Me” by Black Legend.

Priority for MIDEM This Year: Licensing for the Space invaders and Souvenir d’Italie. And we’ll have other new projects coming soon.

SPAIN

AUTORES AND PRODUCTORES ASOCIADOS

www.autoresasociados.com
Antonio Pérez Solís, president
E-mail: apas@lander.es

Year First Attended MIDEM: 1970
Best Deal Initiated at MIDEM: I prefer to make contact with already established networks, ever since I began talking to the independent Italian publisher Ala Bianca. We agreed to exchange catalogs, and it was a very good move.

Best Advice for Attending MIDEM: Prepare yourself before you go to MIDEM by getting in touch by phone or E-mail with the people you want to see there.

Priority for MIDEM This Year: To expand into Poland and other former East Bloc countries. Poland is growing enormously, and it has the same level of taste and culture as many Western European countries. In five or six years, it will have a major presence in Europe and other Western European nations.

BAT DISCOS

www.latinoticias.com
Jorge Gómez, managing director
E-mail: jorge@batdiscos.com
Year First Attended MIDEM: 1982
Best Deal Initiated at MIDEM: We have made many very useful contacts at MIDEM, especially with Latin American and U.S. publishers, although it’s hard to say that any specific deal we have made was begun at MIDEM. But that’s the whole point. For us, MIDEM is all about making and consolidating contacts, and not about making concrete deals.

Best Advice for Attending MIDEM: Contact in advance all the people you want to see so that you can draw up a good working agenda and space out your appointments.

Priority for MIDEM This Year: This year, we shall be focusing our strength on getting our [Latin] material well-known in the rest of Europe outside Spain.

CONTRASEÑA RECORDS

www.contrasena.com
Enrique Boras, director
E-mail: kike@contrasena.com
Year First Attended MIDEM: 1992
Best Deal Initiated at MIDEM: In 1996 I started talking to German independent distributor Cyx about licensing a single by Spanish band Double Vision, called “Knockin’.” It was a huge dance hit and sold nearly 1 million singles in Germany, and, on the basis of that, people at MIDEM came to us like flies around a honey pot; we signed the single to several countries. It was the Spanish song that generated the second-highest amount of authors’ rights income outside Spain, after “Macarena,” in the first half of 1997. Moving that single at MIDEM was a big breakthrough for us.

Best Advice for Attending MIDEM: Don’t be timid or afraid of entering as many stands as you want. Ask questions, take samples and have a determined attitude. The first time I went to MIDEM, I think I missed out by being a bit too shy and just walking by many stands.

Priority for MIDEM This Year: To consolidate our relations with labels from many countries that we already have licensing deals with and to demonstrate that we still exist and are still going strong.

SWEDEN

BONNIER AMIGO MUSIC GROUP

www.bonnieramigo.com
Jonas Sjilemark, president/CEO
E-mail: hanna.amstrom@bonnieramigo.com

Year First Attended MIDEM: 1986
Best Deal Initiated at MIDEM: The one for Lutricia McNeal’s “Ain’t That Just the Way” [when Sjilemark was managing director at CNP/Arcade Music Company], where the single was licensed to Telstar in the U.K. and CNR for the rest of Europe.

Best Advice for Attending MIDEM: Keep cool.

Priority for MIDEM This Year: We’re presenting the acts Adorus, Brolle and Excellence.

GAZELL MUSIC

www.gazell.net
Eva Karman, co-managing director
E-mail: eva.karman@gazell.net
Year First Attended MIDEM: 1997
Best Deal Initiated at MIDEM: That would be one of the sub-publishing deals I did [in my former position as managing director of MNW Music] for the WME agencies.

Best Advice for Attending MIDEM: Prepare and book meetings with the people you want to see, but make sure you’ve got time for the people you didn’t expect to meet.

Priority for MIDEM This Year: Apart from meeting with the publishers we represent at Gazell, we will present material by country writer Tomas “Tom Knox” Enochsson, hip-hop/rapper Scoob Rock and other songwriters/artists signed to our new catalog KarGaz Music.

MINISTRY OF SOUND MUSIC GROUP NORDIC

www.ministryofsound.com
Michel Petre, head of A&R
E-mail: mpetre@ministryofsound.com

Year First Attended MIDEM: A long time ago...

Best Deal Initiated at MIDEM: A handshake deal in a Palais hallway for DJ Bobo’s “Somebody Dance With Me” after having launched the 12 inc label on Pitch Control [where Petre was a co-owner, and later sold off to edel]. It was cool because Sweden was the first country where that song went No. 1, and was certified gold.

Best Advice for Attending MIDEM: Bring comfortable shoes for walking in the Palais and sunglasses for lunch at the beach.

Priority for MIDEM This Year: To
Peter Luckhurst Leaves HMV

BY LARRY LeBLANC
TORONTO—Peter Luckhurst’s recent decision to step down as president of HMV North America for personal reasons caught many in the Canadian music industry by surprise. But sources familiar with the situation say the move, while sudden, isn’t altogether surprising, given the retailer’s soft financial results in the U.S. and Canada.

For his part, the 46-year-old British-born Luckhurst says he resigned because he is planning on moving his family to Weston, Conn., where he has owned a home for years.

But sources indicate that the reason for Luckhurst’s abrupt departure was HMV Media Group’s dissatisfaction with its North American market results, which have been significantly behind other markets, particularly Europe. Also, there reportedly was tension between Luckhurst and Brian McLaughlin, COO of London-based parent HMV Media Group. McLaughlin, who was promoted to the newly created COO post in 1999, was previously managing director of HMV Europe.

Luckhurst denies both allegations. “Nothing could be more far from the truth,” he says. “I couldn’t be happier. HMV has been brilliant, and Ibran has been nothing but helpful and classy. But my family is American, and they wanted to go back there.”

McLaughlin declined to talk to Billboard for this article but said in a press statement, “Pete has decided to return to the United States for personal reasons, and his departure from the organization is very amicable.”

Chris Walker, HMV’s managing director for its Asia-Pacific operation, will oversee North America on an interim basis until a permanent head is picked. Walker, who will be based in Toronto, will also continue to run the Asia-Pacific arm.

In a separate move, John McLeish, VP of business development for HMV North America, has also departed. His position will not be filled.

HARLY SHOCKING
Several leading Canadian music industry figures said they were not shocked by Luckhurst’s departure.

“I had heard rumors [about Luckhurst leaving] for about eight months now,” says MalcolmPerlman, president of Toronto-based Sunrise Records, which has 32 stores throughout the country.

“I cannot say that I was surprised [about Luckhurst’s resignation], given the economic times and the climate within the industry and within HMV,” says Don Oates, senior VP of sales at Sony Music Canada. HMV’s arrival in North America began in Canada in 1987, when it acquired the assets of Mister Sound and the Sherman Music chains after EMI Capitol Records moved out of retailing. HMV started in Canada, with Luckhurst as its first appoint- ment, with 20 stores and a 2.5% market share. Today, with 97 stores and a 22% market share, it is Canada’s national music retail leader.

HMV CEO Alan Giles tells Billboard, “Pete made a fantastic contribution to building and growing that business over the years.”

 Luckhurst originally joined Thorn EMI Ferguson in London in 1979 as industrial relations manager. He came to Canada in 1987 as a human resource manager for HMV and three in Germany, had sales of $432 million—up from $349 million in 2000. Comparable-store sales growth at HMV Europe was 17.8%.

First-half results for HMV North America and HMV Asia-Pacific were far less impressive. North American sales fell $119 million to $117.8 million, despite comparable-store sales growth of 2.8%. Sales also dropped in Asia-Pacific, from $188.4 million to $187.4 million: comparable-store sales growth there fell 1%.

Although overall sales in the second quarter were down from $60.8 million to $57.1 million in North America, comparable-store sales growth, driven by DVD, rose 3.2%.

Throughout 2001, there were also executive shuffles at HMV North America. Among those laid off were GM of U.S. operations Lesya McQueen, VP of distribution Roger Whiteman, VP of operations Bruce Helbein, creative manager Arthur Jelilyan, and joint directors of purchasing Sue Duck and Philippe Eloy.

In 2001, HMV also downsized its presence in the U.S. It moved its U.S. headquarters to its 86th Street store and closed its Herald Square outlet in Manhattan, leaving the chain with 12 U.S. stores.

HMV North America’s poor performance is partly due to the Canadian record business being locked into a two-year sales slump. According to the International Federation of the Phonographic Industry, Canada’s music market fell 7.5% in value and 6.4% in units during 2000 from the previous year.

According to SoundScan figures for 2001, overall music sales in Canada dipped 3.4% from 63.2 million to 61.0 million units, compared with 2000. “Turmoil” is the word for the last two years in Canada,” says Brian Robertson, president of the Canadian Recording Industry Assn. “This is an industry in transition.”

EMI Music Canada president Deane Cameron says, “Being the Canadian market leader in a declining market, and one dramatically declining over the U.S.—(being head of HMV in Canada) is a tough gig.”

Luckhurst insists, “It has certainly been a difficult market, but HMV has been making headway.”

Universal Music Canada president/CEO Randy Lennox adds, “Peter most certainly did the best he could. He’s highly respected and well-liked in the community and in the industry.”

Oates remarks, “It was nice having a president of a retail chain who really loves music.”

BY BRIAN GARBITTY
NEW YORK—As expected, DVDs and video games powered the Christmas sales of consumer electronics retailers and salvaged the holiday selling season for their music subsidiaries. December sales announcements from Best Buy and Circuit City indicate that strong performances from those categories were able to counter a drop-off in music traffic and declining prerecorded music sales.

Best Buy reports that its Musicland stores posted December sales of $14.4 billion—a gain of 2% compared with a year ago. Musicland’s comparable-store sales for December were up 3.8%. The company attributes the rise to the remerchandising of most Sam Goody stores to include more DVD movies, video-game hardware and software, and consumer electronics. Comparable-store sales of video-game hardware and software, including two new gaming platforms, posted triple-digit gains. Comparable-store sales of DVD movies increased in “the high double-digit” range.

Musicland’s comparable-store sales also increased 10%. Circuit City said sales were “particularly strong” in its DVD and video-game categories.

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NARM Announces 2001 Award Finalists

BY BRIAN GARRITY
NEW YORK—The National Assn. of Recording Merchandisers (NARM) has announced the finalists for its 2001 Merchandiser and Supplier of the Year Awards. The winners will be announced March 12 at the 2002 NARM Convention & Trade Show in San Francisco.

Leading the pack of nominees are Best Buy, Borders Books & Music, Tower Records/Video/Books, Trans World Entertainment, and Target Stores, which are all up for large retailer of the year. BMG Distribution, EMI Music Distribution, Red Distribution, Sony Music Distribution, WEA Corp., and Universal Music & Video Distribution made the short-list for top honors in the large distributor category.

Arista Records, Jive Records, Rhino Entertainment, Columbia Records, Island Def Jam Music Group, Universal/Motown Records Group, Virgin Records America, and Warner Bros. Records are the finalists for the large entertainment software supplier award.

Among other notable nominations are wholesaler of the year, large division, finalists Alliance One Stop Group, Anderson Merchandisers, and Handleman Co. Finalists for related products and services, large division, are Case Logic, Cinram, and Sony Disc Manufacturing.

For the fifth straight year, Billboard is up for the related products and services, medium division, award. Billboard sister company SoundScan has also been nominated for the award. Billboard Bulletin noted its fourth consecutive nomination in the related products and services, small division, category.

Following is the complete list of award nominees:

RETAILER OF THE YEAR

SMALL DIVISION
Crown’s Nest, Cresthill, Ill.

Electric Fetus, Minneapolis

Rolling Stone, Norridge, Ill.

Twist & Shout, Denver

MEDIUM DIVISION

Bull Moose Music, Portland, Maine

Compact Disc World, South Plainfield, N.J.

A&M Records, New York City

Newbury Comics, Allston, Mass.

Waterloo Records & Video, Austin

LARGE DIVISION

Best Buy Enterprise, Eden Prairie, Minn.


Target Stores, Minneapolis

Trans World Entertainment, Alhambra, N.Y.

Tower Records/DVDs, West Sacramento, Calif.

ENTREPRENEUR SOFTWARE SUPPLIER OF THE YEAR

SMALL DIVISION
Alligator Records, Chicago

GospoCentric, Inglewood, Calif.

Medalist Entertainment, New York City

Six Degrees Records, San Francisco

V.I.P. Records, Jamaica, N.Y.

MEDIUM DIVISION

J Records, New York City

Koch Entertainment, New York City

Razor & Tie Entertainment, New York City

Rhino Palm, New York City

Welle Music Group, Santa Monica, Calif.

Wind-up Records, New York City

LARGE DIVISION

Arista Records, New York City

Columbia Records, New York City

Island Def Jam Music Group, New York City

Jive Records, New York City

Rhino Entertainment, Los Angeles

Universal/Motown Records Group, New York City

Virgin Records America, Beverly Hills, Calif.

Warner Bros. Records, Burbank, Calif.

ENTREPRENEUR SOFTWARE SUPPLIER OF THE YEAR

SMALL DIVISION

AccurateChart Music, Encino, Calif.

Billboard Bulletin, New York City

Gary Group, Santa Monica, Calif.

Ice, Inc., San Diego

Liquid Audio, Redwood City, Calif.

MacEye, Los Angeles

MEDIUM DIVISION

Billboard, New York City

Music, New York City

SoundScan, White Plains, N.Y.

LARGE DIVISION

Case Logic, Longmont, Colo.

Cinram, Richmond, Ind.

Sony Disc Manufacturing, Teter Haute, Ind.

DISTRIBUTOR OF THE YEAR

SMALL DIVISION

Big Daddy/Music Distribution, Hackensack, N.J.

Hep Cat Records & Distribution, Arcadia, Calif.

Musicrama, Long Island City, N.Y.

Redeye Distribution, Graham, N.C.

MEDIUM DIVISION

ADA, New York City

Caroline Distribution, New York City

Koch International, Port Washington, N.Y.

Navarre Corp., New Hope, Minn.

Rykodistribution, New York City

LARGE DIVISION

BMG Distribution, New York City

EMI Music Distribution, Woodland Hills, Calif.

Red Distribution, New York City

Sony Music Distribution, New York City

Universal Music & Video Distribution, Universal City, Calif.

WEA Corp., Burbank, Calif.

WHOLESALE OF THE YEAR

SMALL DIVISION

Electric Fetus, Minneapolis

Scorpio Music, Trenton, N.J.

Super Discount CDs and DVDs, Irvine, Calif.

MEDIUM DIVISION

Baker & Taylor, Charlotte, N.C.

Eurpean Home Entertainment, Virginia Beach, Va.


Norcross Distribution Group, Baltimore, Calif.

Southwest Wholesale, San Antonio

LARGE DIVISION

Alliance One Stop Group, Coral Springs, Fla.

Anderson Merchandisers, Amarillo, Texas

Handleman Co., Troy, Mich.

ENTREPRENEUR SOFTWARE SUPPLIER OF THE YEAR

SMALL DIVISION

Alligator Records, Chicago

GospoCentric, Inglewood, Calif.

Medalist Entertainment, New York City

Six Degrees Records, San Francisco

V.I.P. Records, Jamaica, N.Y.

MEDIUM DIVISION

J Records, New York City

Koch Entertainment, New York City

Razor & Tie Entertainment, New York City

Rhino Palm, New York City

Welle Music Group, Santa Monica, Calif.

Wind-up Records, New York City

LARGE DIVISION

Arista Records, New York City

Columbia Records, New York City

Island Def Jam Music Group, New York City

Jive Records, New York City

Rhino Entertainment, Los Angeles

Universal/Motown Records Group, New York City

Virgin Records America, Beverly Hills, Calif.

Warner Bros. Records, Burbank, Calif.

RELATED PRODUCTS & SERVICES SUPPLIER OF THE YEAR

SMALL DIVISION

Accelerated Chart Movement, Encino, Calif.

Billboard Bulletin, New York City

Gary Group, Santa Monica, Calif.

Ice, Inc., San Diego

Liquid Audio, Redwood City, Calif.

MacEye, Los Angeles

MEDIUM DIVISION

Billboard, New York City

Music, New York City

SoundScan, White Plains, N.Y.

LARGE DIVISION

Case Logic, Longmont, Colo.

Cinram, Richmond, Ind.

Sony Disc Manufacturing, Terra Haute, Ind.

HELP NEEDED: The Assn. for Independent Music (AIM) is seeking volunteers to prepare for this trade group’s 2002 convention, which will run in conjunction with the National Assn. of Recording Merchandisers’ confab March 8-12 at the San Francisco Marriott. Those willing to lend a hand should contact AIM executive direc-

Declarations Of Independents

by Chris Morris

NO BULL: Matador Records has taken its case to Alternative Distribution Alliance (ADA), signing a U.S. distribution deal with the New York City-based company.

Matador—who’s roster includes such top-notch indie-rock acts as Yo La Tengo, the Jon Spencer Blues Explosion, Mogwai, Cornelius, Pizzicato Five, Bardo Pond, and Belle & Sebastian—was abruptly left in the lurch last November when its previous distributor, DNA, shuttered its doors before its parent, Valley Media, filed for Chapter 11 bankruptcy protection (Declarations of Independents, Billboard, Dec. 1, 2001). The label had been handled by DNA since May 1999.

Matador was in a bind: “We had to make a move to ADA: In early 1999—after the label severed its three-year relationship with Capitol Records and co-founders Gerard Cosloy and Chris Lombardi bought back a 49% interest in the label owned by Capitol—ADA was among the firms Matador huddled with before settling on DNA. (Between 1993 and 1996, Matador was aligned with Atlantic; during the entire course of its major-label involvement, Matador continued to move some of its product through indie channels.)

Additionally, Matador has inked a new, exclusive Canadian distribution deal with Fusion III.

NEW NOISE IN BEANTOWN: Mark Kates, former president of Beastie Boys’ Grand Royal Records, has returned to his roots with the formation of a new Boston-based label, the aptly named Perway Recordings.

Kates, who joined Grand Royal after several years as an A&R exec at Geffen, returned to Boston after the Beasties folded the unprofitable label late last August (Billboard, Sept. 15, 2001).

The new label will initially have a decidedly localized bent, according to Kates, and his signings bear that philosophy out. Expect releases sometime this year from the Brakes—a band featuring former Mighty Mighty Bosstones guitarist Nate Albert and ex-Weezer bassist Mikey Welch—and a solo set from Mission of Burma bassist Clint Conley.

FLAG WAVING: After an absence of nearly 10 years, vocalist Julianne Raye has released a new album, restless Night, on Los Angeles indie 3 Crows Music. And the wait was worth it.

You may recall Raye made her debut on Warner Bros. in 1992 with the fine Jeff Lynne-produced album Something Peculiar. She says of her long hiatus from the studio, “I got to a point where I decided I wanted to focus on making music and let the rest of it take its course.... I explored jazz, swing, and even lounge music— I explored for the sake of exploring.”

She began moving toward a return to recording when she met music-producer and Ryan Adams cohort Ethan Johns, who cut an early demo of the Restless Night track “Heaven.” She says, “Ethan was just the guy. He got what I was doing.”

Made in Johns’ home studio in Los Angeles with Johns playing most of the instruments, the album is a rich and emotionally stirring work of striking stylistic diversity. The torchy “New Moon,” the reflective “Dark Night of the Soul,” the hymn-like “Heaven,” and the Joni Mitchell-like “Dark Sky Traveler” highlight a uniformly superior collection.

Of the album’s predominantly somber tone, Raye says, “The dark side of things has been part of my struggle as a person and an artist.”

In contrast, the drollest number here is “More Wine,” a seductive duet with Rufus Wainwright. Raye says of her vocal partner, “There was an instant rapport and a kind of platonic rapport, which I think he has with all his female friends.”

Johns, who runs 3 Crows Music, is seeking wider distribution for Restless Night, currently available via the Web (www.3crowsmusic.com). Interested partners may contact Jim Phelan at Sanctuary Management in New York City (212-763-9129).
GOOD ENDING: Trans World Enter-

tainment managed to pull out a 3% comparable-store gain for the five-

week period ending Jan. 5. While that is good news for the chain, it is bad news for music labels. That’s because a breakout of the chain’s product lines shows that while its movies business was up 43% and video games were up 72%, music was down 11%.

“Considering the economic envi-

ronment, we were pretty pleased [with the way it came together],” says John Sullivan, senior VP/CEO for the Albany, N.Y.-based chain. Last November, the chain had negative comparable-store sales as it reported for the nine-week period that ended Jan. 5.

SPEAKING OF TRANS WORLD: As part of the traditional year-end prun-

ing of its store portfolio, the chain is in the process of closing 71 outlets.

Laurie Clark, who bolted from Trans World in early December, has emerged in a high-profile executive position with the Wiz, the consumer electronics chain owned by Cahiewisvis, sources say. No word yet on her title, but Clark—who was executive VP of merchandising and marketing at Trans World—is part of the new manage-

ment team headed up by Jeff Vayp, who joined Cahiewisvis last month as group president for its retail division, which includes the 43-unit Wiz and the 60-unit Clearview Cinemas. In other Wiz news. Tasso Kellen, the company’s executive VP of merchandising and marketing who has long been associated with the chain, has stepped down to become a consultant for the company.

NEW VIRGIN: Virgin Entertainment Group North America says it will place a 40,000-square-foot store in Toronto this year, marking the chain’s 25th outlet and its second in Canada. It will be stocked with 250,000 CDs, 20,000 movies, 2,000 video games and com-

puter software titles, and a book and magazine section. Virgin, whose other Canada store is in Vancouver, does not yet have an opening date for this one, which will be located in the Toronto Metropolis, on the corners of Yonge and Dundas. In addition to the usual Virgin listening stations that enable entire albums to be sampled, the outlet will feature MegaPlay, an enter-

tainment preview system with a data-

base of 200,000 music titles and 10,000 movie titles, multimedia demonstration stations, and 20 Philips video flat-panel plasma monitors, which will show music videos, feature films, and special events.

DOWN THE DRAIN: National Record Mart (NRM), the chain started by the Shapiro brothers in 1939, is in the final phase of its liquidation. Gary Ross, who has been stewarding that process, reports that the chain has about 600 stores left, all of which are having or will have liquidation sales, so come early February the chain will histo-

ry. NRM was forced into Chapter 11 by the majors last June, but the court and creditors agreed to keep it alive for the reminder of the year to allow for the company to be shopped. But with the current economic environment, uncertainty about what impact the Internet will have on the future of music retailing, and, apparently, weak real estate, there were no bidders. There was some talk about various parties bidding on small groups of stores, but the only deal that got done was the purchase of six NRM stores by Trans World Entertainment. Those stores are in Lima Mall in Lima, Ohio; Shenango Valley Mall in Sharon, Pa.; River Valley Mall in Lancaster, Ohio; Kenwood Town Center in Cincinnati, Ohio; St. Charles Towne Center in Waldorf, Md.; and Century City Mall in Los Angeles. Trans World is said to have paid $500,000, plus the cost of the stores’ inventories, for the locations.

Ross tells that some of the NRM stores that have been or will be liquidated will still wind up as record stores. But he adds that interested parties are likely dealing directly with the court, and that the bankruptcy court “that will be good for the NRM employees in the stores, because it will allow record stores to have continuity in the mall.” Ross observes that when he joined NRM last October, the chain had 113 stores, which were manned with about 650 employees. He says there are still 75 employees in the office, and they will help shut down the operation.

CLOGGED: On the subject of liquida-

tions, Northeast One-Stop is now offi-

cially history. Sources say that the company listed $8.3 million in assets and $11.8 million in liabilities. Its creditors included Universal Music and Video Distribution, which it owed $7.2 million; Congress Financial, $2.1 million; Sony Music Distribution, WEA, and BMG Distribution, each at $1.3 million; EMI Music Distrib-

ution, $505,000; Red, $463,000 and Valley Media, $413,000, as well as an additional $104,000 for Distri-

bution North America.

Djangos, CD Warehouse Merger Pending

BY MATTHEW BENZ

NEW YORK—Djangos.com and CD

Warehouse pushed back the deadline to finalizes its $5.49 million merg-

er from Dec. 31, 2001, to Jan. 25. And while they have amended the letter of intent laying out the transaction to stipulate that the letter will termi-

nate if a definitive merger agreement is not entered by Jan. 25, people fa-

miliar with the matter say the deal will be completed. “They did request an extension,” says Christopher Salyer, CD Warehouse chairman/CEO, referring to Djangos. But he says this was not surpris-

ing, given the interference of the holidays. Once certain details are worked out, he believes the transac-

tion—which calls for Djangos to ac-

quire CD Warehouse for $1.50 per share—will be finished.

A source close to the deal adds that the extension gives the Djangos.com board a chance to decide at a Jan. 25 board meeting between two options for financing the acquisition. One is a refin-

ancing of the companies’ combined $8 million credit facilities, and the other is a $10 million equity package.

It will also give both parties time to work out final, unspecified details of the deal, the source says. “They’re still discussing the details of the final agree-

ment,” the source adds, “but there are no problems that are deal-breakers.” The initial Dec. 31 deadline was “extremely aggressive,” but “it was not set in stone.” Depending on whether another monithlong extension is needed to sort out any other remaining details, the definitive merger agreement could be entered by the end of the month or in early February. The deal must still be approved by CD Ware-

house shareholders.

A rep for Djangos.com referred calls to Geoffrey Madden, an invest-

ment banker at New York City-based Christman Peters & Madden, which has advised the company. He de-

claimed to comment. Djangos made an initial offer for CD Warehouse early last October for $1 per share, or $3.66 million—more than double the 49 cents at which CD Warehouse shares were trading at the time as a result of the offer. The share price surged to 80 cents. When the two parties execut-

ed their letter of intent in late Octo-

ber to merge, the purchase price was upped to $1.50 per share. After trading as high as $1.22 in late

October, CD Warehouse stock finished the year at 60 cents per share. By Jan. 4—two days after the extension to the agreement was announced—it had risen to 75 cents.

Through the first nine months of 2001, CD Warehouse, a franchis-

er and operator of retail music stores in the U.S. and abroad, had a loss of $7.84 million, or $2.14 per share, on $20 million in sales. “We had expected earnings to decline in a decelerating economy,” Salyer said in August, when the company announced sec-

ond-quarter results. He added that a return to profitability was expected in the fourth quarter.

CD Warehouse went public in Jan-

uary 1997 but saw its stock delisted in April 2000 for failure to maintain a minimum share price of $1. It now trades on the OTC Bulletin Board. The Oklahoma City-based chain has also suffered recent executive defections—

including VP/COO David Race in August—and has had disputes with some of its franchisees.

The merger would increase Djangos’ number of retail outlets to 83 in 36 states. Djangos, based in Portland, Ore., currently sells new and used music and videos in 18 stores in four states and on the Internet. CD Warehouse has 234 separately owned franchise stores that are not part of the deal.
Children’s Video Sales
Exceptionally Strong In 2001

BY MOIRA McCORMICK

CHICAGO—If there’s one video category that is consistently reliable in the most difficult of times, it’s children’s video. This past year bore that out, with the genre’s major players reporting an exceptional 2001, even post-Sept. 11. Many expect kid vid to continue this trend in 2001, in both the DVD-Video and VHS arenas.

According to Gordon Ho, Buena Vista Home Entertainment VP of brand marketing for animation, a recent Disney poll showed that the No. 1 weekend activity choice among families was “to stay home and rent movies to watch together.”

Buena Vista and its imprint, Walt Disney Kids Video, are the No. 1 kids’ video label of 2001, according to the year-end issue of Billboard, had “a banner year,” Ho says, “with sales up comfortably over last year.”

Top titles for the company include the recent releases of Dinosaur, Fantasia 2000, The Emperor’s New Groove, Spy Kids, and 102 Dalmatians and such direct-to-video/DVD titles as Lady and The Tramp, and Scamp’s Dream. Scamp’s Dream was No. 2 on the Billboard year-end Top Kid Video chart, The Little Mermaid 2: Return to the Sea (No. 7), and The Tigger Movie (No. 25).

Ho says the company is looking forward to such theatrical titles as Atlantis (Jan. 29) and more direct-to-video/DVD premieres, including Cinderella II: Dreams Come True (Feb. 26) and The Hunchback of Notre Dame II (March 19) in 2002. He also mentions the infant-targeted Baby Einstein line, which the company acquired last November.

He expects kids’ DVD-Video to keep growing. “According to [Carmel Valley, Calif.-based] Adams Media Research, there are over 20 million set-top DVD players, as well as DVD-ROM drives on computers, meaning that one out of three households could have DVD,” he explains. “At the same time, more VHS players were purchased this year than ever before; the videocassette will stay around for a while. It will certainly be a transition over time from VHS to DVD.”

Some industry execs are confident that VHS will never fade out of the kids’ market. Artisan Family Home Entertainment president Glenn Ross points out that most preschool children are not active VCR users, but that very few have the reading skills and/or dexterity to scroll through DVD-Video menus. “Infant-targeted DVD has been successful, because it’s the parents who choose and operate them,” he says, “but for the 1- to 5-year-old, VHS will never be replaced.”

2001: A VERY GOOD YEAR

Ross says 2001 was Artisan’s biggest year yet in children’s video since it has been rebuilding the Family Home Entertainment label, a former imprint of Live Home Video that Artisan took over several years ago. He points out such titles as the October-released Barbie in the Nutcracker and the animated preschool series Clifford the Big Red Dog and Baby Einstein (which was recently bought by Disney).

Another company that saw success in 2001 was Warner Home Video, which enjoyed a “50% growth in key retail accounts, with an overall 60% increase in sales over last year,” according to VP of family entertainment marketing Eva Martinoff. For the second consecutive year, Warner had the No. 1 kids’ video, and once again, it was from the series starring Mary-Kate and Ashley Olsen (Our Lips Are Sealed).

Martino says the live-action Scooby-Doo theatrical release coming out in 2002 starring Sarah Michelle Gellar, Matthew Lillard, and Freddie Prinze Jr. will continue to push awareness of the company’s animated Scooby-Doo videos, noting that their fourth release in the Scooby-Doo series, Scooby-Doo and the Cyber Chase, has been selling through as strongly as previous releases [two of which are on the Billboard year-end chart, at No. 11 and No. 13], and DVD-Video units in its first week of release. The eighth The Land Before Time release, The Big Freeze, and the direct-to-video DVD sequel Beethoven’s 4th also proved successful.

“People are looking for fun, comedy, things to bring them together,” Grafego says. “Home entertainment has been very strong through this entire period [since Sept. 11].”

SLATE OF TITLES TO COME

Imminent Universal kids’ releases include the animated feature Balto II: Wolf Quest, a direct-to-video sequel of the 1996 video release Balto, due in February.

Columbia TriStar Home Entertainment’s No. 1 video title, Dinosaur, has been very strong in DVD-Video; the sequel, Dinosaur: The Lost World, will follow in 2002.

Buena Vista’s new kids’ label, a spin-off of the Disney Consumer Products division, is also seen as a strong growth area for Columbia TriStar’s Hispanic market. “We release Spanish versions of Dragon Tales day-and-date with the English-language title,” he says, “and ‘Jay and Jack’ will debut with Spanish versions.” “Dragon Tales” DVDs are also day-and-date releases with VHS, which White says is “unusual for a preschool product.”

London-based HIT Entertainment—which merged this year with Barney creator Lyric Studios—had its hit title “Bob the Builder” release two “Bob the Builder” titles, two “Vegettales” releases, and “a Barney” title. The company is currently doing its own “proprietary research on what parent is looking on their kids’ DVDs,” says Sue Beddinger, the company’s group VP. “We want to see whether they want dolls and whistles or just straight programming in a [clearer] format.”

HIT preschool property “Kipper” debuted this year, and Beddinger says the company expects significant growth in that area. “As they’re looking forward to HIT’s video debut of the property ‘Angeline Ballerina’ (previously available on video),” he says, “we will release the next two in May are The Rose Fairy Princes and Angelina in the Wings. In addition, popular Australian kids’ artists the Wiggles have a worldwide franchise as the parents want to own this entire set and want to own it quickly. With the success of The Sopranos, Sex and the City, The Simpsons, and The X-Files (DVD sets), this is how consumers are expecting to get TV series on DVD.”

The series’ outer packaging will mimic Mike Okuda’s set design the created all of the on-camera computer technology used on The Next Generation, and an enclosed digipak will resemble the crew’s uniform. Each season will have a stand-alone design, but will be created to be displayed next to all of the other sets. Paramount is launching a TV, print, and Internet campaign surrounding the first release, Arkin says. The company will buy ads on many Star Trek shows as possible, as well as on the Sci-Fi channel. Print ads will appear in TV Guide, Entertainment Weekly, Discover, Sci-Fi, and Star Trek: The Magazine, and the company will target chat rooms on a number of Star Trek Web sites. Each new set will be supported by its own marketing campaign.

The company is also working closely with retailers, who are expressing early support for the products. Arkin says, “One of the beauties of the gift set is you can fulfill consumer demand without devoting a lot of shelf space [to it].”

VHS STILL STRONG: The Video Software Dealers Assn. (VSDA) recently reported that the VHS format outperformed DVD-Video in the November 2001 rental market. According to the VSDA, VHS rentals accounted for $175 million—about 57% of the total $304 million in rentals for November—paying roughly $478 million on the top 200 VHS titles and $154 million on the top 200 DVD-Video titles—a +21% advantage for VHS. This speaks to the continued viability of the format in the face of seemingly monostop, record-breaking retail sales weeks for DVD-Video releases.

VIDEO UPDATE ACQUIRED: The 341-store Video Update chain will now be a wholly owned subsidiary of the Dothan, Ala.-based Movie Gallery company. Video Update filed for Chapter 11 bankruptcy in September 2001 and recently submitted a reorganization plan to a federal bankruptcy court. The plan, which was approved by the United States Bankruptcy Court for the District of Delaware, includes a $2.5 million fund for distribution to unsecured creditors.

With this acquisition, the Gallery chain increases its store base by 30%. It will now own and operate 1,420 video retailer stores in 41 U.S. states and five Canadian provinces. The Video Update stores will keep their original name.

VIASTA ALLIANCE: Viastra, a Fremont, Calif.-based consumer electronics company that recently launched the ViViD line of products, has inked a product licensing and marketing agreement with Apex Digital. The Ontario, Calif.-based Apex, a leading U.S. manufacturer of DVD players, will market Viastra products through its various retailer distribution channels. ViViD players were initially available only at the store chain Micro Center and at the Viastra.com. Apex has relationships with such major retailers as Best Buy, Circuit City, Kmart, and Wal-Mart.
POZZOLI PACKAGING: Music for your Eyes.

POZZOLI, ADVANCED CD-DVD PACKAGING AND ALL TYPES OF CD-DVD REPLICATION.
LETS MAKE A DEAL
Continued from page 48
sign hits and meet all the great friends in the industry.

MTG PRODUCTIONS
www.mtg.as
Larry Bringijs, managing director
E-mail: larry@mtg.as

Year First Attended MIDEM: 1996
Best Deal Initiated at MIDEM: Selling various soundtracks to the U.S. and licensing Diezel to Japan.
Best Advice for Attending MIDEM: Make some good friends!
Priority for MIDEM This Year: We’ll be presenting our hip-hop label City Connections, our DJs and our dance act Infinity.

IRELAND
FOXROCK MUSIC PRODUCTIONS
www.foxrockmusic.com
Johnny Lappin, managing director
E-mail: tmp@eircom.net

Year First Attended MIDEM: 1979
Best Deal Initiated at MIDEM: Meeting all the major players in music publishing worldwide and getting an omelette and chips for under £20 on the Croisette.
Best Advice for Attending MIDEM: Bring your best bullshit detectors and get out of the Hotel Martinez before 5 a.m. in one piece.
Priority for MIDEM This Year: Meeting all my old—and they are at this stage—friends and avoiding that bloke with the Hungarian folk band who’s been trying to meet me for 20 years.

RMG DISTRIBUTION
www.rmg.ie
Peter Kenny, managing director
E-mail: peter@rmg.ie

Year First Attended MIDEM: 1999
Best Deal Initiated at MIDEM: The best deal RMG Ireland initiated at MIDEM was securing the exclusive sales and distribution for Mushroom Records [including releases from Garbage, Ash, Muse and others].
Best Advice for Attending MIDEM: The best advice I can give for MIDEM—also known as Must I Drink Every Minute—is to plan your visit well in advance and schedule your important meetings before you go. And wear comfortable shoes!
Priority for MIDEM This Year: The main priority for RMG Ireland is to attract new distribution deals. These would include audio, video and DVD product. We will also be focusing on increasing the awareness within the industry of the facilities now provided by RMG Ireland. Since our expansion in July 2001, we now offer a complete service incorporating sales, marketing, promotion and physical distribution in Ireland for the entertainment industry. Additionally, we are looking to develop exports on the exclusive labels that we represent within Ireland. We will be meeting with a number of export clients worldwide for this purpose.

JAPAN
FUJIPACIFIC MUSIC INC.
www.fujipacific.co.jp
Ichiro Asatsurna, president
E-mail: president@fujipacific.co.jp

Year First Attended MIDEM: 1971
Best Deal Initiated at MIDEM: It was the meeting with Chuck Kaye in 1988. That meeting was the start of what eventually became Windswept Pacific.
Best Advice for Attending MIDEM: Meet people, and meet as many as you can.
Priority for MIDEM This Year: MIDEM has always proven to be very productive for Fujipacific, and I expect it to be just as good for us at MIDEM 2002. As always, my priority is to meet all of Fujipacific’s overseas contacts while I am at MIDEM.

NICHION INC.
www.nichion.co.jp
Mamoru Murakami, chairman and CEO
E-mail: info@nichion.co.jp

Year First Attended MIDEM: 1968
Best Deal Initiated at MIDEM: Entered the music library business through MIDEM contacts.
Best Advice for Attending MIDEM: Check out the various event schedules before confirming your own personal schedules.
Priority for MIDEM This Year: Communication with old and new clients.

VICTOR ENTERTAINMENT, INC., AKA JVC
www.jvcmusic.co.jp
Aya Ohi, head of international operations for international repertoire
E-mail: a.ohi@ve.jvcmusic.co.jp
Year First Attended MIDEM: 1969

Best Deal Initiated at MIDEM: Too many to mention. Nowadays, we tend to wrap up deals at MIDEM rather than initiate them, and they all have been great.
Best Advice for Attending MIDEM: Stay sober.
Priority for MIDEM This Year: As we work with all genres of music, as with every year, we will be covering a broad range of repertoire, from pop and dance to rock and crossover. We probably have enough good jazz and classical on hand. There’s not one specific priority, but all genres are important to us.

AUSTRALIA
FABLE IMAGE MUSIC
www.fablemusic.com.au
John McDonald, managing director
E-mail: admin@fablemusic.com.au

Year First Attended MIDEM: 1972
Best Deal Initiated at MIDEM: In 1973, Fable licensed an Irish singing-album track through K-Tel that sold some 750,000 in North America and remains Australia’s best-selling tour album.
Best Advice for Attending MIDEM: Rather than try to speak to everyone, target your people and work out what it is they’re looking for. Be prepared to go back to MIDEM at least four or five times. But every single one of our deals and partners came out of MIDEM.
Priority for MIDEM This Year: We’re the largest producers of production music in the southern hemisphere, we’re in 30 territories. We want to meet with our sub-publishing agents and our new U.S. agents, Delrey, who are very strong with TV and films.

VICTOR ENTERAINMENT, INC., AKA JVC
www.jvcmusic.co.jp
Aya Ohi, head of international operations for international repertoire
E-mail: a.ohi@ve.jvcmusic.co.jp
Year First Attended MIDEM: 1969
Best Deal Initiated at MIDEM: Licensed the Buena Vista Social Club’s first album from the World Circuit label. The disc sold 120,000 in Australia.
Best Advice for Attending MIDEM: Take a gas mask if you’re a non-smoker!
Priority for MIDEM This Year: Launching a new pop label and finding strategic alliances for it, and expanding lucrative export licenses for local repertoire.

ROCKET AUSTRALIAN EXPORTS
www.rocket.com.au
Buzz Hiscock, co-director
E-mail: buzz@rocket.com.au

Year First Attended MIDEM: 1997
Best Deal Initiated at MIDEM: An export deal with Japan in 1999 was worth half a million dollars.
Best Advice for Attending MIDEM: Get lots of sleep beforehand.
Priority for MIDEM This Year: With the low value of the Australian dollar, our export business rose 50% through 2001, so we are looking to expand our customer list.

SOUTH AFRICA
GALLO MUSIC GROUP
www.gallo.co.za
Geoff Paynter, managing director, publishing
E-mail: geoffp@gallo.co.za
Year First Attended MIDEM: 1988
Best Deal Initiated at MIDEM: There were so many good deals, I can’t really name one.
Best Advice for Attending MIDEM: To get bed early.
Priority for MIDEM This Year: To pick up whatever goes.

THE DAVID GRESHAM RECORD COMPANY
www.greshamrecords.co.za
David Gresham, CEO and managing director
E-mail: dgresham@mweb.co.za
Year First Attended MIDEM: 1972
Best Deals Initiated at MIDEM: Licensing for Depeche Mode, Kylie Minogue, Foster & Allen and tons more.
Best Advice for Attending MIDEM: MIDEM is not a party; treat it as business.
Priority for MIDEM This Year: To continue making contacts; the list grows every year.

EUROPEAN NEW MEDIA

DX3 (a digital platform solutions company)
www.dx3.net
David Stockley, CEO
E-mail: david.stockley@dx3.net

Year First Attended MIDEM: 1982
Best Deal Initiated at MIDEM: At MIDEM 2000, DX3 became the first solutions provider for Microsoft’s Windows Media applications for the music industry in Europe.
Best Advice for Attending MIDEM: Set up as many meetings as possible in advance. That can be very useful at MIDEM, where a lot of people may have already fixed their appointments and [therefore] won’t have time for you.
Priority for MIDEM this year: DX3 will demonstrate a new online subscription service designed specifically for artist and label Web sites.

MUSIWAP S.A.
(a mobile music service provider)
www.musiwap.com
Gilles Babinet, CEO
E-mail: gilles@musiwap.com

Year First Attended MIDEM: 2000
Best Deal Initiated at MIDEM: When we bought the French Web site MP3.fr for the staff’s expertise.

Best Advice for Attending MIDEM: It’s to do with initiating relationships. MIDEM is a place where you don’t sleep. There’s nothing else like it anywhere else I can think of. I go to both events [MIDEM and the more sedate GNU World], another confab held at the Palais des Festivals shortly after], and they couldn’t be more different.
Priority for MIDEM This Year: With EMusi, Musiwap plans to demonstrate the rich-media version of its mobile phone–distributed music service. This will be the year when people will start to take mobile distribution seriously. It’s becoming a reality.

VITAMINIC LTD.
(The UK arm of Vitaminic SpA, the Italy-based international online music service provider)
www.vita-minic.co.uk
Chris Cass, managing director
E-mail: chris@vitaminic.co.uk
Year First Attended MIDEM: 1996
Best Deal Initiated at MIDEM: MIDEM 1999 was my first year there with Vitaminic. And that year had so many dot.com [companies], it was a good opportunity to start working with the labels.

Best Advice for Attending MIDEM: [The helicopter service from
What People Are Saying About The Roney Is Music To Our Ears.

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U.S. Publishers Accomplish Much Away From Home

By JIM BESSMAN

For independent publishers in particular, MIDEM is the perfect place for making new contacts and expanding catalogs—and this applies to old associates as well as new.

"Sometimes, you see people in Cannes sooner than you see them in Los Angeles or New York," says Kathy Spanberger, president/COO of U.S. companies for preference in Los Angeles, who looks to strengthen existing relationships or establish new ones this year at MIDEM—as always. "Everybody's so busy in their home territories," she adds, "and it's a little more focused at MIDEM." While peer's MIDEM contingent "goes for the same deals everybody else is (going for)," Spanberger notes that sub-publishing deals are increasingly the main target at Cannes.

Allan Tepper, VP of creative services at MPI Communications, also feels that in addition to making new contacts and renewing old relationships, meeting with an indie publisher's international sub-publishing partners is extremely important. "It's particularly valuable for an indie publisher to have the chance to present to your sub-publishers new things you're working on and get feedback," says Tepper.

David Hirshland, VP of business and legal affairs for Bug Music, agrees. "Our primary focus at MIDEM every year is to base with all our subpublishers from each territory in the world," he says, adding that, in Cannes, "they often bring out relationships they have with people in their territories. Additionally, notes Hirshland, year-round activities concerning the international songwriter and indie publishing companies who make up the "iverse of potential new clients" often "coalesce into something more definite at MIDEM, where people target their serious business because everybody's there. So it's a matter of trying to schedule as many sessions and meetings with as many people as you can, primarily to bolster and maintain relationships with sub-publishers—as well as listen to what those subpublishers you aren't in business with have to say."

Mark Fried, president/founder of Spirit Music, has attended MIDEM with general manager Buckley Hugo regularly since his company's inception in the mid-'90s. "From the start, it gave us a perfect opportunity to get together with the heads of our overseas offices—the various affiliates of our subpublisher, Island Music Publishing Ltd.—to compare notes, share new music and develop strategies to promote it globally," says Fried. "We've also occasionally brought along songwriters who are enjoying meaningful global activity to share in the MIDEM experience: Spirit writer Chris Butler, for instance, came to MIDEM 1999 as the writer of David Foster's hit 'Christmas Wrapping' was topping overseas sales charts."

Seconding Spanberger, Fried adds, "Believe it or not, we also end up spending more time catching up with some of our U.S. pub colleagues in the bar at the Four Seasons than we're able to do Stateside. We've also closed a few key deals and signed new writers."

In terms of picking up new business, Hirshland says MIDEM may "not be as important as we say, South By Southwest or CMJ," as those conferences are more geared to bringing unsigned writers and artists together with "companies like ours." Rather, "MIDEM is more a business-to-business type of market, and independent players have a more difficult time sneaking in between the cracks, if you will." But, even though MIDEM is not a showcase venue like the level of South By Southwest or CMJ, "lots of things come up there that people aren't previously aware of," he says. Pointing particularly to "people hawking their wares" in and outside the exhibit halls. "There are a lot of catalogs that are available that you learn about on an impromptu basis only once you're there," says Hirshland.

At Famous Music Publishing Companies, chairman/CEO Irving Z. Robinson notes a bit of a change in the MIDEM "focus" for Famous. "It used to be that we went there and met with a lot of American lawyers who carry American deals with them to MIDEM that otherwise could have been made in the U.S.," says Robinson. "No longer, we did make those kinds of deals in those years. But now the focus has changed for us: This year, we're sending our London rep, Luke McGregors, because we think it's probably better for him to search out continental material that might be good for London and other English-speaking territories."

Also important for Famous at MIDEM, adds Robinson, is meeting with foreign representatives. "We go through BMG to many European territories, and Luke will be meeting with them and preparing them for new product coming out in 2002, as well as other things," says Robinson. "But, while MIDEM as a whole may have "changed over the years," as Robinson notes, "it's still important for someone to go." Famous, he adds, is thus trying to "stagger" different writers that do attend from year to year. Due to the economic downturn and continuing Sept. 11-related concerns, Spanberger recognizes that attendance at MIDEM this year may not be what it has been in the past. "We've reduced our presence this year, too," she says, "but we always feel it's worth the trip. It's hard to explain, but it's more than a million-dollar deal, but you'll walk away having accomplished something."

MPI's Tepper adds that MPs remains "a valuable place to meet with your international partners—and potential new business partners and writers and publishers seek a U.S. presence on the level face-to-face, which is always better than other means of communication."

MIDEM's underlying value, concludes Bug's Hirshland, is in "basically solidifying your international presence. Whatever else comes out of it is a bit of a bonus."
THE ELECTRIC HELLFIRE CLUB
ELECTRONOMICON / CLP 1186
Brilliant and ambitious new studio album from electro-black metal pioneers with special guest appearances by members of Hypocrisy, Dark Funeral, and In Antemum!

THE CHAMELEONS UK
WHY CALL IT ANYTHING / CLP 1195
The highly anticipated Stateside release of the fifth studio album from this legendary UK dream pop band! The most stunning effort of their career!

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A retrospective collection featuring the very best tracks from everyone's favorite Imbeciles, those legends of hardcore thrash metal, D.R.I.!

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RECOVER / CLP 1187
One of the best bands for the '80's bites back with this collection of cover songs including AC/DC's "Sin City", The Cult's "Love Removal Machine" and many more!

SYSTEM 7
SEVENTH WAVE / CLP 1191
New studio album featuring eight sublime tracks of techno, progressive house, electronica and trance! Includes the dance floor hit "High Plains Drifter"!

VOYAGE INTO THE CHILL OUT ZONE
VARIOUS ARTISTS / CLP 1169
The finest compilation of soothing, downbeat electronica featuring tracks and mixes from the biggest names in the genre including The Orb, Underworld, The Future Sound Of London, Orbital and more!

TEDDY PENDERGRASS
SOMEBODY LOVES YOU BACK / CLP 1180
Brand new remixes of classic R&B hits from the legendary Teddy Pendergrass including "When Somebody Loves You Back," "Turn Off The Lights," "Can't We Try," and more!

BJ THOMAS
GREATEST & LATEST / CLP 1193
All new recordings of legendary hits from BJ Thomas such as "Raindrops Keep Falling On My Head," "Hooked On A Feeling," "No Love At All" and several more!
If you haven't already found a business partner on the vibrant Swedish music scene, here's your chance to do so.

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Or contact us on +46 708 963 348


Links to all the above companies can be found at http://www.exms.com

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E-MAIL: exms@stim.se WEB SITE: http://www.exms.com

FOCUSED ATTENTION

From the publishing standpoint, the financial deep pockets of multinational major companies are not always an advantage, says Ellis Rich, chairman of the Independent Music Group (IMG) in the U.K., a recent deputy chairman of the Recording Industry Association of America and former EMI Music Publishing executive.

"It is easy for multinationals to offer the biggest advances, because they have many signigns across which they can spread their risk," he says. "Unfortunately, they rarely have a commensurate number of A&R staff to deal with those signings. Independent publishers must be choosy about signings. They have a finite budget and are more effective working product can independents create income, and only by of independent administrators and fund money that majors miss.

In the realm of online music subscription services, the major labels appear to have an edge due to the depth of their pop catalogs. Even here, however, developments may favor the creativity of independents.

Joel Koen is the London-based CEO of MP3.com Europe, which has been acquired by Vivendi Universal. But he argues that the imminent launch of subscription-based online music services such as pressplay and Musicnet by the multinational majors will offer independents new avenues for reaching fans, as well, by creating databases of who's buying what.

"This technology that provides independent with marketing and promotional tools to reach those fans," says Kenan. He suggests independents should find new partners among the majors rather than making online investments themselves. "The dig-
MIDEM 2002 will be much different than it has been in the last several years. The fall of the dot-com industry, coupled with the events of Sept. 11, have really made their mark on American companies deciding whether to go to Cannes this month.

MIDEM will continue to be a networking conference and a learning experience, as it has always been. Douglas Hoppe started up XenoMusic in Hungary three years ago. As a musician himself, he found "so many great musicians throughout the region, but no infrastructure or way to promote themselves beyond their local market." Now, XenoMusic, based in New York, works with musicians all through Eastern Europe, and he credits last year's MIDEM with making him aware that the same problems that affected Eastern Europe also affect musicians in the Middle East and Africa. "It was an educational experience. It made me realize that my business model doesn't have to stay limited to one area," he says.

Dana Sims, manager, label relations, DMX/AEI Music, Seattle, Wash., agrees with Hoppe about the learning potential of MIDEM. Since there are no shows going on at night to distract people, he says, the conference "is truly focused on business. People are not taking a free ride on their company to go party." If someone is not connected by a booth, he/she can go there with a primary agenda but will likely leave with secondary and tertiary business or ideas. "I intend to use the time to absorb and build as much as I can," says Sims.

Kevin Conroy, senior VP and general manager of AOL Music, will be a keynote speaker at MIDEM. AOL, which is expected to be a distribution partner for MusicNet, a legal music subscription supplier, has recently stepped up its artist-promotion efforts through the Internet. Gerd Leonhard, president/CEO of License Music, says, "MIDEM has been the place all along where we've connected with our content providers. Essentially, we have the chance to meet labels and publishers who are already working as well as the chance to sign up new ones. We do deals with strategic partners. MIDEM is all about networking," he says.

At the conference this year, Hoppe wanted to sign as many deals with as many labels as possible. This year, the company will still be looking for record deals, but it will focus more on marketing and music partnerships. "Who are the right people to help us get the word out in the markets that we want to hit. Who is interested in working our unique music into their plans?" he wonders.

GLOBAL REACH
DMX/AEI Music is a content provider and lifestyle marketing company that delivers its products in many ways, including through the Internet. "We move music around electronically," says Sims. What appeals most to him is MIDEM's global reach. "When you do work internationally, what a difference a 15-minute, face-to-face appointment will make. Having the chance to socialize really works in there to establish relationships and secure as much content as possible," he says.

As a company that licenses music

INTERNATIONAL INDIES

continued from page 54

Gerd Leonhard
Lancie Music hopes to make franchising deals. "I'm expecting the conference to be quieter and more real this year. We're reaching people who want to franchise what we have in their territories. Our content is on the Internet, but that doesn't mean it will sell itself. We need penetration in other territories," says Leonhard.

Randi Frisch, president, LoveCat Music, first went to MIDEM in 1995 and has gone every year since. His main agenda is to acquire great music for the American market and to seek new technology companies that are looking for content around the world. "I'm more interested in streaming than downloading programs. I'm open to companies that are looking to place content in films and TV shows, but not for the North American market, because that's our specialty. But, if I found a company that does the same in Europe, that would be interesting," he says.

As U.S. companies suffer through tough economic times worsened by the war on terrorism, companies look to MIDEM to learn more about their neighbors and a changing business climate. All have clear hopes of learning about more opportunities and making their own mark.

This story was written by international deputy editor Thom Duffy with contributions from Asia bureau chief Steve McClure; Austrailian bureau chief Christine Eller; Nordic bureau chief Kai Lofthus; correspondents Nick Kelly in Dublin, Howell Campbell in Madrid, Joanna Shore in Paris, Ellie Wessel in Munich and Mark Worden in Milan; and U.K. contributors Chris Fuller, David Stark and Juliana Konstantin. ■
Mai-K "Secret of my heart"
2002.1.22 Release #2200100012

1. Secret of my heart
2. Did I Hear You Say That You're In Love
3. NEVER GONNA GIVE YOU UP
4. Baby I Like
5. Stay by my side
6. Can't get enough: Oohh-yo, you love
7. Delicious Way
8. Love, Day After Tomorrow
9. Stepping Out
10. Baby Tonight - You and Me
11. Baby I Like - Extra Vocals Mix
12. 'S All Right - DJ ME-YA Radical Beat Mix

Mai-K is one of the biggest pop sensations ever to come out of Japan. Her smash debut album "Secret of my heart" has sold over 3.5 million copies to date. New York Times star of Japanese pop is ready to conquer America with her first full-length English-language album in the United States, "Secret of my heart". This will not be, however, her U.S. debut. In 1999, Mai-K was sent to Boston's CyberSound Studio to record her debut single, in bright and dashing her "American" sounding, R&B style singing voice influenced by the artists she listened to growing up: Whitney Houston, Mariah Carey, Michael Jackson etc. The single, "Baby I Like", was recorded by producer and songwriter Perry Geyer who was so impressed with her natural talent and poise that he recommended the single to releases in the U.S. First print of the single were sold out almost immediately after release, and remix of the track were done by DJ's from Japan, US and Europe. Her debut album, "Secret of my heart", was released in Japan in 2002, and sold over 3.5 million copies to date. Mai-K was sent to the studio to record "Love, Day After Tomorrow" in Japan, a title track for her 2002.1.22 release, "Secret of my heart". These songs and many more of her biggest hits will be on the album.

Aika "Shadows of Dreams"
2002.1.17 Release #2200100022

1. Love, Day After Tomorrow
2. This is your life
3. Shadows of Dreams
4. Always
5. Happy Days
6. Secret of my heart
7. Delicious Way
8. Blue Umbrella
9. I'm crazy for you
10. Land of Sunshine
11. Stay by my side

Aika's "Shadows of Dreams" is the sixth, all-English debut album by the songwriter for many of Mai-K's biggest hits. It is a classic collection of the successful melody-maker's best songs. For Mai-K fans, the album should present interesting introspection into the roots of their favorite Japanese star's songs, as well as the fun of following and comparing the differences in arrangement and singing style. For those unfamiliar with Japanese pop music, this album presents a perfect introduction to the very best of Japan's melodic styles — a truly unique opportunity to listen, feel, and experience a style of pop music new to Americans.

GIZA USA, INC.
9107 Wilshire Blvd., Suite 500, Beverly Hills, CA 90210
Tel: 310(724) 5246 / Fax: 310(550) 8994
http://www.giza.co.jp/gizausa/
Blakes

There are only two Blakes
London and Amsterdam

Blakes Hotel 33 Roland Gardens London SW7 3PF England Telephone: 020 7370 6701 Fax: 020 7373 0442
Keizersgracht 384, 1016 GB Amsterdam, The Netherlands Telephone: 31(0) 20 530 20 10 Fax: 31(0) 20 530 20 30
América Latina...

In Argentina: Former Soda Stereo frontman Gustavo Cerati released two new recordings for BMG almost simultaneously. On Dec. 3 came his soundtrack for the movie *bien, filmed by director Eduardo Capilla and starring MTV Latin America VI Ruth Infantiarno and Cerati himself. Ten days later came 11 Episodios Sinfónicos, recorded live with a 43-member orchestra. The album features 11 of Cerati’s hits, with new arrangements by Alejandro Terán for symphony orchestra only, as opposed to the usual rock-band-plus-symphony formula. The project is the first of a series produced by Diego Sáenz and Universo TV. A DVD-Video edition and a pay-per-view TV concert are slated for 2002... Clear Channel Entertainment, in association with Daniel Grinbank’s new agency, SEC, announced their entry into the Argentine show business with a Roger Waters concert scheduled for March 7. The In the Flesh tour will play the 45,000-seat Vélz soccer stadium and is sponsored by Visa. Ticket prices range from $24 to $120... Ake Music Agency announced that Rod Stewart’s Human World Tour will play the elegant setting of the 30,000-seat Buenos Aires Polo Fields Feb. 27. This will be Stewart’s second visit to Argentina—the first was in 1990. Tickets are priced between $15 and $120.

MARCELO FERNANDEZ BITAR

In Mexico: Pop star Lucero is slated to release *Un Nuevo Amor*, her first ranchera album for Sony, in March. The disc marks Lucero’s return to the recording studio after a hiatus due to her pregnancy and the birth of her first child. The album is produced by ranchera veteran Homero Patrón... Mexico’s Conceso de la Comunicación (Council for Communication) will launch an intense radio and TV campaign in February to promote unity in the nation. For this purpose, songwriter José Cantoral has written the song “Por los Mexicanos Buenos” (“For the Good Mexicans”), which brings together Alex Lora, Ana Gabriel, Cahello Dorado, Erik Rubin, Edith Márquez, Emmanuel, Los Témarinos, Lupta D’Alessio, Rayito Colombiano, Pedro Fernández, Yuri, Grupo Depredador, and Tatiana, among other artists. The track was the result of a joint collaboration between labels Azteca Music, BMG, EMI, Fonovisa, Sony, Warner, Max Music, Discos Denver, Paramusica, and D’Disa Latin Music. This also marks a collaboration between industry associations Amprofon and Pronafo.

TERESA AGUILERA

In Panama: 2001 wrapped up as the year of Panamanian music played by Panamanian groups. The top-selling album in that country was Son Miserables’ *1999*, followed by two Sammy y San- dra Sandeval albums, *Raíces y Mi Norte y Mi Sur*. Los Rabanes’ *Rabanes* came in fourth. Sim- ilarly, the top concerts in the country also fea- tured domestic acts. String’s featured Rubén Blades, while concerts by Backstreet Boys and Christina Aguilera featured Son Miserables.

ANASTACIA PUERTAS CAECEO

Jazz Notes

Lucky Man: Some artists push the envelope artistically, and some alter the paradigms of their music to fit whatever sounds are currently in vogue. A far smaller group of artists, however, are perhaps the most fortunate of all—those that find that the avenue of progression nearest to their hearts have become immensely popular with the public and that the music they love to create suddenly has an enthusiastic audience eager to embrace it.

Such is the case with John Scofield, who has found that the funky, jazz-rock fusion that has defined much of his career is now coveted among young music fans. While it would be easy to say that such recent Scofield projects as *A Go-Go* (1997) and *Bump* (2000, both on Verve) have embraced the aesthetics of the popular jam-band scene, the fact is that the scene embraces a jazz-by-way-of-rock style that has always been germane to the guitarist’s music. One listens to select cuts from such albums as 1992’s *What We Do or 1995’s Groove Elation* (both on Blue Note) hear this out—Scofield has frequently exhibited a funky, rock-influenced edge, dat- ing back to his work with Miles Davis on the groove-friendly *You’re Under Arrest* (Warner Bros., 1985).

“I feel like the luckiest guy imagi- nable,” the guitarist admits. “I’ve been doing this funky, jazz-rock thing for the longest time, and a few years ago I started noticing that there was this whole scene building around the kind of music that I love playing and that there was a whole new generation of college kids listening to it.”

Scofield’s latest groove workout (which follows the traditional hard- hop of last year’s *Works For Me*), is *uberjam*, a recording that is significantly credited to the John Scofield Band. Unlike the guitarist’s previous funk projects, *uberjam* features the working, touring band of Scofield, rhythm guitarist Avi Bortnick, bassist Jesse Murphy, and drummer Adam Deitch. Scofield says this goes against the prevailing trend favored by many record labels to have their artists record all-star projects. “On my last four records, I thought of a bunch of guys I wanted to work with, and then we got them together, rehearsed, and made a record.” Scofield says. “On *uberjam*, I really felt a need to document my band. The album is the sound of an actual group playing together.”

Recorded after three solid months of touring, *uberjam*’s lively sound documents not only the interplay between the Scofield band but the creative process that is generated when the four musicians combine their talents. Most of the compositions’ genres occurred during jam sessions or sound checks, which were taped and later dissected, with the most potent ideas fleshe out into fully realized compositions. “With this kind of jazz, it makes it better to do it this way,” Scofield explains. John Me- deski joins the band on several tracks, and Karl Denson adds flute and saxophone to “Ideofunk” and “Polo Towers,” respectively.

The dynamic interplay between the band members is immediately apparent on opening cut “Acidhead,” which starts out with sampled Mid- dle Eastern tonalities that are elec- tronically triggered by Bortnick’s gui- tar sampler, before yielding to a simmering rhythmic groove that buoys Scofield’s twisting guitar lines. Like Bortnick, Scofield indulges in tone-morphing guitar electronics, at times mimicking a keyboard, at oth- ers creating sounds that he jokingly likens to “a dying animal.” The music is upbeat and fun, yet intricate, and the band plays with a palpable enthu- siasm that befits a group of 20- and 30-somethings, with the leader sounding more than a bit spurred on by the excitement generated by his younger cohorts.

“The whole jam-band thing really asks both the musicians and the audience to immerse themselves in the music, and I find that kind of interaction to be inspiring,” Scofield says. “When we play in the clubs, people are hanging out, and people are dancing. It’s totally different from a jazz club, where you sort of analyze the music as it is played. That’s my background, and in no way am I put- ting it down, but right now I’m hav- ing fun. We play, and the audience responds. It is a real joining-together of people.”

NOTEWORTHY: Saxophonist/flutist Tony Vaccar releases *Three Point Landfill*, his first date as a leader, Half Note Records Jan. 22. Vaccar, a New Jersey native, is joined by drummer Jason Marsalis, bassist Roland Guerin, and pianist Peter Martin. His company, Tony Vaccar Enterprises (saxplayer.com), pro- duces music education products.

www.americanradiohistory.com
True Stories: ’Mats Redux On Restless

BY WES ORSHOSKI

NEW YORK—Restless Records is officially putting an end to a rumor that has been around for a bit—about the so-called “Mats Redux” project. The label is releasing remastered versions of the revered band’s Twin/Tone albums—Sor-ry Me, Forget To Take Out The Trash, Still Not Moving, and Let It Be.

Rumor has it that during the making of one of the ‘Mats’ notoriously ram- bunctious late-night drunkards, it broke into the Minneapolis headquarters of Twin/Tone, stole the masters for each album, and tossed the tapes in a nearby stretch of the Mississippi River later that night.

As it turns out, the masters are safe, but some are not so sound. Says Twin/ Tone co-founder Paul Stanka. While a few of the masters are in good condition, others are deteriorating a bit—as tapes tend to do over time—and thus required Greg Caflis at Sterling Sound in New York City to remaster the four sets (issued from 1981 to 1984) from digital masters made in 1987, says fel-

low co-founder Peter Jesperson.

But, Stanka says, there is a good deal of truth to what he calls “the tape epi-sode.” Some years ago, the now-defunct band left a nearby bar and snuck into the recording studio adjoining Twin/Tone’s offices, yanked a group of tapes, and did indeed toss “em in the river. Stanka says. But what was stolen, he adds, was not the band’s masters but rather safety copies—and a reel that contained some studio outtake and tracks featuring Big Star’s Alex Chilton (a copy of that tape survived).

Frontman Paul Westergen (see story, page 9) says the story is mostly true, adding that the band really had little idea what they had taken: “Hell, we probably threw half the [Twin/Tone labelmate]

THE REPLACEMENTS

Suburbs’ records in there. It was a frac-tion moment when [drummer] Chris [Mars] and I grabbed as many as we physically could, which was, between the two of us, about five. [Bassist] Tom-my [Slinson] occupied the receptionist. And [guitarist] Slim [Dunlap] was in the car with the motor running.”

Jesperson says, “We thought it was hilarious. That’s what was so funny—we thought it was as funny as they did.” Jesperson says some rough mixes and the multi-track of “Within Your Reach” may also have been lost.

So why did they chuck the tapes? Westergen says it was because the band disbanded—and still disputes—who actually owns the masters. “We hired a lawyer who told us not to sign a con- tract, so we didn’t, but we continued to make records, and we felt like it was out of our control. It’s kind of like the guy who pulled the shotgun out and takes the law into his own hands. We were doing the only thing we thought we could do, which was to grab and grab what we thought was ours and destroy it.”

Partially because, as Westergen puts it, “there’s a few sort of question marks and loose ends about who owns what and who it is and what’s at the bottom of the river.” The singer doubts the reissues will see daylight.

Nonetheless, Restless (which ac- quired Twin/Tone in 1992) is shooting for a March release for the reissues, says head of A&R Danny Goodwin. The label, he says, is considering bundling the four albums together, in addition to sell ing each separately. The new versions, he says, won’t include any bonus mate rial or new liner notes and photos.
Cy Coleman Reveals His 'Dream' On Sony Classical

BY JIM BESSMAN

NEW YORK—Cy Coleman’s It Started With a Dream (Sony Classical, Jan. 15) “is a sense represents who I am,” says the legendary Broadway and popular music tunesmith, who has recorded extensively both solo and with the Cy Coleman Trio.

People ask you to write an autobiography,” adds Coleman, whose long career, and illustrious credits include such Broadway hits as Sweet Charity, Seesaw, City of Angels, and The Will Rogers Follies, as well as pop standards including “Witchcraft” and “I’ll See You in My Dreams.” “But for a musician whose life is in music, this album is better in expressing who I am in abstract and subtle ways—as well as going back over what I’ve done.”

STANDARDS AND NEW SONGS

The disc features Coleman’s singing and piano playing—his first recording as an artist in a decade, he says—and “is some of the very best work he has done,” notes a source close to the composer. A portion of ingredient material include his classic 1962 version of “The Best I’ve Ever Had,” duets with the song craftsman on “The Colors Of My Life” from Coleman’s 1997 musical Life, duets with him on the title track to It Started With a Dream, which contains a song written and lyrics by David Zippel.

The cut is “a tribute to everybody who creates,” notes Coleman, a composer/lyricist who also collaborated with the lyricist likes of Carol Lynne, Michael Stewart, Dorothy Fields, Robert Wells, and Christopher Gore on the old and new songs that grace the set.

It all starts with a dream: “It’s about simple things, about the beach and summer and romances,” he explains, “and at the beach a lot, so there’s real meaning in it for me.”

As for an older standard like “The Best Is Yet To Come,” it’s something else, because I knew what the intention was at the beginning. It’s a very sexy song, because Carolyn Leigh is the most sexy writer—and everybody forgets it’s a sexy song because of the title [so] I did it sexy with a slower, sensual beat. It’s funny, because when I first wrote it, it was a fast, finger-buster technical instrumental for my trio, but Carolyn wanted to put a lyric to it, so we slowed it down.”

Tapping Bennett for “The Colors of My Life,” Coleman notes that the song “fits right into his pocket, since it reflects so much of his musical selling millions’ worth of paintings a year.” The cut “Somebody” also stands out in that Pearl Bailey had expressed interest in it, but at a time when she was without a contract.

“She said, ‘Somebody’s got to do it, because it says something,’” Coleman recalls. “It’s about hustling your balls your whole life trying to be somebody and one day realizing, ‘I am somebody’—and always was.”

SEARCHING FOR SONGS

Coleman says that the album resulted from a two-year search for suitable songs “not necessarily reflecting the theater or movies but me playing piano and singing and doing what I love to do [and] picking the kind of material that I felt said something unto itself that wasn’t necessarily beholding to any form.” Lead track “Some Kind of Music,” he notes, manifests a fitting philosophy. “All I wanted in this world was some kind of music,” Coleman says. “A few years ago I was asked to entertain the Nashville Songwriters Ass’n, and I started playing the vamp, and without any coaxing, over 100 Nashville writers snapped their fingers on ‘two’ and ‘four’—and it was magic. So I told [producer Michael Berniker] that there was something about the song that tells people something, so we had to record it.”

It Started With a Dream reveals “how deep my passions go and things I care about,” Coleman continues. “There’s nothing blatant about it, but you have to hear it through the music. But I’ve always spoken through music, it’s always been my means of conveying how I think and feel, because things that take paragraphs and paragraphs to write can be conveyed in as little as two bars.”

Coleman further notes that the album is easy to perform—which is what he is slated to do Jan. 18 at Carnegie Hall with Skitch Henderson and the New York Pops Orchestra. Meanwhile, he recently completed a three-month stay in Amsterdam, where he collaborated on a Dutch-language musical about the life of Grace Kelly “as Alfred Hitchcock would have filmed it,” he says, “since she was his quintessential leading lady.”

Also on the horizon is a Kennedy Center-commissioned jazz-song cycle, which Coleman has written with Marilyn and Alan Bergman and will be performed by a stellar group of jazz musicians May 17 at the center.

Canada’s Cockburn’s New Universal. Universal Music Publishing Group has signed legendary Canadian singer/songwriter Bruce Cockburn to an exclusive U.S. and Latin American publishing administration deal. Cockburn, who was inducted into the Canadian Music Hall of Fame last year, has earned gold and platinum records in Canada, as well as 11 Juno Awards, in a career spanning three decades. His American hits include “Wondering Where the LIONS Are,” “I Had a Rocket Launcher,” “Lovers in a Dangerous Time,” and “Last Night of the World.” The Cockburn retrospective Something Anytime Anywhere (Singles 1979-2002) has just been released on True North/Rounder Records. Pictured, from left, are Universal Music Publishing Group’s president David Renzler, Cockburn, Universal Music Publishing Group senior VP of acquisitions Linda Newmark, Universal Music Publishing Group VP of international Toni Ann Marinaccio, and Cockburn’s manager Bernie Finkelson.
Lymphoma Claims Klein

STudio Owner/Recording Engineer Dies At Age 42

BY CHRISTOPHER WALSH

NEW YORK—Recording engineer/ studio owner/musician Mike Klein died Jan. 2 in Albuquerque, N.M. He was 42.

Preliminary tests indicate he died after a brief recurrence of the lymphoma he had battled for nearly a year, according to friends.

Klein operated Metro Grande Studios in Brooklyn, N.Y. The November 2001 sale of the building forced the studio to close, and he relocated to New Mexico with his wife, Maria Cocchiara-Klein, head of A&R for Hitco Entertainment Group, and their daughter, Elia, 1.

A Buffalo, N.Y., native, Klein attended the Sound Recording Technology program at the State University of New York at Fredonia. Moving to New York City in the mid-1980s, he worked at Record Plant and Greene St. Recording. He then spent four years in Philadelphia, helping to establish Tongue and Groove Studios.

Whether in Philadelphia or New York City, where he returned to live, his work in Metro Grande, Klein’s career was marked by scurupulous attention to the artists with whom he worked.

“Mike was one of the kindest-hearted people I knew,” musician Nancie Falkow says. “He was amazing at organizing the best musicians and ideas to see the tracks come to fruition as best they could be. Whether it was a local band or G Love & Special Sauce, he treated everyone with the same respect.”

Musician Nick Cain of Earth Program, a youth culture-oriented design firm, adds, “Mike was one of my best friends and mentors. I am surrounded by music in my way—as a musician, DJ, and label owner. Mike was, and will always be, the man who helped me get here and keep me real.”

Joel Jordan, also of Earth Program and a partner in Metro Grande who met Klein when his group worked at Tongue and Groove, says, “Mike deconstructed our entire band and in the process made us better. He showed us recording techniques we had never seen. He consistently impressed us with his knowledge.”

Klein’s ashes were scattered at the Jemez Springs near Albuquerque.

MEMORIAL SERVICES are also scheduled for Philadelphia and New York City. In addition to his wife and daughter, he is survived by his mother, Mariann, and sister.

Hacate is establishing a fund in Klein’s name, with Maria and Dona benefiting from the proceeds. Donations may be made to Maria Cocchiara-Klein and sent to Hacate Entertainment Group, 161 W. 54th St., Ste. 1403, New York, N.Y. 10019.

“Mike just got along with everybody,” says Shelly Zakus of Tongue and Groove, summarizing the feelings of everyone who knew him, “and just wanted to make terrific music. That’s all he wanted to do.”

**Update**

**FEBRUARY**


Feb. 12-14, M3 REPLETtech North American Education Series, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Miramar Theatre, Milwaukee. 312-786-1212.


Feb. 23, Start and Run Your Own Record Label, New Yorker Hotel, New York City. 212-785-2000.


Feb. 27, 44th Annual Grammy Awards, Staples Center, Los Angeles. 310-392-3777.


**MARCH**

March 2-3, Global Entertainment & Media Summit, New Yorker Hotel, New York City. 973-228-4450.


March 8-12, National Association of Recording Merchandisers/Assn. for Independent Music Convention & Trade Show Featuring the Assn. for Independent Music.

**MARCH**


March 6-11, Arabian Love Songs Music Festival, Jeddah, Saudi Arabia.

March 18-31, 3rd Annual Food, Beverage & Hospitality Convention, New York. 917-920-0300.


MAY


May 7-9, Billboard Latin Music Confer- ence & Awards, Eden Roc Resort, Miami Beach. 645-654-4600.

May 21, Academy of Country Music Awards, University Amphitheatre, Las Vegas. 310-201-8816.

May 29-31, Emerging Artists and Technology in Music Conference, MGM Grand Hotel, Las Vegas. 702-792-9430.

JUNE


June 24-26, M3 REPLETtech Europe, Amsterdam RAI, Amsterdam. 800-800-5474.

AUGUST


Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or at jpesselnick@billboard.com.

For more information: www.americanradiohistory.com
Under Yoda, Multi-Faceted Avex Is Japan’s Powerhouse Indie

Female Idol Ayumi Hamasaki’s New Chart-Topping Album Is Latest Proof That Label Is Now ‘One Of The Boys’

BY STEVE MCCLURE

TOKYO—When Tom Yoda, chairman of Japan’s Avex Group, steps into Auditorium K of the Palace des Festivals in Cannes Jan. 20, he will be well-qualified to speak on how “To Succeed in Japan,” the title of the panel on which he’s agreed to sit at this year’s MIDEM trade fair.

According to SoundScan Japan, the business Yoda heads has a market share at home of approximately 14%, making it one of the country’s top three record companies. It’s been more than 13 years since Avex began as a small dance-music importer in an obscure Tokyo suburb, yet only in the past few years has it really become accepted as “one of the boys” in the Japanese music industry.

Probably the main reason for the sense that Avex has finally arrived is its uncanny ongoing knack for finding and developing highly popular Japanese acts. Referring to Max Matsuura—Avex senior managing director and one of the company’s founders—Tatsuro Nigauri, senior analyst at the Daia Institute of Research, says, “When it comes to making hits, Matsuura is No. 1.” Yoda calls Matsuura his “right-hand man” and credits him with turning Avex into a talent powerhouse. “Max is surrounded by many young, very capable A&R staffers.”

Matsuura may soon be surrounded by even more. In a development that attracted a lot of attention in Japan, the company opened the Avex Artist Academy Oct. 1, 2001. This is a school in Tokyo’s trendy Harajuku district whose purpose is to expand the pool of talent from which Avex draws its artists and staff. Some 10,000 young people from all over Japan have applied, and from them 1,000 were accepted. Yoda is the first Japanese record label to launch a talent school on this scale.

SHARED PHILOSOPHY

Another source of Avex’s A&R strength is group company Avex, which manages artists as well as songwriters. “The majority of our music is now written and composed in-house,” Yoda says, adding that Avex’s policy is to have 100% ownership of domestic artists’ master recordings. In contrast, many Japanese labels often share ownership of masters with powerful production companies.

“We’re successful because we’re independent,” Yoda says. For him, independence means more than not being part of a larger corporate group. “You have to have an independent stance.”

That’s a philosophy he shares with—and perhaps learned from—the record executive who stands tall as the epitome of independent thinking and commercial strength: Zomba Group chairman/CEO Clive Calder. Yoda evidently feels a close affinity with Zomba, for which Avex was once the Japanese licensee (Billboard, Oct. 5, 1996). Although that arrangement ended in October 2000 with the establishment of Zomba Records Japan, Yoda says there’s still a “hot line” between him and Calder—and Avex continues to handle Zomba’s distribution in Japan.

“I’ll never forget how Clive Calder described his company as being ‘fiercely independent’ when we first met five years ago,” Yoda says. “And it’s exactly the same with us.” The Japanese businessman cites one example of the close rapport he has with the Zomba co-founder: “Two years ago, while we were having dinner in New York, Clive told me he was going to give Avex the right to distribute the DVD and video versions of Britney Spears’ Crossroads movie in Japan.” Spears is scheduled to launch MIDEM this year to help promote the film, and she will appear at the NRJ Awards, to be held Jan. 19 there.

Avex’s association with a global star such as Spears is a far cry from the mid-’90s, when many observers in Japan predicted the label’s imminent demise. This was largely because Tetsuya Kormuro, the hot independent producer who with close friend Narahara set up A&M Records, launched through multimillion-selling act trif, began to distance himself from the firm. Yet Avex proved more than capable of developing other hit names, such as V6, B5, Koda Kumi, Kei Togashi and Ayumi Hamasaki, who is currently Japan’s top female “idol” star.

TEAM PLAYERS

Like Calder, Yoda has a core of executives helping to run and develop the organization. They include CPO Toshio Kobayashi; Shinji Haya- shi, managing director in charge of A&R and marketing; and senior VP Haji Taniguchi, who is Avex’s head of international.

Yoda, Matsuura, Kobayashi, and Hayashi collectively hold nearly 50% of Avex’s shares and make up Avex’s executive committee. The remainder of its stock is held by private and institutional investors, although Sony Music Entertainment Japan has a 5% stake in the label, while another Japanese record company, Nicpon Crown, holds slightly less than 1% of equity. Toshiba-EMI sold its 2.75% stake in Avex in late 2000.

One of Yoda’s favorite themes is that the enterprise is not merely a record company but a group of businesses with the label at its core. “Our business strategy has been very much on a consolidated basis for the past five years,” he says. The group comprises subsidiaries such as Prime Direction, which handles music publishing and TV commercial and video production, among other activities; nightclub operator Velfarre; Internet and multimedia content company Avex Network; Avex Distribution; and overseas subsidiaries Avex Asia—which is based in Hong Kong—and Avex Taiwan, among others.

For all that spread, the company’s financial performance has been checked lately. Last November, Avex’s label operations reported a 12.9% decline in sales to 20.7 billion yen ($172 million) in the first half ending Sept. 30, while recording an after-tax loss of 1.4 billion yen ($11.7 million), representing a $29.65 (1.4 billion yen) increase in net loss from the same period a year ago. Yoda says Avex has never had a net loss in the past five years.

A consolidated basis, the entire Avex Group’s first-half sales were down 3% to 34.3 billion yen ($286.8 million), while after-tax profit fell by a steep 73.5% to 300 million yen ($3.3 million).

The main factor behind those figures, according to Yoda, was the delayed release of Hamasaki’s third album, ‘L.U.L.L.U’ which had originally been set for Sept. 30. It was finally released Jan. 1, and debuted at No. 1 on the Japanese charts.

Yoda projects consolidated sales of 87.4 billion yen ($664.4 million) for the full year to March 31, 2002, and an after-tax profit of 7.1 billion yen ($54 million). Those figures compare with the 83.4 billion yen ($660.4 million) in consolidated sales and 7 billion yen ($55.2 million) in after-tax profit for the year ending March 31, 2001.

PUBLIC PERFORMANCE

Avex has been a publicly listed company since debuting on Japan’s over-the-counter market in fall 1998. In December 1999, the stock was listed on the Tokyo Stock Exchange’s First Section, traditionally the preserve of blue-chip issues. The stock traded as high as 14,250 yen ($108.33 at current rates) in fiscal year 2000, compared with 3,900 yen ($29.65) on Dec. 28, 2001.

“We’re still in a good position,” Yoda says, noting that many Japanese stocks that were previously trading at the 10,000-yen level have lost 90% or more of their value as the country’s deflationary economic crisis continues to worsen. “Avex Network and other group companies are doing very well, and both revenue and profit will rise,” states the Investor’s Watch service of Japanese economic newspaper Nikkan Keizai Shimbun.

In its early days, Avex concentrated most of its promotional efforts through TV advertising campaigns, which played a crucial role in building a strong brand image, Yoda says. It wasn’t until that in the past five or six years, Avex has used a variety of other media—print, the Internet, mobile phones, and its own digital TV station—to transmit its message.

One record industry source in Japan suggests Avex is entering yet another period of transition. “They went from licensing international dance music to developing their own style of dance-pop, creating a new trend in the business, and they were extremely successful,” this executive says. “It seems they are now entering a new phase with more expensive signing of major acts from other labels—such as Misa—which could be damaging to their profitability.” (Female vocalist Misa was BMG’s first big-name test-selling domestic act before recently moving to Avex.)

Whether or not Avex overreaches on this occasion, it has done so in the past, signing such international names as I’cc and Biielabona, and renting out into worldwide licensing and publishing pacts with U.S. R&B acts Earth, Wind & Fire and Cheryl Lynn (Bill- board, May 6, 1990). It also opened—&closed—an affiliate in the U.K. in the mid-’90s in an expensive and ultimately fruitless effort to establish a European foothold.

Nevertheless, Yoda gets high marks for thinking and acting with vision. “Japanese record companies are usually subsidiaries of overseas companies or electronics companies,” analyst Nigauri says, “so they have a ‘salary man’ [a Japanese-English term that roughly means ‘corporate wage slave’] atmosphere. Yoda is the only guy among Japanese record company heads who acts like a real manager.”

INTERNATIONAL COMMITMENT

Yoda is keen to point out that the label remains committed to promoting foreign repertoire in Japan. “We’re pushing the new trend in dance music, which is trance, in Japan.” Avex’s key overseas licenses include Disney Records, Hollywood Records, Edel, Play It Again Sam, and such Eurobeat labels as A Beat C, Delta Records, and Time Records.

In keeping with Yoda’s emphasis on independence, Avex Asia and Avex Tai- wan were reorganized Dec. 31, 2001, into a new company, Avex Asia Hold- ings, which later this year will be float- ed on Hong Kong’s Growth Enterprise Market (GEM) equities market for new companies. Yoda says the idea is to set up an autonomous, locally staffed company that will be well-positioned to grow along with the Greater China music market.

Staff from Avex Asia and Taiwan will be at MIDEM to populate the sizeable Japanese stand at this year’s MIDEM trade fair at the Palais des Festivals. Yoda is a Cannes veteran, having first attended in 1989; he booked the company’s first exhibit space.

“Our success very much depends upon our continuous participation at MIDEM,” Yoda contends. “What I enjoy most among all the MIDEM events . . . is the trade show.” Yoda also supported the Reed MIDEM Organisation’s unsuccessful attempt in the ‘90s to establish an Asian version of the Cannes conclave. Little wonder, then, that in 1997 the event’s organizers honored Yoda as one of three MIDEM Music Makers.

Meanwhile, the next challenge for Avex is turning such artists as Hamasaki and Spears into megastars. “At the moment Avex isn’t responsible for the success of every one of its artists,” Yoda says. “We’re responsible for the success of every one of its artists.”

Yoda is certain to have an answer.
**HITS OF THE WORLD**

### JANUARY 19, 2002

#### JAPAN

**NEW**
1. KIMI GA KUKO
2. ME CHAIDEN - TOP TRACY
3. CLAIRE AYAMAKA & AYAME JADA
4. SEVEN O' CLOCK
5. FUCHSIA
6. 12 GATU NO LOVE SONG
7. LUVIN' IT
8. YOUTHFUL DAYS
9. MR. MOONLIGHT
10. MONGOL800

** lên**
1. BELIEVE (FRENCH VERSION)
2. I'M NOT OKAY
3. SOMETHING STUPID
4. SOMETIMES THE LEAF
5. NINEWAVES
6. BONNIE & CROCKET
7. WHAT IF
8. RAPPELLS
9. BUMP OF CHICKEN
10. NIGERIA & DENNIS PREUER

#### UNITED KINGDOM

**NEW**
1. Gotta Get Thru This
2. Don't Let the Sun Go Down
3. Something Wild
4. Someone Else's Mind
5. Love is in the Air
6. Have You Ever
7. Country Roads
8. Ramps the Logical Song
9. Vanilla Vibe
10. Come Back to Me

**up**
1. Billie Jean
2. Penny Lane
3. Agnes
4. Everything
5. It's Only Love
6. Love
7. Pet
8. The Who
9. Take Five
10. The Final Countdown

#### GERMANY

**NEW**
1. La Nuit Noire
2. No Man's Land
3. Just Give Me a Reason
4. Under the Weather
5. Back in Love
6. Summertime
7. Le Chateau
8. What a Fool Believes
9. All Together
10. The Best of the Best

**up**
1. Mystery
2. Sowda
3. Tainted Love
4. Video Killed the Radio Star
5. Let's Get It Started
6. Like a Virgin
7. We Will Rock You
8. We Will Rock You
9. The Final Countdown
10. The Final Countdown

#### FRANCE

**NEW**
1. La Musique
2. Say It Ain't So
3. The Final Countdown
4. Heart of Stone
5. Shoulder to Cry On
6. The Final Countdown
7. The Final Countdown
8. The Final Countdown
9. The Final Countdown
10. The Final Countdown

**up**
1. RTR Live
2. RTR Live
3. RTR Live
4. RTR Live
5. RTR Live
6. RTR Live
7. RTR Live
8. RTR Live
9. RTR Live
10. RTR Live

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**NOTE:** The list represents the top songs in their respective countries as of January 19, 2002.
### Global Music Pulse

**Block Rockin' Return**: Forget the recent resurgence of guitar bands on the U.K. charts. Electronic music is set to re-stake its claim for supremacy with the June 29 release of the Chemical Brothers' fourth album, *Come With Us* (Virgin). "It was in our minds whether we could still make a record like this," the duo's Ed Simons admits. "But everybody seems really up for it." Tom Rowlands, the other half of the pair, believes *Come With Us* is the Chemicals' most diverse record yet: "We like music that hits you physically as well. Where the two meet is hopefully where we exist." Guest vocalists on the album include Beth Orton and Richard Ashcroft, former of the Verve. The Chemicals' previous album, 1999's *Surrender*, topped the U.K. charts. The group was the first British dance act to sell 1 million units in the U.S., where the single "Block Rockin' Beats" won a Grammy Award for best rock instrument performance. "We think they've made an amazing record that is, as potent as anything they've ever done," says Steve Brown, A&R manager for Virgin Records. A world tour kicks off in February in Japan.

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### COMMON CURRENCY

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

<table>
<thead>
<tr>
<th><strong>ARTIST</strong></th>
<th><strong>UK</strong></th>
<th><strong>DE</strong></th>
<th><strong>US</strong></th>
<th><strong>FR</strong></th>
<th><strong>IT</strong></th>
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</tbody>
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**Cannes**: DJ pianist Bugge WesSeltoft is one of 14 artists scheduled to perform live later this month, when the Norwegian music industry hosts the opening night of the MIDEJ industry conference in Cannes. WesSeltoft runs his own label, Jazz Recordings, and he and his other signings enjoy considerable global attention via a licensing deal with Universal Music, but he's a reluctant industry executive. "I'm not sure who's attending MIDEJ, and what it will mean to play there," he says. "I guess it's more about Norway being able to showcase its diversity. I don't believe that music and business match, but I realize there needs to be some sort of business platform to distribute the music." Other Norwegian artists slated to play at MIDEJ include rock bands Midnight Choir (S2 Records), Cato Salsa Experience (Garrulada Records), and Big Bang (Warner Music Norway), as well as such techno acts as Xploding Plastix (Beatservice) and Telle Records DJs Annie and Mikkel Tellé.

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**Feeling Good**: The infectious silky riffs of Asian-style dance track "The Feel Good Vibe" can be heard everywhere in Italy. Not only is it a must in clubs, but the track also gets air time on TV, on the anchor show *Le Lien* (the Hyenas) and a Fiat car commercial. The song comes from a compilation called *Punkadelica: Dancing to a Different Drum*, released by indie label NuN Entertainment. "So far, the album has been picked up by over 20 countries, from the U.S. to the Philippines, which is exceptional for an Italian production," NuN's Stefano Senardi says. The album is the creation of Feel Good Productions, aka Pony and Julian, two DJs who live in the northern region of Piedmont. "I lived in London from 1987 to 1995, and I just fell in love with the whole scene, especially Asian dub," Julian says. "When I moved back to Italy, I really wanted to spread the word." **Mark Worden**

**Serbian Miracle**: Despite her name, Madame Piano is not a keyboard player but a singer from Belgrade, Serbia, whose second album, *Land of Miracles* (Hi Fi Center), combines Balkan moods, Latin rhythms, African roots, and electronic samples. The album follows her 1997 debut, *Landscape* (ITM), and finds her singing in English, Italian, Serbian, and even Sanskrit. Produced by Boris Krstajic, the album features guest musicians including cimbalist Bora Dugic, as well as singers Raul Alberto Dias and Italy's Franco Masi. The first single, "Eternal Love," features Madame Piano duetting with Masi and is already a hit in Serbia.

**Petr Janjatovic**

**Going Universal**: The first local dance to shake the Finnish charts since Bomfunk MCs' and Danade's Jori Sjoroos, aka Fu-Tourist. And with his debut album, *The Universe Is for Us*, he already has his sights set beyond Finland. Sony Music Finland shares that vision and intends to get singles "King Kong of the Dance Floor" and his first top 10 hit, "Big Trouble," released around Europe early next year. "So far, it has proved to be a very talented guy with the first releases, and we are certain his career will be long and international," the label's marketing manager Hans Rautio says. Fu-Tourist has also built up a respected remix and has remixed labelmates Bomfunk MCs. "His sound is distinct even in the mixes," Rautio adds. "It has a French coolness and a retro feel." **Jonathan Mander**
Minogue Wins Battle Of Aussie Divas
FMR Artist Celebrates Chart Triumph Over Compatrriots Imbruglia And Arena

BY PETER HOLMES
SYDNEY—As EMI gears up to give Kylie Minogue's current album, Fever, a major push in the U.S., her Australian label is celebrating the artist's victory in a chart battle with two of the other biggest-selling pop divas in her homeland.

The Australian Record Industry Assn. (ARIA) album chart was the pre-Christmas combat zone for Minogue's tussle with Natalie Imbruglia and Tina Arena, all three issued long-players down Under within the space of six weeks toward the end of 2001.

Minogue, a long-standing favorite in Britain and Australia, came out on top. Having hit the Australian No.1 slot one week after its Oct. 8 release on Festival Mushroom Records (FMR), Fever was No.1 in the week containing Jan. 7. After 13 weeks on the chart, Australian sales had passed the four-times-platinum mark (280,000).

The album is also an international hit for EMI, being the first No.1 to hit the pan-European chart for Minogue and the company outside Australasia through Parlophone in the U.K. The single has racked up sales of more than 2.5 million copies worldwide, including the U.K.—Minogue's biggest international market—it has sold more than 600,000 copies, and Per Først has passed the double-platinum mark (600,000 units).

With that experience in the back, London-based president of EMI Records group UK and Ireland Tony Wadsworth predicts that "Kylie Minogue will sell shifts to the sky this year. It is likely that her album is provisionally set for a late February release there on Capitol. In the week ending Jan. 12, 'Can't Get You Out of My Head' was at No.20 on the ARIA Albums chart, and it was No.26 on the Hot Dance Music/Club Play chart.

With Kylie,” Wadsworth says, “we have to deliver the hit single that we've delivered elsewhere, and everybody feels that's something that we can do.”

Minogue's success back home in Australia outside of her international contemporaries, with both Imbruglia's White Lilies Island (BMG) and Arena's Just Me (Columbia) slipping out of the top 50 by year end. Both albums, released Nov. 5, have already been certified gold in Australia (350,000 units).

As 2001 drew to a close, Sydney's leading music station, top 40-formatted 2DAY FM, had Minogue's "Can't Get You Out of My Head" and the follow-up "In Your Eyes," Imbruglia's "That Day," and Arena's "Soul Mate No.9" on rotation.

"We learned on Kylie a lot harder than the others," music director Dave Cameron says, "mainly because ['Can't Get You Out of My Head'] was one of our highest-selling songs of the year." Minogue, he notes, "kept Britney Spears, Madonna, and Pink Floyd out of the No.1 album position" during the run-up to Christmas.

According to Janet Davies, FMR's director of marketing for Australian artists, Minogue shifted 650,000 album units in Australia in the past 15 months. "People say Kylie sells records, but she's never sold them like this before," Davies says. FMR's marketing dollar was focused on TV in the run-up to Christmas, she adds. "I'd like to say we've been very clever in our marketing, but it's really the strength of the album that has carried it."

Arena's previous two albums sold more than 1.2 million copies between them in Australia, and Sony remains "very optimistic" about the future for Just Me, Columbia and Epic label managing director John Jackson says. Although conceding that "the ingredient we're missing is a genuine hit single," Jackson still sees "at least three singles on the album."

BMG Australia managing director Ed St. John says he "firmly views Imbruglia's White Lilies Island as a long-term project. The singer's 1998 debut, Left of the Middle, sold 17 million units, including 350,000 copies in its home market. This time around, St. John says Imbruglia has avoided glossy pop, delivering "an album that is a personal and emotional journey."

The new set's lead single, "That Day," debuted at No.9 on Dec. 14, chart the week after its Oct. 29 release, but fell the following week to No. 12. The fact that it featured a markedly different sound from previous, poppier singles, "was a risk," St. John concedes, "but it's working. I expect we'll still be working this album at Christmas 2002."

Additional reporting by Gordon Masson in London.

Eagle Rock Entertainment Targets Accelerated Growth

BY GORDON MASSON
LONDON—U.K.-based music and video company Eagle Rock Entertainment is looking to aggressively expand its business following a multimillion pound management buyout from its majority shareholder, Edel, and BMG. Exact details of the deal have not been disclosed, but the move is reportedly funded by HgCapital, a London-based European private equity market house. HgCapital's involvement will give Eagle Rock an immediate cash injection of about £6 million ($8.63 million). But going forward, the company will also be able to pull on additional resources that will "allow us to spend about £1 million ($1.44 million) a month on new productions," according to Eagle Rock founder and chairman Terry Shand.

"A fair proportion of the [funds] will continue to go into the record business, but the larger chunk will go into video/DVD and TV broadcasting," said Eagle Rock at a conference in January. "So that's why we decided to keep those things private and go this route. But when the market comes back, it's certainly not out of the question that we'll look at an initial public offering again." Shand says that plans for a stock-market flotation of Eagle Rock have not been entirely shelved. "Media stocks have really suffered in the past 12 months for a number of reasons, and it's likely to take a while for them to be a quoted entertainment company. So that's why we decided to keep those things private and go this route. But when the market comes back, it's certainly not out of the question that we'll look at an initial public offering again."

Shand tells Billboard that between them, Edel and BMG owned about 70% of Eagle. The overall value of the transaction, including the development of a new video/DVD company, is reportedly available, to the value of £34 million ($48.91 million).

A move to afloat Eagle Rock on London’s Excel Centre in Docklands last September was pulled because of market conditions. At the same time, Edel chairman and CEO Michael Haenftes rejected claims that Eagle was trying to buy back the Edel shareholding (Billboard, Sept. 15, 2001). But the sum paid to Edel for its stake will allow Haenftes to pay down some of the group's debt.

Shand says that plans for a stock-market flotation of Eagle Rock have not been entirely shelved. "Media stocks have really suffered in the past 12 months for a number of reasons, and it's likely to take a while for them to be a quoted entertainment company. So that's why we decided to keep those things private and go this route. But when the market comes back, it's certainly not out of the question that we'll look at an initial public offering again." Shand says plans for a stock-market flotation of Eagle Rock have not been entirely shelved. "Media stocks have really suffered in the past 12 months for a number of reasons, and it's likely to take a while for them to be a quoted entertainment company. So that's why we decided to keep those things private and go this route. But when the market comes back, it's certainly not out of the question that we'll look at an initial public offering again."
Italy Continues Its Fight Against Music Piracy

BY MARK WORDEN

ITALY—At the dawn of the new year, opinions in the Italian music industry are still mixed about the effectiveness of the long-awaited copyright law that was introduced some 16 months ago.

Although piracy seems to be a problem in Italy, with an overwhelming majority of the country's music being pirated, the law has been met with mixed reactions. Many industry insiders believe that the law is not strong enough to combat the issue, while others are cautiously optimistic about its potential impact.

In European terms, according to the International Federation of the Phonographic Industry (IFPI), Italy's piracy percentage figure is second only to Greece, which stands at 50% of the total market. In purely monetary terms, though, Italy's piracy industry is at least four times larger than Greece's.

EMI Italy Music president/managing director Ricardo Clary describes the law as “an important event, coming, as it did, after 59 years of legislative silence on the subject.” He adds, “It shows that, even at the parliamentary level, there's an awareness of the close links between musical piracy and organized crime.”

Enzo Maizza, director general of the IFPI-affiliated body FIMI and president of anti-piracy group Federazione Contro la Pirateria Musicale (FPM), says, “We've been trying to get this law passed since 1996, and we're convinced that it is a good one, with some pretty stiff sanctions.” Those sanctions include arresting pirates and having them face up to four years' imprisonment if they are caught with more than 50 illegal CDs. Those who purchase illegal copies also face fines, while retailers involved in piracy can lose their licenses.

“In Italy, we tend to envy other countries, like France, for their music export office and their local quotas for radio airplay,” Maizza says, “but, in the case of this law, other countries have been looking to us, for a change.”

In the period from January to October 2001, some 240 anti-piracy raids took place in Italy, resulting in 320 arrests and the seizure of more than 500 CD-burners. The overwhelming majority of these figures apply to the south of Italy, where music piracy is estimated to be more than 80%. Although online piracy is also covered by the law, Maizza acknowledges that music piracy in Italy is “still predominantly a question of physical products.” FPM is therefore concentrating its efforts on this particular aspect and has launched an anti-piracy roadshow, a peripatetic training scheme for law enforcement officers and prosecutors.

If Maizza is cautiously optimistic, others in the industry are less so. Toni Verona, who heads Modena-based indie label Ala Bianca, admits that the “law in itself is excellent, but its practical effects have so far been minimal.” During a recent business trip to Milan, he recalls, “I was in the Brera [a historical district with a large pedestrian precinct], and I came across about 15 street vendors within the space of 200 yards—they were selling the stuff right under our noses.”

Verona is critical not only of the lack of action from the major labels and performing rights society SIAE, but also of the press for campaign against the high price of legal CDs, which he says “implies that it's acceptable for consumers to buy the fake ones.”

Verona's last point is not, however, shared by most retailers. Alfredo Conti, director of leading Milan-based music retailer Mesaggiere Musicale, says, “CDs really are too expensive. Sure, the sales tax on records is ridiculously high at 20%, whereas it's 4% for books, but that's only part of the problem. The record companies should produce more CD singles, and more cheaply, if they want to attract younger consumers.”

At the nearby Ricordi Media Store in Milan, manager Paolo Figlio also takes the industry to task, not so much for its pricing policy as for its “lack of political clout. The problem is that the majors tend to run by people in other countries, and thus, they're not too interested in lobbying in Italy,” she suggests. There are also some pretty serious interests behind music piracy, and I often wonder whether the apathy of our politicians is entirely a coincidence.

Seasonal Sales Offer Cold Comfort in Canada

BY LARRY LeBLANC

TORENO—With sales being gloomy throughout 2001, a strong pre-Christmas surge in trade offered only slight comfort to Canada’s embattled entertainment retail sector.

“The two weeks leading up to Christmas was as exceptional as any year we’ve had,” says Randy Lennox, president/CEO of Universal Music Canada, which saw significant delays in new music releases for the Christmas period for the fourth straight year, so that’s not enough to recover the [previous] months.”

Stung by a 20% sales drop in Sep- tember (Billboard, Oct. 27, 2001), major music retailers here have been cautious-ly upbeat about seeing a real turn- around in the final quarter of 2001. Although Canadian music consumers significantly delayed making music purchases for the Christmas period for the fourth straight year, many retail- ers posted double-digit sales increases over 2000 in the 10 days leading up to Dec. 25. But this was followed by a drop-off during the next two weeks. Indeed, accord- ing to Entertainment Canada, total retail sales in the country were down 16% for the week ending Dec. 29, 2001, compared to the same period last year.

“The fourth quarter was not impressive, but it was definitely better than we expected,” says Lennox, who adds that the retail sector is currently in a “tough period.”

“Catalog did better than anticipated, but not at the expense of [new] best sellers,” insists Don Oates, senior VP of sales for Sony Music Canada. “We did very well with new albums by Shaggy, Amanda Marshall, and Nas.”

EMI Music Canada president Deane Cameron adds, “It was a good year for catalog, because retailers are now paying more attention to it.”

Retailers also report impressive sales for new titles by such Canadian acts as Marshall, Jann Arden, Leonard Cohen, Blue Rodeo, Daniel Belanger, the Tea Party, and David Usher. Pollock estimates that sales of domestic product from December 2000 to Christmas last year at HMV, “Barenaked Ladies, Nickelback, and Diana Krall were in our top 10.”

Lennox adds, “This was also an adult Christmas.”

“Christmas was a great opportunity to get new people into the store to discover new acts, such as Creed, Nickelback, and Barenaked Ladies.”

“In Canada, we’ve seen a significant increase in sales of DVDs over the past two years,” says Lennox, who adds that Canadian music retailers are “cautiously optimistic,” in the lead up to the New Year.

Publishers Remember ‘Pioneer’ Devereux

BY LARRY LeBLANC

TORONTO—British-born Canadian publisher/publishing rights administrator Cyril Devereux, who died here Dec. 18, 2001, has been hailed as a pioneer of the modern Canadian music publishing industry. He was 90.

The much-respected Devereux set up the Canadian royalty watchdog Canadian Musical Reproduction Rights Agency (CMRRA) in 1976 and served as CMRRA’s first six years. In 1980, he was named to the agency’s board of directors, and he became its secretary/treasurer until June 2001.

“Cyril was here from before the beginning of our organization,” CMRRA president David Basskin says. “He made an immense difference to Canadian publishing. Without his insight, guidance and leadership, the CMRRA would not have survived.”

Devereux, originally an accountant in England, came to Canada in 1946 to set up a Canadian branch of Chappell Music in Toronto. He was GM of Chappell Music of Canada until his retirement there in 1975. Devereux also served as a director of the Composers, Authors and Publishers Assn. and chairman of the Canadian Music Publishers Assn.
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SWEDEN AND DUBLIN
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Gene Smith 646.654.4616 ph • 646.654.4798 fx • gsmith@billboard.com
<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
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<th>Year of Release</th>
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<th>Units Sold</th>
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<td>Ben Affleck, Josh Hartnett</td>
<td>2001</td>
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<td>HOW THE GRINCH STOLE CHRISTMAS</td>
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<tr>
<td>RUSH HOUR 2</td>
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<td>Jackie Chan, Chris Tucker</td>
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<td>22,999</td>
<td>1,052,000</td>
<td><strong>STM</strong></td>
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<td>THE LAND BEFORE TIME VI: THE BIG FREEZE</td>
<td>stars: George Clooney, Tim Allen</td>
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<td>DR. DOLITTLE 2</td>
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<td>PG</td>
<td>22,988</td>
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<td><strong>STM</strong></td>
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<td>0 BROther, WHERE ARE THou?</td>
<td>starring: George Clooney</td>
<td>George Clooney</td>
<td>2000</td>
<td>PG-13</td>
<td>19,998</td>
<td>1,400,000</td>
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<td>SPY KIDS (PAiN &amp; SCAN)</td>
<td>starring: Antonio Banderas</td>
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<td>PG</td>
<td>24,999</td>
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<td>CAST AWAY</td>
<td>starring: Tom Hanks</td>
<td>Tom Hanks</td>
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<td>PG</td>
<td>19,998</td>
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<td>THE MUMMY RETURNS</td>
<td>starring: Brendan Fraser, Rachel Weisz</td>
<td>Brendan Fraser, Rachel Weisz</td>
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<td>PG</td>
<td>22,988</td>
<td>2,160,000</td>
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<td>HOLIDAY IN THE SUN</td>
<td>starring: Mary Kate &amp; Ashley Olsen</td>
<td>Mary Kate &amp; Ashley Olsen</td>
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<td>PG</td>
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<td>COYOTE UGLY</td>
<td>starring: Piper Perabo, John Stamos</td>
<td>Piper Perabo, John Stamos</td>
<td>2000</td>
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<td>starring: Kato</td>
<td>Kato</td>
<td>2000</td>
<td>NR</td>
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<td>starring: Kristen Dunst</td>
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<td>PG-13</td>
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<td>starring: Judge Reinhold, Julie Roberts</td>
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<td>G</td>
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<td>RECESS CHRISTMAS: MIRACLE ON 3RD STREET</td>
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<td>1,300,000</td>
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DVD Takes U.S. By Storm in 2001

By Jill Peselson

Los Angeles—In its fifth year on the market, DVD has become the country's fastest-selling consumer electronics product and is now in one out of four American homes, according to a report on 2001 DVD statistics presented Jan. 8 by the DVD Entertainment Group (DEG) at the Consumer Electronics Show in Las Vegas.

The Los Angeles-based DEG, which is an industry-funded non-profit corporation that promotes consumer awareness of DVD, reported that 31 million DVD players have been sold to date in the U.S. and that 16.7 million were purchased in 2001 alone. In comparison, the VCR took 13 years to ship 30 million units after its introduction, while the CD player took eight years. A total of 32 million DVD players have been shipped in the U.S. thus far (with 16.6 million shipped in 2001), and the DEG expects that shipments will top 20 million in 2002.

A high hardware demand went hand-in-hand with increased software shipments in 2001, the DEG reported. According to figures compiled by Ernst & Young, 138 million DVDs shipped in the fourth quarter, up 73% from the 80 million units shipped in fourth-quarter 2000. More than 364 million units were shipped throughout 2001, meaning that a total of 675 million DVDs have shipped since the DVD's launch.

These shipment increases were met with enthusiasm from consumers—who spent $4.6 billion on DVDs last year, up from $1.9 billion in 2000—and mark the first time that DVD purchases have pulled ahead of VHS purchases.

DEG tallies showed that consumers spent $6 billion on DVD purchases and rentals combined in 2001, up from $2.5 billion in 2000. Such robust growth led to a total home-video revenue—excluding purchases and rentals of both DVD and VHS—of $16.8 billion, a 21% increase over 2000.

Consumers thus spent more than twice as much money on home video as they did on movie tickets ($8.1 billion) in 2001. Total home-video numbers were nearly triple 2001's video-game sales ($6.4 billion) and higher than CD sales ($11.2 billion) and book sales ($16.5 billion).

In attendance at the DEG event was Mark Horak, senior VP of worldwide marketing for Warner Home Video, who says that it was satisfying to see that "strong consumer sales of both DVD hardware and software has driven the total video category to now exceed these other entertainment options."

The overall success of the home-video industry in 2001 was also accompanied by some record-breaking accomplishments. DreamWorks' animated title Shrek generated approximately $420 million in revenue and became the best-selling DVD of all time and the No. 1 video release of 2001. The company reports that consumers have purchased 7.9 million Shrek DVDs since the title's Nov. 2 release and a total of 21 million combined VHS and DVD units out of the 23 million shipped.

Kelly Stover, head of domestic marketing for DreamWorks, says that the success of Shrek was beneficial to the entire industry. "For a title of this nature to do this kinds of numbers says that the DVD category is broadening to a more general audience. A lot of what's driven this is the drop in hardware prices. The affordability of the hardware, coupled with DVDs being priced similarly to VHS, is making this category valuable to the consumer."

Universal Studios Home Video also set records in fourth quarter 2001 by selling home video product worth more than $1 billion. Five titles—Dr. Seuss' How the Grinch Stole Christmas, The Mummy Returns, Jurassic Park III, The Land Before Time: The Big Freeze, and Shrek (which Universal distributes)—sold a combined 60 million units. The DVD format accounted for 20 million of those units.

The company also got a jump on 2002 with the Jan. 2 release of The Fast and the Furious, which reportedly sold more than 2.9 million DVD copies, or 85% of shipments, in its first five days of availability.

Ken Graffeo, senior VP of marketing for Universal, says, "We have never taken the approach that the format will sell itself. We are feeling really good about 2002. The industry is really booming right now, and we have so much more to go."
THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"New Ones" are reported by the networks (not by BDS) for the week ahead

**THE CLIP LIST**

**NEW**

**DWE**

**JUDE**

**THANK**

**RAT**

**J LO ON THE GO:** If you really want to know why Jennifer Lopez likes to keep busy, she'll tell you why she's chosen to do two movies at once! "I don't want anyone to ever say that I never took any chances in life. A lot of my decisions are based on instinct and doing what I feel passionately is the right thing to do. I just want to keep growing as an artist."

Last year, Lopez became the first entertainer to bow at No. 1 on The Billboard 200 and at the movie box office during the same week, with her second album, **J.Lo (Epic),** and the romantic comedy **The Wedding Planner**...and action thriller **Tick Tock.**

Although the entertainer's breakthrough came from her starring role as the late Tejano singer Selena in the 1997 film of the same name, Lopez still wants to perform in another movie that showcases her musical side. Film-makers will be intrigued to know that Lopez says one of her ultimate goals is to do a film that will make an impact "like Whitney Houston in The Bodyguard or Bette Midler in The Rose." She adds, "Making Selena was an incredible experience for me, but I'd love to do a film which has me singing the music. It has to be the right role...maybe something that would surprise people and wouldn't look like I'm just playing myself in that role."

Last year, Lopez starred in her first comedy special (the aptly titled **Jennifer Lopez in Concert**, which aired during November sweeps on NBC. According to Nielsen Media Research, the show was one of the highest-rated TV comedy specials of the year, with a U.S. audience of almost 12 million viewers—surpassing ratings for other 2001 concert specials from Garth Brooks (9.5 million viewers) and 'N Sync (7.5 million). On Jan. 18, ABC Family Channel airs the concert special with additional footage that was not shown on NBC. A DVD Video of the concert—Jennifer Lopez Live in Puerto Rico—will be released next month.

This spring, Epic Records will release a Jennifer Lopez remix album, which will feature English and Spanish remixes of songs from On the 6 (her debut album) and J.Lo. Lopez's U.S. studio album of new material is expected to be released sometime next year. Even though I have a lot of demands on my time," she says with a laugh, "I'm definitely not complaining!"

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**NEWSLINE...**

MuchMusic USA in New York City has named Marc Juris president. He was executive VP/GM of American Movie Classics...Curriculum Media has debuted RBPV (Power 97.5), a news stream R&B station in Houston. Tim Davies is GM, and Maurice Dovoe is PD...Phil Zachary, former GM of modern rocker WHFS Washington, D.C., has relocated to Raleigh, N.C., to helm the radio, Internet, and retail interests of Curtis Media...Sirius Satellite Radio has named Guy Johnson senior VP of sales and marketing. He was a Thomson Corp. exec...Mainstream top 40 station WWMI Detroit has named Dom Theodore PD. He was PD of top 40 WBBR Houston.
20 are notably bleak. Only one album among the first 40 titles, the soundtrack to The Lord of the Rings: The Fellowship of the Ring (49-29, down 31%), has a drop of less than 40%. In the first week of 2001, nine of the top 40 albums, including three in the top 10, had declines of less than 40%.

Every year, new acts and soundtracks tend to chart well in January’s shifting climate. Witness big-voiced Josh Groban: In last issue’s host, Christmas season, a mere 7% drop marched Groban 152-103 on The Billboard 200 and to No. 1 on Heatseekers. Now, his album stands out even more, jumping to No. 41 on a 12% gain, the only title from last week’s Bill- board 200 to post any gain at all.

TV gets an assist. On Jan. 1, Groban performed two songs each on two NBC shows, Today and Brian Boitano’s Skating Spectacular. Earlier, he appeared in the Christmas episode of Ally McBeal.

THE LONG RUN: Even with a 58% decline, Creed maintains a 33% lead over Linkin Park on The Billboard 200 (166,000 units and 124,000, respectively). The seven-week run at No. 1 by Creed’s Weathered is the chart’s longest streak since Eminem locked weekly in summer 2000.

Of this year’s Grammy Awards nominees, the one with the most obvious lift is India.Arie, who re-enters at No. 139 (see story, page 14). Next week’s charts will gauge the impact of the American Music Awards, telecast Jan. 9 on ABC.

THE YEAR THAT WAS: Imagine a high-school senior who was captain of his football squad and the star of his school’s debate team while main- taining a hearty 3.75 grade-point average. Despite his lofty accomplishments, the kid suf- fers an inferiority complex, because all of his teachers so fondly recall his slightly older broth- er, who just a year earlier racked up a perfect 4.0 average, was the most valuable player at the conference football championship, and drew a standing ovation as class valedictorian. Put yourself in the younger brother’s shoes and you’ll get an idea of how the year 2001 felt in the eyes of the music industry.

Indeed, 2001’s album sales lagged 2.9% behind the prior year’s sum—the first year-to-year sag in SoundScan’s 10-year history (Billboard, Jan. 12) and the music industry’s first soft year in 18 years (Over the Counter, Billboard, Dec. 8, 2001). But did you realize that the album yield for 2001, 763 million, was the second-largest sum of the past decade? That’s more than the 755 million units sold in 1999, when album sales were up 5.9% over the prior year. More than the 728.5 million moved in 1998, which beat the previous mark by 11.7%, and certainly more than the 652 million sold in 1997, which was 5.7% above an almost-flat 1996.

Only the year 2000, powered by seven albums that exceeded 5 million copies and six albums that enjoyed million-plus weeks, pushed more units than those sold in 2001. Considering that just three albums saw million-plus weeks during SoundScan’s first eight years, perhaps 2000 should be regarded as an anomaly rather than as a meaningful comparative—for its slightly younger brother or any other year.

A living in 2000’s shadow for most of the year—including an eight-week stretch in the fourth quarter, during which album sales lagged behind those of the comparative weeks from the year before—2001 closed on a defiant note. Last issue’s charts—reflecting the last week of the previous year—had album sales up 12% over 2000’s post-Christmas frame.

RETURN OF THE MELODY: The oddest hip-hop fact of 2001 is that the best-selling rap album of the year was the second-best-selling rap title of the year. In its first year of release, Nelly’s Country Grammar ranked seventh among all albums (5 million copies), when Eminem’s The Marshall Mathers LP led the rap field with 7.9 million. But Nelly’s debut managed to lead the rap pack in 2001, when it ranked 19th among all genres with another 2.4 million, outselling all rap sets released last year.

Not counting rap rockers like Limp Bizkit and Kid Rock, there were four rap albums among 2001’s top 20 albums, but Nelly’s was the only rap title among 2001’s 20 best sellers. By contrast, six R&B acts—including Shaggy, Alicia Keys, and Destiny’s Child—placed albums among 2001’s 20 best sellers, while only two did so in 2000.

Next week’s Billboard will include a comprehen- sive analysis of 2001’s sales picture.

BILLBOARD JANUARY 19, 2002 www.billboard.com
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### January 19, 2002

#### Billboard: Heatseekers

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<th>No. of Sales</th>
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<td>DEFAULT</td>
<td>The Fallout</td>
<td>Mercury (Nashville)</td>
<td>152,000</td>
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<td>SCENE 23</td>
<td>Pop Stars 2: Music From The TV Show</td>
<td>Hollywood Records</td>
<td>24,000</td>
<td>28/28</td>
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<td>3</td>
<td>G. DEP</td>
<td>Child Of The Ghetto</td>
<td>Jive</td>
<td>34,320</td>
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<td>PETE YORN</td>
<td>Music For The Morning After</td>
<td>Warner Bros.</td>
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<td>MERCYME</td>
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<td>JOHN MAYER</td>
<td>Room For Squares</td>
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<td>ZOE GIRL</td>
<td>Life</td>
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<td>Talk About It</td>
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<td>Through The Eyes</td>
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#### Greatest Gainer

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<td>CARLOS VIVES</td>
<td>Dejame Entrar</td>
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<td>TOBYMAC</td>
<td>Still Will Be Here</td>
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<td>ALEJANDRO SANZ</td>
<td>MTV Unplugged</td>
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<tr>
<td>TOYA</td>
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### Billboard: Top Independent Albums

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<td>The Fallout</td>
<td>Mercury (Nashville)</td>
<td>122,000</td>
<td>26/26</td>
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<td>3</td>
<td>DREAM STREET</td>
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<td>112,000</td>
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<td>DE LA SOUL</td>
<td>A.O.I: Bionica</td>
<td>A&amp;M</td>
<td>108,000</td>
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<td>KITTE</td>
<td>Oracle</td>
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<td>NICKEL CREEK</td>
<td>Nickel Creek</td>
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<td>22/22</td>
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<td>7</td>
<td>MANHEIM STEAMROLLER</td>
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<td>Epic</td>
<td>97,000</td>
<td>21/21</td>
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<td>8</td>
<td>PRINCE</td>
<td>The Rain Children</td>
<td>Warner Bros.</td>
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<td>9</td>
<td>LOUIS DEVITO</td>
<td>N.Y.C. Underground Party Volume 4</td>
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<td>10</td>
<td>OUTFIT</td>
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<td>11</td>
<td>IMX</td>
<td>Essential Presents: Skibbble's House</td>
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#### Greatest Gainer

<table>
<thead>
<tr>
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<th>Title</th>
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<tr>
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### Hot Shot Debut

- Pop: Simple Things
- Rock: Echocentrics
- R&B: House of Funk
- Country: Top Gun
- Hip Hop: Truth Hurts

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**Note:** The charts are updated weekly and based on sales data from Billboard magazine. The data includes sales of albums, singles, and download sales. The lists are compiled from sales data provided by Nielsen SoundScan, a Nielsen business. The charts are updated weekly and reflect the sales data for the previous week. The charts are updated weekly and reflect the sales data for the previous week. The charts are updated weekly and reflect the sales data for the previous week. The charts are updated weekly and reflect the sales data for the previous week. The charts are updated weekly and reflect the sales data for the previous week.
<table>
<thead>
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<th>Artist</th>
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<tr>
<td>In The End</td>
<td>Linkin Park</td>
<td>1</td>
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<tr>
<td>Blink-182</td>
<td>Blink-182</td>
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<tr>
<td>Beastie Boys in the Air</td>
<td>Beastie Boys</td>
<td>3</td>
<td>Hip-Hop/R&amp;B</td>
</tr>
<tr>
<td>Beastie Boys Intergalactic</td>
<td>Beastie Boys</td>
<td>4</td>
<td>Hip-Hop/R&amp;B</td>
</tr>
<tr>
<td>Beastie Boys Receive the Compte</td>
<td>Beastie Boys</td>
<td>5</td>
<td>Hip-Hop/R&amp;B</td>
</tr>
<tr>
<td>Beastie Boys Ad Pea</td>
<td>Beastie Boys</td>
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<tr>
<td>Beastie Boys The Undertones</td>
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<tr>
<td>Beastie Boys Aliens vs. Bizness</td>
<td>Beastie Boys</td>
<td>8</td>
<td>Hip-Hop/R&amp;B</td>
</tr>
<tr>
<td>Beastie Boys Intergalactic</td>
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**Mainstream Rock Tracks**

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<th>Chart Position</th>
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<tr>
<td>My Sacrifice</td>
<td>Creed</td>
<td>1</td>
<td>Rock</td>
</tr>
<tr>
<td>How You Remind Me</td>
<td>Nickelback</td>
<td>2</td>
<td>Rock</td>
</tr>
<tr>
<td>Shut Up &amp; Drive</td>
<td>Creed</td>
<td>3</td>
<td>Rock</td>
</tr>
<tr>
<td>The Next Time You See Love</td>
<td>Creed</td>
<td>4</td>
<td>Rock</td>
</tr>
<tr>
<td>You</td>
<td>Creed</td>
<td>5</td>
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</tr>
<tr>
<td>My Sacrifice</td>
<td>Creed</td>
<td>6</td>
<td>Rock</td>
</tr>
<tr>
<td>How You Remind Me</td>
<td>Nickelback</td>
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<tr>
<td>Shut Up &amp; Drive</td>
<td>Creed</td>
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<td>Rock</td>
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<tr>
<td>You</td>
<td>Creed</td>
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**Mainstream Top Tracks**

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<thead>
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<tr>
<td>Where In The World</td>
<td>Nelly</td>
<td>1</td>
<td>Hip-Hop/R&amp;B</td>
</tr>
<tr>
<td>It's So Easy</td>
<td>Miley Cyrus</td>
<td>2</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>Fighting For Love</td>
<td>Alicia Keys</td>
<td>3</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>Baby's Got A Crush On You</td>
<td>Nick Jonas &amp; The Administration</td>
<td>4</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>Can't Get You Out Of My Head</td>
<td>David Guetta Feat. Kelly Rowland</td>
<td>5</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>The Way You Look Tonight</td>
<td>Faith Hill</td>
<td>6</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>The Middle</td>
<td>Country</td>
<td>7</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>Somewhere Out There</td>
<td>Whitney Houston</td>
<td>8</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>Don't Speak</td>
<td>Faith Hill</td>
<td>9</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>Can't Get You Out Of My Head</td>
<td>David Guetta Feat. Kelly Rowland</td>
<td>10</td>
<td>Pop/Rock</td>
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**Adult Contemporary Tracks**

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<tbody>
<tr>
<td>Hero</td>
<td>Michael McDonald</td>
<td>1</td>
<td>Adult Contemporary</td>
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<tr>
<td>When It's Over</td>
<td>Nelly Cherry</td>
<td>2</td>
<td>Adult Contemporary</td>
</tr>
<tr>
<td>The Space Between Us</td>
<td>Taylor Swift</td>
<td>3</td>
<td>Adult Contemporary</td>
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<tr>
<td>Fallin'</td>
<td>Alicia Keys</td>
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<td>Adult Contemporary</td>
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<td>New York, New York</td>
<td>Rick Astley</td>
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<td>Adult Contemporary</td>
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<tr>
<td>Turn Off The Light</td>
<td>Nelly Cherry</td>
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<td>Side To Side</td>
<td>Britney Spears</td>
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<td>Something More</td>
<td>Shania Twain</td>
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<tr>
<td>Feels So Right</td>
<td>Britney Spears</td>
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<tr>
<td>Breaking Dawn</td>
<td>Britney Spears</td>
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**Top 40 Tracks**

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<th>Title</th>
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<tr>
<td>Where In The World</td>
<td>Nelly</td>
<td>1</td>
<td>Pop/Rock</td>
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<tr>
<td>It's So Easy</td>
<td>Miley Cyrus</td>
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<tr>
<td>Fighting For Love</td>
<td>Alicia Keys</td>
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<td>Baby's Got A Crush On You</td>
<td>Nick Jonas &amp; The Administration</td>
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<td>Pop/Rock</td>
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<tr>
<td>Can't Get You Out Of My Head</td>
<td>David Guetta Feat. Kelly Rowland</td>
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<td>The Way You Look Tonight</td>
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<td>Somewhere Out There</td>
<td>Whitney Houston</td>
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<tr>
<td>Don't Speak</td>
<td>Faith Hill</td>
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<td>Pop/Rock</td>
</tr>
<tr>
<td>Can't Get You Out Of My Head</td>
<td>David Guetta Feat. Kelly Rowland</td>
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## Billboard® HOT 100 Airplay

**January 19, 2002**

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<th>Title</th>
<th>Artist</th>
<th>Last Week</th>
<th>#1</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>U Got It Bad</td>
<td>R. KELLY</td>
<td>1</td>
<td>27</td>
<td>Where Were You When The World Stopped Turning</td>
<td>ALAN JACKSON</td>
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<td>2</td>
<td>How You Remind Me</td>
<td>NICKELBACK</td>
<td>2</td>
<td>27</td>
<td>Don't Let Me Be Misunderstood</td>
<td>R. KELLY</td>
<td>28</td>
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<tr>
<td>3</td>
<td>Always On Time</td>
<td>JIDE</td>
<td>3</td>
<td>28</td>
<td>We Can't Fight The Moonlight</td>
<td>LINDSAY LOHAN</td>
<td>29</td>
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<tr>
<td>4</td>
<td>Family Man</td>
<td>50 CENT</td>
<td>4</td>
<td>29</td>
<td>Stand By Still</td>
<td>JIMMY DURANTE</td>
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<td>5</td>
<td>Get The Party Started</td>
<td>PAPERBACK SONS</td>
<td>5</td>
<td>30</td>
<td>I'm Rich</td>
<td>AKON</td>
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<tr>
<td>6</td>
<td>My Sacrifice</td>
<td>MARVIN GAYE</td>
<td>6</td>
<td>31</td>
<td>Good Morning Beautiful</td>
<td>MOXIE</td>
<td>32</td>
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<tr>
<td>7</td>
<td>Whenever, Wherever</td>
<td>BLONDIE</td>
<td>7</td>
<td>32</td>
<td>Pack The Suitcase</td>
<td>SMITHS</td>
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<td>8</td>
<td>A Woman's Worth</td>
<td>LIL KIM</td>
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<td>33</td>
<td>I Don't Want To Be A One Night Stand</td>
<td>MILEY CYRUS</td>
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<td>9</td>
<td>Hero</td>
<td>BILLY JACOBS</td>
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<td>Run</td>
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<td>10</td>
<td>Differences</td>
<td>FIVE FOR FIGHTING</td>
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<td>35</td>
<td>Lights, Camera, Action!</td>
<td>TONI BRAVO</td>
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**Pop**

- **JAGGED LITTLE PILL**
- **WHERE DO YOU WANT IT?**

**R&B/RAP**

- **I WANNA TALK ABOUT ME (FEAT. RICARDO DUCENT)**
- **ME (FEAT. RICARDO DUCENT)**

**Latin**

- **BRAZILIAN CAFE**
- **FRIENDS IN GLOOMY PLACES**

**Country**

- **WATERFALL**
- **WONDER**

**CdS**

- **THE WORLD'S GREATEST**
- **WRAPPED ALROUND ME**

**Hip Hop**

- **WHERE THE STARS AND STRIPES FLY**
- **YOU STILL BELIEVE IN ME**

**Indie**

- **I'M NOT YOUR DOG**
- **YOUR EYES**

### Billboard® HOT 100 Single Sales

**January 19, 2002**

<table>
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<tr>
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<th>Last Week</th>
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<tbody>
<tr>
<td>1</td>
<td>Can't Believe It's Over</td>
<td>VAUGHN &amp; COLE</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Keep The Beat</td>
<td>LINDSAY LOHAN</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>Do I Wanna Roll (Dulcet Themes)</td>
<td>TONY CURTIS</td>
<td>4</td>
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<td>4</td>
<td>Ain't Nothing But A G THING</td>
<td>A G THING</td>
<td>5</td>
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<tr>
<td>5</td>
<td>Ain't No Way</td>
<td>NEAL MORSE</td>
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<td>6</td>
<td>Can't Fight The Moonlight</td>
<td>LINDSAY LOHAN</td>
<td>7</td>
</tr>
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<td>7</td>
<td>I Don't Want To Be A One Night Stand</td>
<td>MILEY CYRUS</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Stand By Still</td>
<td>JIMMY DURANTE</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>Stand By Still</td>
<td>JIMMY DURANTE</td>
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</table>

**Hip Hop**

- **I'M NOT YOUR DOG**
- **YOUR EYES**

**Indie**

- **I'M NOT YOUR DOG**
- **YOUR EYES**

### Billboard® Jukebox® Digital Jukebox Most Played

1. *Friends* — *Jagged Little Pill*
2. *Lullaby* — *Nickelback*
3. *Always On Time* — *Jide*
4. *Family Man* — *50 Cent*
5. *How You Remind Me* — *Nickelback*
6. *U Got It Bad* — *R. Kelly*
7. *Stand By Still* — *Jimmy Durante*
8. *A Woman's Worth* — *Lil Kim*
9. *Hero* — *Billy Jacobs*
10. *Get The Party Started* — *Paperback Sons*
Brooks & Dunn
Continued from page 1

has once again signed on as presenting sponsor, as Clear Channel Entertainment (CCE) as national tour producer. CMT is the media sponsor.

Last year, the Brooks & Dunn Neon Circus & Wild West Show was one of the few bright spots in a mostly unremarkable year for country touring. With a stout lineup that included Toby Keith, Montgomery Gentry, and Keith Urban, the tour grossed more than $17 million and drew close to 600,000 people, putting it in the league of such established genre-based multi-artist packages as the venerable Ozzfest ($19.8 million).

“It was incredible, a ton of fun,” Brooks says of last year’s tour. “We’ve always had a lot of fun touring, but these guys last year didn’t like to quit. Usually when the show is over, everybody gets on the bus to head to the next gig. Last year, when the show was over, everybody would be out back sitting on lawn chairs, wondering where the party is.”

Dunn says the initial run of the Neon Circus & Wild West Show far exceeded expectations. “It was kind of an experiment for us,” he says. “We didn’t know how it was going to go over, especially with a country audience, because it kind of has a rock flair to it. We think the seed was planted in very fertile soil.”

SOLID SUPPORT

As country music’s most successful duo ever, Brooks & Dunn are experts in putting together the lineup and other aspects of the tour. “We do everything,” Brooks says. “[Manager] Clarence [Spalding] says he’s better, but we really do it all ourselves.”

Dunn adds, “We dump all our hair-brained ideas into Clarence’s lap.”

Much as Keith provided marquee value last year, bringing Yoakam into the mix has real value and is quite a coup, according to the duo. “This is a high-tech, ‘carnie’ show, and Dwight is perfect for it,” Dunn says. “He’s got ‘hip’ written all over him.”

Brooks agrees. “Dwight Yoakam is a hellbilly renaissance man.”

For his part, Yoakam says, “The Neon Circus tour seemed to me like a fun outing, done in kind of a minimal spirit of the old West shows. I was very flattered to be asked to be a part of the madness, and I am more than willing to take the Bakersfield Biscuit aura out there and stomp around with them. We’re gonna rope and ride and have some fun.”

Dunn believes Allan is developing West Coast country persona similar to Yoakam’s. “[Allan’s] kind of surfin’ that way. He has some serious babes in his videos, chasin’ that thing, and we’ll be happy to look out into the crowd and see some of his people there.”

Up-and-comers Cagle and Trick Pony nicely round out the main stage, they say, with Trick Pony’s Heidi Newfield adding a female perspective previously missing from the tour. Dunn says, “She’s probably the only girl that could hang with this crowd.”

The ante was upped for ancillary entertainment for the 40-date 2002 run. Spalding says, “It being the first time out last year, we had to see these street performers out, find out who does what, and what worked best. After a successful year, they started to seek us out.”

Production has also been increased for this year’s run, moving on 10 trucks. “Last year was the biggest production Brooks & Dunn have ever taken out, outside the tours with Reba [McEntire],” Spalding says. “This year, we’re taking out more. My guys are very creative, and they want the fun factor to be turned up.”

While Spalding wouldn’t comment on specifics of the guarantee from CCE, he teasingly notes, “Ticket prices are staying the same, and we’re upping everything.”

NUTS AND BOLTS

While it did not routinely turn out sellout numbers (a feat not one act in country managed last year), the Neon Circus & Wild West Show performed well enough to enticing acts, sponsors, and producers back for more in 2002, with “more” being the operative word.

“We did well enough last year to do it again,” says Spalding. Brooks & Dunn’s co-manager with Bob Titley at TBA Entertainment, “I think the people got it. The gates opened at 5 p.m., and people were entertained until 11 o’clock every night.”

Spalding says attendees obviously enjoyed such ancillaries as the street performers, mechanical bull, Honky Tonk Hall of Fame, and side stages. “Then the main stage started up at 5:30. That’s a lot of entertainment for an average ticket price of $32.”

Such a production is an expensive endeavor, costing about $35,000 in sound, lights, video, and trucking per show. The moving crew likely takes the tab to more than $50,000 per date, and involving sponsors and a national promoter obviously helps defray expenses.

“A lot of people are fearful in this world of conglomerations, and they may feel [large corpora-

ECONOMICS 101

Flat in 2001, this year’s touring economy is uncertain at best, but the Neon Circus & Wild West Show would appear to have several marks in its favor. It boasts proven headliners in Brooks & Dunn, along with an established concept and strong support in Yoakam that will likely mean significant ticket sales, similar to the way Keith did last year. Also in the tour’s favor is the increasing likelihood that George Strait will not embark on a full-blown multi-alt stadium tour as he has in past years.

“I don’t know where the economy is going to, and nobody else does either,” Spalding says. “We’ll just take it day by day and see how things go. Last year, offering the biggest and best experience we could at a reasonable ticket price. If you want to see this tour, you can, and ticket sales won’t be an issue.”

While not specifically commenting on Strait’s tour, Spalding agrees that a less crowded country touring landscape is a positive for the Neon Circus & Wild West Show. “Obviously, the less country going directly against us, the better off we’ll be,” he says. “The good news is, we’re going to have a little room this year. But we’re not just competing against country—we’re competing for the entertainment dollar in general.”

Brooks & Dunn enjoyed a career boost throughout ’01, with the tour surely playing a big role in terms of momentum. “It all kind of worked for us last year,” Dunn says. “The music worked, and the tour worked and provided a good jolt for us.”

As for the current country landscape, Dunn says, “A lot of stuff hasn’t affected us, in regard to trends. If you can establish a fan base and find ways through the music brand show to keep them coming back and buying records, you’ll be OK.”
Azzoli just this Craig Baker, NEW YORK — If new Island Records president Julie Greenwald is sounding like the Andy Warhol of the music industry, it's because she is. 

Greenwald is a natural for the job at Def Jam Records, where she was known as "the lady with the rock and roll brain." Her new role is a natural progression for her, as she has spent her career working with some of the biggest names in the business, from Def Jam to Columbia to Atlantic Records. 

"I'm a natural for the job," says Greenwald. "I've been in the music business for over a decade, and I've always been interested in the business side of things. I feel like I'm ready for this challenge." 

Greenwald's promotion to Def Jam is not a surprise to those who know her. She has been a key player in the company's success for many years, and her leadership has been instrumental in the label's growth. 

"Julie has been with us for a long time," says Def Jam Records' president, L.A. Reid. "She's always been the driving force behind the company, and I'm thrilled to have her leading us into the future." 

Greenwald's appointment marks a new chapter for Def Jam, as the label looks to continue its success in the 21st century. With Greenwald at the helm, the label is poised for even greater success in the years to come. 

"I'm excited to be a part of the future of Def Jam," says Greenwald. "I'm looking forward to working with our artists, and I'm ready to take on the challenges that come with this new role." 

Greenwald's appointment comes at a time when the music industry is undergoing significant changes, and she is ready to lead Def Jam through the changes. 

"The music industry is changing, but Def Jam is ready for the changes," says Greenwald. "We have a strong foundation, and we're ready to take on the challenges of the future." 

Greenwald's appointment is a testament to the hard work and dedication of the people at Def Jam. It is a reminder that, with the right leadership, success is possible in the music industry. 

"We are lucky to have someone like Julie leading us," says Reid. "She's a natural leader, and she's ready to take on the challenges that come with this new role. We are excited to see what she can do for Def Jam." 

In conclusion, Julie Greenwald's appointment to Def Jam Records is a testament to her hard work and dedication in the music industry. With her leadership, Def Jam is poised for even greater success in the years to come. 

"I'm excited to be a part of the future of Def Jam," says Greenwald. "I'm looking forward to working with our artists, and I'm ready to take on the challenges that come with this new role."
Morissette

Continued from page 1

Intuition Junkie (1998). She’s previously tested the solo waters with several soundtrack contributions, notably the Britney Spears radio smash “Still” from Doggnation. It’s an evolution that Morissette says was always part of her overall creative plan.

“It was just a matter of when it would happen organically,” she explains. “In truth, I didn’t know that this would be the album I’d do alone.”

Last year, she took off to Toronto to some writing without any expectations. “I wound up with 11 songs in 12 days. That was my signal that it was time to see where I could go on my own.”

Morissette undertakes the tasks of writing, producing, and performing by compartmentalizing and rarely crossing-connecting each area. “That kept things from becoming overwhelming,” she says, adding that the process became quick because “one of the most exhilarating of my life as an artist.”

The end result is a well-crafted collection that lands somewhere on the pop-clectic scale between the dark, often angry tension of Jagged Little Pill and the richly textured poetry of Supposed Former Intuition Junkie. Etched with radio accessibility, Under Rug Swept manages by turns to be warmly inviting and emotionally challenging. Tracks like “Hands Clean,” “Precious Illusions,” and “So Unseen” show Morissette prudently currying her affection for concise, poppy hooks, while more expansive, intimate interludes like “Flinch” and “That Particular Time” are highly skilled, brazenly mannered as well as muscular and bracing, the latter incorporating a lyrical content and performance.

The set is further enhanced by guest appearances by Red Hot Chili Peppers bassist Flea, Dean DeLeo of Stone Temple Pilots, former Jane’s Addiction bassist Eric Avery, and M’shell N’dgeocello. But Morissette says she’s most excited by the musicians who make up her backing band—Nick Lashley, Joel Sharer, Chris Chaney, and Gary Novak.

“I’m enjoying a collective intu- ation with them,” she says with a smile. “Our chemistry is perfect. We’re going to have the most amazing time together when we go out on the road.”

All of these ingredients add up to a recording that Maverick GM Fred Croshal believes will further affirm Morissette’s role as one of rock’s premiere artists.

“It’s an incredible musical jour- ney,” he says. “It would be wrong to call it ‘her best,’ since that signifies a peak. Alanis is an artist who is al- ways growing and reaching new heights. This album marks an im- pressive new plateau for her.”

Under Rug Swept is also proving to be among the most-anticipated releases of the new year at retail.

“It’s certainly our most requested pre-release,” says James Lontien, manager of a Borders Books & Music store in New York City. “The timing for it is perfect. Alanis has im- measurable goodwill. People want to buy a great record by her, and this is an undeniably great record. I hear at least four hit singles on it.”

If initial interest in “Hands Clean” is an accurate indication, Morissette will soon have at least one formidable hit on her hands. A leak of the song on a German Web site, Junka- dio, forced Maverick to push its Jan. 21 radio ship up to Jan. 8.

“Programmers started trying to get the track on the air via that site, which put our people into hyper-drive,” Croshal says. “It was a little stress- ful, but it’s ultimately a good thing when radio puzzles a record as ag- gressively as they did ‘Hands Clean.’”

The label will strive to ensure the positive potential of the single and album with an extensive marketing rollout to be handled by Scott Welsh at Atlantic/Third Rail Management in Los An- geles in perpetual motion throughout much of this year.

PROMOTING ON ALL FRONTS

Shortly before the release of Under Rug Swept, the 27-year-old Morissette will do a 10-city promotional tour for the album. She’s also preparing for a pair of in- store signings/performances the week of Feb. 25. (The in-store locations and dates were still to be con- firmed at press time.)

That same week, the artist will appear on Good Morning America, The Rosie O’Donnell Show, Late Night With David Letterman, Last Call With Carson Daly, and the pre-emi- nent episode of the New Bravo series Musicians. Also planned is a slew of specialty programming on MTV and VH-1. Both networks are set to begin airing the clip for “Hands Clean,” which was directed by Fran- cie Lawrence.

The Internet will play a sizable role in the marketing of Under Rug Swept, as Morissette has linked with America Online for a listening party and has named the server’s artist of the month for February.

Additionally, Croshal reports that “every possible other entity on the Web is jumping on this project,” as a series of online pre-order campaig- nes are in progress.

The final link to the label’s stra- tegy is a tour, which will be booked by Rob Light of the Creative Artists Agency in L.A. Details of the trek are still undetermined, though Morissette is likely to hit the road in the spring. Prior to that, she will head to Europe in March for a string of personal appearances and performances.

The high volume of work is ap- pealing to the artist, who says that she’s “excited to get back into circu- lation and share these new songs with as many people as possible.”

When the pressure of the day gets too much, Morissette says she’s learned “when to say ‘no’ and take a step back. It’s not a matter of wield- ing power; it’s a matter of under- standing your limits and controlling the quality of your life.”

This is a fairly new philosophy for a woman who admits that she’s pre- viously felt the external pressure around her to do well. “Now, it doesn’t bother me. The older I get, the less expectation I have about things like doing well in a numeric sense.”

When it comes to the potential success of her latest recording, Morissette says, “I care, but I don’t care if that means anything. I care about sharing my music; it’s what I’m on earth to do. But I can’t get lost in worrying about numbers and that kind of thing. That’s the part that I don’t really give a shit about. This record will do what it needs to do. I won’t feel any less valid as an artist based on how many copies it sells.”

Morissette adds she’s more inter- ested in her feeling remarkably pro- lific right now. In fact, she wrote 27 songs for Under Rug Swept, several of which will turn up as European B-sides. Most of them, however, will comprise an EP that Maverick will issue worldwide later this year.

“I just could not face the idea of letting all of these songs go,” she says, smiling again. “They’re all pre- cious to me. It’s just a matter of finding the right framework in which to share them with the world.”

Morissette notes that her creative energy will not wane once she winds down on this project.

“I’ll begin writing my next album sooner than anyone might expect. I’m feeling exceptionally motivated. And I find that I have a lot to say. For me, the interesting part of the journey is seeing how my ideas and thoughts will formulate. I’m realizing more and more that there are so many ways of expression. Making music as I am right now is just one way of doing it. I still have so many new mountains to climb.”

UNDER RUG SWEEP: A TRACK LISTING

Under Rug Swept is Alanis Morissette’s third studio album (not including soundtracks, compilations, and live recordings). Following is a track listing of the Maverick collec- tion, which was written by Moris- sette and published by MCA Music and 1974 Music ASCAP.

"1 Things"

Set against a wall of crunch, almost metallic electric guitars and rumbling beats, Morissette reaps off a wish list of personality traits that a young woman should possess. By the song’s self-affirming bridge, she’s transformed that personal list into a universal, air-punching anthem.

“I wrote ‘2 Things’ several days after a breakup,” she recalls. “I was in a deep funk. When I pulled myself out of it by clearly defining it. Creating a list of sorts was cathartic and clarifying.”

Morissette’s penchant for writing bytically amusing yet sharply insightful words about the failings of men is in full effect here. Amid a hypnotic swirl of jittery guitars that recalls the Smiths’ “How Soon Is Now,” she deftly darts between acidic observations of a “clear egghead boy” and a man who can never call a sigh. “What is it within ourselves that’s drawn to such people? What makes them so devoid of any understanding of those that don’t always have a clear answer.”

“Hands Clean” The project’s first single explores a past relationship and how it effects linger. Within a shuffling, largely acoustic-rock framework, the verses are written from the presumed viewpoint of the other person in the relationship, while the chorus and bridge represent her own feelings.

“I like the idea of him ‘speaking’ to me from the past and my responding to his present,” she says. “It was really healing and empowering for me to be able to have that virtual dialogue.”

“Flinch” On this delicate, strumming ballad, Morissette meditates on the emotion- ally debilitating fallout of an all-consuming romantic romance years after its end. She ends her exquisite yet brutal lyrics with a vocal so in- tense that it often feels like she’s perform- ing but quietly thinking out loud.

“So Unseen” A funky-fortified groove presents a tune that renders horns—while we allow insignificant incidents to trigger life- long insecurities. Again, Morissette takes such unlikely lyrics as “I can feel so unsure of someone so beautiful/So afraid of someone so fine” and renders them unifying, arena-ready chants.

“Precious Illusions” A tope percolating midtempo blend of head-bobbing beats and ringing guitar licks, Morissette dives into that moment in time when childlike beliefs in such things as knights in shining armor begins to dissolve. But instead of wall- lowing in post-break-up pathos, the artist resolves the song by winding up stronger and self-sufficient.

“In the end, you are left with yourself in life,” she says. “’Precious Illusions’ iden- tifies the result of realizing that someone cannot act as a complete explora- tion ways, it’s part of the process of growing up.”

“That Particular Time” Another vivid- ly detailed exploration of love gone terribly wrong, unloading like a series of mournful diary entries over a haunting melody and a spacey, floating arrangement.

“A Man” Here: within an instrumental context fraught with taut, hard-edged rhythms and tones, while knuckled-guitar work, Morissette gives the truly good men in the world their dues. The song is clearly written and effectively delivered from the perspective of a man who has rolled with life’s hard punches (not to mention more than his share of angry young women) but has retained his integrity.

“Oh, so I’m a chopper-buster when it comes to men,” she admits with a laugh. “But, of course, I was a very, very, very, plenty of honorable men out there. This song is for the man I adore and relate to. It was an enlightening, fasci- nating experience to write for a man who wants to scream. ‘Fuck you, I’m a good man, and I deserve respect.’”

“You Ow Me Nothing” Whatever happens when you meet the perfect romantic partner, the person who says all the right things and provides all you need. According to Morissette this choking rock song, you wait for the “conditional police to force you to cough up. ‘What do you do when that doesn’t happen?’ she asks. “who can provide as much as an emotional quanry as dealing with not having your needs met.”

“Surrendering” On this non-frills, straight-ahead rocker, Morissette bids a lover adieu by titaniazing (and congratulat- ing him for enduring) her frowls and flaws with bracing candor. Here’s a prime ex- ample of how well she flexes and contorts her vocal, while also using another instrument within an arrangement of guitars, drums, etc. As such, shepherding her exact words is almost always so perfectly a cipher that it sounds perfectly reflect her emotional intent.

“Utopia” Under Rug Swept closes with a timely prayer for a world wherein “we’ve risen” of the confines and defines the world, that’s damn- ing grateful.”

Morissette whips her expressive words with battle-worn grace, as soothing melodies and gentle percussion swirl around her voice.
Final Nominations For The 44th Grammy Awards

Following the National Academy of Recording Arts and Sciences’ final nominations list for the 44th Annual Grammy Awards.

**ROCK**

Best female rock performance: "Strange Little Girl," Tori Amos (MTV Unplugged); "I Was a Man," Brian McIntrye (Soulfood); "Forever," Anna Nalick (The Sound of Truth); "The Lookout," Stereolab (Transmissions); "The Woman," PJ Harvey (Stories from the City, Stories from the Sea).

Best male rock performance: "New York," New York," Ryan Adams (Lost Highway Records); " одном," Girls Aloud (Sour Milk); "Listen With Me," Bob Dylan (Columbia Records); "Big Red," Neil Young (Reprise Records); "Love Is a Losing Game," The Killers (Island Records).

Best hard rock performance: "Crawling," Linkin Park (Warner Bros. Records); "A Day in the Life," The Beatles (Apple Corps); "All I Have To Do Is Dream," Joe Walsh (Epic Records); "Lights Out," Stone Sour (Roadrunner Records).


**COUNTRY**

Best female country vocal performance: "There's No Aaron," Jamey Johnson (Mercury Nashville); "僖," Gretchen Wilson (Columbia Records); "Make You Feel My Love," The Civil Wars (Rounder Records); "What Am I Living For," Miranda Lambert (EMI Nashville).

Best male country vocal performance: "Heresy," Gary Allan (MCA Nashville); "Timebomb," Kix (Not Your Average Band); "The Lakeshore," Randy Travis ( decadent Records); "The Time Is Now," Alan Jackson (MCA Nashville).
**Grammys**

Continued from preceding page

**BILLY JOEL**

**Reggae**

by Lillian Wilcox (V.P.treeview)

A New Day. Luciano (V.P.treeview)

For Best Reggae Album:

**BETTIE MIDLER**

**Best**

by Lennie Kaye (V.P.treeview)

www.americanradiohistory.com

**BRUCE SPRINGSTEEN**

by Jon Landau (V.P.treeview)

**BRAIN**

by V.S. Linder (V.P.treeview)

**FLOYD**

by Don Cheadle (V.P.treeview)

**KISS**

by E. A. Robinson (V.P.treeview)

**RAZZ**

by L. L. Smith (V.P.treeview)

**TEARS FOR FEARS**

by L. E. Robinson (V.P.treeview)

**THE BEATLES**

...Next, followed by a Garden Party, a Meeting of the Minds, and the final performance of the night, a tribute to the late John Lennon.

**ALICE COOPER**

by L. L. Smith (V.P.treeview)

**BICEP**

by J. W. Brown (V.P.treeview)

**BLOOD OR SOUL**

by W. H. Brown (V.P.treeview)

**CULTURE CLUB**

by G. L. Brown (V.P.treeview)

**DANZIG**

by F. L. Brown (V.P.treeview)

**DEPECHE MODE**

by S. L. Brown (V.P.treeview)

**DURAN DURAN**

by J. W. Brown (V.P.treeview)

**ED SHEERAN**

by L. L. Smith (V.P.treeview)

**EELS**

by W. H. Brown (V.P.treeview)

**ELTON JOHN**

by J. W. Brown (V.P.treeview)

**EMERSON, LAKE & PALMER**

by G. L. Brown (V.P.treeview)

**FAITH NO MORE**

by F. L. Brown (V.P.treeview)

**FLEETWOOD MAC**

by S. L. Brown (V.P.treeview)

**FROG**

by J. W. Brown (V.P.treeview)

**GAGGIO**

by L. L. Smith (V.P.treeview)

**GANG OF FOUR**

by W. H. Brown (V.P.treeview)

**GELDOF**

by S. L. Brown (V.P.treeview)

**GEOFFREY COX**

by J. W. Brown (V.P.treeview)

**GHETTO GANG**

by G. L. Brown (V.P.treeview)

**HARD ROCK**

by F. L. Brown (V.P.treeview)

**HEAVY METAL**

by S. L. Brown (V.P.treeview)

**HERCULES**

by J. W. Brown (V.P.treeview)

**HEXYZ**

by L. L. Smith (V.P.treeview)

**JIMMY PAGE**

by W. H. Brown (V.P.treeview)

**JOEY MCINTYRE**

by S. L. Brown (V.P.treeview)

**KISS**

by J. W. Brown (V.P.treeview)

**KURT COBAIN**

by G. L. Brown (V.P.treeview)

**LADY GAGA**

by F. L. Brown (V.P.treeview)

**LINDA RONSTADT**

by S. L. Brown (V.P.treeview)

**LITTLE CYCLES**

by J. W. Brown (V.P.treeview)

**LORD HEADLEY**

by L. L. Smith (V.P.treeview)

**MAYHEM**

by W. H. Brown (V.P.treeview)

**META**

by S. L. Brown (V.P.treeview)

**METAL CHURCH**

by J. W. Brown (V.P.treeview)

**MIKHAIL IVANOVICH GORBACHEV**

by G. L. Brown (V.P.treeview)

**NEIL YOUNG**

by F. L. Brown (V.P.treeview)

**OZZY OSBOURNE**

by S. L. Brown (V.P.treeview)

**PATTI SMITH**

by J. W. Brown (V.P.treeview)

**PETER GABRIEL**

by L. L. Smith (V.P.treeview)

**PIERRE LUDOVIC DE ROTHSCHILD**

by W. H. Brown (V.P.treeview)

**PUNK**

by S. L. Brown (V.P.treeview)

**QUEENS OF THE STONE AGE**

by J. W. Brown (V.P.treeview)

**RATT**

by L. L. Smith (V.P.treeview)

**RED HOT CHILI PEPPERS**

by W. H. Brown (V.P.treeview)

**ROLLING STONES**

by S. L. Brown (V.P.treeview)

**SAM HAMPTON**

by J. W. Brown (V.P.treeview)

**SAUL GERSHON**

by L. L. Smith (V.P.treeview)

**SCORPIONS**

by W. H. Brown (V.P.treeview)

**SPEARVISION**

by S. L. Brown (V.P.treeview)

**STEVE HACKETT**

by J. W. Brown (V.P.treeview)

**STEVIE RAY VAUGHAN**

by G. L. Brown (V.P.treeview)

**TEN**

by F. L. Brown (V.P.treeview)

**THE VOODOO**

by S. L. Brown (V.P.treeview)

**TIME TRAVELERS**

by J. W. Brown (V.P.treeview)

**TUFTS**

by G. L. Brown (V.P.treeview)

**UMQUIR**

by F. L. Brown (V.P.treeview)

**USA**

by S. L. Brown (V.P.treeview)

**VAN WILLIAM**

by J. W. Brown (V.P.treeview)

**THE WHO**

by G. L. Brown (V.P.treeview)

**WEEZER**

by F. L. Brown (V.P.treeview)

**WORLD**

by S. L. Brown (V.P.treeview)

**WYVERN**

by J. W. Brown (V.P.treeview)

**YAMAHA**

by G. L. Brown (V.P.treeview)

**ZEPP**

by F. L. Brown (V.P.treeview)
Brown, DuBois See Universal South As Multi-Genre Label

BY PHYLLIS STARK
NASHVILLE—For veteran record executives Tony Brown and Tim DuBois, launching the new label in Nashville involves a bigger mission than just the success they hope to find. With the debut of Universal South, which will start with a mainstream country roster and eventually evolve into a multi-genre label, they hope to expand Nashville’s reputation and prestige as one of the world’s music capitals.

The label—which has been in the planning stages (and the subject of relentless Music Row speculation) for seven months—will operate as a joint venture between senior partners Brown and DuBois in Nashville and New York City-based Universal Records.

At a time when the music business is soft, and Nashville in particular is in the doldrums, some may view starting a new label venture here as risky. But all of the senior executives involved in Universal South are exactly the right time to strike.

“We now have four functioning labels in Nashville—MCA, Mercury, Lost Highway, and Universal South,” Universal Records chairman/CEO Doug Morris says. “At the same time we have increased our presence, many of the other companies are closing their labels or have closed them,” he says, referring to last year’s shuttering of Atlantic, Asylum, Giant, and Virgin’s Nashville operations. “I get a big kick out of the fact that other people are running away, and we’re loading up there.”

The reality, Morris says, is because “I believe there will be an enormous renaissance in Nashville, and when you have that feeling, you want to be at the head of the parade instead of behind it.” That’s why we’re making these investments.”

Universal Records president Monte Lipman agrees. “We believe that if there is one area of growth or potential growth in the music business, it’s the country marketplace. It’s due, no question about it,” he says. “When things really start to kick in, which they will, now is the time to be in there, so I think our timing is perfect.”

Morris adds, “I’m not kidding around about Nashville. No one else has four companies there. We are expecting to really show our support for it and to make a lot of good music.”

In time, Morris says, “either we’re going to lose a lot of money, or we’re going to look very smart.”

This remarkable expectation of looking smart, thanks to his confidence in DuBois and Brown. “When you have [people] like Tim and Tony coming together to form a company, I can’t think of any Music Group to rather put a bet on,” Morris says. “Both of them are extraordinarily talented and intelligent, and it’s a source of pride for our company to be involved with them.”

But they do break through,” Morris says of Brown and DuBois. “They will climb that wall or kill themselves [trying]. With all their success, you’re still talking about two hungry guys.”

IMPRESSIVE CREDENTIALS
Brown and DuBois bring impressive solo credentials to their first partnerships. Both are extremely successful producers with countless hits and award-winning albums to their credit, and DuBois has also written numerous hit songs.

Brown recently left his position as president of MCA Nashville to focus on Universal South. He joined MCA in 1984 and had been president since 1993. Under his guidance and that of chairman Bruce Hinton, MCA Nashville was the Billboard label of the year for 10 straight years, from 1991 to 2000.

With his MCA contract nearing its end, Brown says he “wanted to do something different, something challenging. And the thought of working with Tim was the thing that intrigued me most of all.” He will continue to produce records for several MCA acts.

DuBois, meanwhile, was president of the enormously successful Arista Nashville label, which he launched in 1989 and ran until it merged with the RCA label group two years ago. During that time, he also launched and nurtured the Arista Austin label. More recently, DuBois jokes that he has been “gaily-faun unemployed,” although he has been involved in the management of several acts.

Morris says he hopes Brown and DuBois “build a company in their own image and do whatever makes them really proud.”

Universal will be largely hands-off. “We’re certainly not going to have anything to say about the product they put out or how they do business,” Brown says.

The label invests heavily in the music, that invests heavily in the relationships,” DuBois adds. “I’ve tried to describe it as a small company with a big company feel—something that is very artist-friendly [where] people are going to feel that they’re going to get a lot of personal attention [but] that is plugged into a world-class machine that operates at the highest level and has a lot of muscle.”

Lipman, who calls Brown and DuBois “two icons of the industry,” says, “I look forward to learning a lot from them. I am their student.”

ARTISTS’ CHAMPIONS

The label’s initial artist roster will consist of four country acts Brown and DuBois have launched as this story went to press, MCA Records’ A&R-driven label—and we had a hard time making that go away, but that was never our intention,” DuBois says. “Yes, we

In the coming months, Universal South will likely expand its portfolio to include a variety of other music genres. With Morris’ guidance, the label will continue to focus on developing and nurturing new talent while also celebrating established artists and their contributions to the industry.

For Brown and DuBois, the opportunity to work with Universal Records—a company with a storied history and a reputation for excellence—represents a significant milestone in their careers and a testament to their passion for music and its potential to inspire and connect people around the world.
New Bulletin Site Offers Fast Access to Breaking News

Billboard Bulletin celebrates its fifth anniversary this month with the launch of a new Web site dedicated to providing subscribers with even faster access to essential industry news and information.

The new site (billboardbulletin.com) features all the same information as the daily fax, plus breaking stories as they happen. The site also offers daily e-mails with headlines from the day's top stories and special alert e-mails when breaking news is posted.

The site and all of its valuable features are available at no additional charge to Bulletin subscribers. This makes the Bulletin subscription more valuable than ever. Subscribers who sign up for a free Web password will be able to access the Bulletin everywhere they go. Whether in the office, at home, or on the road, the Bulletin will be just a few keystrokes away.

The site also has links to Bulletin personnel for readers who need to report changes or problems with their fax subscriptions. Bulletin subscribers can request a free password to the new site by contacting Katia Duchene at 646-654-5861 or kducheine@billboard.com.

New subscribers interested in a Bulletin access can sign up on the site at our monthly rate of $54.95. Either way, users will receive the same timely, reliable information that has made Billboard Bulletin the most trusted daily news report for the global music industry.

coming events

Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Resort • Miami Beach • March 14-15

Billboard Latin Music Conference & Awards
Eden Roc Resort • Miami Beach • May 7-9

Billboard R&B/Hip-Hop Conference & Awards
Eden Roc Resort • Miami Beach • Aug. 7-9

for more info: Michele Jacangelo 646.654.4660
bbbevents@billboard.com

THIS WEEK@Billboard.com

COMING MONDAY: Legendary underground rock act Mission Of Burma played its first shows in nearly 19 years recently in New York City. The group, best known for their punk-epic overgrown as "Academy Fight Song" and "That's When I Reach for My Revolver," doesn't plan to tour, but its members admitted they had become "nostalgic for the fag and the fume of cruddy vans and pressing unsuspecting listeners against the wall." The review of the Jan. 12 New York show will appear exclusively on billboard.com.

Also, visit billboard.com for reviews of West Coast hip hop outfit Swollen Members' Bad Dreams (Battle Axe) and Seattle punk quartet the Catheters' Static Delusions and Stone-Still Days (Sub Pop), plus a new weekly poll based on Billboard's year-end charts.

News contact: Jonathan Cohen • jacohen@billboard.com
Personal Space: Jackie Jackson

Jackie Jackson is feeling spaced out—and he wants everyone to know about it. As the CEO/founder of Los Angeles-based Futurist Entertainment, he is the developer of an animated series, The Swirly 5, about the adventures of an ensemble of intergalactic kids that dance, sing, and rap.

"I was sitting around one day watching sports, and these five characters just came into my head," Jackson says. "They're meant to be witty, smart, and educational, for kids anywhere from 4 to 15 years old. They've come down to rock our world." He admits with a bemused laugh that no, the number five wasn't just a coincidence, given his lifelong association with another quintet: the Jackson 5.

In fact, each of the five characters—Step tune, Izzy, Kooky, Zees, and Speedy—is based loosely on a member of the Jackson clan. Jackie lays claim to Speedy (to his left, with yellow cap), because "he's the sports freak who wears a baseball cap backwards and likes basketball." And Michael? "That's Step tune," Jackson says (to the left, in red shoes). "He's always got on headphones, listening to music. And he's the best dancer."

Jackson is currently shopping The Swirly 5 to TV syndicators, but he has already taken their human counterparts into the studio to record an album for his own Jesco Records. In all, he has four acts signed to the 2-year-old label arm of Futurist—including Mister Deitz, aka Suggs Jackson, Jackie's 23-year-old son.

The entertainment company, whose products are primarily aimed at the lucrative Generation Y, also comprises Futurist Venture Publishing and jfamily.com, the official, fancifully high-tech Web site of the Jackson 5, with such features as a timeline for the group; true, a family album; bios of Michael, Marlon, Jermaine, Tito, and Jackie; and merchandising.

"That's always a work in progress," he says. "We're constantly updating the site with pictures and information about the family. There's usually a lot going on."

Jackson admits that sitting behind a desk is a world away from the bright lights and fancy footwork behind the Jackson 5's once-romantic schedule. But there are things that remain a constant. "We're a small company with just about 10 people, and I'm surrounded by a lot of smart, trustworthy talent," Jackson says. "The bottom line is that it's like a family."
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