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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • MARCH 24, 2001



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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MARCH 24, 2001

Formats Battle It Out At NARM

DataPlay, DVD Audio Emerge As Top Contenders With Big Backers

BY BRIAN GARRITY and ED CHRISTMAN

ORLANDO, Fla.—Predictions of the demise of the CD in the MP3 era may be overstated, but—based on discussions and deal-making at the 43rd annual National Assn. of Recording Merchandisers (NARM) Convention, held March 11-14 here at the Orlando World Center Marriott—the format isn't lacking challengers.



Retailers, distribution companies, and labels alike are bracing for an explosion in new formats, both digital and physical, aimed at chipping away at the CD's dominance in prerecorded music. Some of the competitors that could erode the CD's market share: downloadable- and streaming-music sub-

scription services, a la carte downloads, digital lockers, miniature prerecorded digital music discs, DVD Audio, Super Audio CD (SACD), and even Sony MiniDiscs.

Yet much of the focus of NARM attendees was on a pair of physical formats—DataPlay and DVD Audio—that may help defend brick-and-mortar retailers against an online rival to the CD: label-backed music subscription services, which are expected to launch later this year.

DataPlay, the maker of a digital media storage disc the size of a quarter that can hold more than 11 hours of digital music, was front and center in particular. The Boulder, (Continued on page 70)

DiFranco's Righteous Babe Grows Up With Ambitious Expansion, Double-CD

BY JILL PESSELNICK

Aesop's moral "Slow and steady wins the race" perfectly encapsulates the philosophy of Ani DiFranco's Buffalo, N.Y.-based Righteous Babe Records. At its own pace, the label has evolved from a one-woman shop into a successful multi-artist company by emphasizing music before business and product over profit.

Righteous Babe may be entering a new era with the April 10 release of DiFranco's two-CD set *Reveling/Reckoning*, the launch of righteousbabe.com, and a foray into book publishing, but the label isn't swaying from its tried-and-true policies.

DiFranco founded Righteous Babe in 1990 as a dining-room-table operation that

eschewed the corporate policies of the major labels. A truly independent independent, DiFranco could record her brand of folk/rock whenever and however she wanted, without worrying about any contractual obligations.

"When I was a teenager playing around Buffalo," DiFranco recalls, "already there were guys who would take me out to lunch and say they could make me a 'star.' There were record-deal murmurings in the air. It was only after enough lunches with these guys that I really felt an instinctual aversion to marrying myself to business people."

During her company's first years, DiFranco kept her label afloat with a trial-and-error (Continued on page 69)



Spring Fests: Fertile Launch For Summer Tour Dates

BY RAY WADDELL

The popularity and growth of spring music festivals in the Southeast have created a fertile booking ground for artists looking for productive, efficient plays before gearing up for summer tours.

Once competitors for sponsors, music fans, media attention, and artists, these events now find themselves de facto partners in providing a wide range of acts with a lucrative string of performance opportunities in a relatively small window of time and geography.

Among the acts taking advantage of the opportunity by playing two or more of these events this spring are Bob Dylan, the Black Crowes, Blues Traveler, the Wallflowers, Cheap Trick, Joan Osborne, Lucinda Williams, Steve Earle, Train, and many others.

At least a half-dozen major music festivals take place each spring in the Southeastern U.S., sporting large talent budgets and multiple stages.

(Continued on page 79)

A 'Whole New' Colvin

Grammy-Winning Columbia Artist Keeps Her Edge

BY MELINDA NEWMAN

Although it's hardly the tactic one might suggest, Shawn Colvin says approaching her new album with "complete terror" ultimately worked for her.

Whole New You, due March 27 from Columbia, was "difficult from start to finish," says Colvin with a rueful laugh. "I kept thinking we would turn a corner, but it was worse than giving birth."

It wasn't just the ghost of Gram-

mys past that was haunting Colvin—"Sunny Came Home" from 1996's *A Few Small Repairs* captured both record of the year and song of the year honors at the 1998 Grammy Awards—it was something much less tangible.

"It was also because [*A Few Small Repairs*] was a particularly charmed experience," Colvin says. "It was easy and quick to make. The lyrics, the music, the (Continued on page 38)



COLVIN

Serobe Appointed Head Of Sony South Africa

BY DIANE COETZER

JOHANNESBURG—The appointment of Lazarus Serobe as managing director of Sony Music Entertainment South Africa (SA) marks the onset of a new era in the South African music industry: For the first time, the country has a major record company headed up by a black African.

The historical significance of Serobe's appointment—the first made by Paul Burger since he was appointed president of Sony Music Entertainment Europe last fall (Billboard, Nov. 4, 2000)—has not gone unremarked by other players in the domestic industry. Among those welcoming Serobe locally was BMG Africa managing director Keith Lister, who described the move as "great for the South African music industry. Lazarus is a highly respected figure and well-liked by both artists and competitors."

In his new position, Serobe will assume overall responsibility for the day-to-day operations of Sony (Continued on page 78)



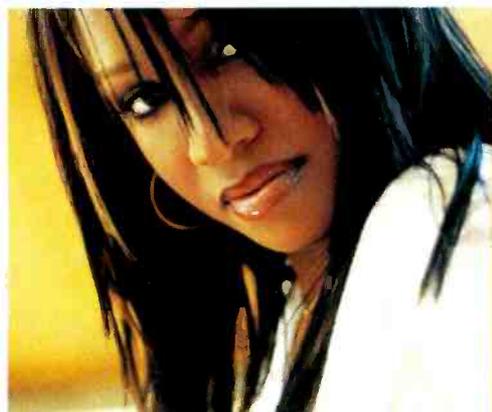
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BMG U.K./Ireland To Restructure By Genre

This story was prepared by Emmanuel Legrand of Music & Media.

LONDON—BMG U.K. and Ireland is abandoning a traditional organization by labels in favor of a unified structure based upon musical genre.

The move coincides with the decision by BMG U.K. and Ireland chairman Richard Griffiths to relinquish his responsibilities and focus on his new role as BMG Entertainment president, U.K. and Europe. To succeed him, Griffiths has appointed Swede Hasse Breitholtz, who joined the company last year as managing director, commercial and new media. Prior to that, Breitholtz was VP of BMG's Nordic region and managing director of its Swedish affiliate.

"I've loosened my grip quite deliberately on the U.K. company," says Griffiths, who assumed his new post in January. "But I will still be involved. Due to my new role, I can't keep on top of what's happening on a day-to-day basis. Hasse is stepping into that role, but I am not walking away." Griffiths says he plans to maintain a strong involvement in U.K. A&R activities.

Griffiths explains that the idea to reshape the company came after a BMG marketing meeting in Cannes last October, when he was asked to think about the record company of the future. "It was an interesting exercise," he says. "Record companies [structures have] not really changed since Elvis started to put records out. I knocked down a few ideas, and the change in my situation precipitated the changes."

Breitholtz's initial task will be to conduct the restructuring of the U.K. company, per Griffiths' instructions. The main change they've introduced is the merger of the two previously stand-alone labels RCA and Arista. Instead of being split by labels, all front-line music activities will now form a centralized repertoire center, divided into units by musical genre—R&B/urban, dance, rock, and pop.

All these units report to former Arista managing director Ged Doherty, who has been promoted to president, music division, U.K. and Ireland. Doherty, who joined BMG last year from Sony Music U.K. (where he was managing director of Columbia Records), will oversee BMG's labels and imprints in the U.K. and A&R functions, and specific imprints will report to him. His appointment is effective April 2, and he will report to Breitholtz. Nigel Sweeney, VP of media, will direct all media and promotion activities and reports to Doherty.

"There was a lot of duplication between the labels," Breitholtz says. "With the new structure we can better balance our efforts."

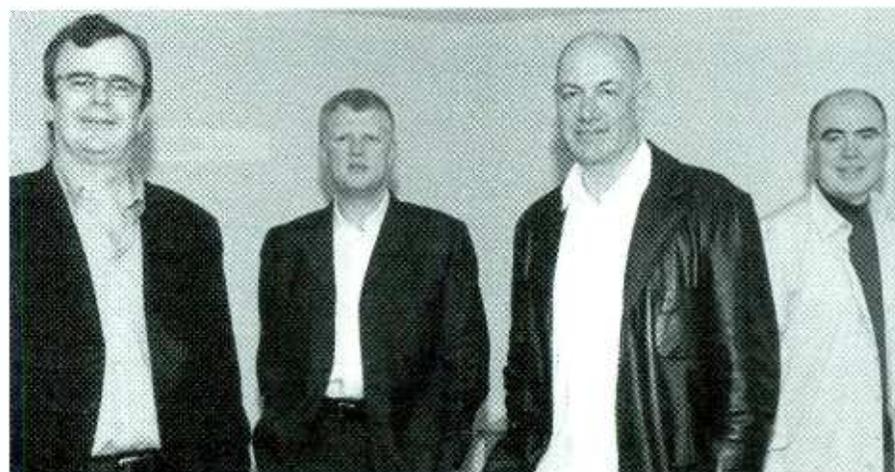
The new split by musical genre echoes the evolution of radio formatting, Griffiths says. "You can be good at working OutKast and not necessarily the Dave Matthews Band. The world is getting very fragmented."

Merging the two labels, Griffiths adds, won't necessarily bring economies of scales, but is a way "to make the most of our resources." He continues, "RCA was putting out rock records, and so was Arista, but none had enough music to reach a critical mass. What we have done is put all the music together to reach a critical mass, have a stronger team of executives, and the best people in each genre to work our music."

Breitholtz says the restructuring will be done at a limited human cost, with few redundancies planned. "There are many positions within the company that have not been filled, so I think it will be done with very little pain," he says. However, BMG declined to specify how the changes would affect Ian Dickson, GM of RCA U.K., and Tim Delaney, GM of Arista U.K.

Breitholtz's appointment is regarded as a good one by those who know him. Jeremy Marsh, U.K. managing director of Telstar Records and former president of BMG U.K.'s music division, says, "I'm extremely pleased for Hasse, who is a thoroughly proven record executive, having formed, launched, and taken BMG Sweden from nothing to the No. 1 market share. I look forward to working with him on the BMG/Telstar joint ventures in the future." (BMG and Telstar have an ongoing pact to release a series of multi-artist compilations.)

Breitholtz says that the U.K. market "is probably one of the most sophisticated in Europe and at the same time one of the most isolationist. It is difficult for non-British or non-U.S. acts to break here. But I will look at the entire repertoire and do a fair assessment of what can break in the U.K. There is a lot of extremely good talent coming from Europe, but there is also quite a wealth of talent in the U.K., too."



Pictured, from left, are Richard Griffiths, BMG Entertainment president, U.K. and Europe; Harry Magee, VP of strategic development, BMG U.K. and Europe; Hasse Breitholtz, BMG U.K. and Ireland chairman; and Ged Doherty, president, music division, BMG U.K. and Ireland.

GetMusic Buyout Talks Ongoing Vivendi's Sights Are On BMG Entertainment's Share

BY MATT BENZ
 and BRIAN GARRITY

Reflecting the diverging aims of the two conglomerates, Vivendi Universal chairman/CEO Jean Marie Messier has been talking with Bertelsmann CEO Thomas Middelhoff about buying out BMG Entertainment's share of music Web site GetMusic, according to a source.

Representatives of Vivendi, Bertelsmann, and GetMusic confirm that talks have been ongoing but declined to comment further or to address any financial details about the proposed deal.

Vivendi and BMG Entertainment started GetMusic two years ago largely as an E-commerce music site. In the fall of 1999, Andrew Nibley, formerly president of Reuters NewMedia, became CEO, initiating a shift in emphasis from E-tailing to providing content, including music clips, videos, and interviews.

Taking full control of GetMusic would dovetail with Vivendi's goals of providing music content, while BMG, through its acquisition of CDnow and other ventures, continues to develop music E-commerce. "It's kind of like a divorce, and the parents are splitting up the kids," says the source.

A GetMusic spokeswoman says the site attracted 1.8 million unique visitors in January, according to Nielsen/NetRatings, and ranks behind MTV.com as the second-most-visited online music-

Reflecting on the recent difficulties U.K. acts have had succeeding abroad, Breitholtz says that he has only one rule: "Break in the U.K., and then try to bring that to the rest of the world."

Griffiths says that his increasing European responsibilities also prompted the need for him to beef up his own international team. As part of the reorganization, RCA U.K. managing director Harry Magee takes on the newly created corporate position of VP, strategic development, BMG U.K. and Europe, also effective April 2.

Reporting to Griffiths, Magee will work with him as an adviser on strategic A&R and marketing for territories within the European division. "Harry will have a wide [berth]," says Griffiths. "I still haven't settled on the exact structure, but Harry and Steve Navin [managing director of European services] are going to be [central] to the organization."

content site. Its primary sources of revenue are advertising and site sponsorship, along with sales from its music store, she says.

The spokeswoman adds that GetMusic may have announcements "shortly" on deals to syndicate its content to other Internet sites and possibly even to TV or radio.

Paris-based Vivendi transformed itself into a "content provider" last year, taking control of Universal Studios and Universal Music Group through a three-way merger with Seagram and Canal Plus. To avoid any possible conflicts of interest, Vivendi and Bertelsmann recently announced that Middelhoff would resign from the Vivendi advisory board, on which he has sat since 1999.

In addition, Vivendi has sold to Gütersloh, Germany-based Bertelsmann its 50% stake in France Loisirs, a mail-order book company jointly owned by the two corporations. Vivendi and Bertelsmann are discussing possibly creating a company that would purchase broadcasting rights for sporting events.

"Beyond the relationship of trust and respect that exists between Mr. Middelhoff and Mr. Messier, Vivendi and Bertelsmann intend to continue cooperating in areas likely to increase the value of both companies," Vivendi said in a statement.

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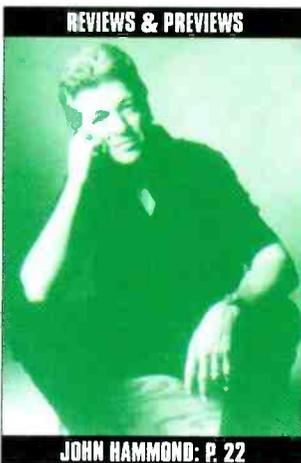
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Yearwood Files Suit Over Decade-Old Demo

BY PHYLLIS STARK

NASHVILLE—In a case that has repercussions for every successful artist who once made a living as a demo singer, Trisha Yearwood has filed a suit to prevent a demo she recorded prior to becoming a star from being sold.

On March 6, Yearwood—who has been signed to MCA Nashville since 1991—filed the federal lawsuit in U.S. District Court here against singer/songwriter Michael J. Young (aka Michael J) and his Columbus, Ohio-based company, Wanted Music, seeking to prevent Young from selling a recording of a Yearwood demo, mixed with Young's own vocal, as a "duet."

In 1990, Yearwood recorded the demo of "Love What 'Ya Do to Me," which was written by Young and Curtis Rucker. Like most demos, which are used by songwriters and publishers to pitch their songs to artists, it was not intended to be commercially released. But a

version of the song, billed as a "dance duet," has appeared on Young's album, *The Best of Both Worlds*.

According to the suit, both Yearwood's attorneys and MCA Records had informed Young and his manager, Paula Popper, that he was not authorized to use Yearwood's voice, name, or likeness "in any manner" after he sought permission to use the recording in 1999. Nevertheless, Young shipped his album containing the "duet" to radio last October and, according to the suit, was promoting and distributing the "duet" recording and soliciting airplay at the recent Country Radio Seminar here.

FORCE Management, which represents Yearwood, issued a statement saying, in part, "We believe [Young's] actions violate Trisha's right to make her own artistic and creative decisions about her music and with whom she records. Because he will not voluntarily stop selling and promoting this recording, we unfor-

tunately have been forced to seek legal assistance to permanently remove the recording from the marketplace."

The suit asks for an injunction enjoining Young from manufacturing, distributing, and advertising the recording. It also asks for an accounting of units manufactured and distributed, and the destruction of all remaining inventory, in addition to seeking an unspecified amount of damages.

Jeffrey Teague, who produced the Yearwood demo in 1990, is listed as co-producer and co-arranger of Young's album. But Teague has issued a statement distancing himself from the controversy.

"While I am neither a plaintiff or a defendant in this proceeding, I could not be more opposed to Mr. Young's irresponsible actions," Teague said in the statement.

Young could not be reached for comment.

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CC Sees Labels As Revenue Source

BY FRANK SAXE

NEW YORK—In a deal that could have wide-ranging implications over how radio stations interact with labels, Clear Channel Communications is proposing a system that could provide the radio giant with millions of dollars that are currently going to independent promoters.

A March 9 *Los Angeles Times* story reports that Clear Channel Radio president Randy Michaels is planning a group initiative that could generate at least \$20 million annually by selling chain-wide advertising packages, research, and a variety of airplay data to labels whose songs are played on its stations. With more than 1,200 properties, San Antonio-based Clear Channel is the largest owner of radio stations in the U.S.

Michaels tells the *Times*, "We don't have anything in mind that would tie the payment from record

labels to airplay for specific titles. We may well sell information about what we are playing. We may well also sell research that would help guide labels to the songs that we believe have the greatest hit potential."

While Clear Channel had originally considered setting up an in-house promotion arm, Michaels says, it has instead opted to sign a deal with an outside firm as a clearinghouse. He tells the *Times* that two independent promoters have put up \$20 million bids for the exclusive rights to represent Clear Channel stations to labels. The independent promoters would recoup the \$20 million by charging labels for their services and information.



CUMMINGS

labels to airplay for specific titles. We may well sell information about what we are playing. We may well also sell research that would help guide labels to the songs that we believe have the greatest hit potential."

Billboard has confirmed that one of the bidders is Chicago-based Jeff McClusky & Associates (JMA), which already has exclusive deals with many Clear Channel top 40 and AC stations to provide labels with playlist information.

Some industry observers, however, have long expected Cincinnati's Tri-State Promotions to get the business, since Michaels is a longtime friend of Tri-State's founders, Bill Scull and Lenny Lyons. But JMA senior VP/GM Tom Barsanti says it would be "logical to assume that there might be more than one, just because of the sheer size of what is involved." Clear Channel has not given the bidders a timetable for when the system might begin.

The *Times* reports that Clear Channel's think tank has considered selling blocks of late-night commercial time, similar to TV infomercials, directly to labels for the purpose of promoting new songs and artists.

Although Michaels says no payment would be linked to specific titles, the Clear Channel program would reportedly feature paid back-announcements of songs at \$1,000 apiece. Any song that would be part of such late-night programming or paid back-announcing would be clearly identified as a commercial, says Michaels, who also asserts that the station would only sell ads back-announcing a song after a programmer had already decided to add it.

Michaels, who had not responded to *Billboard's* request for comment at press time, also tells the *Times* that the Clear Channel initiative will save labels money by cutting out the middlemen—namely, indie promoters.

The indie promoters not involved in the deal may lose considerable business. "There are some small players with little pieces, and maybe those are the guys that will be squeezed out," says one indie who asked not to be identified. "If they can cut it down to two players, it will be easier to handle, and they won't have to worry about all the little guys." Among the smaller shops with Clear Channel business are Winchester, Mass.-based Jerry Brenner Promotions; New York-based McGathy Promotions; and San Francisco-based Greg Lawley Promotions.

Under the current system, labels pay independent promoters to work records to stations. Indies, in turn, provide promotion budget money to the stations with which they are affiliated. Labels do not pay money directly to the stations.

Although most record label executives declined to be interviewed, Elektra senior VP of promotions Dennis Reese says his label is taking a wait-and-see attitude toward Clear Channel's proposal. "The packaging of it is very important in how you deliver it. The most important thing is that the credibility of the artist remains intact. It's not what you say, it's how you say it; we would have to come up with the right delivery, where it doesn't sound bad and cheapen the music and the artist."

Clear Channel lawyers are working. (Continued on page 79)

File Removal At Issue

Napster Says Label Info Poses Problem

BY EILEEN FITZPATRICK

LOS ANGELES—The record industry is losing patience with Napster as thousands of copyright songs continue to be traded on the file-swapping service without the copyright owners' permission more than a week after an injunction was issued by U.S. District Judge Marilyn Hall Patel.

On March 9, the Recording Industry Assn. of America (RIAA), on



behalf of its member labels, submitted a list of more than 135,000 artist names, song titles, and album names that were being illegally traded on the Napster service. But within 24 hours of receiving the list, Napster said the labels had not properly submitted the names of songs and artists to be removed.

Napster also claims that one-third of the titles in a list of 5,600 songs submitted by the RIAA on or about March 2 did not contain file names. Under terms of the March 5 injunction, the list must include the song title, artist name, at least one of the file names under which the song is available on Napster, and an ownership certification. Once that information is submitted, Napster has three business days to remove the song.

Napster claims that it has removed 115,000 songs since March 4, but many popular tunes are still available. "I haven't been able to

find many files that aren't there," says EMI Recorded Music senior VP of new media Jay Samit.

Requiring a file name appears to have opened a loophole for Napster, which claims that 50% of the titles on a list from Sony Music didn't contain file names. A Sony spokeswoman, however, disputes the claim but would not elaborate on how many titles or file names were submitted.

Metallica's and Dr. Dre's attorney, Howard King, has also disputed Napster's claim that his clients have not submitted the required information to remove their tracks from the service. King says that while he's not yet ready to file a contempt motion against Napster, he will ask Patel to "turn up the pressure" on Napster the week of March 19 if his clients' tracks remain available on the site.

The RIAA also disputes Napster's claim and accuses it of nit-picking over the requirements of the injunction. In a terse statement, the trade organization said that "stall tactics are unacceptable," adding that it would not "debate the fine points of the order's implementation. We believe the court's intent is clear. Napster is required to stop the infringement."

If the RIAA continues to protest Napster's inability to remove the songs, the organization could file a civil contempt motion with the court. Patel could then order financial damages for each day Napster violates the injunction.

(Continued on page 78)

Kenny Rogers Files Suit Against Former Manager

BY PHYLLIS STARK

NASHVILLE—Kenny Rogers and the company he co-owns, Dreamcatcher Entertainment, have filed suit against Rogers' former manager, Ken Kragen, accusing Kragen of "self-serving disloyalty."

The suit, filed March 6 in the Circuit Court for Davidson County, Tenn., claims Kragen diverted RCA Records country act 3 of Hearts away from Dreamcatcher's artist management division toward his own firm, Kragen & Co.

Kragen, who managed Rogers without a written contract for 33 years, was abruptly fired from both his position as Rogers' manager and as president of Dreamcatcher Artist Management earlier this year (*Billboard*, Feb. 17). The suit cites Kragen's alleged diversion of 3 of Hearts from Dreamcatcher to Kragen & Co. as a reason for the termination.

Rogers co-owns Dreamcatcher Entertainment, parent of the artist management division, with CEO Jim Mazza. Following Kragen's termination, all of the Dreamcatcher artists remained with the company, including Rogers, Sara Evans, Diamond Rio, Linda Davis, and Marshall Dyllon.

Kragen, who had retained his Los Angeles-based Kragen & Co. management firm throughout his affiliation with Dreamcatcher, was being paid 50% of the profits earned by Dreamcatcher Artist Management, according to the suit.

The lawsuit accuses Kragen of "participating in self-dealing" and "competing with the business interests of Dreamcatcher for his own personal gain." The suit claims Dreamcatcher "intended to sign 3 of Hearts." It also states that "believing 3 of Hearts was a management client, certain Dreamcatcher employees other than Kragen performed personal management services on behalf of 3 of Hearts and incurred expenses on

[the group's] behalf."

According to the suit, Kragen was offered 90 days' severance upon his termination. His attorney, Stanton Stein, sent a letter to Mazza in February, rejecting the severance offer and claiming Kragen is "entitled to commissions on all income derived by Rogers with respect to all projects entered into or negotiated during the time Kragen served as Rogers' manager."

Stein's letter also said that Kragen was terminated without cause, constituting a breach of his management agreement with Rogers, and that he is entitled to continue to receive 50% of the profits earned by Dreamcatcher.

When he was reached by phone, Kragen said he was unable to comment, acting on the advice of his attorneys. However, his attorneys gave *Billboard* a statement.

"We have reviewed the complaint. It has no merit," the statement said. "Mr. Kragen is stunned that after 33 years of loyal service Mr. Rogers would file a lawsuit in response to Mr. Kragen's request that he be paid for the services that he rendered, and while in the midst of amicable discussions regarding a resolution. The claim that Mr. Kragen took Dreamcatcher clients never arose before this lawsuit and is purely a defensive position. Mr. Kragen did not steal or attempt to steal any clients. Mr. Kragen's reputation is and has been impeccable, and he is greatly saddened that it has come to this."

In February, shortly after his dismissal, Kragen told *Billboard* he had no idea why Rogers fired him. "I don't have a clue why it was done," he said. "They never gave me a reason. I think they decided they could work without me."

3 of Hearts' first single, "Love Is Enough," has just been shipped to country radio. Its debut album is due in stores June 5.

Rep. Sensenbrenner's Agenda On C'right Issues Not Known Yet

BY BILL HOLLAND

WASHINGTON, D.C.—It has been more than three months since the 107th Congress convened and Republican leadership in the House of Representatives appointed Rep. F. James Sensenbrenner, R-Wis., as the new chairman of the House Judiciary Committee. And in those 90-plus days, there hasn't been a peep out of him outlining his intellectual property (IP) and copyright issue agenda for the first session.

Likewise for that same time period, there hasn't been a blip of information from the judiciary panel that handles those issues—the newly titled Subcommittee on Courts, the Internet and Intellectual Property—other than a one-line notice that it will hold a hearing March 22 to look at proposed additions to Internet extensions such as .com, .org, and .net.

Furthermore, staff members on both the full committee and the subcommittee will not discuss IP issues and a probable legislative agenda, even on background. This wall of silence, insiders say, stems from an edict from the new chairman, who they claim has issued what amounts to a "no autonomy"

gag rule to both his subcommittee chairmen and their staffs.

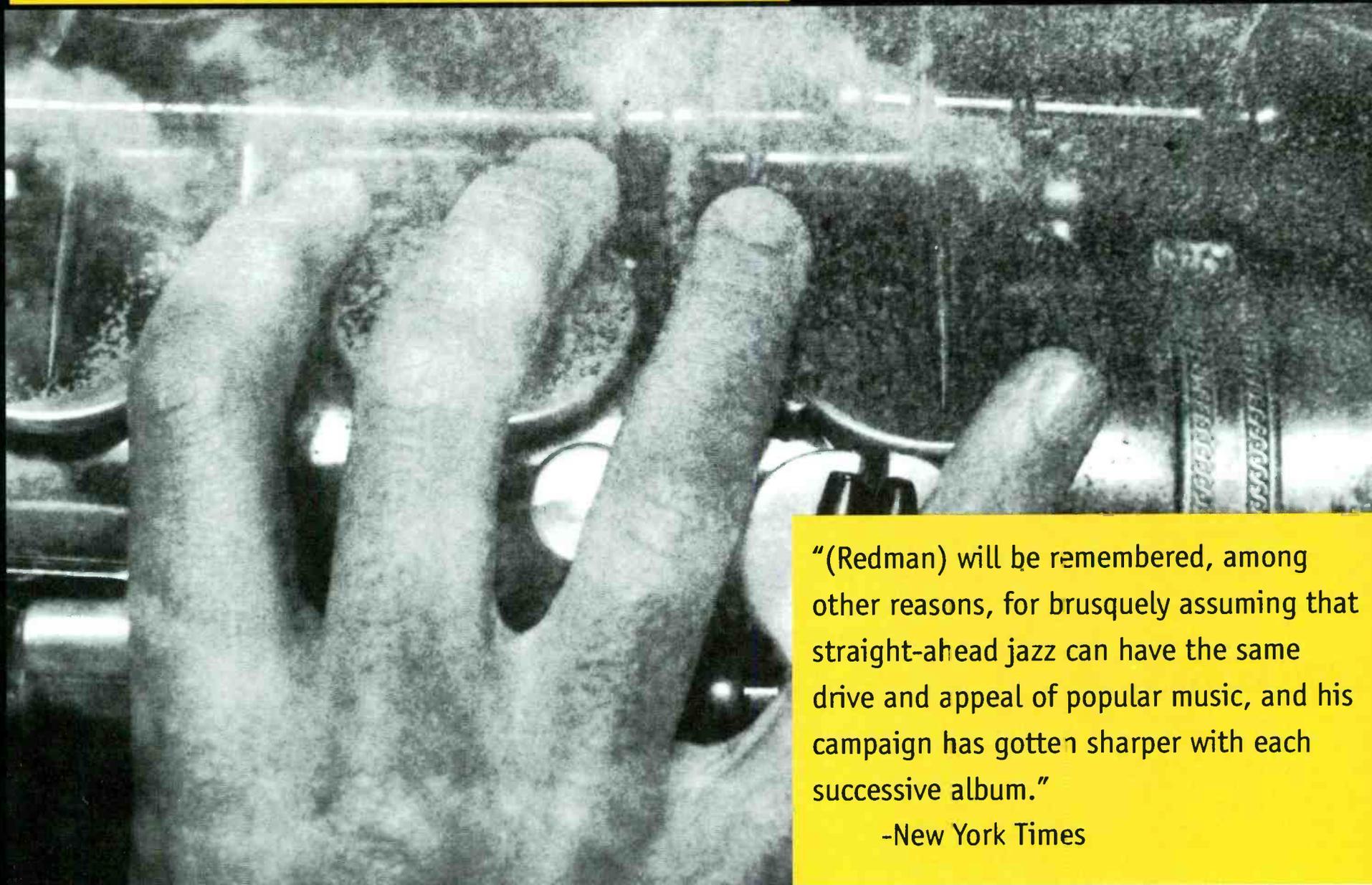
Billboard discussed the sudden change with a number of veteran Hill observers, government relations officials, and former staffers, who spoke on the condition of anonymity. They say Sensenbrenner's new rules are going to make it difficult for the subcommittees, including the IP panel, to have a productive session.

"Well, [Sensenbrenner] is the new guy, and I think he's playing how to address Internet and copyright issues close to his vest," says one Hill veteran. "He doesn't want to start out making a wrong move that's going to aggravate the content companies or the tech outfits. And I think he might just wait until all the Napster-type cases play out and the dust settles."

Another observer surmises that the new rules are bogging down the ability of lawmakers to handle issues. "[Sensenbrenner] has instituted what some are complaining is an overreaching, heavy-handed administration. Now nothing happens without clearance from Sensenbrenner. As a

(Continued on page 69)

Joshua Redman Quartet **PASSAGE OF TIME**



"(Redman) will be remembered, among other reasons, for brusquely assuming that straight-ahead jazz can have the same drive and appeal of popular music, and his campaign has gotten sharper with each successive album."

-New York Times

"Redman's growth, change and musical development continue unabated, despite his already numerous achievements...he has now become a true virtuoso."

-L.A. Times

In Stores March 27th

The Joshua Redman Quartet will premiere **PASSAGE OF TIME** live at the San Francisco Jazz Festival on 4.1.01

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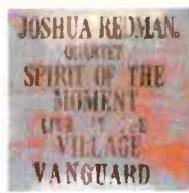
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Hamasaki Artist Of The Year At Japan's Gold Disc Awards

BY STEVE McCLURE

TOKYO—Female singer Ayumi Hamasaki (Avex) was named domestic artist of the year at the Recording Industry Assn. of Japan's (RIAJ) 15th annual Gold Disc Awards ceremony here March 14.

The Beatles (Toshiba-EMI)—who split up before Hamasaki was born—won the international artist of the year award for the top-selling greatest-hits album, *1*. The artist of the year awards, like the rest of the RIAJ's Gold Disc Awards, are based on sales for the period between Feb. 1, 2000, and Jan. 31, 2001.

The ceremony—broadcast live nationwide on NHK satellite TV—serves as Japan's de facto equivalent of the Grammys. The country, which is the world's second-biggest music market after the U.S., has no organization like the National Academy of Recording Arts and Sciences, the body responsible for the Grammys.

For best new domestic artist, the winners included Love Psychedelico (Victor Entertainment), Hana Hana (Warner Music Japan), and Rize (Sony Records). The best new international artist was Tah-

ti 80 (Victor Entertainment).

The 14 domestic titles named winners for best rock album included Mai Kuraki's *Delicious Way* (Giza), *Shoso Strip* by Ringo Shina (Toshiba-EMI), and *Sakura no Kinoshita* by Aiko (Pony Canyon). The foreign rock album of the year was *Crush* by Bon Jovi (Universal Music K.K.).

For best domestic pop album, winners included *Sure* by Every Little Thing (Avex), *Expansion* by Yuki Koyanagi (Warner Music Japan), and *Duty* by Aymi Hamasaki (Avex). Winners for international pop album were *Black & Blue* by Backstreet Boys (licensed to Avex), *Whitney: The Greatest Hits* by Whitney Houston (BMG Funhouse), *1* by the Beatles (Toshiba-EMI), and *A Day Without Rain* by Enya (Warner Japan).

Winners for domestic song included "Happy Summer Wedding" by Morning Musume (Zetima), "Secret of My Heart" by Mai Kuraki (Giza), and two songs by last year's big winner, Utada Hikaru, "Wait and See—Risk" and "For You—Time Limit" (Toshiba-EMI). Janet won for international song with "Doesn't Really Matter" (Toshiba-EMI).

Ukraine May Face Trade Sanctions

Lack Of Anti-Piracy Initiatives Could Lead U.S. To Take Action

BY GORDON MASSON

LONDON—U.S. government action against Ukraine is being welcomed by the international recording industry, following the former Soviet republic's failure to follow through on promises to protect intellectual property.

The move to designate Ukraine as a Priority Foreign Country (PFC) under U.S. trade law—the final step before trade sanctions—comes nine months after Ukraine government committed to cracking down on the country's huge pirate CD industry. PFC status is the most critical in a league of categories used by the U.S. government in assessing the effectiveness of countries' protection of intellectual property.

Under the Special 301 legislation, the U.S. trade representative has the authority to impose economic sanctions on countries designated PFC—action that carries serious implications for a country's economy.

The International Federation of the Phonographic Industry (IFPI) tells *Billboard* that there has been no progress toward fulfilling a June

2000 commitment, signed by President Clinton and Ukraine President Leonid Kuchma, to bring the piracy issue under control.

The Ukrainian government now has just three months to honor those commitments; if no significant

have been addressed by the Ukrainians. They failed to do that, and this was the only alternative available, and we are thankful that the U.S. government took it."

International pressure on Ukraine from outside the U.S. is also mounting. The European Union (EU) has made intellectual property protection a top priority of its bilateral trade agenda with Ukraine. Under the EU-Ukraine Partnership and Cooperation Agreement, Ukraine must bring its intellectual property laws and enforcement into line with the EU by the end of this year. In recent meetings in both Brussels and the Ukrainian capital of Kiev, the EU has been highly critical of the lack of progress toward this goal.

The IFPI estimates that Ukraine's export of millions of pirate CDs is costing the legitimate international industry more than \$300 million annually.

Despite Kuchma's assurances, the government of Ukraine has failed to implement key measures designed to tackle the piracy problem. Those measures include regulation of CD plants, a new copyright law, and the introduction of deterrent criminal penalties for copyright infringement.

Determined to crack down on the problem, the IFPI has maintained a presence in Kiev during the past few months to offer expert technical and legal assistance to the Ukraine government. Most recently, the IFPI joined U.S. Ambassador Carlos Pascual in Kiev to present forensic evidence of Ukraine's massive CD pirate production and exports.

According to IFPI information, Ukraine has five known CD replication plants with a total estimated production capacity of up to 70 million CDs per year. Legitimate consumer demand for CDs in Ukraine is estimated at between 1 million and 5 million CDs per year, while tens of millions of pirate CDs are exported to Europe and internationally. Pirate CDs from Ukraine have been found in more than 20 countries as far afield as South America and South Africa.

'This was the only alternative available, and we are thankful that the U.S. government took it.'

—JAY BERMAN, INTERNATIONAL FEDERATION OF THE PHONOGRAPHIC INDUSTRY

anti-piracy moves are made, the country faces tough trade sanctions.

IFPI chairman/CEO Jay Berman says, "This move [by the U.S. trade department] is critical to the recording industry: It's good news and bad news. The bad news is that we would have preferred to have these issues resolved in a commercial way, so that the piracy question would

Vanguard CD To Aid Anti-Mine Campaign

BY JILL PESSELNICK

LOS ANGELES—With the April 10 release of the *Concerts for a Landmine Free World* compilation album, Vanguard Records and a group of folk and country musicians hope to raise public awareness about the global land-mine crisis.

GOOD WORKS

According to the State Department, some 60 million to 80 million land mines lie active in the ground worldwide. Approximately 26,000 people—90% of whom are civilians—are killed or injured each year as a result of these mines.

The benefit album's 11 tracks are culled from a series of concerts in 1999

and 2000 that Emmylou Harris organized to benefit the Campaign for a Landmine Free World program, a sector of the Vietnam Veterans of America Foundation (VVAFF). The track list includes songs from Mary



HARRIS

Chapin Carpenter, Bruce Cockburn, Nanci Griffith, and Steve Earle.

Artists have given up their royalties from the CD, which has a \$16.98 list price; 40% of each unit sold will be donated directly

to the VVAFF. Funds will go toward the operation of victim-assistance clinics in Cambodia, Vietnam, El Salvador, Angola, Kosovo, and Sierra Leone, as well as to land-mine surveys and educational programs worldwide.

"I think this CD will help galvanize a domestic audience," says 1999 *Billboard* Century Award winner Harris, whose song "The Pearl" is featured on the album. "The more people who are turned on to the issue, the more people will rally around it."

Except for Cockburn's "Mines of Mozambique," the songs do not directly explore the land-mine issue. Still, VVAFF president Bobby Muller hopes the CD will make Americans want to learn more about the problem. The album's liner notes discuss the purpose of *Concerts for a Landmine Free World* and describe the programs it enforces.

Vanguard president/GM Kevin Welk says the label feels "this is a cause we believe in and think is worthwhile." He adds, "We're also personally fans of all of these artists, and we know how to promote this

(Continued on page 75)



Busta Joins The J Family. Busta Rhymes recently inked a deal with Clive Davis' J Records (*Billboard*, Feb. 24). In addition to signing Rhymes, J also signed his Flipmode Squad imprint, which features fellow rapper Rah Digga and the Flipmode Squad. Rhymes is currently working on his J debut, *Genesis*, due out this summer. Shown, from left, are Rhymes and Davis.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Michael Rosenberg is promoted to president of Koch International in Port Washington, N.Y. He was senior VP.

Sony Music Entertainment names David Jacoby counsel and Julie Hack counsel in New York. They were, respectively, an associate for Patterson, Belknap, Webb & Tyler LLP and business development and counsel for Foodline.com.

Brett Alperowitz is named senior director of International for Universal/Motown Records in New York. He was director of artist development for Republic Records.

Lynne Salivaras is named senior director of rhythm/crossover promotion for Arista Records in New York. She was regional pro-



ROSENBERG



JACOBY



HACK



ALPEROWITZ



SALIVARAS



ALPEROWITZ



ATLAS



THRALL

motion manager for the mid-Atlantic region for Columbia Records.

Elektra Records promotes Colleen Wilson-Hicks to co-national director of field promotions, Southwest, for the urban promotions department in Caulston, Texas. Elektra Records also promotes Monique Davis to co-national director of field promotions, North-

east, for the urban promotions department in Landham, Md. They were both regional promotions managers.

Deborah Davis-Bonk is named director of marketing for Hollywood Records in Burbank, Calif. She was a product manager for Interscope Records.

Mike Martinovich is named director of alternative promotion

for London-Sire Records in New York. He was regional promotion manager for Baltimore, Philadelphia, Virginia, West Virginia, and Washington, D.C., for Epic Records.

RELATED FIELDS. Marianne Goode is named VP of music for Lifetime Television in Los Angeles. She was VP of television for Rondor Music

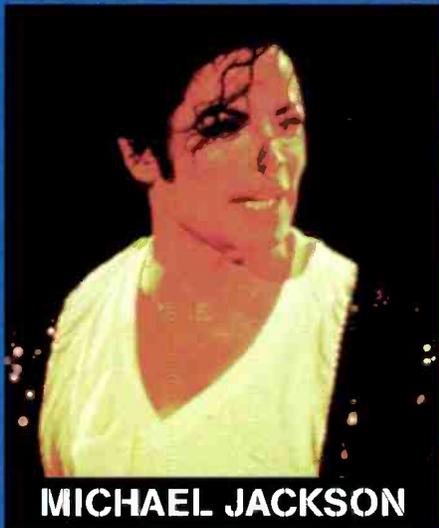
International.

Chris Atlas is named head of radio and record promotions for Cornerstone Promotion in New York. He was GM of urban music for Tommy Boy Recordings.

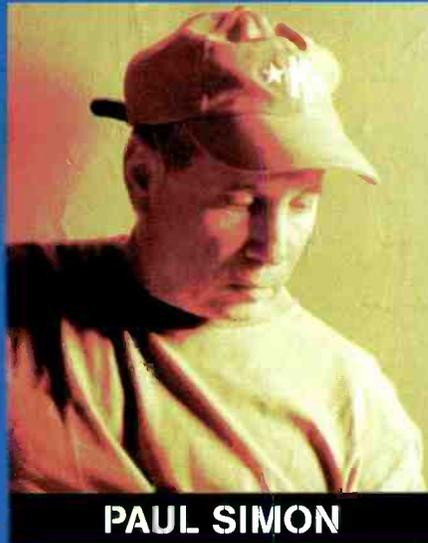
Zoe Thrall is named executive director of client relations for the Hit Factory Recording Studios in New York. She was GM of Avatar Studios.

CONGRATULATIONS

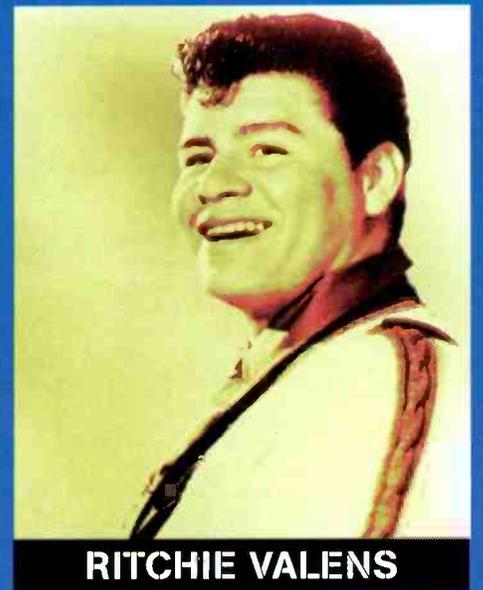
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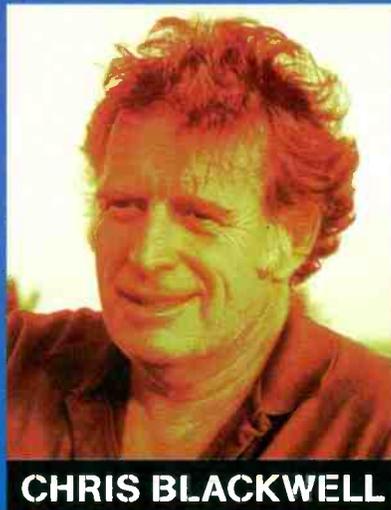
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DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

NMPA Pushes For Web Royalty Rates

North American Touring... Grosses Rise 20%

Beatles Top 800 In Third No. 1

PAGE 3

Billboard

Billboard Bulletin

U.K. 'Record' Special Draws 9 Mil. Viewer

The U.K.'s third annual "Record Of The Year" TV special, broadcast Saturday night in two parts on the ITV Network, drew an average audience for the results segment of 9 million viewers, up from 8.8 million last year, according to overnight figures from London Weekend Television. Overnights for the earlier, hourlong performance segment were down from an average of 7.7 million to 7 million. For the second straight year, RCA's Westlife won the title—determined by viewer telephone vote—with "My Love."

—Paul Sexton, London

Danes Tax Blank CDs

The Danish government has introduced a levy of 4 kroner (50 cents) on blank CDs, to be paid by importers and manufacturers. The tax will be collected by rights body Copy-Dan. Blank CDs retail in the country for 6-14 kroner (75 cents-\$1.75).

—Charles Ferro, Copenhagen

WHAT'S ON

Late-night tonight:
Ricky Martin (on Leno), Flogging Molly (Conan), Asleep At The Wheel (Kilborn).

Daytime tomorrow:
Billy Gilman (on Rosie O'Donnell), Vanessa Williams (Regis).

The Billboard 200

This Week	Last Week	Title	Label
1	2	1 The Beatles APPLE/CAPITOL	
2	1	BLACK & BLUE Backstreet Boys JIVE	
3	3	NOW 6 Various Artists SONY/Zomba/UNIVERSAL	
4	4	HUMAN CLAY Creed WIND-UP	
5	8	DOOPS!... I DID IT AGAIN Britney Spears JIVE	
6	5	GREATEST HITS Tim McGraw CURB	
7	16	DREAM A DREAM Charlotte Church SONY	
8	7	CLASSICAL: CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER Limp Bizkit FLIP/INTERSCOPE	
9	12	WHO LET THE DOGS OUT Bahia Men 5-CURVE/ARTEMIS	
10	10	NO STRINGS ATTACHED 'N Sync JIVE	
OTHER TOP DEBUTS			
14		RENEGADES Rage Against The Machine EPIC	
16		THE UNDERSTANDING Memphis Bleek ROCA FELLA/DEF JAM/IDJMG	
21		X K-CI & JOJO MCA	

Top R&B/Hip-Hop Albums

1	NEW	THE UNDERSTANDING Memphis Bleek ROCA FELLA/DEF JAM/IDJMG
2	1	TP-2.COM R. Kelly JIVE
3	NEW	X K-CI & JOJO MCA
4	4	STANKONIA Outkast LAFACE/ARISTA
5	NEW	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE Funkmaster Flex LOUD
6	3	LOVERS ROCK Sade EPIC
7	5	MAMA'S GUN Erykah Badu MOTOW/UNIVERSAL
8	6	THE DYNASTY ROC LA FAMILIA (2000 —) Jay-Z ROCA-FELLA/DEF JAM/IDJMG
9	2	GHEITTO POSTAGE Master P NO LIMIT/PRIORITY
10	13	HOTSHOT Shaggy MCA

Top Country Albums

1	1	GREATEST HITS Tim McGraw CURB
2	2	BREATHE Faith Hill WARNER BROS./WRN
3	3	FLY Dixie Chicks MONUMENT/SONY
4	5	CLASSIC CHRISTMAS Billy Gilman EPIC/SONY
5	4	ONE VOICE Billy Gilman EPIC/SONY
6	6	WHEN SOMEBODY LOVES YOU Alan Jackson ARISTA NASHVILLE/RLG
7	7	GREATEST HITS Kenny Chesney BNA/RLG
8	9	I HOPE YOU DANCE Lee Ann Womack MCA NASHVILLE
9	8	BRAND NEW ME John Michael Montgomery ATLANTIC/AG
10	10	BRAND NEW YEAR SheDaisy LYRIC STREET/HOLLYWOOD

The Billboard Latin 50

1	1	MI REFLEJO Christina Aguilera RCA/BMG LATIN
2	2	VIVO Luis Miguel WEA LATINA
3	4	HISTORIA DE UN IDOLO VOL. 1 Vicente Fernandez SONY DISCOS
4	3	ES PARA TI Intocable EMI LATIN
5	6	SON BY FOUR Son By Four SONY DISCOS

The Billboard Hot 100

This Week	Last Week	Title	Label
1	1	INDEPENDENT WOMEN PART I Destiny's Child COLUMBIA	
2	4	IT WASN'T ME Shaggy Featuring Ricardo "RikRok" Ducent MCA	
3	2	CASE OF THE EX (WHATCHA GONNA DO) Mya UNIVERSITY/INTERSCOPE	
4	3	WITH ARMS WIDE OPEN Creed WIND-UP	
5	8	HE LOVES U NOT Dream Bad Boy/ARISTA	
6	9	MS. JACKSON Outkast LAFACE/ARISTA	
7	6	GOTTA TELL YOU Samantha Mumba WILD CARD/INTERSCOPE	
8	10	THE WAY YOU LOVE ME Faith Hill WARNER BROS.	
9	5	KRYPTONITE 3 Doors Down REPUBLIC/UNIVERSAL	
10	7	THIS I PROMISE YOU 'N Sync JIVE	
OTHER TOP DEBUTS			
21		LIQUID DREAMS O-Town J	
58		MAMACITA Public Announcement RCA	
72		THERE IS NO ARIZONA Jamie O'Neal MERCURY (NASHVILLE)	

Hot R&B/Hip-Hop Singles & Tracks

1	5	INDEPENDENT WOMEN PART I Destiny's Child COLUMBIA
2	1	MS. JACKSON Outkast LAFACE/ARISTA
3	2	I JUST WANNA LOVE U (GIVE IT 2 ME) Jay-Z ROCA-FELLA/DEF JAM/IDJMG
4	3	I WISH R. Kelly JIVE
5	4	MY FIRST LOVE Avant Featuring Ketara Wyatt MAGIC JOHNSON/MCA
6	6	JUST FRIENDS (SUNNY) Musiq DEF JAM/DEF SOUL/IDJMG
7	40	MAMACITA Public Announcement RCA
8	7	911 Wyclef Jean Featuring Mary J. Blige COLUMBIA
9	11	EMOTIONAL Carl Thomas BAD BOY/ARISTA
10	23	DANGER (BEEN SO LONG) Mystikal Featuring Nivea JIVE

Hot Country Singles & Tracks

1	1	MY NEXT THIRTY YEARS Tim McGraw CURB
2	3	WITHOUT YOU Dixie Chicks MONUMENT
3	6	I LOST IT Kenny Chesney BNA
4	4	BORN TO FLY Sara Evans RCA
5	2	WE DANCED Brad Paisley ARISTA NASHVILLE
6	8	WWW MEMORY Alan Jackson ARISTA NASHVILLE
7	9	TELL HER Lonestar BNA
8	5	BEST OF INTENTIONS Travis Tritt COLUMBIA
9	7	JUST ANOTHER DAY IN PARADISE Phil Vassar ARISTA NASHVILLE
10	11	BURN Joe Dee Messina CURB

Hot Dance Maxi Singles Sales

1	8	INDEPENDENT WOMEN PART I Destiny's Child COLUMBIA/CRG
2	1	MOST GIRLS PINK LAFACE/ARISTA
3	2	MUSIC Madonna MAVERICK/WARNER BROS. A&M/INTERSCOPE
4	3	DESERT ROSE Sting Featuring Cheb Mami A&M/INTERSCOPE
5	4	JUMPIN' JUMPIN' Destiny's Child COLUMBIA/CRG

THE CHART WEEK

Continued from page 1

single, "With Arms Wide Open," which is No. 3 in overall radio airplay. Britney Spears is at No. 5 with "Oops... I Did It Again," selling 271,000 units, gaining 31% from Christmas gift-giving and the strength of the album's third single, "Stronger." The new single is top five on MTV and No. 17 on the Mainstream Top 40 airplay chart.

Tim McGraw's "Greatest Hits" is No. 6 with 266,000 units (up 29%), fueled by his No. 1 country single, "My Next Thirty Years." Shaggy joins the top 10 at No. 7 with "Hotshot," as his huge top 40 and R&B single "It Wasn't Me" drives sales up 53% to 264,000 units. The single is second only to "Independent Women" by Destiny's Child in overall radio airplay. Shaggy's radio audience cracks the lofty 100 million mark for the second week in a row.

Rounding out the top 10 are rock, pop, and classical albums. "Chocolate Star" by Limp Bizkit holds at No. 8 (259,000 units, up 34%) as "Rollin'" keeps rolling at rock radio. It's No. 10 at mainstream rock and No. 4 at modern rock. "No Strings Attached" by N Sync adds another 245,000 units, bringing its total to 9.2 million. It will be the No. 1 selling album of the year, since No. 2 "The Marshall Mathers LP" by Eminem is far behind at 7.6 million. This week, N Sync is up one position to No. 9 as "This I Promise You" remains top 10 in overall radio airplay. The No. 10 album, down one place in rank but up 16% in sales to 237,000, is "Dream A Dream" by teenage classical star Charlotte Church.



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PAGE 3

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Lucky Dog's Lone Star Savior Charlie Robison Steps Out For Country Fun

BY PHYLLIS STARK

NASHVILLE—With the pride of the Texas country-music movement resting on his shoulders, Charlie Robison hopes to finally achieve mainstream country success with the April 10 release of his Lucky Dog/Columbia album *Step Right Up*.

Along the way, the singer/songwriter is on a mission to bring “fun” back to a genre that often seems to have lost its sense of personality.

Robison, one of the more prominent Texas country artists, has created an album with mainstream appeal without compromising the edgy wit for which his music is known. Full of classic Robison story songs about bank-robbing cops, Irish boxers, and alien abductions, sung in Robison's cigarette-roughened voice, *Step Right Up* is anything but the usual country fare.

Helmed by Robison with hitmaking producer Blake Chancey, *Step Right Up* will be the first of Robison's albums to have parent company Sony Music Nashville's full promotional and marketing support behind it, thanks to the involvement of the Columbia staff.

This is Robison's second album for Lucky Dog. The first, 1998's *Life of the Party*, has sold approximately 79,000 units, according to SoundScan. Prior to signing with Lucky Dog, Robison released an independent album, 1994's *Bandera*, and recorded another album for Warner Bros., to which he was briefly signed. That album was never released, though, and Robison split with the label due to “creative differences.”

NO PRESSURE

While he is aware of it, Robison says he doesn't feel pressure to break through into the mainstream in order to give the entire Texas music scene a well-deserved boost.

“I'm just going to do what I do, and if it happens, great,” Robison says. “If I do break large, I hope it

does open some doors for some people. There certainly were people that came along that opened doors for me, so if I can, I'll be the happiest person in the world. But if I don't do it, I'm not going to feel like a lot of people's kids didn't get to go to college because of me.”

Robison adds that he doesn't like his music to be “pigeonholed as Texas music, because I consider myself just as akin to Roger Miller and Johnny Cash. There were so many people that were just personalities. Even Hank [Williams] Jr.—I miss him because he brought a little personality to music.

“Country used to be so wonderful with Loretta Lynn and Tammy Wynette, because you knew by the songs they were singing who they were, and you felt close to them,” Robison continues. “Everybody now just kind of gives the same stock answer that the media-school person told them to say: ‘Just tell radio people that you grew up listening to the Opry and you thank the Lord for everything you've gotten, and just get out of there as fast as you can and don't offend anybody.’”

To Mike Kraski, senior VP of sales and marketing at Sony Music Nashville, the music of Robison and other Texas country artists is a reaction to the blandness of today's country fare.

“Everything about Charlie represents everything that's important about where country music has to go,” Kraski says. “Look historically at country and the most important movements of the last 25 years. The outlaw movement was an artistic reaction to the Nashville sound. Look at the new traditionalist movement. It was an artistic reaction to the *Urban Cowboy* phase.

“Each time [there was a significant musical shift], it was after Music Row started contriving the sound of country music to appeal to a broader audience and, in the

process, made the music vanilla and passionless,” Kraski continues. “Here we are again today, grasping for an answer. One of those answers is Charlie Robison. Here's a guy that's delivering honest, gritty music that comes from the heart and soul. There's nothing contrived or politically correct about the lyrical content of Charlie's music.”

Witness Robison's “The Preacher,” where he sings of a righteous



ROBISON

local clergyman: “He drove a Ford Fiesta/What the hell kind of car is that?/Well he drove around here trying to flush out a queer/Or the man that run over his cat.”

Kraski says Robison's audience is “all the people that grew up on our Willie [Nelson] and Waylon [Jennings] outlaws,” as well as “a college audience—which country music does not have today and could. If they embrace the Charlie Robisons of progressive country music and infuse them into mainstream, we're going to be a richer format for it.”

AN 'OLIVE BRANCH' TO RADIO

The album's first single covers the NRBQ song “I Want You Bad.” The video spoofs the '80s nighttime soap opera *Dallas*, satirizing the lives of West Texas oil ranchers and including guest appearances from such

Robison Hollywood pals as Adrian Pasdar and D.B. Sweeney.

Robison either wrote or co-wrote eight of the album's 12 cuts, and brother/Lucky Dog labelmate Bruce Robison had a hand in three, including the witty, accordion-driven “One in a Million.”

Robison says he picked one of the few songs he didn't write as the single because he has “gotten to this place where I don't write much stuff that is really radio-worthy anymore. I write more story songs.” Robison adds that he has repeatedly heard lines from radio reps along the way of “We're big fans—just give us something we can work with here.”

Robison tried to do just that with several tracks on *Step Right Up*, including “I Want You Bad,” which he calls “kind of my olive branch, to say, ‘I feel like this one is right up your alley.’ I would never say I would do anything just for radio, but I felt like I consciously, production-wise, picked a song they would have an easier time playing than a lot of the other stuff.”

The single has already gotten the attention of some radio programmers. “‘I Want You Bad’ should put to rest [the idea] that Charlie's appeal is limited to Texas,” says Smokey Rivers, assistant PD of KPLX (the Wolf) Dallas. “This single is rootsy, hooky, edgy all at once. Charlie continues to embody everything that we look for in artistry here at the Wolf. He's rowdy, fun, and has great male appeal—and as an added bonus, women get it, too... Charlie's been a part of the Wolf since the beginning. With over 4,000 spins on his music, I guess you can say that we're big believers.”

Another olive branch to radio that Robison wrote himself is “The Wedding Song,” a potential follow-up single recorded as a duet with Natalie Maines of Dixie Chicks. (Robison's wife, Emily, is also a Dixie Chick.) Robison calls the duet “the anti-Tim

[McGraw] and Faith [Hill],” a reference to that couple's syrupy love duets. “The Wedding Song,” a wincingly honest look at love in the real world, includes lines like “When I said ‘I do,’ well, I slammed all the doors/To a future where I could see Paris in spring/And I wasn't prepared for the weight of this ring.”

BRINGING BACK THE FUN

Robison spent years building a following by playing in every Texas honky-tonk from Amarillo to Beaumont before treating other parts of the country to his energetic live show. So rather than doing a traditional radio tour to promote his album, Robison says, programmers will be flown to see his performances in various parts of the country.

“[Our] live shows are such an event that we're going to try to bring radio to us and have a little bit more fun,” Robison says. “Radio gets so sick of label after label bringing by their next person. It looks like a doctor's office in [the waiting room] of radio stations, and people in the doctor's office look happier to be there. It doesn't matter if Hank Williams showed up. People are like, ‘Jesus, man, Hank, come back later on.’”

According to Kraski, the campaign on behalf of *Step Right Up* will try to tap Robison's “alternative” fan base by focusing on colleges and his past tour markets, as well as Internet avenues. In tandem with that effort are mainstream programs involving Wal-Mart and Kmart, as well as music chains and the independent retail coalition. He says the plan is to “utilize our college and alternative marketing departments out of New York while we are using all of our internal expertise to work it in a mainstream country vein.”

Robison is currently opening dates on Travis Tritt's *Down the Road I Go* tour. He is managed by Steve Hoiberg of Sho Artist Management and booked by Brian Hill of Monterey Artists.

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'Road' Trip Lands Minibar A Deal

Rootsy Band From U.K. Signs With Universal For U.S. Launch

BY CHRIS MORRIS

LOS ANGELES—The hybrid sound of U.K.'s Minibar—whose T Bone Burnett-produced debut album, *Road Movies*, arrives from Universal Records April 10—should appeal to a diverse audience, according to Universal director of marketing Derek Simon.

"I think the band's combination of love for American rootsy music with their British pop sensibilities has real-



MINIBAR

ly put us in a pretty interesting place," says Simon. "The fact that they grew up listening to both kinds of music has made their music a combination of the two things. It's allowed us to keep enough of the pop sensibility in the record so that it does open up radio play in multiple formats."

Although Minibar is well-schooled in the pop basics, it was the quartet's love of American roots rock that led to its emigration from London to Los

Angeles a couple of years ago, according to lead vocalist Simon Petty.

"It was the tail end of Britpop, and we were playing three-part-harmony pedal-steel-guitar songs," Petty recalls. "Everyone was like, 'Well, that's good, but what are we gonna do with that?' I said, 'I dunno. This is what we like. These are the songs that we like, and this is how we sound.' Very unfashionable at the time, although it's probably quite

fashionable now. Everybody seems to have a pedal-steel guitar player now."

Petty adds, "We were getting interest, but everyone said 'we don't know how to sell you' when it came to getting a deal with a record company. Me and [bassist] Sid [Jordan] were doing covers in pubs to stay alive, and we got this residency in a terrible Tex-Mex restaurant in London and saved up enough money for our airfare [to the U.S.]

and a hotel for two weeks."

Petty, Jordan, steel guitarist Tim Walker, and drummer Malcolm Cross ended up playing just two dates in L.A., at the Troubadour and the Viper Room. Fortunately, a scout for Cherry Entertainment, the Universal-distributed imprint headed by noted film-music supervisor Jolene Cherry, caught the set at the latter venue—and not a moment too soon.

Petty remembers, "We got a phone call on Monday saying, 'When's your

(Continued on page 19)



Dancin' Bette. Bette Midler, center, was recently in Deeper Studio in New York with producers Jonathan Peters, right, and Tony Coluccio, re-cutting vocals for the dance version of her new single, "In These Shoes." The track is lifted from her current Warner Bros. collection, *Bette*.

Warner Veterans Merlis, Caldwell Among Those Accepting Buyout Offer

FAREWELL: Employees who accepted an early retirement package from the Warner Music Group (WMG) are expected to start departing as early as Friday (23). At least 95% of the employees offered the early-retirement package accepted it, according to sources.

As part of an AOL Time Warner effort to cut 2,000 jobs, WMG has been looking at ways to trim approximately 600 employees from its work force of 13,000 (Billboard, Feb. 3).

According to sources, slightly more than 600 employees were offered the package. To qualify, workers had to be over the age of 50, have at least 10 years with the company, and have an expiring contract or no contract.

The payout, in addition to a generous severance deal, included an extra five years' vesting on pension benefits. Employees had to decide by March 12. Although there is no certainty than anyone turning down the early retirement will then laid off, sources say that any subsequent severance package will not be as lucrative as the initial buyout offer.

WGM senior VP of corporate communication **Dawn Bridges** declined to comment on whether WGM would now pursue layoffs. "The early retirement program was well-received, and we're looking at the structure of the company going forward," she says.

All employees who accepted the buyout will be gone by the end of June.

A NEW START: Among the people taking the buyout is Warner Bros. Records VP of corporate communications **Bob Merlis**. Merlis, who is beloved by many journalists for his ability to shoot straight and act as label historian, says he's been at Warner "for 27 consecutive years, 30 years in total." For many people, he was one of the few remaining links to the legendary Warner Bros. of the '70s and '80s.

After he departs on March 30, Merlis plans to start a media consultancy firm called MFH, short for Merlis for Hire. He'll share office space with longtime friend, publicist **David Millman**, who runs MHI PR & Marketing.

Nevertheless, Merlis isn't ruling out returning to record-company life. "I'm not going to look for a gig at another label, but if one pres-

ents itself to me, I'd consider it," he says. "I work well in a corporate environment."

In addition to starting his own firm, Merlis is working with the curator of the Petersen Museum here in Los Angeles on a new exhibit called "Stars, Cars, and Guitars," which opens June 14 at the car museum.

Merlis and WB director of talent placement **Melenie Caldwell**, who is also leaving March 30, held a bittersweet party March 9 to mark their 25 years of working together at the Bunny. The event, which was planned long before the pair knew about the buyout, was more a sad salute than a celebration.

Throughout the evening, it was clear that Warner Bros. won't be the same after these two leave the building.



by Melinda Newman

ROCK ON: A settlement has been reached in the federal lawsuit filed by manager **Stephen Hutton**

against a former client, Atlantic Records artist **Kid Rock**. Hutton sued Rock and his company, Top Dog Records, for at least \$4 million in July 2000, alleging breach of contract and unjust enrichment. The terms of the settlement were not disclosed.

In a joint statement, however, Hutton and Rock said, "We are glad that this case has been settled fairly and that the litigation has been brought to an end. There are no hard feelings, and we wish each other well."

Rock, who is now managed by **Punch Andrews**, is working on a new album for Lava/Atlantic. Hutton manages a number of acts, including Epic's **U.P.O.**; **Hinge**, whose album will come out June 5 on Roadrunner; and **Hotwire**, a new act signed to RCA.

LOOKING FOR A CEO: Tonos.com is looking for a new president/CEO following the departure of **Matt Farber** on March 5. Farber resigned after 14 months at the Los Angeles-based post on March 2, saying he wants to return to his native New York to pursue other opportunities.

Sources say his duties will be filled internally until a new president/CEO is found. Tonos.com was founded in October 1999 by industry heavyweights **Carole Bayer Sager**, **David Foster**, and **Kenneth "Babyface" Edmonds**.

Thompson, Capitol Celebrate Split With Hits-And-More Disc

BY JIM BESSMAN

NEW YORK—The marriage may be over, but in the case of Richard Thompson's split from Capitol Records, the love remains.

Indeed, the breakup was so amicable that when the label releases the Thompson retrospective *Action Packed: The Best of the Capitol Years* March 27, it's making the project a priority.

"He left on good terms," says Kenny Nemes, product development manager for EMI Music Distribution, which is issuing and marketing the title under the Capitol banner: "Everybody's working together to fully promote it."

Nemes adds that Pacific Management Services, which oversees the artist's career, was "extremely supportive... [and] Capitol's definitely behind it; they still think he's a strong artist."

Thompson is somewhat surprised by his ex-label's commitment, but he's also good-natured about it. "It's bizarre, isn't it?" he says. "But I still have a lot of friends at Capitol, and it's been fun working on this new, old record."

The 19-cut *Action Packed* spans his Capitol stay from 1988-2000, which included the Grammy-nominated albums *Rumor & Sigh* (1991) and *You? Me? Us?* ('96). The set also contains three bonus cuts: a new live version of "Persuasion," featuring son and fellow guitarist Teddy Thompson (the song was heretofore available on a live fan-

club-only disc), and "Mr. Rebound" and "Fully Qualified Man," both of which were previously available only on the vinyl edition of 1999's *Mock Tudor*. A vinyl pressing of *Action Packed* will be available on indie label Bong Load, which previously issued the vinyl version of *Mock Tudor*.

"Persuasion" is being shipped to triple-A radio, and Nemes points to "tons of retail promotion," including

the addition of bonus live unreleased tracks on CDs carried by select retailers. He adds that Capitol is updating its Web site with new Thompson material; a new official Thompson site goes up this month. And an animated video for "I Feel So Good," from *Rumor & Sigh*, will go to Shockwave.com.

In March, Thompson begins a tour on behalf of *Action Packed* that should last through the rest of the year. Booked by Monterey Peninsula, the gigs will be both with a band and solo.

Meanwhile, Thompson—whose songs are published by Beeswing/Bug Music—is seeking a new label deal.

"There are some interesting choices out there," he says. "There are people who are trying to interpret the future, and some of them are doing a reasonable job. But I want to get it right. I have a bunch of songs to record—several bunches, actually. I'd like to get the right thing in place."



THOMPSON

U.K.'s Stereophonics, V2 Aim For Elusive Stateside Breakthrough

BY PAUL SEXTON

LONDON—V2 Records wants to double its money on Stereophonics, and it needs America's help.

The Welsh band has built a redoubtable reputation in the vanguard of British rock, with worldwide sales of its 1999 opus, *Performance & Cocktails*, at 2 million units, according to the label. Now, V2 hopes to increase that by 100% with Stereophonics' third collection, *Just Enough Education to Perform*, due April 9 in the U.K. and April 17 in the U.S. For that to happen, everyone concerned knows the band must make a real imprint across the Atlantic.

The signs are encouraging, as the album—produced by Bird & Bush at Real World Studios in Bath, England—represents the first time that V2 U.K. and U.S. have achieved a near-simultaneous release for the act. The project also arrives in the slipstream of sold-out enthusiasm for Stereophonics' Feb. 5-17 acoustic nine-date U.S. tour.

Of the nearly 1 million estimated global sales for the band's 1997 debut album, *Word Gets Around*, the U.S. accounts for a mere 12,000, according to SoundScan. *Performance & Cocktails* enjoyed a proportional increase in America—a

rise to 36,000 units sold—but that still leaves plenty of room for expansion, as lead singer and songwriter Kelly Jones points out.

"A lot of the time in America, people seem to think about things too much," Jones says. "Everything's so formatted and categorized. But everyone seems to like this record. Also, for the first time [the U.S.] likes one of our videos." That is the clip for "Mr. Writer," a slow, acoustically based piece released in the U.K. March 19. It is also the lead radio track in the U.S.

V2 is opening its stateside radio campaign by targeting specialty and college stations before hitting commercial modern rock outlets. During the band's recent U.S. tour, it played acoustic radio dates at such tastemaking stations as WBCN Boston and KCRW Los Angeles, among others.

Back home, "Mr. Writer" got off to a swift start, with widespread support from student radio, BBC Radio 1 (where it is A-listed), MTV, and the Box. The track is also in hot rotation at MTV Italy, Holland, and Spain. Stereophonics are booked for a Radio 1 live performance April 8 at London's Scala and will play the first show in the 17th season of BBC2's long-running live music

show *Later With Jools Holland*, for transmission April 13.

Richard Tunstall, manager of Reflex Records in Newcastle, England, thinks that Stereophonics will have no trouble maintaining their



STEREOPHONICS

strong U.K. profile. "We've had quite a few inquiries already," he says, adding that the act's live strengths are a major help. "I saw them at Newcastle University about 18 months ago, and they were fantastic."

Sharon Lord, V2's U.S. head of product management, says the response to Stereophonics' recent acoustic shows was encouraging: "To have that interaction with the audience in small venues [of 500-1,000 capacity] was great." Lord adds that with a campaign driven by live appearances, the band is due back for more U.S. dates in May, following its British tour.

Managed by John Brand of Mar-supial Management in the U.K.,

Stereophonics (who handle their own booking) are due to play almost all the major U.K. and international festivals, according to Julia Connolly, V2's London-based international product manager, before a visit to Japan and yet another U.S. trip in August and September. But, she says, "they've just got to keep coming over."

Lord believes the tide of acceptance is moving back toward British rock in the U.S., partly because of the groundwork of bands like Stereophonics. "*Performance & Cocktails* was released at a hard time out here," she says. "Blur and Manic Street Preachers had not done well at all. We actually did better with Stereophonics than we ever had before. I think they paved the way for the Travis record [*The Man Who*] and Coldplay."

To Connolly, Stereophonics' progression over the past two records means the band's appeal is not as "localized," she says. "Kelly has traveled and seen so much. His views have changed, and his writing is not specific to any one town or country."

The band's acoustic U.S. dates followed a series of solo guitar/vocal shows by Jones last November in the U.K., to break in material from *Just Enough Education to Perform*.

These included a stop at Billboard's Atlantic Crossing industry event Nov. 9. "Everyone [in the U.K. press] was writing that we were splitting up because I did that tour," notes Jones. "Even though Richard [Jones, bassist] was going on honeymoon, and I get bored sitting around."

Jones says the acoustic nature of the shows also led to media misinterpretation. "People assumed the album was going to be that way, and it's not really, [although] it's a much warmer, more dynamic record."

Jones, whose songs are published worldwide by Universal Music (Performing Right Society/ASCAP), notes that there were times during the band's previous stateside treks when its efforts seemed to be without reward. "Being on a new label [like V2], there can be advantages and disadvantages," he says. "On the good side, you can be a priority. But you can also be a guinea pig. The label has grown more than last time, but it got a bit frustrating when we played a sold-out gig and the kids were going to the shops and the records were not on the shelf."

"It pissed us off a bit when they told us that themselves," Jones adds. "But I'm sure they'll get into shape. I think there's a feeling it can go a little more smoothly this time."



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Elektra's Old 97's Jump-Start Their 'Satellite Rides' With Singer's Solo Gigs

BY WES ORSHOSKI

NEW YORK—In most cases, when the singer in a really great, but not huge, rock band starts playing solo acoustic gigs, it's not a good sign. It's usually only a matter of time before that guy has gone off on his own, leaving the band you once so adored in his dust.

But the solo dates that Old 97's' singer/guitarist Rhett Miller plays between the band's records and tours have had just the opposite impact on the group, he says. Out of the shows—especially a recent stretch of monthly gigs at Los Angeles' Cafe Largo—came a chunk of the band's new album, *Satellite Rides*, due Tuesday (20) from Elektra.

"Every month [I played Largo], I would try and bring in a new song to impress the audience—and my peers there, like Jon Brion," says Miller, whose material is published by several ASCAP/BMI-affiliated companies. "It really pushed me to write better songs. I was writing one really good song per month. Nine of the new songs on the new record—I counted—were specifically written for Largo."

It was just about an hour after a recent gig—this time at New York's Fez—that Miller says a couple of fans confirmed to him that the band—rounded out by singer/bassist Murray Hammond, guitarist Ken Bethea, and

drummer Philip Peeples—is on the right track with *Satellite Rides*, its third album for Elektra and fifth overall.

"I wound up an hour or so [after the gig] walking through the East Village, and there were these two 20-year-old girls walking. They had just turned the corner, and I could hear them singing to themselves. I realized it sounded familiar; so I was walking about three or four steps behind them and realized they were singing every word to [the *Satellite Rides* track] 'Designs on You' and jumping up and down and giggling. They were doing that thing that girls do. They were talking about my eyes. It was really cute. It was cool."

Miller continues, "I know that this new record is our best record. But, you know, sometimes you get scared and start wondering, 'Well, maybe it's just me who thinks that.' So, it's reassuring to see that [a song is] already so memorable that it's stuck in these girls' heads."

It's songs like "Designs on You" and the rollicking single "King of All the World" that may just break the Dallas-based act this time around, says Dane Venable, Elektra's VP of marketing and artist development. "This band is literally one hit song away from exploding and being huge."

Venable explains that *Satellite*

Rides, which was produced by Wally Gagel, completes the group's transition from alt-country darlings to simply a kick-ass rock'n'roll band. "These



OLD 97's

are rock songs... classically written rock songs," he says. "It's not that they've moved away or shed anything; it's just that they've grown to include so many other things."

Miller, who splits time between homes in L.A. and New York, says that with better songwriting, subtle verses, and big choruses, *Satellite Rides* emphasizes the "linear progression" the band's traveled since issuing its first records—1994's *Hitchhike to Rome* and the following year's *Wreck Your Life*—on Bloodshot. This album, he adds, is "less embattled" than 1999's *Fight Songs*, which spawned the radio hits "Nineteen" and "Murder (Or a Heart Attack)."

"The last record was real hard to make," he says. "I wasn't around very much. We didn't rehearse very much. On this record, I came back to Texas for three months and lived with the guys, and we worked really hard on pre-production. It just made us a lot closer as a band. So, it's different from the last record in that respect—we're a lot more of a band. I think that comes across. The last record sounded a little more like a showcase for these really pretty songs. This record sounds more like a rock band."

Adding a new twist to the band's repertoire is the song "Buick City Complex," which Miller wrote about the closing of a Buick plant in Flint, Mich. Following "East Side Loco," a song he wrote a "long, long time ago" about poverty and segregation in Dallas, "Buick" is only the second political song he's written, he says.



CeCe's Back. Dance/pop veteran CeCe Peniston is touring the U.S. in support of her new 4 Play Records single, "Lifetime to Love." Peniston is best known for her 1992 multi-format smash "Finally." Pictured with the artist, center, backstage at the Factory in Los Angeles, from left, are 4 Play co-presidents Randy Sills and Jeff Haddad.

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"It's set in Flint at the closing of the Buick City Complex by General Motors," Miller explains. "We were in town the day that it happened. I was imagining, 'What are these unemployed auto workers gonna do?' I was thinking that they're gonna go get drunk and get laid. So I mean, it's not like it's 'Born in the U.S.A.,' but it's the closest I've ever come to writing something more overarching than just a moment between two people."

According to Don Van Cleave, president of the 74-store Coalition of Independent Music Stores, a ground-swell of consumer interest is rising around *Satellite Rides*—and deservedly so. "It's awesome," he enthuses. "This is the best record they've ever made. There's no doubt about it. I think they're getting it, and I think they're settling into a groove."

The initial 75,000 copies of *Satellite*

Rides will include a five-song EP containing one unreleased studio track titled "Singular Girl" and live versions of five classic Old 97's tracks: "Time Bomb," "Barrier Reef," "Nineteen," "Victoria," and "Valentine."

After wrapping up a three-week promotional trek later this month, the band—which is to play "Late Night With Conan O'Brien" April 3—will embark on a headlining club tour. The band's booking agent, Frank Riley of Highroad Touring in San Francisco, is also looking to score the guys an opening slot on a summer tour; so it looks as though Miller won't be embarking on a solo project anytime soon. But he says he'd like to eventually.

"I've got a couple of songs already that I've done just as a goof, with Jon Brion producing and playing," he says. "I know there's some stuff that won't work within the confines of the band. But, right now, my whole life is the Old 97's."

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL & ELTON JOHN	Great Western Forum Inglewood, Calif.	Feb. 6-11	\$4,886,945 \$175/\$45	52,861 three sellouts	Staples Center, Nederlander Organization
SARAH BRIGHTMAN	Selland Arena Fresno, Calif.	March 4	\$328,923 \$72.50/\$55/\$37.50	5,694 6,600	Fresno International Grand Opera
MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE	Conseco Fieldhouse Indianapolis	March 6	\$313,662 \$36/\$29.50	10,364 12,824	SFX Music Group
GODSMACK, STAINED, COLD, SYSTEMATIC	Worcester's Centrum Centre Worcester, Mass.	March 2	\$292,789 \$27.50	11,330 sellout	SFX Music Group, DLC Corp.
DURAN DURAN, SAMSARA	Beacon Theatre New York	March 1-2	\$258,235 \$50/\$35	6,085 6,245 two shows	SFX Music Group
MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE	U.S. Cellular Arena Milwaukee	Feb. 28	\$249,870 \$30	8,911 9,446	SFX Music Group
ALAN JACKSON, SARA EVANS	MCI Center Washington, D.C.	March 8	\$235,924 \$45/\$18.50	5,838 7,632	Muscentre Productions
ERYKAH BADU	Fox Theatre Detroit	Feb. 22	\$222,100 \$75/\$40	4,792 sellout	SFX Music Group
GODSMACK, STAINED, COLD, SYSTEMATIC	Huntington Civic Arena Huntington, W.Va.	March 12	\$195,085 \$28	7,226 8,141	SFX Music Group
KENNY CHESNEY, LEE ANN WOMACK, PHIL VASSAR	Pershing Auditorium Lincoln, Neb.	March 10	\$193,860 \$34.50/\$26.50	5,976 sellout	Police Productions, in-house

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		NO. 1		
1	1	CREED ▲ ⁵ WIND-UP 13049 (11.98/18.98) HS	MY OWN PRISON 49 weeks at No. 1	180
2	2	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	LEGEND	611
3	4	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	163
4	3	KID ROCK ▲ ⁹ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	115
5	7	MILES DAVIS ▲ ⁷ LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	99
6	6	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	500
7	8	GODSMACK ▲ ⁷ REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	114
8	10	SHANIA TWAIN ◆ ¹⁸ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	175
9	22	AEROSMITH ◆ ¹⁰ COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	329
10	11	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	333
11	12	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1249
12	5	JOURNEY ◆ ¹⁰ COLUMBIA 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	484
13	9	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (11.98/17.98)	CRASH	244
14	16	ENYA ▲ ⁷ REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	52
15	19	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (11.98/24.98)	GREATEST HITS	87
16	27	CAROLE KING ◆ ¹⁰ EPIC 65850 (7.98 EQ/11.98)	TAPESTRY	445
17	18	AC/DC ◆ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	343
18	15	BON JOVI ▲ ⁴ MERCURY 526013/IDJMG (10.98/17.98)	CROSS ROAD	86
19	17	U2 ● ISLAND 524613/IDJMG (12.98/18.98)	THE BEST OF 1980-1990	56
20	21	DEF LEPPARD ▲ ² MERCURY 528718/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	222
21	25	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	206
22	14	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (11.98/17.98)	UNDER THE TABLE AND DREAMING	219
23	—	AEROSMITH ▲ ⁴ Geffen 424716/INTERSCOPE (12.98/18.98)	BIG ONES	152
24	24	DR. DRE ▲ ⁴ DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	105
25	13	DAVE MATTHEWS BAND ▲ ⁴ RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	107
26	20	EMINEM ▲ ⁴ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	103
27	28	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	537
28	34	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	128
29	32	ABBA ▲ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	202
30	29	BRITNEY SPEARS ◆ ¹³ JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	113
31	31	AC/DC ▲ ³ EASTWEST 92215/EEG (11.98/17.98)	LIVE	147
32	33	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	396
33	30	GEORGE HARRISON ▲ ⁶ APPLE 30474/CAPITOL (24.98 CD)	ALL THINGS MUST PASS	45
34	42	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	223
35	35	ANDREA BOCELLI ▲ ² PHILIPS 539207 (12.98/18.98) HS	ROMANZA	171
36	44	PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	118
37	36	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	155
38	—	JOHN DENVER ▲ MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	15
39	37	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	145
40	46	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	355
41	40	JIMI HENDRIX ● EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	52
42	23	DAVE MATTHEWS/TIM REYNOLDS ▲ ² BAMA RAGS 67755/RCA (21.98 CD)	LIVE AT LUTHER COLLEGE	53
43	38	MAXWELL ● COLUMBIA 68515/CRG (7.98 EQ/11.98)	MTV UNPLUGGED EP	24
44	—	DMX ▲ ⁴ RUFF RYDERS/DEF JAM 558227*/IDJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	124
45	48	VARIOUS ARTISTS ▲ MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)	TODDLER FAVORITES	10
46	—	JANIS JOPLIN ▲ ⁷ COLUMBIA 65869/CRG (7.98 EQ/11.98)	GREATEST HITS	301
47	50	THE BEATLES ◆ ¹² APPLE 46446*/CAPITOL (11.98/17.98)	ABBEY ROAD	157
48	—	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	5
49	47	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	554
50	45	NIRVANA ◆ ¹⁰ DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	285

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Artists & Music

'ROAD' TRIP LANDS U.K.'S MINIBAR A U.S. DEAL

(Continued from page 16)

next gig?" And we were like, 'Our drummer's flown home, and we're leaving in two days. We haven't got any more gigs.' And [Cherry] said, 'Well, come in the office and play acoustically, the three of you.' And we said OK and went up there and played two songs. And she said, 'I'm gonna have to stop you.' And I'm thinking, 'Oh, God, there it goes again.' And she said, 'I've got to tell you, I'm going to offer you a deal. Have you got any more songs?'"

Minibar relocated permanently to Los Angeles, where it set to work recording with producer Burnett (who recently helmed the soundtrack to *O Brother, Where Art Thou?*). "He really pushed us hard, but made us listen to stuff and forced us to be a better band, playing-wise," Petty says. "But he also allowed us to make more mistakes—to loosen up, basically."

Road Movies' 11 tracks—10 originals (published by Minibar Music, ASCAP), plus "Choked Up," a Ryan Adams-penned song from the upcoming Whiskeytown album *Pneumonia*—reflect Minibar's familiarity with both pop classicism and contemporary roots music.

Petty notes that his group has opened for some prominent roots-rock combos recently. "We supported the Jayhawks in the early summer for a few gigs, and that was great," he

says. "Our best gig ever, officially the best night of my life, we played with Wilco at the Fillmore in San Francisco, last July. That was something else. By doing that, people picked up on us. "I guess we are allied with [roots

'It was the tail end of Britpop, and we were playing three-part-harmony pedal-steel-guitar songs. Very unfashionable at the time.'

—SIMON PETTY, MINIBAR

groups]," he adds. "But I think we sound really different to that. There's no roots towards it, but I think we sound really English."

Universal will launch *Road Movies* with the release of the track "Holiday From Myself" to radio in mid-March. "We're going very broad—we're going to modern rock, we're going to triple-A, and we're going to modern AC," says Simon. "Our goal is to identify the proper

station in each market. It may be a modern rock in one market; it may be a modern AC in another. It's about finding the champions for the band in the marketplace."

Simon adds, "I think we can probably look to a certain part of the [roots] audience to start the project. The people who like the Jayhawks and Wilco, who are a huge influence for the band, the people who are paying attention to Whiskeytown and Ryan Adams' solo stuff—I think that's a great place for us to start."

Minibar—which is managed by Robert Starks and booked by Frank Riley of Highroad Touring in San Francisco—will initially tour out of its home base.

"The band has been headquartered in Southern California for a while," says Simon, "and that allows us to run up as far north as Seattle, and down through Phoenix, and into Colorado and Vegas, to play shows in markets where there's a built-in audience for this kind of band. The approach will be to continue to have them headline around the area and then jump on the bills that are appropriate for them to jump on. . . It's like we're dropping a stone in a pond, and we're hoping to have the effect just ripple out."



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Warner's Redman Composes Jazz 'Song Cycle'

BY STEVE GRAYBOW

NEW YORK—It's been a decade since Joshua Redman placed first in the Thelonious Monk Institute's saxophone competition, earmarking him as one of the jazz world's most promising new talents.

The sudden visibility (not to mention the fact that he's the son of renowned saxophonist Dewey Redman) placed the young musician under intense media scrutiny, with expectations that he would become a major jazz innovator.

In the following decade, Redman, now 32, has risen to that challenge. The tenor man's career has been defined by a determination to continually grow as a musician and composer, whether assimilating R&B rhythms on 1996's *Freedom in the Groove* or blowing introspectively through last year's intricate *Beyond*. Only 1998's *Timeless Tales (for Changing Times)*, which featured original arrangements of classic pop songs, did not rest largely on the shoulders of Redman's own compositions.

The latest chapter in the saxophonist's career, *Passage of Time* (Warner Bros., March 27), finds Redman again challenging himself, along with his working band of two years—pianist Aaron Goldberg, bassist Reuben Rodriguez, and drummer Gregory Hutchinson. The project is credited to the Joshua Redman Quartet because, Redman says, "this is really a band statement. Its strength lies in the way we collectively improvise and interpret the material from start to finish."

Opening with a circular motif played on solo saxophone (the first notes of the disc are reprised at the close of the last track), *Passage of Time* is what Redman refers to as "a continuous and fluid song cycle," with melodic themes recurring from track to track.

"When I write, I usually come to a point of completion, where I have an idea of where a piece begins and ends," Redman explains. "With this music, every time I heard an ending, I heard a new beginning. Eventually, I realized that I was working on a number of interrelated themes that formed a larger piece of music."

With *Passage of Time*, Redman extends his discography to eight albums, all of which have been on Warner Bros. (His compositions are published by Warner-Tamerlane/Shedroff Music, ASCAP.)

The label sees *Passage of Time* as positioning "Joshua out of the realm of being the young guy with a nod to the past and establishes him as a serious composer, bandleader, and musical voice," says Randall Kennedy, Warner Bros.

Jazz VP of marketing and sales.

Warner Bros. is promoting the project with its first-ever value-added jazz premium: Copies of *Passage of Time* purchased at Borders Books & Music will be shrink-wrapped with a free bonus disc containing "Lyric," an unreleased track left over from the *Beyond* sessions.

Kennedy explains, "Since Joshua sees the album as an intact picture, we didn't want to tack a bonus track

onto the end of the work."

On March 27 Redman will embark on a tour of Borders stores that will find him performing in both East Coast and West Coast locations. In early May, Warner Bros. will partner with Barnes & Noble to place one of Redman's tracks on a free jazz sampler available at the retailer's stores and at barnesandnoble.com.

Redman will premiere *Passage of Time* in its entirety in a live setting April 1 at the San Francisco Jazz Festival.



REDMAN

A&M's Monster Magnet Turns Setback To Advantage On 'God'

BY CLAY MARSHALL

LOS ANGELES—Monster Magnet leader Dave Wyndorf says he wanted the creative process for the group's fifth set, *God Says No* (A&M, April 10), to differ from that used for the band's past albums. His wish was granted, but not as he imagined.

"For the last couple records, I waited until the last minute and then crazily wrote the record," he says. "This time, I thought that I may actually get different [songs] if I give myself some time to do it."

But after filling notebooks with "volumes of stuff I wanted to sing about," Wyndorf's car was broken into, and a bag containing everything he'd written was stolen. "Losing it sent everything into total nose-dive," he says with a sigh.

With studio time already booked, Wyndorf had to start over—and he only had a week to pull things together. "It was probably one of the worst weeks of my life," he recalls.

But it worked. The set's 13 tracks are refreshing, inspired, and focused, offering a compelling mix of Wyndorf's punk-, psychedelic-, and classic-rock roots. The first single, "Heads Explode," is a prime example of a more mature Monster Magnet. "The message of the song is that I've got a way to have fun without drugs," he explains. "It involves being uninhibited, like the drug experience—but without the drugs."

Mike Karolyi, music director/assistant PD at WCCC Hartford, Conn., has already started playing the cut. He says, "It's a straight-out rock record. For any rock station, there's always room for those straight-out rock songs."

Geffen president Jordan Schur—who describes himself as one of the band's biggest supporters within the Interscope/A&M/Geffen system—

echoes Karolyi's assessment of the band's appeal, saying, "They're combining great melodies with hard rock, and whether it's with [Marilyn] Manson, Slipknot, Limp Bizkit, or the older classic-rock bands, they fit in."

Schur says the song—for which a Johan Renck-directed video was recently filmed—could surpass the success of "Spacelord," a cut that helped the 1998 set *Powertrip* reach 525,000 in sales, according to SoundScan. "There were a lot of different ways to go, but 'Heads Explode' is a one-listen record." Steve Berman,

senior executive of marketing and sales at the label, agrees: "We believe that there's still tremendous opportunity for growth."

Wyndorf is proud of the group's steady rise. "It gives me hope that a slow but constant move—a

widening circle—is better than shooting straight up," he says. "It means that the people who listen to Monster Magnet are not going to go away."

The band—managed by Andy Gould and booked by Creative Artists Agency—will return to the road in April to tour with Buckcherry. A summer stint with the Cult is in the works. Wyndorf says live gigs are key. "When you leave the communication to just the record company, radio, and TV, you're not able to communicate with your audience. You have to go out and look them in the eye."

God Says No was released on A&M in Europe last year, but Schur says that will help, rather than cannibalize, the set's U.S. prospects. "Awareness is such a key part of successful projects. I think a move like that, just like music getting on Napster or lifestyle marketing, serves as an opportunity to test the music, to check it out. It serves as a big listening boost."



MONSTER MAGNET

SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

SOUTH OF THE BORDER SASS: While many are in disagreement over the creative merit of the **Julia Roberts/Brad Pitt** hit *The Mexican*, the accompanying soundtrack on Decca is proving to be a universally appealing romp that offers a musical smorgasbord that combines mariachi sounds and **Nancy Sinatra**.

The album was produced by **Alan Silvestri** and **David Bifano**, with original music composed by Silvestri. Silvestri is no stranger to scoring blockbuster films, with hits such as *Back to the Future*, *Forrest Gump*, and *What Lies Beneath* to his credit.

The inclusion of Sinatra's "These Boots Are Made for Walkin'," **Dean Martin's** "You're Nobody Till Somebody Loves You," **War's** "Why Can't We Be Friends?," and **Men Without Hats'** "Safety Dance" makes the record as much a camp collectible as a commercially viable soundtrack. Silvestri appears to have taken what he describes as his "over the top" approach to assembling soundtrack material to the absolute limit, creating a lavish collection that could easily have served as the soundtrack to a dramatic re-creation of the Mexican-American War . . . or a raucous Cinco de Mayo festival.

FROM MEXICO TO BRAZIL: American audiences may never embrace the film *Me You Them*, but fans of world music should grab the Atlantic Records soundtrack. The set features rerecorded versions of songs from that film, as well as two original tracks, all performed by Brazilian music icon **Gilberto Gil**. Gil started his career in Brazil in the '60s and went on to become one of that country's greatest exports.

The album, produced by Gil and **Tom Capone**, features no lyrics in English, but that doesn't stop its 14 tracks from being extremely listenable. Two of them, "O Amor Daqui de Casa" and "As Pegadas do Amor," were composed and arranged by Gil specifically for the film.

HAVE YOU BEEN LIVING IN A CAVE? Perhaps you have if you look at the Decca soundtrack to *The Caveman's Valentine* and don't recognize the composer, **Terence Blanchard**.

For Blanchard, who was born in 1962 in New Orleans, jazz was genetically encoded. New York hailed him as one of the maverick "young lions" of the 1980s jazz scene. A Grammy-nominated musician, he is also an Emmy-nominated composer, and with this score, he shows a new side.

The film is dark and emotional, a roller-coaster ride through one man's fight with schizophrenia as he emerges from his insanity to help police catch a killer. The music does an excellent job of conveying the quick and drastic changes such a situation can set up, moving effortlessly from an operatic composition ("Regnava Nel Silenzio") to a "Musical Rampage." Don't expect jazz flavors here, as Blanchard explores the dizzying side of film composing.

PAY DIRT: Legacy/Sony Music is hoping to hit pay dirt with the April 10 release of the soundtrack to the new **David Spade** comedy, *Joe Dirt*. The film's namesake, in the filmmakers' words, is a "trailer-trash, wig-wearin', acid-wash-jean lovin', rock concert T-shirt sportin', mullet-cut hero to love"—and thus it requires a soundtrack to support that image.

What album executive producers **Michael Dilbeck** and Spade have done is throw together hits by **Lynyrd Skynyrd**, **Eddie Money**, **Argent**, **Bachman-Turner Overdrive**, **Ted Nugent**, **George Thorogood**, **the Doobie Brothers**, **Joe Walsh**, **Blue Oyster Cult**, **Cheap Trick**, and **April Wine**. The soundtrack will strike a sentimental chord with anyone who lived through the music's era. The interest of the all-important youth demographic in this set will depend almost exclusively on the film's box-office performance.

And while it would be lovely to see this set's material reach a new audience, are we ready for a resurgence of music for mullets? We can only hope the film doesn't start an annoying trend by bringing back that short-on-top, extremely-long-in-back style that died a deserved death in the tornado traps of middle America.

FLASHBACK: March brings an interesting VH1 *Behind the Music* segment on the film *Flashdance*. Album producer **Phil Ramone**, as well as other key figures, including **Peter Guber**, **Jerry Bruckheimer**, and **Michael Eisner**, each take turns talking about how the movie would not have been a success without the soundtrack.

The first week of release, it moved more than 60,000 units, according to Bruckheimer, and started a new trend in pop. Few believed in the music or the film, including the principals, and it was almost shelved at the initial screening. Then the songs hit, and hit big. The filmmakers all took a chance, and it paid off. That's something more people currently making soundtracks should consider.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
MARCH 24, 2001				
1	NEW		ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98)	ANTHOLOGY
2	1	2	AMERICAN HI-FI ISLAND 542871/IDJMG (12.98 CD)	AMERICAN HI-FI
3	3	22	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
4	2	18	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
5	NEW		KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98)	LIVE IN CONCERT
6	NEW		ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98)	THE IRISH TENORS: ELLIS ISLAND
7	5	45	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
8	7	11	PAULINA RUBIO Δ UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
9	4	19	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
10	12	15	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
11	27	14	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
12	8	4	TANTRIC MAVERICK 47978/WARNER BROS. (11.98 CD)	TANTRIC
13	10	40	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
14	6	11	CHARLIE WILSON MAJOR HITS 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP
15	11	29	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
16	NEW		BIGDUMBFACE FLAWLESS/FLIP/GEFFEN 490893/INTERSCOPE (17.98 CD)	DUKE LION FIGHTS THE TERROR!!
17	13	16	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
18	9	4	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
19	14	10	BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO
20	NEW		MIKAILA ISLAND 542726/IDJMG (8.98/12.98)	MIKAILA
21	19	34	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
22	21	84	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98)	WHO NEEDS PICTURES
23	15	2	JOHN DIGWEED BOXED 019/STUDIO K7 (18.98 CD)	LOS ANGELES—GLOBAL UNDERGROUND
24	17	21	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
25	26	28	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. a 2001, Billboard/BPI Communications.

26	23	20	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERIFY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
27	16	4	JUAN LUIS GUERRA 440 KAREN 930237/UNIVERSAL LATINO (14.98/19.98)	COLECCION ROMANTICA
28	18	4	SMUT PEDDLERS EASTERN CONFERENCE/RAWKUS 50164*/PRIORITY (10.98/16.98)	PORN AGAIN
29	30	26	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
30	RE-ENTRY		TIM JANIS TIM JANIS ENSEMBLE 1103 (17.98 CD)	WATER'S EDGE
31	25	4	STEPHEN MALKMUS MATADOR 444* (16.98 CD)	STEPHEN MALKMUS
32	24	13	PRU CAPITOL 23120 (6.98/9.98)	PRU
33	34	3	TIM RUSHLOW ATLANTIC (NASHVILLE) 83326/AG (10.98/16.98)	TIM RUSHLOW
34	32	28	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
35	29	12	JUAN GABRIEL Δ ARIOLA 80227/BMG LATIN (9.98/14.98)	ABRAZAME MUY FUERTE
36	36	10	ST. GERMAIN BLUE NOTE 25114*/CAPITOL (16.98 CD)	TOURIST
37	31	17	CLEDUS T. JUDD MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17.98)	JUST ANOTHER DAY IN PARODIES
38	RE-ENTRY		TIM JANIS TIM JANIS ENSEMBLE 1102 (17.98 CD)	DECEMBER MORNING
39	RE-ENTRY		REBECCA ST. JAMES FOREFRONT 25251 (16.98 CD)	TRANSFORM
40	35	16	BIG MOE WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP
41	47	6	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
42	33	2	T-BONE BONE YARD 82603/FLICKER (15.98 CD)	THE LAST STREET PREACHA
43	40	6	JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD)	USEFUL MUSIC
44	50	4	AZUL AZUL ○ SONY DISCOS 83941 (10.98 EQ/16.98)	EL SAPO
45	39	23	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
46	NEW		BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD)	THE BEST OF FREESTYLE MEGAMIX
47	28	5	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210/TVT (10.98/16.98)	GHETTO THEATER
48	22	28	SHELBY LYNNE ISLAND 546177/IDJMG (12.98/18.98)	I AM SHELBY LYNNE
49	42	5	DROPKICK MURPHYS HELLCAT 80430*/EPITAPH (16.98 CD)	SING LOUD SING PROUD
50	NEW		KRISTIN HERSH 4AD 72102/BEGGARS BANQUET (15.98 CD)	SUNNY BORDER BLUE

POPULAR UPBRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

ANASTACIA AT LAST: New York pop/dance singer Anastacia's debut album, *Not That Kind* (Daylight/Epic Records), was released outside the U.S. last year and has since become an interna-



Alpha Thrill. British band Alpha combines alternative pop with atmospheric sounds, much like fellow Brits Massive Attack and Portishead. Alpha's second album, *The Impossible Thrill*—due Tuesday (20) on Melanolic/Astralwerks Records—shows the band using less samples and more live instruments. "We made the writing more live-based so we could replicate it," says band member Andy Jenks.

tional best seller. According to Epic, the album has already sold more than 2 million copies worldwide. It has gone platinum or multi-platinum in several countries, including Germany, France, Australia, and Italy. After many delays, the album's U.S. release date has been set for March 27.

Anastacia got her big break in 1999 after being a finalist on MTV's now defunct talent-contest program *The Cut*. Besides becoming a hit artist in several countries, she earned numerous awards last year, including best new artist at the World Music Awards; best female artist of the year at the Italian Music Awards; best new international artist at France's M6 Awards and NRJ Music Awards; international song of the year for "I'm Outta Love" at the NRJ Awards; and best international newcomer at Germany's Golden Europa Awards.

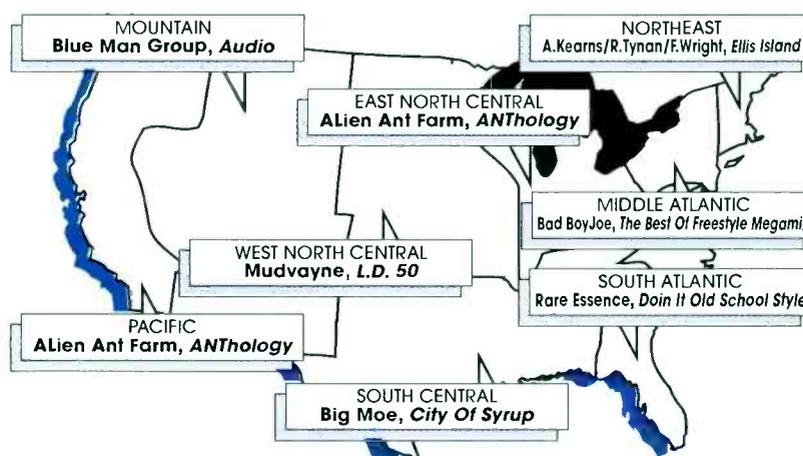
U.S. audiences have already been exposed to Anastacia through first single "I'm Outta Love," which peaked last year at No. 2 on the Hot Dance Music/Club play chart, No. 11 on the Hot Dance Music/Maxi Singles Sales chart, and No. 92 on The Billboard Hot 100.

"Not That Kind," the second single, has already reached No. 9 on the Hot Dance/Club play chart and No. 15 on the Hot Dance Music/Maxi Sin-



Spooks' Second Wind. Hip-hop act Spooks is bubbling under the Heatseekers chart with its Antra/Artemis Records debut album, *Vol. 1—S.I.O.S.O.S.*, whose sales have recently risen. BET has Spooks' "Sweet Revenge" video in significant rotation. Spooks singer Ming-Xia says the group offers message music "without being too preachy."

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

- MOUNTAIN**
- Blue Man Group Audio
 - Mudvayne L.D. 50
 - Keith Urban Keith Urban
 - Jamie O'Neal Shiver
 - American Hi-Fi American Hi-Fi
 - Paulina Rubio Paulina
 - At The Drive-In Relationship Of Command
 - Lupillo Rivera Despreciado
 - Tantric Tantric
 - Alien Ant Farm Anthology

- NORTHEAST**
- Anthony Kearns/Ronan Tynan/Finbar Wright The Irish Tenors: Ellis Island
 - Cold 13 Ways To Bleed On Stage
 - Alien Ant Farm Anthology
 - American Hi-Fi American Hi-Fi
 - Mudvayne L.D. 50
 - Tim Janis Water's Edge
 - At The Drive-In Relationship Of Command
 - Blue Man Group Audio
 - Tim Janis December Morning
 - SoulDecision No One Does It Better

gles Sales chart.

The two singles have combined sales of more than 2 million units worldwide, according to Epic.

Anastacia has been featured in a Twix commercial and is set to appear Monday (19) on *Ally McBeal* and March 28 on *Live With Regis and Kelly*.

ESSENCE OF R&B: Veteran R&B group Rare Essence may be on the verge of a Heatseekers breakthrough with its latest album, *Doin' It Old School Style* (Rare One Records), which is bubbling under the Heatseekers chart.

Formed in 1981, the Washington, D.C.-based band performs a style of R&B called "gogo," which combines African music, funk, and jazz.

Several of Rare Essence's previous albums hit the Top R&B/Hip-Hop Albums chart: 1995's *Get Your Freak On* (which peaked at No. 53), 1996's *Snatchers* (No. 60), and 1998's *We Go On and On* (No. 81).

Rare Essence's hits on the Hot R&B/Hip-Hop Singles & Tracks chart include 1992's

"Work the Walls" (No. 68), 1996's "Body Snatchers" (No. 73), and 1998's "Player Haters" (No. 85).



Robison's Step. Country singer Charlie Robison returns with the album *Step Right Up*, due April 10 on Lucky Dog/Columbia Records. His previous album, *Life of the Party*, reached No. 71 last year on the Top Country Albums chart. He says that "feeling in songs" is as important as the music. Robison is married to Emily Robison of the Dixie Chicks.

The group's strongest sales are in the South Atlantic region. All the aforementioned Rare Essence albums have been hits on the South Atlantic regional charts. This issue, *Doin' It Old School Style* enters that chart at No. 1.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

ERIC CLAPTON

Reptile

PRODUCERS: Eric Clapton, Simon Climie
Reprise 47966

Clearly, Clapton's Grammy-nominated collaboration with B.B. King, *Riding With the King*, was more than a passing musical fancy. *Reptile* shows the guitar legend continuing to explore classic blues-derived sounds with palpable sincerity and conviction. Of course, if you're among the new generation of fans who have flocked to Clapton for such adult-pop musings as "Tears in Heaven" and "Change the World," then *Reptile* will be a disappointment. Yet it's an eye-opener for the blues novice, and it'll likely inspire the listener to delve even deeper into the genre. As for purists, they'll respect the fact that Clapton deals with material like Ray Charles' "Come Back Baby" and J.J. Cale's "Travelin' Light" so lovingly—and with the assistance of such credible musicians as Joe Sample, Billy Preston, and Paulinho de Costa. Now, if only Clapton would crank up his guitar and make the rock album for which his disciples have long been starving.—**LF**

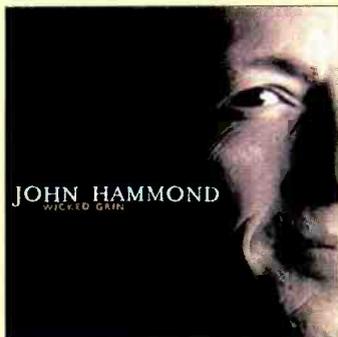
★ IDLEWILD

100 Broken Windows

PRODUCERS: Dave Eringa, Bob Weston
Odeon/Capitol 7243 5 25439 0 8

Hailed as the best album nobody heard in 2000 by the British press, the latest from Scotland's Idlewild finally presents itself stateside almost a year after its U.K. release. And believe it or not, the album actually lives up to its billing. *100 Broken Windows* is a wonderful collection of melodic, literate punk pop that brings to mind such '80s alternative acts as R.E.M. and Husker Du. It also provides a welcome change from the legion of monolithic nu-metal

SPOTLIGHT



JOHN HAMMOND

Wicked Grin

PRODUCER: Tom Waits
Pointblank/Virgin 7087 6 16107

Veteran bluesman John Hammond sings a batch of Tom Waits tunes on an album helmed by Waits; it's a proposition that fulfills its promise wonderfully, despite the songwriter's own, inimitable way with his material. Waits' world is rough-and-tumble in sound and sensibility, populated as it is by street-corner preachers and back-porch liars, men and women with broken hearts and broken teeth. Hammond not only taps into these fever dreams; he imprints his own, rural-minded mark. His way with the dozen Waits songs here—including favorites like "Heartattack and Vine" and "Big Black Maria," as well as the new "2:19" and "Fannin Street"—feels intuitive and right, if inevitably less intense, more laid-back. A rhythm section of swamp aces is in tow, with the great Charlie Musselwhite adding harp and Waits contributing his raw-boned guitar. The one non-Waits item here is the old spiritual "I Know I've Been Changed," which the principals sing as a rousing revival-tent duet.—**BB**

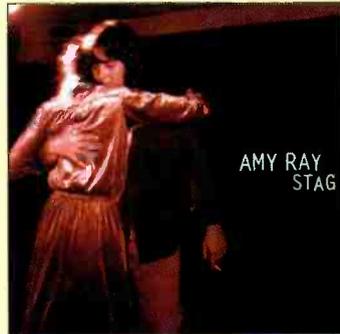
and rock/rap acts currently dominating modern rock. Roddy Wooble, the band's Gertrude Stein-referencing front man, emotes as much as he roars behind the blistering guitars and big hooks provided by his backing mates. Although Idlewild is best known for its punk influences and high-energy shows, the appeal of *Windows* lies as much in the aesthetic flourishes embedded within the chaos. Be it the ghostly piano on the bittersweet "Quiet Crown," the soaring guitar loop on "Idea Track," or the driving riff on "Roseability," Idlewild proves itself to be a band with strong pop instincts and much promise.—**BB**

SPOTLIGHT

AMY RAY

Stag
PRODUCER: Amy Ray
Daemon 19030

Indigo Girls loyalists have been anticipating *Stag* for a decade. It's always been clear that Ray (whose gruff growl perfectly contrasts Indigo partner Emily Saliers' dusky alto) has been aching to rock harder than the act's acoustic-rock parameters typically allow. On her first solo effort, Ray gets in touch with her inner guitar-goddess and delivers some of her most inspired and



insightful lyrics to date. Ray has always been an emotionally satisfying writer, but *Stag* tracks like the painfully intimate "Measure of Me" and the majestic "Laramie" are striking in their rich, textured poetry. On the flip side, Ray shoots from the hip with authority on the punk-spiked "Lucystoners," during which she effectively rants about misogyny in rock'n'roll—closing the tune with the riotous chant "Lucystoners don't need boners." This all adds up to an extraordinarily potent recording, one that will likely be among 2001's best.—**LF**

OUR LADY PEACE

Spiritual Machines

PRODUCERS: Arnold Lanni, Raine Maida
Columbia 85368

This Canadian band not only draws the title of its fourth collection from Ray Kurzweil's book *The Age of Spiritual Machines: When Computers Exceed Human Intelligence*, it also draws lyrical inspiration from the tome. The book describes a world wherein the line between humanity and technology fades, and the computer ultimately becomes our teacher, companion, and lover. Much of OLP's new material explores that concept, while also injecting the challenge to

SPOTLIGHT



EVE

Scorpion
PRODUCERS: various
Ruff Ryders/Interscope 0845

After scoring major points with her chart-topping debut, *Let There Be... EVE—Ruff Ryders' First Lady*, Eve returns with a red-hot follow-up. *Scorpion* finds the Philadelphia native collaborating with an all-star production team. Lead single "Who's That Girl?" is a bona fide smash at radio and video outlets—and for good reason. Its infectious, sing-songy hook and spicy dance track are hard to resist. Interscope labelmate Gwen Stefani checks in on "Let Me Blow Ya Mind." Blessed by a relaxed, head-nodding track courtesy of Dr. Dre, the song also highlights Eve's deft lyrical ability. On the loose cover of Dawn Penn's "You Don't Love Me (No, No, No)"—which features Damian and Stephen Marley—Eve does some real singing of her own. The result is impressive, showing much growth and courage. The reflective "Life Is So Hard" finds the artist working with revered soul sister Teena Marie. (It must be magic, indeed.) This *Scorpion* will surely leave a lasting sting.—**RH**

rediscover the spirituality within ourselves. It's a lofty concept that the band handles remarkably well. It's even arguable that OLP hasn't written or performed this well when offering more simplistic fare. Front man Raine Maida is particularly memorable as he approaches songs like the standout cut "In Repair" (which explores how people tend to treat each other as machines in day-to-day life) with an empathy that he has never shown before. If only for that track, *Spiritual Machines* deserves close investigation, but the album as a whole demonstrates that this band has finally found its creative footing.—**LF**

R&B/HIP-HOP

▶ JON B.

Pleasures U Like

PRODUCERS: various
Edmonds Record Group/Epic 069998

With two albums and three top 10 singles (including 1998's "They Don't Know") under his belt, singer/songwriter Jon B. comes into his own with *Pleasures U Like*. Propelled by the feel-good lead single, "Don't Talk," this third album takes listeners through various stages in a romantic relationship—from "boy meets girl" to "I'd do it all again." The set's all-about-the-vibe spirit calls to mind Marvin Gaye's sensual 1973 sex ode *Let's Get It On*. But while a musically maturing Jon B. has a way to go before sliding into Gaye's bedroom slippers, he artfully connects the dots between soulful retro grooves and hip-hop beats on such tracks as "Finer Things" (with rapper Nas), "Overjoyed" (featuring Faith Evans), "Cocoa Brown," and the comely "All I Want Is You" (with Cuban Link). Judging by this album—and needless interludes aside—Tracey Edmonds' revamped Yab Yum (now called Edmonds Record Group) label is off to a strong start.—**GM**

KOFFEE BROWN

Mars/Venus

PRODUCERS: various
Divine Mills/Arista 14662

Koffee Brown takes the battle of the sexes to the next level with its Divine Mills/Arista debut. Vee and Fonz, the duo that is Koffee Brown (discovered by Naughty by Nature's KayGee), work wonderfully well together on the 16-track *Mars/Venus*. The act gained instant recognition with the set's infectious lead single, "The After Party," which employs cascading keyboards and soul claps to accentuate the track's laid-back vibe. The lighthearted "Weekend Thing" keeps the energy up with fete-inflected lyrics. Producers KayGee and Darren Lighty flip the Christmas classic "The Little Drummer Boy" into a love song on "Do You See." Koffee Brown also examines the ups and downs of love on "I Got Love (Scars)." The midtempo tune, with its dramatic, lovelorn lyrics, exemplifies this set's theme (clichéd but maybe true)—that men are from Mars and women from Venus.—**RH**

LEVERT

The Best of LeVert

PRODUCERS: Barry Benson, J.R. Reynolds
Atlantic/Rhino R2 76781

Yes, Virginia, there was real soul music in the '80s that gave new jack and rap a run for their money. The evidence resides in this 14-track compilation culled from five of LeVert's six Atlantic albums from 1986-97. More than just the launching pad for front man Gerald Levert's solo singing and producing career, the trio (which also included Sean Levert and neighborhood homey Marc Gordon) took its soul heritage—the Leverts' dad is fall-on-your-knees O'Jays crooner Eddie—and melded it against a backdrop of gospel, dance/funk, pop, and catchy hooks. The result was 11 top 10 Billboard singles, including five No. 1s. We're talking out-of-the-box hit "Pop, Pop, Pop," the R&B/pop crossover smash "Casanova," love ballads "Addicted to You" and "Baby I'm Ready," and the nod to new jack, "Just Coolin'," with Heavy D. All in all, it's a fun trip down memory lane.—**GM**

DANCE

★ SILENT POETS

To Come

PRODUCER: Michiharu Shimoda
Atlantic 83429

Although *To Come* is the U.S. debut for
(Continued on next page)

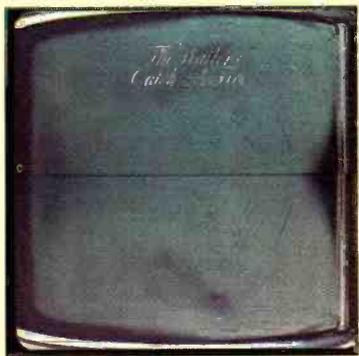
VITAL REISSUES®

BOB MARLEY & THE WAILERS

Catch a Fire (Deluxe Edition)

ORIGINAL PRODUCERS: Bob Marley, Chris Blackwell
REISSUE PRODUCERS: Bill Levenson, Maxine Stowe
Tuff Gong/Island 314-548-635

The *Catch a Fire* that took the world by storm in 1973 was the result of carefully considered post-production in London by Bob Marley and Chris Blackwell of an original, more typically spartan reggae template recorded by Marley & the Wailers in Jamaica. With rock'n'soul solos and atmospheric overdubs by American session aces Rabbit Bundrick and Wayne Perkins, the enhanced versions of such Marley tracks as "Stir It Up" and "Concrete Jungle" did just what the artist and Blackwell intended—they conveyed the spiritual essence of reggae (rarely heard in wider pop cir-



cles at that time) while bending international ears used to rock and R&B. Commercially, artistically—historical-

ly—it was a wildly successful method that yielded not only a crop of Marley's litting love songs and rebel rockers but Peter Tosh's immortal "Stop That Train," a deep, yearning island blues. Like Marvin Gaye's *What's Going On* and other classic titles, *Catch a Fire* has now been afforded Universal's wonderful "Deluxe Edition" treatment, with expansion to two full discs. Disc two gives us the Wailers' Island debut, superbly remastered. Remixed and remastered on the first disc are those previously unreleased renditions of the songs as first waxed by Marley, Tosh, Bunny Livingston, Aston Barrett, and Carlton Barrett in Jamaica. This disc includes not only the unadorned renditions of the *Catch a Fire* material but two tracks that didn't make the later

cut, "High Tide or Low Tide" and "All Day All Night." Preceded by 1999's rerelease of the hit *Songs of Freedom* boxed set, this deluxe reissue of *Catch a Fire* sparks Universal's overhaul of the full Marley catalog. The 20-track Universal TV compilation *The Essential Bob Marley* is due in May, with June bringing the single-disc *Catch a Fire, Burnin'* (with three bonus tracks), *Natty Dread, Live!*, and *Rastaman Vibration*. In July comes *Kaya, Babylon by Bus, Uprising, Survival*, and *Confrontation*, with *Exodus* scheduled for September in single-disc and deluxe versions (the latter including bonus tracks and alternate mixes). In 2002, we're promised a "Deluxe Edition" of the best-selling *Legend* anthology, a Tuff Gong singles collection, and—most vital—a live boxed set.—**BB**

CONTRIBUTORS: Bradley Bambarger, Leita Cobo, John Diliberto, Gordon Ely, Larry Flick, Brian Garrity, Rashaun Hall, Bill Holland, Martin Johnson, Gail Mitchel, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (🎧): New releases deemed Picks 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, N.Y. 10003), or to the writers in the appropriate bureaus.

(Continued from preceding page)

the Silent Poets, it's the sixth recording by the internationally renowned, Nippon-based Michiharu Shimoda and Takahiro Haruno. It's no wonder then that the 10 tracks display the sure hand of veterans. The Silent Poets specialize in artfully mellow but deceptively sophisticated grooves. Like the music of Kruder and Dorfmeister, Thievery Corporation, or Wax Poetic, the Poets' work could easily be mistaken for high-fashion background music, but its rhythmic variety, harmonic complexity, and subtly expressive vocals will reward attentive listeners. *To Come* features a wide variety of well-known guests, including King Britt, who contributes a revved-up remix of "Where the Sidewalk Ends"—a track that also features the sensuous croons of Kirsty Hawkshaw, who has worked with Opus III, Orbital, and BT. Philadelphia-based poet Ursula Rucker—a frequent contributor to recordings by the Roots and Britt—recites verse on "Get Ready," which features jazzy breakbeats by Freeform Arkestra. Terry Hall (formerly of Fun Boy Three), Kid Loco, Two Banks of Four, and Virginia Astley also contribute to this understated yet compelling release.—**MJ**

COUNTRY

★ DELBERT McCCLINTON

Nothing Personal
PRODUCERS: Gary Nicholson, Delbert McCClinton
New West Records 6024
Operating largely beneath the commercial radar for much of his 30-year-plus career, Delbert McCClinton has earned the respect of his peers and built a loyal fan base with his energetic blend of blues, country, rock, and roadhouse R&B. His latest release is one big party, with McCClinton writing or co-writing all the album's 13 cuts. It's strong stuff, from the blistering boogie of "Livin' It Down" to the smoldering funk of "Gotta Get It Worked On." The versatile McCClinton takes things south of the border with "When Rita Leaves" and rocks heartily on "Squeeze Me In." "Birmingham Tonight" is a steel-laden country lament, while "All There Is of Me" is pure 3 a.m. blues. And McCClinton flat out kills with the ballad "Don't Leave Here Without It." Vocally, he's at the top of his truck-wheels-on-gravel game, and the musicianship is loose but top-notch, with a groove 10 feet deep. Racked by RED.—**RW**

JAMES/DEAN

Over the Edge
PRODUCERS: James/Dean, Lou Spoltore
RMG Records 3207707
James/Dean is veteran singer/songwriters James Watson and Steve Dean, making their studio debut here on Nashville upstart RMG. The style owes more to Springsteen and Mellencamp than Jones and Haggard, as it's heartland-rock-inflected country, with well-crafted songs and effective harmonies. "Don't Talk to Me About Her" is a midtempo tune propelled by Danny Federici-styled organ work; "Joe and Lorene," "Fourth and Main," and "American Dream" are a trio of evocative slices of blue-collar Americana. Things get more country on the thumping "Memory of Myself" and easy-rolling "Nevada Dust." Primed for radio is the cool summer road song "Fire Red Thunderbird." In sum, it's an auspicious debut; nevertheless, it's a project that may struggle to find its niche due to unfortunate roadblocks at radio. Contact 615-320-3009.—**RW**

JAZZ

★ GARY BURTON

For Hamp, Red, Bags, and Cal
PRODUCER: Gary Burton
Concord CCD 4941
Great concept and strangely successful, too—modern vibes master Gary Burton doing a tribute album to his famous

predecessors Lionel Hampton, Red Norvo, Milt "Bags" Jackson, and Cal Tjader. On Burton's rendering of tunes associated with modernists Tjader and Jackson, he sounds pretty much like himself, but he leaves his usual style behind to interpret Norvo and Hampton, stars from an earlier era. It's a downright eerie delight to hear him perform a few two-beat bounce tunes and swing standards (sometimes on pre-electric xylophone), originally popularized some 70 years ago. It's like Chick Corea playing "Honeysuckle Rose" just like Fats Waller, and it only serves to heighten this project's fun factor. More important, it's different—and it totally works. Of course, how could it not, with top-drawer session mates like pianists Danilo Perez and Mulgrew Miller, bassists Christian McBride and John Patitucci, and drummers Lewis Nash and Horacio Hernandez along for the ride?—**BH**

LATIN

★ JARABE DE PALO

De Vuelta y Vuelta
PRODUCER: Joe Dworniak
EMI Latin 8509370
The third album from Spain's hugely popular Jarabe de Palo manages to be festive in its use of tropical rhythms and wistful in its constant allusions to the passing of time. The mix is arresting and made more so by fine songwriting. Leader Pau Donés (who wrote all the tracks) navigates eclectic territory, from the catchy "2 Días en la Vida"—which has also been recorded in a more danceable version by Celia Cruz—to the calypso beat of "Agustito con la Vida," and, finally, to "Mamá," a eulogy to his mother (with a haunting harmonica intro), who passed away when he was only 16. It's impossible to pin Jarabe de Palo to a genre. The rapping of Vico C and Lorenzo Jovanotti on "Tiempo" points to tropical or alternative, while the title track is rock/pop and "Mamá" is flamenco-based. What's certain is the album seems better with each listen.—**LC**

WORLD MUSIC

★ KARAN CASEY

The Winds Begin to Sing
PRODUCER: Donald Shaw
Shanachie 78044
During the 4½ years Karan Casey spent as lead singer of the Irish-American group Solas, she came to be known as a fine singer. Such compliments no longer do her justice. Casey performs 11 songs here, and each one is special, each one eloquent. Whether she is singing in Gaelic or English, her phrasing and timing are emotionally resonant. With a longing in her voice that sets the heart adrift, Casey reaches inside herself to touch listeners, as if she were sharing a secret. (Her deep, perceptive interpretive gift reminds one of June Tabor.) Much of the material here hails from traditional sources, though "Buile Mo Chroí" boasts a jazz vibe that suggests Casey is only now beginning to measure her stylistic range.—**PVV**

★ EDDIE LOUISS

Récit Proche
PRODUCER: Francis Dreyfus
Dreyfus FDM 36609
Another completely satisfying bouillabaisse from the Gallic master of the Hammond B-3. While Louiss employs organ stops familiar to fans of funky stateside soul-jazz, he also delivers spine-tingling textures mostly unheard on the instrument on this side of the pond. His all-star band—including guitarist Jean-Marie Ecay, drummer Paco Sery, and electric bassist Juilo Rako-tonahary—stirs up the Euro/Afro/Asian gumbo that epitomizes contemporary France. Like down-home bistro fare—which works best when the ingredients are fresh and simple—Louiss' folklike tunes please the palate with their elemental designs and state-

ly melodies. *Récit Proche* makes for a delicious international groove session. Contact 212-944-1630.—**BH**

CLASSICAL

► MARTHA ARGERICH

Live From the Concertgebouw, 1978-79
PRODUCER: not listed
EMI Classics 7243 5 57101
The world's greatest living pianist—if not its greatest living musician, period—Martha Argerich turns 60 years old in June, having long ago limited her solo recitals and recordings to blue-moon occasions (although she is still highly active in concerto and chamber settings). That's why this third entry in EMI's series of Dutch radio recordings from Argerich's late-'70s Amsterdam concerts is so invaluable. The very definition of a risk-taking, live-wire artist, Argerich here plays Schumann's *Fantasiestücke* Op. 12 and Ravel's *Sonatine* and *Gaspard de la Nuit* with breathtaking flair. Ravel may have never conceived his classical *Sonatine* being performed with such abandon, but he surely would've been thrilled. Even better, Argerich's way with his darkly romantic (even Lisztian) masterpiece *Gaspard de la Nuit* has hardly been equaled—not even by her own celebrated studio account. The Schumann, too, comes alive with rare interpretative fantasy. The analog radio tapes are of surprising quality, with Argerich's dynamic tone able to draw the most striking pictures in the mind's eye. Let's hope there is more where this came from.—**BB**

GOSPEL

► YOLANDA ADAMS

The Experience
PRODUCERS: various
Elektra 62629
On the heels of her platinum-plus *Mountain High... Valley Low*, Adams delivers a knockout punch with this 11-song, primarily live set. She expounds on the deeply spiritual vein of R. Kelly's "I Believe I Can Fly," a duet with Gerald Levert that is the album's lead single and the set's sole studio recording. For the remainder, the live setting only enhances the intensity of Adams' well-chosen standards, including the sumptuous ballads, "What About the Children" and "Open My Heart." She revamps "Ye of Little Faith" with a lively Latin groove and Spanish lyrics, and "Yeah" simmers with a smooth, sultry funk foundation. Soaring throughout with obvious delight, Adams adds yet another affecting, inimitable entry into her catalog, with a reach that should extend from gospel well into the mainstream market.—**GE**

NEW AGE

W.G. SNUFFY WALDEN

Music by W.G. Snuffy Walden
PRODUCERS: Jim Cregan, W.G. Snuffy Walden
Windham Hill 01934-11424
When watching ABC's *Once and Again*, it's never long before this writer's ears are tweaked by the gentle lyricism, plaintive acoustic guitar, and subtle arrangements of the underscore. The man responsible for the soundtrack—W.G. Snuffy Walden—has, over the years, amassed some of the most recognizable scores in TV, including those for *The Wonder Years*, *Roseanne*, and *Ellen*. Many of those themes appear on this album, his debut. There is the dynamic opening theme to *Once and Again* with its soaring wordless vocals and rocketing electric guitars interwoven with a folksy acoustic, a back-porch take on *thirtysomething*, and the uncharacteristic pomp and circumstance theme to *The West Wing*. Although his string arrangements often sabotage the clarity of his melodies and turn sentiment into saccharin on tracks like "Love Unspoken," Walden's folk inclinations set him apart from the cookie-cutter peddlers of most music heard on TV scores.—**JD**

ON ★ STAGE

CANNIBAL: The Musical
Music and book by Trey Parker
Directed by Joan Eileen Murray
The Kraine Theater, New York

A musical about cannibalism by *South Park* co-creator Trey Parker sounds like a sick joke. Yet anyone who saw last year's musical-inspired *South Park* movie realizes that Parker has a keen ear for show tunes. His Oscar nomination for the song "Blame Canada" was proof that he was someone to be taken seriously.

His composing credentials no longer in doubt, Parker has taken the next step—onto the stage, with *Cannibal: The Musical*, an off-off-Broadway production that's playing to sold-out houses. And while *Cannibal*, rough around the edges, doesn't measure up to his earlier celluloid triumph,

Parker has once again proved that he understands the genre enough to parody it effectively.

Set in the Old West, *Cannibal* centers on Alfred Packer, who sets off in search of gold with a motley crew of miners. Packer is also joined by his female companion—Liane, who, while buxom and flirtatious, is unfortunately somewhat flatulent. Liane remains Packer's love interest despite one important fact: She is a horse.

The trek to gold country proves treacherous, and the miners face a litany of difficulties, from harsh weather to a poor sense of direction. When a nasty group of trappers kidnaps Liane, Packer insists on leading his men to find his beloved horse, but he only succeeds in getting them hopelessly lost. Stuck in the mountains without food or hope, the men turn on each other. In the end, Packer alone is left alive, accused of murdering and eating his friends. Only one woman, newspaper reporter Polly Pry, can find out the truth about the accused cannibal—and teach Packer how to love again.

Although Parker's composing is no joke, he strikes people's funny bones by aiming for the lowest common denominator: humor designed to titillate the average 10-year-old boy. In

Cannibal, Parker throws in fart gags, bare butts, and allusions to bestiality. There are a few moments—vomit jokes, cameos by Jesus Christ—lifted directly out of Parker's animated TV series. Late in the show, when a miner named Swan is shot, his friends call out, "You shot Swan! You bastard!"—just as the *South Park* tykes yell in every episode when their pal Kenny is inevitably killed.

Yet other moments evoke more serious theater, albeit with tongue in cheek. An over-the-top production number replete with a kick line turns "Hang the Bastard" into a rousing number. A water ballet set to *The Blue Danube* waltz is truly delicious, as is a confrontation between the miners and the trappers lifted straight

out of *West Side Story*. And the orchestration, with only a keyboard and percussion onstage, is golden.

Kasey Daley has the prettiest voice in the cast, and as Polly Pry she gets to sing "This Side of

Me," the loveliest song in the score: "Safe as an island/Far off to sea/I'd almost forgotten/This side of me." Director Joan Eileen Murray never lets the show stay serious for long, though, and by the second verse of "This Side of Me," Polly has been joined onstage by a sign-language interpreter whose overly dramatic—and occasionally lewd—movements turn even this tender moment into a comic one.

Ryan Brack, as Packer, also has a fine enough voice, best showcased in the acoustic ballad he sings to Liane, "When I Was on Top of You." But the lyrics, as expected, once more turn a well-crafted tune into a bawdy joke.

The rest of the cast has voices ranging from adequate to less-than-adequate. This is a liability when it spoils worthy songs like "The Trapper Song," but otherwise it adds to the show's deliberately amateurish feeling of a group of buddies putting on a show in their basement.

Don't be fooled: Parker may be funny, but he's no amateur.

WAYNE HOFFMAN



Cast members from *Cannibal: The Musical*.

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

O-TOWN All or Nothing (3:58)
 PRODUCER: Steve Mac
 WRITERS: S. Mac, W. Hector
 PUBLISHERS: Rokstone Music/Songs of Windswept/Universal Music Publishing Ltd.
J Records 21028 (CD promo)
 O-Town, the high-profile subject of ABC's *Making the Band* and first signing on Clive Davis' J Records, trounced detractors with the top 10 showing and gold-selling performance of launch single "Liquid Dreams" and the subsequent top five debut of its eponymous album, already certified platinum. Now that the hype has diminished to a mere rumble, it's time for the five-member boy band to show that it can survive on the music alone. "All or Nothing" is a lovely albeit formulaic ballad that competently compares with similar R&B-laced slow jams from 'N Sync and Backstreet Boys. Production is formidable, the vocals are silky and harmonious, and the tune is plenty catchy and features a nice build. So yes, all pieces are in place, and fans of the act will readily embrace the tune. Sounds like a recipe for success, but in the last few months, top 40 radio has significantly backed off its support of even the superstar acts of the youth genre. Programmers' reaction to this track is anybody's guess, though MTV has shown that acts can be broken—at least on the sales side—as much by its *Total Request Live* as via airplay. However this one plays out, the return of the band's TV show this summer is sure to keep the hum alive. Even if this single doesn't catch fire on the charts, it's likely we haven't heard the last from O-Town.—**CT**

MIKAILA It's All Up to You (3:39)
 PRODUCER: StarGate
 WRITERS: M. Erickson, H. Rustan, T. Hermansen
 PUBLISHERS: Sony Music Publishing Ltd./EMI Music Publishing Ltd., ASCAP
Island 15283 (CD promo)
 Oklahoma native Mikaila cracked the top 25 of *The Billboard* Hot 100 with her debut single, "So in Love With Two," a Destiny's Child sound-alike that said more about her producer's ability to mimic current trends than anything about the artist herself. What a surprise then, to hear the follow-up, a beautiful ballad that shows the young singer as a worthy contender to pop princess Christina Aguilera. "It's All Up to You" features a mature lyric about offering a reluctant lover a hand to hold in times of doubt: "Why do you always see the danger/You're so afraid/I'm not the one you should fear/Cause I'll always be here." Producer Stargate—who also helmed the first single—sets up a dramatic instrumental landscape (albeit one that would make Disney proud) that effectively builds to a passionate climax at the song's midsection, while Mikaila demonstrates her abilities without—thankfully—taking things over the top. It's been a while since top 40 has had a juicy female-led ballad as effective as this. "It's All Up to You" could be a career-rooting second step for this now-promising-artist.—**CT**

SPOTLIGHT



EVAN & JARON From My Head to My Heart (3:10)
 PRODUCERS: David Tickle, Evan Lowenstein, Jaron Lowenstein
 WRITERS: E. Lowenstein, D. Bassett
 PUBLISHERS: EMI Blackwood, BMI; DreamWorks Songs/Royal Swirly, ASCAP
Columbia 16580 (CD promo)
 Twin brothers Evan & Jaron follow their breakthrough hit, "Crazy for This Girl," with three minutes of pure pop jubilation. This one could have come right out of a '50s diner jukebox, with its peppy pop/rock ardor, crackerjack tempo, and hook-happy chorus. "From My Head to My Heart" opens with an eight-cylinder blast of bass and guitars and never lets go, reeling in listeners with multiple key changes and a sing-along lyric designed for ease of use by listeners of all ages. Picture your dog peering out the car window with ears pinned back by the wind—that's you listening to this would-be hit. For comparison, think Fastball, the Rembrandts, or the Wonders' "That Thing You Do!" For top 40, hot ACs, and adult top 40, this is an absolute ace in the hole. And it's a signature song for an act that's quickly proving to be a major radio force.—**CT**

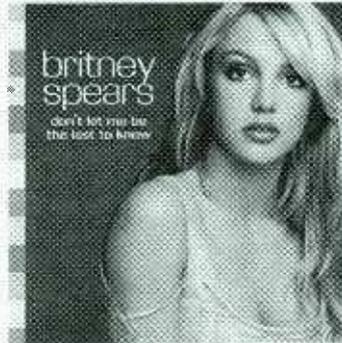
SPOTLIGHT

BBMAK Ghost of You and Me (4:05)
 PRODUCER: Rob Cavallo
 WRITERS: J. Lind, R. Page
 PUBLISHERS: Big Mystique/Little Dume Music, BMI
Hollywood Records 11354 (CD promo)
 Brit trio BBMAK demonstrated its ability to serve up celestial harmonies on its breakout hit, "Back Here," which topped the Adult Contemporary chart and reached No. 13 on *The Billboard* Hot 100. On "Ghost of You and Me," a fine ballad from the group's gold *Sooner or Later*, singers Christian Burns, Mark Barry, and Ste



McNally further establish themselves as purveyors of material that is a step above much of the boy-band fodder out there. This track soars, with a vivid lyric characterizing one's reluctance to give up on a loved one, alongside a bounty of percussive brush strokes, piano, a lazy guitar, even a weeping cello. Vocally, the three deftly weave in and out of the song's chorus and rise to a passionate crescendo. This is teen-pop balladry at its finest, an exceptional example of savvy performers matched with an ideal song. Top 40 and AC, start your engines: This is one that will burn right through spring.—**CT**

SPOTLIGHT



BRITNEY SPEARS Don't Let Me Be the Last to Know (3:50)
 PRODUCER: Robert John "Mutt" Lange
 WRITERS: R.J. Lange, S. Twain, K. Scott
 PUBLISHERS: Zomba Enterprises, ASCAP; Universal-Songs of PolyGram International/Loon Echo, BMI; Troob Toons, SOCAN
Jive Records 42879 (CD promo)
 The fourth single from Britney Spears' eight-times platinum *Oops!... I Did It Again* demonstrates the teen's charms as a vocalist better than any previous performance. Produced and co-written by hitmaker Robert John "Mutt" Lange—husband of Shania Twain and co-creator of her smash album "Come On Over"—this may be considered Spears' first serious bid for credibility. "Don't Let Me Be the Last to Know" moves at a leisurely pace, offering a vocal from Spears that's relaxed and downright sensuous compared with that of her uptempo disc. The lyric sports a twist as she pleads, "I need to hear you say/You need me all the way/Oh, if you love me so/Don't let me be the last to know." With radio's support, the track should have no problem maintaining Spears' top 20 presence at top 40, while furthering her base with adult listeners at AC. Definitely a rung up the ladder of success.—**CT**

COUNTRY

JAMIE O'NEAL When I Think About Angels (3:03)
 PRODUCER: Keith Stegall
 WRITERS: J. O'Neal, R. Dean, S. Tillis
 PUBLISHERS: EMI April Music/Pang Toon Music, ASCAP; Warner Tamerlane Publishing, BMI
Mercury Nashville 02108 (CD promo)
 The follow-up to Jamie O'Neal's colorful, down-on-her-luck debut chart-topper, "There Is No Arizona," is another lyric-centric track that finds the singer/songwriter in a jubilant frame of mind—this time playfully confessing that everything from rain to sugar somehow reminds her of the one she loves: "Kisses remind me of a field of butterflies/Must be the way the heart is fluttering inside/Beautiful distraction/You make every thought a chain reaction." Co-written by O'Neal and produced by Keith Stegall, the song lays its sentiment over a snappy midtempo beat, with a fiddle or two and guitars thrown in for flavor, and a first-rate vocal from O'Neal, complete with wonderful layers of harmony throughout. This track shows that O'Neal is a talent who intends to set up shop in Nashville. It deserves instant recognition from programmers and could likely repeat the success of its predecessor. Strong stuff and pure country.—**CT**

TRISHA YEARWOOD I Would've Loved You Anyway (3:40)
 PRODUCERS: Mark Wright, Trisha Yearwood
 WRITERS: M. Danna, T. Verges
 PUBLISHERS: dannasongs/Ensign Corp./Songs of Universal, BMI
MCA Nashville 02134 (CD promo)
 In the classic tradition of songs like "On a Bus to St. Cloud," this affecting ballad, which previews Trisha Yearwood's latest effort on MCA Nashville, demonstrates this enduring singer's consistent ability to wring out emotion without

going overboard. Written by Mary Danna and Troy Verges, the song tells of a love that's ended but, even in retrospect, was worth the effort: "If I'd have known the way that this would end/If I'd have read the last page first/If I'd have had the strength the walk away/If I'd have known how this would hurt/I would've loved you anyway." Yearwood, as always, sings the track with a keen balance of strength and vulnerability, while the production is clearly pop/AC, with an edgy electric guitar solo, cascading strings, and a booming key change. The song's success at country is ensured, but there's no reason why this couldn't also find favor at AC and, with a promotional push, at top 40, à la similar universal ballads from Faith Hill and Shania Twain. A gem from one of the format's true treasures.—**CT**

K.T. OSLIN Live Close By, Visit Often (3:26)
 PRODUCERS: Raul Malo, K.T. Oslin
 WRITERS: K.T. Oslin, Kostas, R. Malo
 PUBLISHERS: Mazdu Music/Betty's Boys Music, BMI
BNA 69026 (CD promo)
 Co-produced by Mavericks front man Raul Malo, K.T. Oslin's "Live Close By, Visit Often" marks the singer's return with a lively number that serves notice as to what independent women really want in a relationship—someone who will do as the song title says. Drenched in horns, the production places the tune in a bluesy pop vein that lets Oslin strut her stuff. Her signature vocals evoke both drama and playfulness, a style that in years past helped net the diva three Grammy Awards, as well as female vocalist of the year accolades from both the Academy of Country Music and the Country Music Assn. Though an engaging effort, this is so vastly different in production and content from anything else on country radio, it will be interest-

ing to see how it fares with country programmers (although other formats could embrace it). This should serve to alert people to Oslin's new album due out in May, a moment longtime fans of this unique artist have been eagerly awaiting.—**DEP**

ROCK TRACKS

THE WALLFLOWERS Letters From the Wasteland (4:22)
 PRODUCERS: Andrew Slater, Michael Penn
 WRITER: not listed
 PUBLISHER: not listed
Interscope 10315 (CD promo)
 Despite reaping critical acclaim, the second album from Jakob Dylan's Wallflowers, *Breach*, made a hasty retreat on *The Billboard* 200, and latest single "Letters From the Wasteland" perhaps signals why. While the track accomplishes the basics, there's simply nothing outstanding about it. Dylan's vocal is typically understated, if not downright indifferent, while the instrumentation adds little to the atmosphere. That simply doesn't cut it in today's environment, where a band is only as good as its latest effort. It's a shame to see an outfit not living up to its name.—**CT**

COWBOY MOUTH I Know It Shows/Always Leaving (3:17/3:47)
 PRODUCER: Jim Ebert
 WRITERS: J.T. Griffith/B. Seymour
 PUBLISHER: Moutching Off Music, BMI
Blackbird/Atlantic 300406/300389 (CD promo)
 It seems strange that Cowboy Mouth's cult fame hasn't spread more widely yet. The group's last single, "How Do You Tell Someone," captured the fire of the band's live performances, yet didn't manage to cross over to mass success. Atlantic is betting double this time, concurrently pushing two singles

to different formats, in order to emphasize the different faces of the Mouth. "I Know It Shows," at modern rock radio now, proves the enduring band's louder side and genre compatibility, comparable with that of groups like Blink-182 or SR-71. The ballad "Always Leaving," in turn, offers a different flavor for modern AC and triple-A listeners. "Always Leaving" complements the rocker with a relaxed, straight-ahead feel; the juxtaposition of the two cuts displays Cowboy Mouth's versatility. With a little luck, both of these tracks will wake up their respective formats.—**EA**

SMOOTH JAZZ

STEVE COLE Waterfalls (3:55)
 PRODUCER: Brian Culbertson
 WRITERS: P. Brown, M. Etheridge, L. Lopes, R. Murray, R. Wade
 PUBLISHERS: Tizbiz Music/EMI April Music, ASCAP; Hitco Music/Organized Noise Music/Windswept Pacific Songs, BMI
Atlantic 300428 (CD promo)
 Saxophonist Steve Cole revisits TLC's essential 1995 No. 1 smash for this cover single from last year's *Between Us* disc. Not surprisingly, the tune translates well to smooth jazz; in fact, the backing track isn't far off from the instrumental of TLC's classic. Their version had the same muted horns over the introduction and chorus, and the funkiness here, particularly on the guitar licks and in the cool bridge, gives the original a run for its money. Cole's lead follows the melody pretty faithfully and comfortably throws in an improvised line every here and there, and the arrangement features a few spots for the horn section to really shine. Cole's labelmate and fellow smooth jazz saxophonist, Brian Culbertson, is behind the board for the cut, ably achieving the smooth groove. That, combined with the tune's ubiquitous familiarity, should garner this "Waterfalls" serious attention from smooth-jazz radio. Plus, the record defies its moderate tempo, retaining a hip vitality. You can almost hear Cole and his compadres smiling and bobbing along in the studio.—**EA**

DANCE

TOM JONES She's a Lady (4:19)
 PRODUCER: Gordon Mills
 WRITER: P. Anka
 REMIXER: BT
 PUBLISHER: Chrysalis Standards, Inc., BMI
TVT Soundtrax 6942 (12-inch promo)
 From the soundtrack to the Sandra Bullock flick *Miss Congeniality* comes a dance remix of Tom Jones' classic "She's a Lady." Remixer BT—fresh from the success of his own *Movement in Still Life* disc—transforms Jones' sort-of-danceable 1971 hit to a fun dance tune for 2001, done up BT-style with his trademark fat synths and scratching samples, while still including traces of the original strings and horns and keeping the vocals intact. Jones is no stranger to dance music, of course, rocking the clubs with 1995's "If I Only Knew" and "Situation," as well as with the Art of Noise on 1989's cover of Prince's "Kiss." A four-minute cut might not appeal to many DJs, so an extended mix would certainly help, but Jones' unmistakable voice, combined with BT's tracks, should keep the party hopping nonetheless. As a bonus treat, the track is backed with William Shatner's "Miss United States," remixed by the Berman Brothers. The tongue-in-cheek seriousness of Shatner's recordings can be a lot of fun, but this one fails to deliver. Shatner's short verses constitute only about 0.0001% of the vocals, while a female vocalist sings long choruses. It may have worked for Real McCoy, but since Shatner is the star here, this B-side is pretty disappointing.—**EA**

CONTRIBUTORS: Eric Aiese, Rashaun Hall, Deborah Evans Price, Chuck Taylor, Ray Waddell. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL REISSUES:** Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **PICKS (▶):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSIC TO MY EARS (♪):** New releases deemed Picks 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 Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.

Ginuwine Centers On 'Life' Changes For Third Epic Project

BY ALIYA KING

NEW YORK—After a tumultuous year of changes and adjustments, Ginuwine is gearing up for what he calls his most personal project to date. His third Epic solo album, *The Life* (due April 3), builds upon the crooner's signature style and aspires to reach the crossover crowd.

After establishing a strong, mostly female fan base with *The Bachelor* (1996)—which sold 1.6 million U.S. units, according to SoundScan—the Washington, D.C.-based artist further cemented his core with the equally strong

sophomore album *100% Ginuwine*, which sold 1.7 million units.

Long associated with Timbaland and Missy Elliott's artist camp, which includes Aaliyah and Magoo, Ginuwine has since ended his management agreement with Timbaland. But the super-producer does contribute one track to the new album, "That's How I Get Down," featuring rap sensation Ludacris.

Ginuwine insists that separating from Timbaland was an unfortunate but necessary business decision. "These things come with the territory," says Ginuwine, now

managed and booked by James Lassiter and John Dukakis for Overbrook Entertainment. "Timbaland and I are still close, but on some levels it was time to move on."

Ginuwine also experienced another, more enduring heartache: the death of his mother early last year. While mourning the loss, he seriously thought about giving up his singing career. "I was just so



GINUWINE

depressed," he says. "I thought maybe I'd just concentrate on writing songs for other people, because being an artist can be so stressful."

After a period of self-destructive behavior—"I was drinking a lot and had thoughts of suicide," he says—Ginuwine pulled himself together, drew on his experiences, and began recording *The Life*.

"First and foremost, I took creative control with this album," says Ginuwine, who serves as executive producer for the first time. But he also remained open to suggestions from Epic executives determined to increase his crossover appeal.

"I've always admired songwriters like Diane Warren, but I never

thought about working with her," he adds. "We did three songs together, and the results are incredible." Ginuwine's songs are published by Hand in My Pocket Music (ASCAP).

Hilary Shaev, Epic executive VP of promotion, is a strong believer in the quest to turn Ginuwine into a mainstream household name. "On this album, we'll cross him more actively than we have in the past," she notes. "There's no question that this material works in a variety of formats."

One of the Warren-penned tracks, "Superhuman," is expected to do just that. "With his raw appeal and talent, he brings to mind

(Continued on next page)

OutKast Extends Helping Hand To Youth Through Partnership With Nike Program

POSITIVE VIBES: In the wake of the recent shooting at San Diego County's Santee High School and other similar tragedies, LaFace/Arista act **OutKast** has joined forces with the Nike Youth Action program to assist kids in fostering positive change in their communities. Designed to eliminate the inherent fear youths have in speaking up to prevent tragic incidents, the program is distributing \$1,000 grants to nonprofit youth organizations on nine of OutKast's 40 tour stops.

The group will visit the organizations, outlining the need for youth activism and moderating discussions about the recent high school shootings. In turn, participating kids receive free concert tickets. OutKast will present the grant to a designated youth rep onstage during each concert.

One of the first organizations to be recognized is Community Youth Promoting Hip-Hop Empowerment (CYPHER), a project of the Citizens Committee for New York City. CYPHER—whose goal is to develop urban youth's creative talents—plans to provide activities and resources for more than 1,400 area youth.

**The Rhythm
The Rap
and The
Blues**

by Gail Mitchell

the hip-hop music industry. Next is *Sacred Is the Flesh*, starring **Nas**, which is currently in production.

A week prior (April 3), Latin hip-hopers **Fat Joe**, **Angie Martinez**, and **Cuban Link** moonlight as actors in *Blazin'*, a straight-to-video action flick written and directed by **Marcos Antonio Miranda**. The accompanying soundtrack, featuring Cuban Link and various new artists, arrives via Ground Zero Entertainment.

COURT SIDE: Amid news that **K-Ci & JoJo**, its label MCA, and others are being sued for copyright infringement by songwriter **Edward Townsend** (Billboard, March 17), a couple of other lawsuits have recently been filed. Songwriter/producer **Marc D'Andrea**, known professionally as **Marc n**



the Dark, is seeking a multimillion-dollar settlement in a copyright infringement lawsuit he filed Feb. 26 concerning the **504 Boyz's** rap hit "Wobble Wobble" and 10 other compositions. The suit names 20 defendants, including **Master P** and **Priority**. D'Andrea claims that despite a 1998 verbal producer's

agreement with **Master P**, **C-Murder**, **Silkk the Shock-er**, and **Priority**-distributed **No Limit**, he hasn't been paid for material he wrote and produced, including "Wobble Wobble." That song in particular, he says, has been released on three albums (including the **504 Boyz's** *Good Fellas* on **No Limit**).

In paperwork filed Feb. 26, Universal Music Group (UMG), parent of Motown Records, has filed suit against Motown female R&B trio **702** for breach of contract. The suit contends the trio still owes six albums under terms of a recording contract signed in 1993, when the group was a foursome known as **Sweeta Than Suga**. As **702**, the trio has recorded two albums for Motown: its 1996 debut, *No Doubt*, and a self-titled 1999 set that includes the R&B hit "Where My Girls At." UMG is seeking damages for lost receipts and profits plus court costs in an amount to be determined at trial.

SAVE THE DATE: The Damon Harris Cancer Foundation benefit is set for May 5 at the Radisson Hotel Grand Ballroom in Mount Laurel, N.J. Special guests include **the Delfonics** and former **Temptations** member **Harris**, who's a prostate cancer survivor. For more information, contact TKM Productions Entertainment at 609-877-9352.

Angie Martinez Gets 'Up Close'

WQHT New York DJ Records Her Debut On Elektra

BY RASHAUN HALL

NEW YORK—In this era of multitasking, it's become standard operating procedure to cross over from one field to another. Joining those ranks is WQHT New York afternoon personality **Angie Martinez**, whose Elektra debut, *The Up Close and Personal Project*, will be released April 17.

The impetus for Martinez's solo spin was her guest appearance on Lil' Kim's 1997 No. 3 single, "Not Tonight (Ladies' Night)," which also featured **Da Brat**, **Left Eye**, and **Missy Elliott**. Martinez says her inaugural album is a way to give something of herself back to the audience that's supported her over the years.

"This is personal," says Martinez. "People in New York have given me so much love that I wanted to give of myself in return. There's more to me than what I put out there on the radio. When I'm on the radio, it's not about me; it's about the music."

"Being presented with the opportunity to write more made me want to do it," adds the artist, who's published by Media Noche (ASCAP). "I've gotten into writing my thoughts down, and I was at a point where I had a need to be more creative. It's not about the fame or the money; this album is just about me."

According to Martinez, the decision in 1998 to sign with Elektra was a simple one. "I started getting offers after 'Not Tonight,' meeting with a few labels. **Sylvia** [Rhone, Elektra chairman] seemed the most serious," she says. "I still didn't know if I wanted to do an album, but I took the meetings just to understand the opportunity being offered. It wasn't until a year or two later that I realized I wanted to do this. So I went back to **Sylvia**, and luckily she was



MARTINEZ

still into it."

The intimacy of Martinez's 18-track set is reflected in cuts like the autobiographical "Every Little Girl" and the female-empowerment anthem "Go."

"It wasn't hard to write ['Every Little Girl']," says the artist. "I love kids and connect with them really well, especially young girls. If five girls can connect with that [song] and see my story, then I'm happy."

Martinez, who's managed and booked by New York's Animal House Entertainment, says "Go" was one of the first songs she recorded. "That was my first therapeutic recording session," she recalls. "When I came out of the booth, I felt like a house had been lifted off my shoulders."

Elektra hopes Martinez's open-minded spirit will touch listeners. "Angie has opened up her life on this record," says Elektra senior director of marketing **Michelle Murray**. "Consumers are going to appreciate that. She's a mentor/role model to a lot of young women."

According to Murray, Elektra's marketing efforts began in early February when a street campaign was launched. "Mi Amor," featuring **Jay-Z**, was then released as a promotional single. The album's first commercial single, "Dem Thangs" featuring **Q-Tip**, was issued only on vinyl Feb. 27.

"The hype is definitely in place," says **Sonya Askew**, urban music buyer for Musicland. "The fact that she has a who's who of guest artists won't hurt either. The key to making this a huge album will be the setup nationwide. She already has the East Coast locked down."

To aid in the setup of the album, Martinez will take part in a cross-promotion with athletic retailer **FootAction USA**, which begins this summer in the chain's 400 stores. It includes in-store signings, in-store album play, and promotional advertising.

Africa's Positive Black Soul Returns

A 'COOL RUN': Positive Black Soul (PBS), fronted by Amadou Barry and Didier Awadi, is one of Senegal's and Africa's best-known hip-hop outfits. Encompassing reggae, rap, funk, soul, and African music, the act's international debut album, *Salaam*, was released by Mango/Island in 1995.

But as PBS was recording its sophomore set, Mango was shuttered following the departure of Island founder, PolyGram board member, and PBS champion **Chris Blackwell**. During the intervening years, PBS toured Africa, Europe, and North America;



POSITIVE BLACK SOUL

produced local acts; and released product in West Africa, including its *New York-Paris-Dakar* cassette album that featured **KRS-One**.

PBS signed with New York-based Palm Tree in 1999, which licensed its follow-up, *Cool Run*, to EastWest/France. Released March 13 in France, the sophomore set harnesses the Palm Tree production talents of **Van Gibbs**, **Salaam Remi**, **Shel Shok**, and **Eddison Elektrik**.

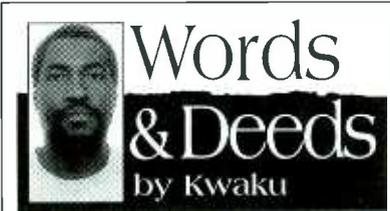
PBS is a "Senegalese group that is above all Africanist," says Barry about the act, whose members include **El Hadji Diagne** (backing vocals/dancing), **Mamané Thiam** (talking drums), **Babacar Niang** (DJ), **Aicha Conte** (vocalist), and **Noumououda Cissoko** (*kora*/percussion). "We want to show a positive image of Africa through our music," Barry says. "We want to teach the whole world about our culture, history, and music."

"If you listen to our music, you feel it," he continues, "because we put in a lot of African instruments like the *kora*, talking drums, and *balafon* [a type of xylophone]. We know we can't sound like **DMX**."

The *kora*, a traditional stringed instrument, brings a Senegalese flavor to cuts like "Gold and Diamonds," which also features the France-based Cameroonian vocalist **Princess Erika**.

The act created most of its songs—published by Universal Music—in the studio through freestyling or other spontaneous means. "For example, on 'Run Run,' I was playing a melody on the guitar," Barry says about one of the more hip-hop-oriented tracks. "And Eddison Elektrik added the beat."

Although it recorded the set in



New York, PBS chose to collaborate with acts from abroad. They include Jamaican reggae players **Ky-Mani Marley**, featured on the album's title track, and **Red Rat**, who appears on the remix of the single "Xoyma," a "homage to African women."

Managed by Dakar, Senegal-based Africa Fete/PBS Management and booked by Paris-based Music Management Productions, PBS is on tour until early April in France, Belgium, and Switzerland.

RADIO HITS: *Hitmen*, the London-based collective of well-seasoned DJs consisting of **DJ Kofi**, **Semtex**, **Shortee Blitz**, **Davy Diamond**, and **DJ Olabeen**, launched a weekly, self-titled Saturday night show on Choice FM in early March.

The crew also stages an eponymous last-Monday-of-the-month club night at central London's Sound (formerly Sound Republic). There, according to DJ Kofi, the music policy is "hip-hop, R&B, British, and anything that's good."

AN ULTIMATE DILEMMA: *Bespoke* is the title of the debut album by **Speeka**, due Monday (19) from Ultimate Dilemma. Established by **Matt Smooth** and **Rob Mac**, hip-hop DJs and promoters of London's long-running hip-hop club Scratch, Speeka embraces musical styles other than hip-hop, including jazz, soul, and drum'n'bass.

While hip-hop beats underlie most of the tracks, room is allotted for violinist **Lucy Wilkins**; vocalists **Alison David**, **Valerie Perkins**, and **Randolph Matthews**; and singer/rapper **Roger Robinson**.

BRIEFLY SPEAKING: First, Source/Virgin France signed **Saian Supa Crew** (SSC), which collaborated last December with **Roots Manu-va** on the single "Hey Yo My Man" in a bid to break into the U.K. Now, U.K. duo **Mark B & Blade** hopes to cross over its recent domestic hit single, "The Unknown" (Source U.K.), by collaborating with European acts rapping in their indigenous languages. First up is the pair's French version. It's slated for April and features SSC... London-based hip-hop label Big Dada added to the Anglo-Franco exchange with its March 12 release of French rap trio **TTC's** single "Légume" (Vegetable Man)/"Subway." Paris-based **Tido Berman**, **Teki Latex**, and **Cuiznier** merge electronic sounds with scratching, MC-ing, and humor—"Légume" is about a vegetable super hero... Oslo-based producer **Tommy Tee** and his Tee Productions label have been keeping the Scandinavian hip-hop underground

bubbling with the release of several 12-inch white labels by the likes of **Kevin & Mae** and **Diaz**, as well as the single "Finally Here" by rapper **Opaque**, which precedes the spring release of his debut album, *Gourmet Garbage*.

STONE GROOVES: London-based Stonegroove Recordings mines "diverse dialects from the global hip-hop nation" with its internationally sourced compilation *Diverse in Tongues*.

The package has English-rapped cuts from the U.K.'s **DJ Fever Featuring Lee Ramsay** and **Scor-Zay-Zee**, Australia's **Koolism**, and Sweden's hardcore **Kashal-Tee Featuring Sankofa**; Croatian rap by **Sick Rhyme Sayazz**; Slovenian rap from teenage crew **De II Deuce**; Spanish rap from **Frank T**; and French rap from **Fabe** and **Matew Star**. Other noteworthy offerings include Israeli MC posse **Buyaka's** "Teudat Zehut" (I.D. Card), which tackles various social issues over a hip-hop/dancehall reggae backbeat.

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(Continued from preceding page)

a latter-day Teddy Pendergrass," says Epic president Polly Anthony. "And in terms of how songs like 'Superhuman' can boost him, it reminds me of 'I Believe I Can Fly' and what that song did for R. Kelly."

Lead single "There It Is," sent to radio Feb. 6, is enjoying success at R&B outlets; the video has become a BET staple.

WKYS Washington, D.C., PD Daryl Huckaby says, "The first single is generating a lot of phones, and if the album is just as strong, this will be a very big project for him. He is staying with his core audience—females—and that works for him."

In addition to contributions from Timbaland and Diane Warren, the album boasts songwriting and production help from Troy Oliver, Cory Rooney, and Big Dog Entertainment.

As Ginuwine gears up for a promotional tour that kicks off April 3 in Chicago, retailers expect his in-store appearances and live dates will attract old and new fans.

"The single is great, and I have very high expectations for the new album," says Tyrone Bates, buyer for New York-based Bates Records. "Women are already coming in and asking for the album."

And giving 100% to those female fans at concerts is something Ginuwine is definitely looking forward to. "I don't play around when it comes to live performances," he says. "I get that from James Brown, Michael Jackson, Prince, and Patti LaBelle. I love being a show-stopper."

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				ARTIST
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			No. 1	
1	1	13	BOW WOW (THAT'S MY NAME)	LIL BOW WOW† (D) (T) (X) SO SO DEF/COLUMBIA 79556/CRG †
2	3	16	WHAT WOULD YOU DO?	CITY HIGH (C) (D) BOOGA BASEMENT 497489/INTERSCOPE †
3	2	2	IT WASN'T ME	SHAGGY FEATURING RICARDO "RIKROK" DUCENT (T) (V) (X) MCA 155782* †
4	4	3	MS. JACKSON	OUTKAST (DV) (T) (X) LAFACE 24525*/ARISTA †
5	5	4	DOLLAZ, DRANK & DANK	MR. SHORT KHOP FEATURING KOKANE (C) (D) (T) HEAVYWEIGHT 2152/TVT †
6	6	5	CROSS THE BORDER	PHILLY'S MOST WANTED (C) (D) (T) (X) ATLANTIC 85008/AG †
7	9	7	UHHNNHH	THE BAD SEED (T) J GRAND 299*/RAWKUS
			GREATEST GAINER	
8	14	—	GET UR FREAK ON	MISSY "MISDEMEANOR" ELLIOTT (T) THE GOLD MIND/EASTWEST 671 90*/EEG
9	8	10	\$#!* ON YOU	D-12 (T) (X) SHADY/RAWKUS 497344*/INTERSCOPE †
10	7	9	THE WOOD	PAPA SEVILLE (C) (X) NEW MILLENNIUM 0003*/KMJ
11	13	15	LIKE THAT	DOMINO FEATURING DIAMONIQUE (C) (D) GETTO JAM 1041 †
12	11	6	THA RODEO	PHENOMENON (C) (X) KING B 3001*
13	24	21	R.E.S.P.E.C.T.	4TH AVENUE JONES (D) (T) LOOKALIVE/RAWKUS 497459/INTERSCOPE †
14	18	13	WHERE I WANNA BE	DAMIZZA PRESENTS SHADE SHEIST FEATURING NATE DOGG & KURUPT (C) (D) (T) BABY REE 35058/LONDON-SIRE †
15	25	11	WHO'S THAT GIRL?	EVE (T) RUFF RYDERS 497488*/INTERSCOPE †
16	12	12	SOUTHERN HOSPITALITY	LUDACRIS (T) DISTURBING THA PEACE/DEF JAM SOUTH 572749*/IDJMG †
17	17	17	DA BRIDGE 2001/OOCHIE WALLY	QB'S FINEST (T) ILL WILL/COLUMBIA 79522*/CRG †
18	15	18	NO ESCAPIN' THIS	THE BEATNUTS (T) LOUD 1983* †
19	10	8	THE BLAST	TALIB KWELI & HI-TEK FEATURING VINIA MOJICA (T) RAWKUS 294* †
20	20	—	CASH BURNS FAST	KODIAK (D) STATUS 1111
21	23	26	TAKE IT TO DA HOUSE	TRICK DADDY FEATURING THE SNS EXPRESS (T) SLIP-N-SLIDE 85063*/ATLANTIC †
22	45	—	SON OF A BITCH	LADY SAW & MARSHA (D) (T) BIG YARD 6380/VP
23	22	35	GET CRUNKED UP	ICONZ FEATURING TONY MANSHINO (T) LANDMARK/SLIP-N-SLIDE/ELEKTRA 67154*/EEG †
24	26	24	PUT IT ON ME	JA RULE FEATURING LIL' MO & VITA (T) MURDER INC./DEF JAM 572751*/IDJMG †
25	21	28	MOVE SOMETHIN'	TALIB KWELI & HI-TEK (C) (D) (T) RAWKUS 38703/PRIORITY †
26	19	30	ANTE UP (ROBBING-HOODZ THEORY)	M.O.P. (T) LOUD 1949* †
27	30	37	DEM THANGS	ANGIE MARTINEZ (T) EASTWEST 67182*/EEG †
28	35	23	HE DID THAT	SILKK THE SHOCKER FEATURING MASTER P AND MAC (C) (D) (T) NO LIMIT 38736/PRIORITY †
29	NEW	1	GUILTY UNTIL PROVEN INNOCENT	JAY-Z FEATURING R. KELLY (T) ROC-A-FELLA/DEF JAM 572809*/IDJMG
30	38	29	POKE IT OUT!	TRACK SQUAD (C) (D) (T) WINGSPAN 0009
31	37	19	DANGER (BEEN SO LONG)	MYSTIKAL FEATURING NIVEA (T) JIVE 42860* †
32	16	14	GET UP	COCOA BROVAZ (T) RAWKUS 295*
33	27	31	CHANGE THE GAME	JAY-Z BEANIE SIGEL AND MEMPHIS BLEEK (T) ROC-A-FELLA/DEF JAM 572761*/IDJMG †
34	29	20	NO! NO! NO!	SUNNI BLACK FEATURING MOTHER SUPERIA (C) (D) (T) KING PIN STATION 197 †
35	32	38	YA STYLE	SYLK-E. FYNE (X) RUFFTOWN/PALM PICTURES 70062*/RYKO PALM †
36	NEW	1	X	XZIBIT (T) LOUD/COLUMBIA 1968*/CRG †
37	28	22	BIG DOE	SUICIDE (C) (D) FUTURESCOPE 3331 †
38	36	32	DO MY...	MEMPHIS BLEEK FEATURING JAY-Z (T) ROC-A-FELLA/DEF JAM 572762*/IDJMG †
39	40	42	I JUST WANNA LOVE U (GIVE IT 2 ME)	JAY-Z (T) ROC-A-FELLA/DEF JAM 572666*/IDJMG †
40	31	33	SOULJAS	MASTER P (C) (D) (T) NO LIMIT 38747/PRIORITY †
41	34	27	BABY IF YOU'RE READY	SNOOP DOGG PRESENTS DOGGYS ANGELS FEATURING LATOYA (C) (D) (T) DOGGY STYLE 2132/TVT †
42	48	34	ALL GOOD?	DE LA SOUL FEATURING CHAKA KHAN (T) (X) TOMMY BOY †
43	47	39	SHAKE IT LIKE A DOG	KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE (C) (D) MOST WANTED EMPIRE 0002 †
44	33	25	PROJECT CHICK	CASH MONEY MILLIONAIRES (T) CASH MONEY 860919*/UNIVERSAL †
45	43	—	SUPERMODEL	CAPPADONNA (T) WU-TANG 79550*/EPIC †
46	RE-ENTRY	35	CHERCHEZ LAGHOS	GHOSTFACE KILLAH (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †
47	RE-ENTRY	28	SHAKE YA ASS	MYSTIKAL (T) JIVE 42721* †
48	RE-ENTRY	14	OH NO	MOS DEF & PHAROAE MONCH FEATURING NATE DOGG (T) RAWKUS 289* †
49	39	45	CHICKENHEAD	PROJECT PAT (T) HYPNOTIZE MINDS 1973*/LOUD †
50	RE-ENTRY	22	IT'S OK	SLIMM CALHOUN FEATURING ANDRE 3000 (C) (D) (T) AQUEMINI/EASTWEST 67091/EEG †

Records with the greatest sales gains this week. † Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (C) Cassette single available. (D) CD single available. (DV) DVD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T), (DV) or (M) respectively, based on availability. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/HOT SHOT DEBUT ◀						
1	NEW	1	1	EVE RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	1
2	1	87	3	DJ CLUE ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	1
3	2	—	2	PROJECT PAT HYPNOTIZE MINDS/LOUD 1950/CRG (12.98/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	2
4	4	1	31	SHAGGY MCA 112096* (11.98/17.98)	HOTSHOT	1
5	7	5	17	MUSIQ SOULCHILD DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	4
6	5	2	34	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	2
7	NEW	1	1	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	7
8	3	—	2	SILKK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	3
9	6	3	18	R. KELLY JIVE 41705* (12.98/18.98)	TP-2.COM	1
10	9	7	12	SNOOP DOGG NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	1
11	8	4	22	JA RULE MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
12	10	6	21	LUDACRIS DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	2
13	11	10	13	QB'S FINEST NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	QUEENSBRIDGE THE ALBUM	10
14	14	9	17	SADE EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
15	17	15	20	OUTKAST LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
16	15	17	20	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
17	13	12	14	K-CI & JOJO MCA 112398 (12.98/18.98)	X	3
18	21	16	37	NELLY FO REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
19	18	8	12	SOUNDTRACK HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	2
20	16	13	16	ERYKAH BADU MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
21	20	14	24	MYSTIKAL JIVE 41696* (12.98/18.98)	LET'S GET READY	1
22	19	—	2	DIRTY INFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	19
23	23	20	20	JAY-Z ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
24	12	11	4	ICONZ LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617/EEG (11.98/17.98)	STREET MONEY	10
25	22	19	24	LIL BOW WOW SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
26	27	30	27	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...	26
27	25	23	22	MJR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98)	CHA-CHA SLIDE	20
28	29	28	60	JAGGED EDGE SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	1
29	26	22	16	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
30	28	21	7	JENNIFER LOPEZ EPIC 63786 (12.98 EQ/18.98)	J.L.O	1
31	33	26	14	3LW NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	19
32	34	27	14	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	1
33	32	24	13	XZIBIT LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
34	24	18	4	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR	18
35	35	29	7	DREAM BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	11
36	31	25	43	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
37	42	38	25	SHYNE BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
38	30	—	2	GLADYS KNIGHT MCA 112397 (12.98/18.98)	AT LAST	30
39	37	31	12	LIL' WAYNE CASH MONEY 86091/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
40	40	36	5	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	DON'T HOLD BACK	30
41	44	40	48	CARL THOMAS BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
42	36	41	17	CHARLIE WILSON MAJOR HITS 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP	35
43	38	32	9	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	8
44	45	42	16	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9
45	47	46	47	JOE JIVE 41703 (12.98/18.98)	MY NAME IS JOE	1
46	41	33	15	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	2
47	51	45	77	YOLANDA ADAMS ELEKTRA 62439/EEG (12.98/18.98)	MOUNTAIN HIGH...VALLEY LOW	5
48	43	34	17	KEITH SWEAT ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	5
49	39	37	5	VARIOUS ARTISTS GRAMMY 31647/CAPITOL (12.98/18.98)	GRAMMY R&B/RAP NOMINEES 2001	37
50	49	44	21	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5

51	52	47	69	DR. DRE AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
52	57	55	45	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
53	NEW	1	1	VARIOUS ARTISTS TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION LEGIT BALLIN' 0001 (11.98/17.98)	NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	53
54	50	39	14	FUNKMASTER FLEX LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	5
55	55	49	85	DESTINY'S CHILD COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	2
56	48	43	4	SMUT PEDDLERS EASTERN CONFERENCE/RAWKUS 50164*/PRIORITY (10.98/16.98)	PORN AGAIN	43
57	56	53	44	AVANT MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	6
58	54	60	17	PRU CAPITOL 23120 (6.98/9.98)	PRU	38
59	62	57	25	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
60	46	35	4	SOUNDTRACK EPIC 61599 (12.98 EQ/18.98)	DOWN TO EARTH	34
61	53	54	4	RICHIE RICH TEN SIX 601 (10.98/14.98)	THE GAME	53
62	60	51	49	PINK LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
63	61	67	17	CHANTE MOORE SILAS 112377/MCA (12.98/18.98)	EXPOSED	10
64	71	66	46	MYA UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
▶ GREATEST GAINER ◀						
65	88	—	2	MAC MALL SSESSED OUT 1535/BAYSIDE (11.98/16.98)	IMMACULATE	65
66	65	52	17	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION	8
67	58	56	23	SCARFACE RAP-A-LOT 49855*/MIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
68	63	50	16	B.G. CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	5
69	77	74	65	DMX RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
70	68	65	46	TONI BRAXTON LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
▶ PACESETTER ◀						
71	83	75	20	BIG MOE WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP	52
72	59	48	15	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	7
73	67	58	17	WU-TANG CLAN WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	1
74	73	61	18	PRODIGY OF MOBB DEEP INFAMOUS/VOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	6
75	70	70	13	FIELD MOB MCA 112348* (12.98/18.98)	613: ASHY TO CLASSY	35
76	76	69	13	VARIOUS ARTISTS DEF JAM 520062/IDJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	35
77	64	68	6	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210/TVT (10.98/16.98)	GHETTO THEATER	54
78	81	77	16	TELA RAP-A-LOT 49856*/MIRGIN (12.98/16.98)	THE WORLD AIN'T ENUFF	8
79	79	78	46	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
80	75	64	82	MACY GRAY EPIC 69490* (12.98 EQ/18.98)	ON HOW LIFE IS	9
81	69	—	2	VARIOUS ARTISTS DEF JAM 542951/UTV (18.98 CD)	DEF JAM 1985-2001: THE HISTORY OF HIP HOP, VOLUME 1	69
82	78	72	37	KELLY PRICE DEF SOUL 542472/IDJMG (11.98/17.98)	MIRROR MIRROR	3
83	82	79	29	WYCLEF JEAN COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLEFTIC: 2 SIDES II A BOOK	3
84	72	59	5	MARVIN SEASE JIVE 41712 (11.98/17.98)	WOMEN WOULD RATHER BE LICKED	51
85	95	100	37	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL	15
86	74	63	26	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	2
87	66	62	14	NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC 490675/INTERSCOPE (11.98/17.98)	[GIRL DIRECTOR]	50
88	80	73	5	VARIOUS ARTISTS TOM JOYNER PRESENTS: THE UNITED WE FUNK ALL STARS LIVE MAJOR HITS/JAKE 670007/INTERSCOPE (17.98 CD)	THE UNITED WE FUNK ALL STARS LIVE	71
89	92	93	60	JAY-Z ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
90	91	80	4	FAT PAT WRECKSHOP RECORDS PRESENTS: FAT PATS GREATEST HITS WRECKSHOP 1113 (15.98/20.98)	FAT PATS GREATEST HITS	76
91	97	91	11	TYRONE DAVIS MALACO 7505 (10.98/15.98)	RELAXIN' WITH TYRONE	71
92	93	82	39	THREE 6 MAFIA HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
93	89	76	14	MONIQUE MOSEE KNR 1237 (15.98 CD)	GIRL LIKE ME	74
94	94	71	7	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98)	LOYALTY	71
95	86	83	74	DONELL JONES UNTOUCHABLES/LAFACE 26060/ARISTA (11.98/17.98)	WHERE I WANNA BE	6
96	87	81	19	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE	41
97	RE-ENTRY	69	69	MARY J. BLIGE MCA 111929* (11.98/17.98)	MARY	1
98	99	90	38	LIL' KIM QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
99	RE-ENTRY	4	4	LIL' FLIP SUCKAFREE 5080 (11.98/16.98)	THE LEPRECHANN	67
100	84	85	26	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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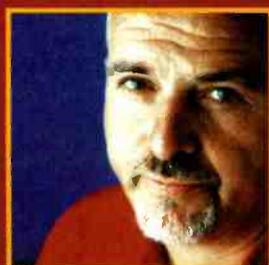
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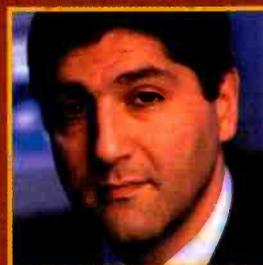


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OD2

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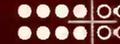
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CLUB PLAY					
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	3	9	JUST KEEP THINKING ABOUT YOU LOGIC 81359 † 1 week at No. 1	GLORIA GAYNOR
2	5	16	5	THE POWER TOMMY BOY SILVER LABEL 2195/TOMMY BOY	ROSABEL FEATURING JEANIE TRACY
3	9	15	6	PASS IT ON MOONSHINE 88474	KEOKI
4	11	18	6	IS IT LOVE? RAZOR & TIE 80778	CHILI HI FLY
5	3	7	8	STAR 69 (WHAT THE FUCK) SKINT PROMO/ASTRALWERKS †	FATBOY SLIM FEAT. ROLAND CLARK
6	8	11	8	STAND UP TOMMY BOY SILVER LABEL 2221/TOMMY BOY	THUNDERPUSS FEAT. LATANZA WATERS
7	13	21	5	MINE TO GIVE ASTRALWERKS 38766/VIRGIN	PHOTEK FEATURING ROBERT OWENS
8	6	9	8	BLACK VELVETEEN VIRGIN PROMO †	LENNY KRAVITZ
9	1	2	9	NEEDIN' U II DEFINITY 010	DAVID MORALES PRESENTS THE FACE FEAT. JULIET ROBERTS
10	16	26	4	NAIVE SONG NAIVE/DAYLIGHT PROMO/EPIC †	MIRWAIS
11	7	4	9	STRANGER IN MY HOUSE ELEKTRA 67173/EEG †	TAMIA
12	18	24	6	THRU DA ROOF GROOVILICIOUS 237/STRICTLY RHYTHM	FUTURE GROOVE EXPRESS
13	4	1	10	WHO THE HELL ARE YOU? VICIOUS GROOVES/C2 PROMO/COLUMBIA †	MADISON AVENUE
14	10	5	11	PAPA'S GOT A BRAND NEW PIGBAG TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
15	21	25	6	SPACED INVADER INTERNATIONAL HOUSE 9059	HATIRAS
16	25	30	5	FEEL THE BEAT GROOVILICIOUS 242/STRICTLY RHYTHM	DARUDE
17	15	17	8	EASY LOVE (STAY THE NIGHT) COLUMBIA PROMO	LADY
18	26	36	4	LET ME LOVE YOU EDEL AMERICA PROMO	DA BUZZ
19	28	38	3	INNOCENTE NETTWERK 33115	DELERIUM FEATURING LEIGH NASH
20	14	10	9	NOTHINGNESS JELLYBEAN 2595	KARMADELIC FEATURING SANDY B.
21	12	6	9	SUNNY TRUMPETS GROOVILICIOUS 236/STRICTLY RHYTHM	MDC
22	36	—	2	ARE YOU SATISFIED TOMMY BOY SILVER LABEL 2206/TOMMY BOY	VICTOR CALDERONE FEAT. DEBORAH COOPER
23	17	19	7	ALL THOSE TRIBAL BEATS G2 015/STRICTLY RHYTHM	THEATRE OF THE MIND
▶ POWER PICK ▶					
24	46	—	2	LOOKING FOR LOVE MCA 572801 †	KAREN RAMIREZ
25	22	20	8	THE FIELDS OF LOVE RADIKAL 99044 †	ATB FEATURING YORK
26	19	13	11	ME DREAMWORKS PROMO	KINA
27	40	—	2	WHAT GOES AROUND COMES AROUND AVEV 1117/KING STREET	GTS FEAT. LOLEATTA HOLLOWAY
28	38	46	3	A TIME FOR US ATLANTIC 87538	BARRATT WAUGH
29	23	14	10	ABOVE THE SEA JELLYBEAN 2615	PARADIS
30	29	35	6	NOT SEVENTEEN V2 27680	MANDALAY
31	24	23	8	ON THE BEACH RADIKAL 99041	YORK
32	37	42	4	ANGEL ISLAND PROMO/IDJMG	LIONEL RICHIE
33	41	43	3	MELANCHOLY ROSE E-MAGINE 61040	OPERATICA FEATURING MAUREEN O'FLYNN
34	39	47	3	CAMELS ULTRA 073	SANTOS
35	44	—	2	YOU MAKE ME SICK LAFACE 24533/ARISTA †	PINK
36	33	37	5	FUCK ME HARDER 4 PLAY 2032	HARRIS & COX
37	31	27	7	SPENTE LE STELLE RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
38	20	12	14	BY YOUR SIDE EPIC 79544 †	SADE
39	47	—	2	WHO AM I STAR 69 213	MASSIV
40	43	44	3	MIRROR, MIRROR DEF SOUL 562953/IDJMG	KELLY PRICE
▶ HOT SHOT DEBUT ▶					
41	NEW ▶	1	1	OPTICON WARNER SUNSET/ELEMENTREE PROMO/REPRISE	ORGY
42	NEW ▶	1	1	EVERYTIME YOU NEED ME GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
43	32	31	10	OBSIDIAN (REMIXES) SIX DEGREES 5034	BANCO DE GAIA
44	48	—	2	LOVE DON'T COST A THING EPIC 79547 †	JENNIFER LOPEZ
45	35	28	13	CHANGIN' WEST END 1003	LINDA CLIFFORD
46	NEW ▶	1	1	IT'S GONNA BE OKAY STREETBEAT 080	ROBIN FOX
47	42	41	5	UNA MUSICA SENZA RITMO TOMMY BOY SILVER LABEL 2172/TOMMY BOY	DEGENERATION
48	NEW ▶	1	1	CRAZY LOVE ISLAND PROMO/IDJMG	MJ COLE
49	34	29	11	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
50	27	8	14	BOY REPRISE 44928 †	BOOK OF LOVE

○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. † Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 2001, Billboard/BPI Communications.

MAXI-SINGLES SALES					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1/GREATEST GAINER ▶					
1	1	26	3	LOVE DON'T COST A THING (T) (X) EPIC 79547 † 2 weeks at No. 1	JENNIFER LOPEZ
2	3	2	15	ONE MORE TIME (T) (X) VIRGIN 38758 †	DAFT PUNK
3	2	3	3	BY YOUR SIDE (T) (X) EPIC 79544 †	SADE
4	5	4	14	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
5	6	6	13	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
6	4	5	9	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
7	7	7	30	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
8	8	8	46	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
9	9	9	14	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
10	10	13	13	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
11	14	14	19	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
12	12	10	24	INDEPENDENT WOMEN PART I (T) (X) COLUMBIA 79493/CRG †	DESTINY'S CHILD
13	11	12	26	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
14	13	11	12	WHO LET THE DOGS OUT (X) TRULY HYPE 71211	BAHAMA MAMA'S
15	18	23	9	CASTLES IN THE SKY (T) (X) ROBBINS 72046	IAN VAN DAHL FEATURING MARSHA
16	15	15	35	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
17	16	16	6	BOY (T) (X) REPRISE 44928/WARNER BROS. †	BOOK OF LOVE
18	22	20	45	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
19	20	17	15	ALL GOOD? (T) (X) TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
20	17	19	13	SPENTE LE STELLE (T) (X) RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
21	19	22	38	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
22	23	21	53	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
23	21	18	20	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
24	28	24	8	LOVIN' YOU (T) (X) RCA 60400	KRISTINE W
25	24	25	42	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
26	33	29	30	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
27	36	43	9	MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 †	FRENCH AFFAIR
28	32	33	48	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
29	25	34	16	WE ARE ALIVE (T) (X) MUTE 69145 †	PAUL VAN DYK
30	31	35	8	LIVIN' FOR LOVE (T) (X) ELEKTRA 71532/EEG	NATALIE COLE
31	26	28	49	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
32	35	31	33	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
33	40	—	24	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
34	39	42	6	AROUND THE WORLD (LA LA LA LA) (T) REPUBLIC 158610/UNIVERSAL †	ATC
35	34	30	32	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
36	41	41	19	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
37	47	40	44	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
▶ HOT SHOT DEBUT ▶					
38	NEW ▶	1	1	BY YOUR SIDE (T) (X) TOMMY BOY SILVER LABEL 2174/TOMMY BOY	MALINA
39	37	37	8	PAPA'S GOT A BRAND NEW PIGBAG (T) (X) TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
40	29	27	10	LIFETIME TO LOVE (T) (X) 4 PLAY 2029	CECE PENISTON
41	42	45	4	STRANGER IN MY HOUSE (T) ELEKTRA 67173/EEG †	TAMIA
42	38	50	8	THE FIELDS OF LOVE (T) (X) RADIKAL 99044 †	ATB FEATURING YORK
43	27	32	9	CHA-CHA SLIDE (T) M.O.B. 158378/UNIVERSAL †	MR. C THE SLIDE MAN
44	44	—	2	DON'T BE AFRAID OF THE DARK/HIGHER THINGS (JUNIOR'S UNRELEASED MIXES) (T) (X) NERVOUS 20456	CHARLOTTE VS. KIM ENGLISH
45	46	44	14	EVERYTHING YOU DO (T) ATLANTIC 85045/AG	M2M
46	45	—	4	LOOKING FOR LOVE (T) (X) MCA 572801 †	KAREN RAMIREZ
47	RE-ENTRY	6	6	IT'S GONNA BE OKAY (T) (X) STREETBEAT 080	ROBIN FOX
48	49	—	9	IDOL (T) (X) WARNER BROS. 44887 †	AMANDA GHOST
49	RE-ENTRY	7	7	JUST KEEP THINKING ABOUT YOU (T) (X) LOGIC 81359 †	GLORIA GAYNOR
50	RE-ENTRY	60	60	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA

MANDALAY BRINGS 'SOLACE' TO THE U.S. MARKET

(Continued from page 30)

Fisher, Nitin Sawhney, Attica Blues, and Victor Calderone.

Managed by Charlie Charlton of London-based Interceptor Entertainment, Mandalay has gained international exposure through inclusions on various compilations, most notably *The Next Best Thing's* soundtrack, Jose Padilla's *Café Del Mar Volume Six*, Dave Seaman's *Global Underground: Cape Town*, and Calderone's *E=VC² Volume Two*.

"Our career has definitely been a slow build," explains Freeman. "The

U.K. market is very difficult to penetrate at the moment, but we've managed to survive, especially through compilation appearances, DJ/remixer support, and through our Web site. I'm just really excited to have an opportunity to reach a wider audience with a proper U.S. release."

"This is a long-term project for us," says V2 product manager Rachel Mintz. "Mandalay has a lot of potential to cross over from the dance/electronic community to a more mainstream and adult contemporary market. Thanks to

their import releases, many retailers already know of Mandalay."

"I've had much success with Mandalay's two U.K. albums, so I expect their U.S. debut to do tremendously well," says David Shebiro, owner of Rebel Rebel, a specialty retailer in New York. "I've discovered that fans of Dido, Morcheeba, and Portishead also like Mandalay."

In addition to increasing the act's visibility at retail, V2 will also focus on key lifestyle and gay marketing opportunities, says Mintz, who adds that "Not

Seventeen" was serviced to college and rhythm radio, specialty/mix show DJs, and club DJs earlier this year.

In July, Mandalay's "Beautiful" will be featured in the international advertising campaign for Estée Lauder's new fragrance, Intuition. At that time, V2 will commence on a major cross-promotional campaign that encompasses TV, radio, music retailers, and major department stores.

Hitchcock and Freeman, who currently handle their own bookings, have no immediate plans for a tour

but look forward to the day when they can connect with their audience via live performances.

"Ultimately, live shows are so important and gratifying for us," notes Freeman. Hitchcock concurs and adds, "To have an opportunity to re-create your music for a live audience is exhilarating and essential. It's our relationship with the audience that is most important. Hopefully, we'll be able to share our songs with people on that level in the very near future."

Essential...



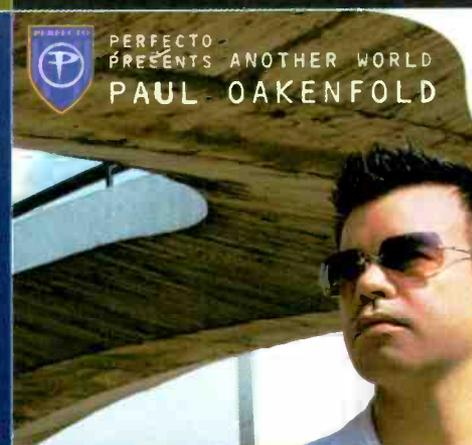
essential
>>spring break - summer 2001

MIXED BY
djskribbble

Skrbble / Essential Spring Break - Summer 2001



PERFECTO
PRESENTS ANOTHER WORLD
PAUL OAKENFOLD



Paul Oakenfold / Perfecto Presents Another World

Essential Mix
Mixed by **Pete Tong**



Essential Mix / Mixed by Pete Tong

Essential Mix
Mixed by **Boy George**

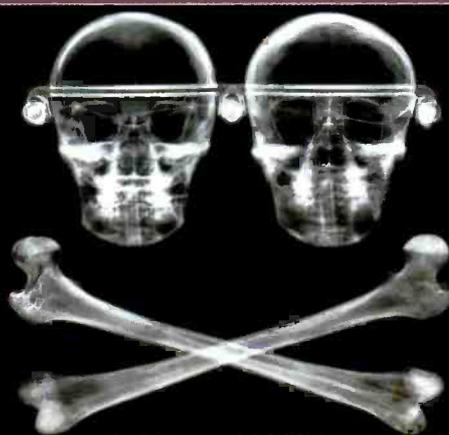


Essential Mix / Mixed by Boy George

ESSENTIAL MIX
MIXED BY: **DJ ICEY**



Orbital / The Altogether



Essential Mix / Mixed by DJ Icey



Brooks & Dunn Unfurl Their 'Steers & Stripes' On Arista

BY DEBORAH EVANS PRICE

NASHVILLE—Lest anyone think that Brooks & Dunn are ready to head out to pasture, the award-winning duo plans to serve notice with its forthcoming Arista/Nashville release, *Steers & Stripes*.

After more than a decade in which Kix Brooks and Ronnie Dunn have racked up multiple gold and platinum albums, scored 14 No. 1 hits, and netted numerous industry accolades—including entertainer of the year trophies from the Country Music Assn. and the Academy of Country Music—the duo has teamed with producer Mark Wright for its seventh studio album, due April 17. They also plan to hit it hard on the road this year with their Neon Rodeo & Wild West Show (Billboard, Feb. 17).

"No one is more surprised than us that we aren't out there chewing grass, believe me," Brooks says with a laugh. "We are at a great place in our career. It's really getting fun for us, and that's no lie. We've always had a good time, but after *Brand New Man* we were scared to death that we had started this fire we could never keep burning. Ten years down the road, we don't have that fear anymore."

Brooks feels some of that fearlessness manifested itself in the energy heard on *Steers & Stripes*. RCA Label Group chairman Joe Galante agrees. "We knew we were at a point where we needed to make a really deep record," he says. "When you're as successful as Brooks & Dunn, some folks will kind of slack off. You can have a hit or two and move on, in terms of making a record, but they wanted something that would stand the test of time. Kix said last year on the CMAs [the Country Music Assn.'s awards show], 'We're gonna come back and kick ass!' That's the kind of record they wanted to make."

BACK IN THE SADDLE

Throughout the '90s, the duo dominated the country airwaves with 27 top 10 hits, among them "Boot Scootin' Boogie," "Neon Moon," and "My Maria." The last album, *Tightrope*, didn't fare as well as hoped, due to Arista being in flux as it was assimilated into the RCA Label Group and the lackluster response to the leadoff single, "Missing You."

"We lost momentum with the last one," Dunn concedes. "A lot of it was the transformation of the label, losing [Arista/Nashville president] Tim [DuBois] and everybody. I felt like we could have easily been written off—like, 'OK, that's over, next thing.' It was time to buckle down and come up with something. Maybe that's what we needed: more pressure."

The duo rose to the challenge by committing more time to the recording process. "In the past, we stopped the tour for two or three weeks, went in and did the songs we had

lined up, then took off again," Dunn says. "We stopped this time for a good seven months and worked on it. We took stuff back home with us—we both have studios at home—and worked for days trying to get it right. It paid off."

Thus far, country radio programmers seem to agree, as the album's lead single, "Ain't Nothing 'Bout You," is at No. 9 after six weeks on the chart.

KZLA Los Angeles music director Tonya Campos says the single is doing "very, very well" and generating good phone reaction. "It's one of my favorite songs they've put out in a long time," she says. "It's got a great beat, and the energy is really

good. It's one of those songs that gets you thinking about the one you love."

THE WRIGHT STUFF

Steers & Stripes marks the first time Brooks and Dunn have worked with producer Wright, known for his work with Clint Black and Lee Ann Womack, among others. Wright is also senior VP of A&R at MCA Nashville, and Brooks and Dunn say they owe thanks to MCA Nashville chairman Bruce Hinton and president Tony Brown for giving Wright the green light to work on their album.

"We've known Mark a long time, and we love the records he makes, but [whether] MCA would let him do it was our biggest hang-up," Brooks says. "Tony and Bruce were real cool about it. We have a real good relationship with them, too; so everybody just kind of acted like big boys and said, 'Let's make a record here,' and it turned out like we figured it would."

Brooks adds, "Sometimes it's time to add something different just to get a breath of fresh air. You have to look for new ways to work for things to be creative."

The duo's efforts with Wright have resulted in an album that stays true to B&D's successful formula of mixing heartfelt ballads—in evidence here with the song "Unloved"—with high-octane romps such as "See Jane Dance," penned by the duo's guitarist, Charlie Crowe. Working with Wright also gave the duo's sound a new sheen that fits the radio-friendly mold for which Wright's work is known.

Galante characterizes the production as "fuller and a little more broad," noting, "They have grown as artists over the course of time, and it represents where they are today in their musical growth. The format has changed, and so have they. You know it's a country act from the moment you hear the record, but there's a real attitude that cuts across a lot of demos and a lot of genres."

Galante says the label has been planning the setup for *Steers & Stripes* for nine months. "We had listening parties to get the radio guys excited," he says. "A lot of our efforts are going

to be at radio to get the album exposed, not just the single, because we want the consumer to know that this album is going to be out, and it's going to have a lot of depth to it."

Media exposure will play a key role in the marketing campaign. Galante says the duo is scheduled to appear on *The Rosie O'Donnell Show*, *The Tonight Show With Jay Leno*, and other programs.

Also planned is a partnership with the Coors brewery company. "They will help us get exposure in grocery stores around the country with point-of-sale material," Galante says. "We'll also be doing extensive consumer advertising on top of the launch."

Steers & Stripes stands to benefit immensely from the duo's upcoming tour. The Neon Circus & Wild West Show will feature Toby Keith, Montgomery Gentry, and Keith Urban, as well as jugglers, fire-eaters, and various circus acts.

According to Brooks, the two kicked around the idea for this type of tour for six years. "We look out there in between acts and see people walking around with a glazed look over their faces while some background music plays. It just kind of gives me the creeps. We've always said, 'Something needs to be going on,' and our plan was to have a carnival atmosphere. Between jugglers,

fire-eaters, goats, and guys that throw hatchets, we are going to try to find some music in the middle of all this," Brooks says, laughing. "We've got so much stuff blowing up, I hope people bring plenty of protection."

The duo isn't worried about the circus atmosphere interfering with the music. "It will add to the whole effect," Dunn says. "That stuff will go on between the shows. Once the show starts up, then they go back to their corners. We unplug them."

Brooks & Dunn are booked by the William Morris Agency, managed by TBA Entertainment, and have song-publishing deals with Sony Music Publishing Nashville.



BROOKS & DUNN

'Genre-Less' Combustion Blasts Off With Texan Faulkner, Two Soundtracks

VETERAN producer/songwriter **Chris Farren** and **Ken Levitan**, president of Vector Management, have teamed to form Nashville-based publishing, production, and soundtrack record companies Combustion Music and Combustion Records.

Farren remains signed as a writer and consultant to Windswept Pacific Entertainment, which funded Combustion. He says the new venture is meant to be "a genre-less company," representing artists and writers from all formats. The company's first signed writer is Texan **Tom Faulkner**, and Farren says several other deals are in the works.

Combustion Records, which will license and supply music to films, is already working on two projects. The soundtrack to the upcoming film *The Songcatcher* is due May 12 on Combustion/Vanguard and features music from **Sara Evans**, **Patty Loveless**, **Dolly Parton**, **Rosanne Cash**, **Deana Carter**, **Allison Moorer**, **Emmylou Harris**, and **Gillian Welch**. The second project, an as-yet-untitled film starring **Debra Winger**, will feature music from **Tom Waits** and **Bob Dylan**.

Farren and Levitan are co-presidents of Combustion. Joining as co-creative directors are **Lee Ann Phelan**, formerly of Windswept, **Terry Malone**, previously with Almo Irving Music, **Stephen Norris**, formerly production assistant for songwriter/producer **Tommy Sims**, and **John Anderson**, who remains with Windswept but will oversee Combustion's film division out of Los Angeles.

ON THE ROW: **Bob Beckham** has been promoted from president to chairman of the Nashville office of the Japanese-owned HoriPro Entertainment Group Inc. **Ronnie Gant** succeeds Beckham as president while retaining his longtime position as HoriPro's head of creative services. In related news, HoriPro has signed duo **Montgomery Gentry** and **Frank J. Myers** to songwriting contracts and has added newcomer **George Molton** to its writing staff. Molton is managed by HoriPro CFO **John Dorris**.

Wade Hunt rejoins RCA Label Group (RLG) as senior director, creative services, succeeding former VP, creative services, **Mary Hamilton**, who exits. Hunt previously was RLG associate director of creative services and, most recently, art director at Word Entertainment.

Jim Beavers joins Capitol Records as director of

marketing and new media. He previously was director of marketing and label operations for Capitol's now defunct sister label Virgin Records Nashville.

Former Country Music Assn. senior director of marketing/communications **Teresa George** has been hired as a consultant to head the marketing efforts for the Academy of Country Music. She is based in Nashville.

Former Virgin Records West Coast regional **Rhonda Beasley-Christensen** is set to join new Nashville-based management company Elements SeventyEight, which will represent country and pop acts. Christensen will run the West Coast office of the company, which is owned and operated by **Rob Olds**.

MCA Nashville senior director of Midwest promotion **Rob Ellis** exits.

SIGNINGS: Copyright .net Music Publishing has signed veteran songwriter **Thom McHugh** and his McMore Music to a multi-year publishing contract. McHugh's compositions have been cut by **Kenny Chesney**,



by Phyllis Stark

Tracy Byrd, **Faith Hill**, **Collin Raye**, **Dixie Chicks**, **John Michael Montgomery**, **LeAnn Rimes**, **Steve Wariner**, **Randy Travis**, and **Neal McCoy**.

Corlew Music Group has signed former BNA Records artist **Jason Sellers** to a writing deal.

Relentless Records Nashville artist **Valerie DeLaCruz** has signed with **Chuck Thompson's** Thompson Entertainment Group for management and career development. She was recently nominated for entertainer of the year and song of the year by the Northeast Country Music Assn.

Kenny Rogers signs with Brooklyn, N.Y.-based Shore Fire Media for public relations. Nashville-based Hot Schatz Public Relations has signed Capitol artist **Mindy McCready** for media representation. Grand Ole Opry star **Jimmy C. Newman** has signed with Nashville-based MSP Inc. for promotion and publicity representation.

ARTIST NEWS: **Brad Paisley's** guitar playing will be featured on the track "Sugarfoot Rag," a cover of '50s picker **Hank Garland's** signature song, on **Asleep at the Wheel's** *The Very Best of Asleep at the Wheel* album, which is due in late spring on Relentless Records.

Billboard TOP COUNTRY ALBUMS

MARCH 24, 2001

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	1	14	SOUNDTRACK ● MERCURY 170069 (11.98/18.98) 5 weeks at No. 1	O BROTHER, WHERE ART THOU?	1
2	3	2	32	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	1
3	2	—	2	JESSICA ANDREWS DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	WHO I AM	2
4	4	3	70	FAITH HILL ▲ ⁹ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
5	5	4	16	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	1
6	6	6	42	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
7	8	7	80	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
8	7	5	6	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	1
9	11	10	24	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
10	9	9	71	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
11	10	8	5	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
◀ GREATEST GAINER ▶						
12	14	11	38	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
13	12	13	23	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
14	13	12	32	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
15	19	18	22	SARA EVANS RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8
16	16	14	96	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
17	15	15	7	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
18	18	19	58	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18
19	22	23	72	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
20	17	17	19	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS	SHIVER	14
21	21	21	18	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
22	23	20	73	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
23	25	24	40	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
◀ HOT SHOT DEBUT ▶						
24	NEW	1	1	PAM TILLIS ARISTA NASHVILLE 67000 (11.98/17.98)	THUNDER & ROSES	24
25	20	16	8	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
26	24	22	93	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
27	28	27	33	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
28	27	25	93	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	13
29	38	37	48	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	29
30	37	38	48	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	30
31	29	26	26	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
◀ PACESETTER ▶						
32	41	45	48	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	32
33	31	28	3	TIM RUSHLOW ATLANTIC 83326/AG (10.98/16.98) HS	TIM RUSHLOW	28
34	30	30	17	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
35	33	31	25	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
36	32	29	24	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
37	35	36	14	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	35
38	34	32	53	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
39	36	33	72	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
40	42	43	30	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
41	40	41	55	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
42	39	34	19	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
43	26	—	2	PAT GREEN & CORY MORROW WRITEON 2000/GREENHORSE (15.98 CD) HS	SONGS WE WISH WE'D WRITTEN	26
44	53	48	40	RONNIE MILSAP VIRGIN 48871/CAPITOL (17.98/24.98)	40 #1 HITS	19
45	48	42	97	TIM MCGRAW ▲ ² CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	1
46	47	49	25	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
47	43	47	78	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
48	44	44	19	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	36
49	45	39	21	JOHNNY CASH AMERICAN/COLUMBIA 69691 *CRG (17.98 EQ CD)	AMERICAN III: SOLITARY MAN	11
50	54	55	92	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
51	50	50	68	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
52	52	57	46	ROY D. MERCER GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA? VIRGIN 49085/CAPITOL (10.98/16.98)		26
53	49	46	96	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
54	46	35	4	RODNEY CROWELL SUGAR HILL 1065 (16.98 CD)	THE HOUSTON KID	32
55	55	56	21	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
56	60	61	101	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
57	56	60	23	ROY D. MERCER HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP VIRGIN 50003/CAPITOL (10.98/16.98) HS		32
58	57	53	18	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
59	59	59	78	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
60	62	64	21	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
61	61	58	95	DWIGHT YOAKAM ● REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
62	65	71	27	HANK WILLIAMS III CURB 77949 (10.98/16.98)	RISIN' OUTLAW	52
63	66	74	33	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
64	69	—	15	CHRIS CAGLE VIRGIN 28293/CAPITOL (8.98/12.98)	PLAY IT LOUD	59
65	51	54	31	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
66	58	—	5	KASEY CHAMBERS ASYLUM 47823/WRN (17.98 CD)	THE CAPTAIN	49
67	64	63	29	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
68	68	68	32	STEVE EARLE E-SQUARED 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
69	74	—	71	LEANN RIMES ▲ CURB 77947 (11.98/17.98)	LEANN RIMES	1
70	70	69	30	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS	II	18
71	71	73	68	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
72	67	66	22	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
73	63	51	27	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	19
74	72	75	17	TRAVIS TRITT WARNER BROS. 47666/WRN (9.98 CD)	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT	50
75	RE-ENTRY	22	22	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

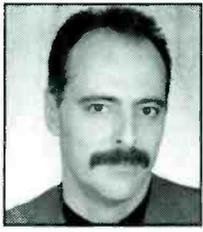
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	163
2	2	SHANIA TWAIN ◆ ¹⁸ MERCURY 536003 (12.98/18.98)	COME ON OVER	175
3	7	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	142
4	3	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	182
5	5	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	117
6	8	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	101
7	4	GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	121
8	9	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	281
9	10	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	151
10	6	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	353
11	12	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	131
12	11	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	119
13	13	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	250

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	14	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	312
15	17	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	552
16	16	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	726
17	15	JO DEE MESSINA ▲ ² CURB 77904 (11.98/17.98)	I'M ALRIGHT	154
18	21	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	43
19	20	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	323
20	19	ALISON KRAUSS ▲ ² ROUNDER 610325*/DJMG (10.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	222
21	18	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	16
22	22	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	28
23	23	JOHNNY CASH ● LEGACY/COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	135
24	—	GARTH BROOKS ◆ ¹⁶ CAPITOL 30119 (16.98 CD)	NO FENCES	397
25	25	ALABAMA ▲ ⁴ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	119

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

TEAR TIME: Surpassing his own career benchmark for high debuts, **Tim McGraw** joins a short list of artists who have entered Hot Country Singles & Tracks inside the top 30, as "Grown Men Don't Cry" (Curb) takes Hot Shot Debut applause at No. 30.

Previously, only **Brooks & Dunn**, **Shania Twain**, **Hank Williams Jr.**, and **Garth Brooks** have bowed in that area of the chart since we adopted monitored airplay data from Broadcast Data Systems (BDS) in 1990. Brooks, who has managed the feat three times, holds the BDS-era record for high debuts with "The Thunder Rolls," which entered at No. 19 in the May 18, 1991, issue.

On McGraw's slate, "Grown Men Don't Cry" tops his prior high debut with "It's Your Love" (with **Faith Hill**), which popped on at No. 35 in the May 10, 1997, Billboard. With spins at 131 monitored signals, the new title is already in heavy rotation (more than 35 plays per week) at KMLE Phoenix, KPLX Dallas, KCYY San Antonio, and WCTO Allentown, Pa.

The new single is the first official release from *Set This Circus Down*, which begins scanning April 4. That set also contains "Things Change," a track many programmers downloaded from Napster after McGraw performed the song on the Country Music Assn. Awards last fall. This issue, "Things Change" rests at No. 58 on Hot Country Singles & Tracks.

FAMILY TRADITION: **Pam Tillis** swipes the deed to our Hot Shot Debut property on Top Country Albums, as *Thunder & Roses* (Arista/Nashville) scans more than 6,000 to enter at No. 24. It is her sixth set of new material to place on the country chart and her first such set in nearly three years.

With spins heard at 140 monitored stations, "Please," the lead single from the new set, gains 60 detections to bullet at No. 23 on Hot Country Singles & Tracks. New airplay is detected at KZLA Los Angeles; KWJJ Portland, Ore.; WFRE Frederick, Md.; and WCOL Columbus, Ohio.

CHANGING TIMES: The last time a debut single by a new artist on an independent label hit the top 20 on Hot Country Singles & Tracks, **Kenny Rogers & Dolly Parton's** "Islands in the Stream" was the biggest hit of the year, and **Reba McEntire** finally hit No. 1 on the chart after being signed to Mercury for eight years.

Country's last top 20 debut single on an indie label was "Atlanta Burned Again Last Night," a 1983 top 10 by **Atlanta**, a nine-member male group signed to the tiny MDJ imprint. This issue, **Mark McGuinn** (VFR) stands poised to close that 18-year gap, as "Mrs. Steven Rudy" gains an impressive 454 detections to jump 24-21.

With spins at 140 monitored stations, McGuinn's single picks up new airplay at 13 signals, including WKIS Miami; WYGY Cincinnati; KFKF Kansas City, Mo; and WQYK Tampa, Fla. With 576 spins to date, the overall airplay leader is KPLX Dallas. An accompanying videoclip logs 118 plays so far on CMT, while Great American Country has aired the clip 62 times.

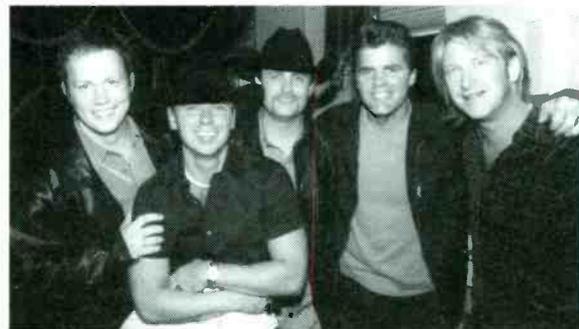
The single is the first from McGuinn's forthcoming self-titled album, which streets May 8.

Stars And Industryites Come Out For CRS

More than 2,000 country radio broadcasters, record label reps, recording artists, and assorted industry people descended on Nashville Feb. 28-March 3 for the Country Radio Seminar (CRS). As always, CRS featured a dizzying array of panels and parties and plenty of live music. Pictured here are some of this year's memorable moments.



Garth Brooks performed and took audience questions during the ASCAP-sponsored luncheon. Pictured, from left, are Country Radio Broadcasters executive director Paul Allen, Capitol Records president Mike Dungan, Brooks, ASCAP senior VP Connie Bradley, and Westwood One's Ed Salamon.



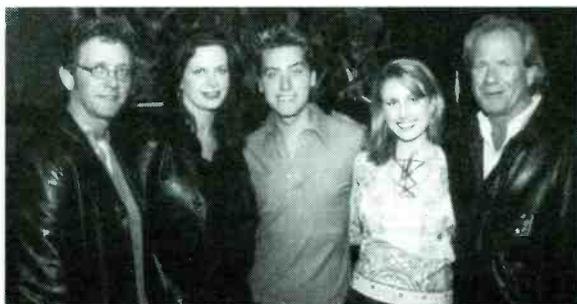
BNA recording artists congratulate Kenny Chesney, who received a platinum-album plaque at RCA Label Group's annual dinner and show on the General Jackson riverboat. Pictured, from left, are Lonestar's Dean Sams, Chesney, John Rich, and Lonestar's Richie McDonald and Keech Rainwater.



Trisha Yearwood received a standing ovation for her performance at the MCA Nashville-sponsored luncheon.



Warner Bros. act Trick Pony mingled with radio broadcasters at the label's show at the Ryman Auditorium. Pictured, from left, are Warner Bros. VP of promotion Jack Purcell; Trick Pony's Ira Dean and Keith Burns; WSOC Charlotte, N.C.'s Rick McCracken and Chele Fassig; and Trick Pony's Heidi Newfield.



Meredith Edwards performed at a small showcase sponsored by Mercury Records. Her manager, Lance Bass of 'N Sync, was on hand to introduce her. Pictured, from left, are Mercury executive VP of A&R Keith Stegall; Edwards' co-producer, Robin Wiley; Bass; Edwards; and Mercury chairman Luke Lewis.



Rascal Flatts and Jamie O'Neal were among the performers at the "Country's Class of 2000" show at the Wildhorse Saloon. Pictured, from left, are Lyric Street senior VP of promotion and marketing Carson Schreiber, Rascal Flatts' Joe Don Rooney and Jay DeMarcus, O'Neal, Rascal Flatts' Gary LeVox, Mercury chairman Luke Lewis, and Lyric Street president Randy Goodman.

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher — Licensing Org.) Sheet Music Dist.

- 9 **AIN'T NOTHING 'BOUT YOU** (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM
- 7 **ASHES BY NOW** (Tessa, BMI)
- 42 **BEATIN' IT IN** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Grinnin' Garrett, ASCAP) HL
- 12 **BURN** (EMI Blackwood, BMI/EMI April, ASCAP) HL
- 54 **BURN DOWN THE TRAILER PARK** (Yo Man, BMI/Illegal, BMI/Mambadaddi, BMI)
- 4 **BUT FOR THE GRACE OF GOD** (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM
- 38 **BUT I DO LOVE YOU** (Realsongs, ASCAP) WBM
- 8 **DON'T HAPPEN TWICE** (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL
- 60 **DON'T LET ME DOWN** (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI) HL
- 46 **DON'T MAKE ME COME OVER THERE AND LOVE YOU** (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP) HL
- 39 **GO BACK** (Isham, BMI/SwaydeMan, ASCAP)
- 49 **A GOOD WAY TO GET ON MY BAD SIDE** (Universal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up, BMI) WBM
- 30 **GROWN MEN DON'T CRY** (Larga Vista, ASCAP/Scar-
- let Rain, ASCAP/Sony/ATV Tree, BMI) HL
- 43 **HE DRINKS TEQUILA** (Songs Of Universal, BMI/WB, ASCAP/Shawn Camp, BMI) WBM
- 28 **THE HUNGER** (Curb Magnasong, BMI/Red Quill, BMI/Moraine, BMI) WBM
- 56 **I AM A MAN OF CONSTANT SORROW** (Public Domain)
- 25 **I COULD NOT ASK FOR MORE** (Realsongs, ASCAP) WBM
- 53 **I DROVE HER TO DALLAS** (Starstruck Angel, BMI/Mitchelltown, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
- 11 **IF I FALL YOU'RE GOING DOWN WITH ME** (Hillbill-lith, BMI/Songs Of Sally Sue's Medicine Show, BMI/Music Corporation Of America, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM
- 5 **IF MY HEART HAD WINGS** (Almo, ASCAP/Anwa, ASCAP/J. Fred Knobloch, ASCAP) HL/WBM
- 26 **IF YOU CAN DO ANYTHING ELSE** (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL
- 35 **I'M IN** (Universal-PolyGram International, ASCAP/St. Julien, ASCAP/On My Mind, ASCAP) WBM
- 6 **IT'S A GREAT DAY TO BE ALIVE** (EMI April, ASCAP/House Of Bram, ASCAP) HL
- 15 **IT'S MY TIME** (Sony/ATV Tree, BMI/Sony/ATV Cross

- Keys, ASCAP/Willdown, ASCAP/Brian's Dream, ASCAP/EMI, ASCAP) HL/WBM
- 55 **I WILL LOVE YOU** (Ron Wasserman, ASCAP/Fish- cake, ASCAP)
- 40 **LAREDO** (Mark Hybner, ASCAP)
- 24 **THE LAST THING ON MY MIND** (Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/AI Andersons, BMI/Bluewater, BMI) HL
- 13 **LUCKY 4 YOU (TONIGHT I'M JUST ME)** (Without Anna, ASCAP/LehsemSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) CLM/HL/WBM
- 57 **THE MOST BEAUTIFUL GIRL** (EMI AI Gallico, BMI/EMI Algee, BMI) HL/WBM
- 19 **MOVE ON** (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM
- 21 **MRS. STEVEN RUDY** (WB, ASCAP/Neon Mule, ASCAP/Cal IV, ASCAP) HL/WBM
- 18 **MY NEXT THIRTY YEARS** (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 34 **NO FEAR** (Universal-PolyGram International, ASCAP/Terr-000, ASCAP/Why Walk, ASCAP) WBM
- 2 **ONE MORE DAY** (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM
- 29 **PEOPLE LIKE US** (Encore, ASCAP/Scott And Soda, ASCAP/Old Desperados, ASCAP/N2D, ASCAP/MRBI, ASCAP/Brian's Dream, ASCAP/EMI, ASCAP/Will-down, ASCAP) WBM
- 23 **PLEASE** (Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP/Songs Of Windswept Pacific,

- BMI/My Life's Work, BMI/Yellow Desert, BMI/Little Blue Box, ASCAP) HL/WBM
- 17 **POUR ME** (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String, ASCAP) WBM
- 20 **RIGHT WHERE I NEED TO BE** (Acuff-Rose, BMI/601 Broadway, BMI) HL
- 22 **ROSE BOUQUET** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Arbyrne, BMI) HL
- 44 **A ROSE IS A ROSE** (Warner-Tamerlane, BMI/Mis-soula, BMI/WB, ASCAP) WBM
- 41 **SAY NO MORE** (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, BMI/Teren It Up, BMI) HL/WBM
- 32 **SHE COULDN'T CHANGE ME** (WB, ASCAP/Gary Nicholson, ASCAP) WBM
- 47 **SHE IS** (Mike Curb, BMI/Hal Ketchum, BMI) WBM
- 10 **SHE MISSES HIM** (EMI Blackwood, BMI/Tim John-son, BMI) HL
- 33 **SHOOT STRAIGHT FROM YOUR HEART** (Vinny Mae, BMI) WBM
- 27 **SOMETIMES** (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM
- 50 **THAT'S WHAT I LIKE ABOUT YOU** (Milene, ASCAP/Of Music, ASCAP) HL
- 14 **THERE IS NO ARIZONA** (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI/Zomba, BMI) HL
- 37 **THERE YOU GO AGAIN** (Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Universal-Songs Of PolyGram

- International, BMI/Sony/ATV Tree, BMI) HL/WBM
- 58 **THINGS CHANGE** (BMG Songs, ASCAP/DreamWorks Songs, ASCAP/Big Tractor, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI) CLM/HL/WBM
- 48 **TWO PEOPLE FELL IN LOVE** (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL
- 59 **UNFORGIVEN** (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
- 45 **WHAT I DID RIGHT** (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Long-tude, BMI/Barney Building, BMI/Still Standing, BMI) HL/WBM
- 31 **WHEN SOMEBODY LOVES YOU** (WB, ASCAP/Yee Haw, ASCAP) WBM
- 3 **WHO I AM** (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM
- 16 **WILD HORSES** (WB, ASCAP/Cash Crop, ASCAP/Warner-Tamerlane, BMI) WBM
- 36 **WRONG FIVE O'CLOCK** (Still Working For The Woman, ASCAP/Psychobilly, ASCAP/RC Moon Pie, ASCAP/MRBI, ASCAP)
- 52 **YOU** (Warner-Tamerlane, BMI/Taxicaster, BMI/EMI Blackwood, BMI/Danger Will, BMI/Cal IV, ASCAP) HL/WBM
- 1 **YOU SHOULDN'T KISS ME LIKE THIS** (Tokeco Tunes, BMI)
- 51 **YOU STILL TAKE ME THERE** (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/McMore, BMI/Volunteer Jam, ASCAP) HL

Billboard® HOT COUNTRY SINGLES & TRACKS

MARCH 24, 2001

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 149 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	2	22	No. 1 YOU SHOULDN'T KISS ME LIKE THIS J.STROUD,T.KEITH (T.KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	1
2	2	1	20	ONE MORE DAY M.D.CLUTE,DIAMOND RIO (S.D.JONES,B.TOMBERLIN)	DIAMOND RIO (V) ARISTA NASHVILLE 69036 †	1
3	4	4	19	WHO I AM B.GALLIMORE (B.JAMES,T.VERGES)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	3
4	3	3	24	BUT FOR THE GRACE OF GOD M.ROLLINGS,K.URBAN (C.CAFFREY,J.WEIDLIN,K.URBAN)	KEITH URBAN (V) CAPITOL 58877 †	1
5	6	8	11	IF MY HEART HAD WINGS B.GALLIMORE,F.HILL (A.ROBOFF,J.F.KNOBLOCH)	FAITH HILL (V) WARNER BROS. 16773/WRN	5
6	7	10	14	IT'S A GREAT DAY TO BE ALIVE B.J.WALKER, JR., T. TRITT (D.SCOTT)	TRAVIS TRITT COLUMBIA ALBUM CUT †	6
7	5	5	24	ASHES BY NOW M.WRIGHT (R.CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	4
8	10	14	10	DON'T HAPPEN TWICE B.CANNON,N.WILSON,K.CHESENEY (C.LANCE,T.MCHUGH)	KENNY CHESNEY (V) BNA 69035 †	8
9	12	19	6	AIN'T NOTHING 'BOUT YOU K.BROOKS,R.DUNN,M.WRIGHT (T.SHAPIRO,R.RUTHERFORD)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT †	9
10	14	15	21	SHE MISSES HIM D.MALLOY (T.JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	10
11	16	23	5	IF I FALL YOU'RE GOING DOWN WITH ME B.CHANCEY,P.WORLEY (M.BERG,A.ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	11
12	8	6	23	BURN B.GALLIMORE,T.MCGRAW (T.ARENA,P.RESWICK,S.WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	2
13	13	11	23	LUCKY 4 YOU (TONIGHT I'M JUST ME) D.HUFF (K.OSBORN,J.DEERE,C.MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT †	11
14	9	9	31	THERE IS NO ARIZONA K.STEGALL (J.O'NEAL,L.DREW,S.SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	1
15	17	18	13	IT'S MY TIME M.MCBRIDE,P.WORLEY (B.CRAIN,T.HYLER,K.TRIBBLE)	MARTINA MCBRIDE RCA ALBUM CUT	15
16	11	7	18	WILD HORSES A.REYNOLDS (B.SHORE,D.WILLS)	GARTH BROOKS CAPITOL ALBUM CUT	7
17	19	20	21	POUR ME C.HOWARD (TRICK PONY,R.BEIGHLEY,S.WEDLOCK)	TRICK PONY (C) (O) (V) WARNER BROS. 16816/WRN †	17
18	15	13	32	MY NEXT THIRTY YEARS B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR)	TIM MCGRAW CURB ALBUM CUT	1
19	18	21	23	MOVE ON B.WARREN,B.WARREN,C.FARREN (B.WARREN,B.WARREN,D.WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	18
20	21	25	26	RIGHT WHERE I NEED TO BE T.BROWN,M.WRIGHT (C.BEATHARD,K.MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	20
21	24	27	9	MRS. STEVEN RUDY M.MCGUINN,S.DECKER (M.MCGUINN,S.DECKER)	MARK MCGUINN (D) VFR 734758 †	21
22	22	24	10	ROSE BOUQUET B.GALLIMORE,P.VASSAR (P.VASSAR,R.BYRNE)	PHIL VASSAR (V) ARISTA NASHVILLE 60937	22
23	23	26	14	PLEASE B.J.WALKER, JR. (M.DULANEY,J.STEELE,J.HOBBS)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	23
24	25	29	11	THE LAST THING ON MY MIND E.GORDY, JR. (C.WISEMAN,A.ANDERSON)	PATTY LOVELESS EPIC ALBUM CUT †	24
25	32	37	6	I COULD NOT ASK FOR MORE S.EVANS,P.WORLEY (D.WARREN)	SARA EVANS RCA ALBUM CUT †	25
26	36	53	4	IF YOU CAN DO ANYTHING ELSE T.BROWN,G.STRAIT (B.LIVSEY,D.SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 172200	26
27	28	30	9	SOMETIMES S.HENDRICKS,J.COLE (C.DAVIDSON,K.BEARD,C.BEATHARD)	CLAY DAVIDSON VIRGIN ALBUM CUT/CAPITOL †	27
28	27	28	18	THE HUNGER W.C.RIMES (B.MONTANA,D.FLINT)	STEVE HOLY CURB ALBUM CUT †	27
29	29	31	11	PEOPLE LIKE US A.TIPPIN,B.WATSON,M.BRADLEY (D.L.MURPHY,K.TRIBBLE)	AARON TIPPIN (V) LYRIC STREET 011282 †	29
30	NEW ▶	1		Hot Shot Debut GROWN MEN DON'T CRY B.GALLIMORE,J.STROUD,T.MCGRAW (S.SESKIN,T.DOUGLAS)	TIM MCGRAW CURB ALBUM CUT	30

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
31	34	42	3	WHEN SOMEBODY LOVES YOU K.STEGALL (A.JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	31
32	30	35	7	SHE COULDN'T CHANGE ME J.SCAIFE (C.KNIGHT,G.NICHOLSON)	MONTGOMERY GENTRY (C) (D) COLUMBIA 79540 †	30
33	31	32	10	SHOOT STRAIGHT FROM YOUR HEART T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 172195	31
34	38	40	7	NO FEAR S.SMITH,K.STEGALL,T.CLARK (T.CLARK,M.C.CARPENTER)	TERRI CLARK (V) MERCURY 172197 †	34
35	35	36	20	I'M IN R.FOSTER (R.FOSTER,G.MIDDLEMAN)	THE KINLEYS (C) (D) EPIC 79496 †	35
36	33	34	20	WRONG FIVE O'CLOCK K.STEGALL (H.HEATHERLY,R.E.CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT	32
37	37	39	9	THERE YOU GO AGAIN K.ROGERS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	37
38	41	41	5	BUT I DO LOVE YOU T.HORN (D.WARREN)	LEANN RIMES (C) (D) CURB 73116	38
39	39	38	18	GO BACK J.TAYLOR (J.CAMPBELL,D.HACKETT)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN	36
40	46	49	6	LAREDO R.WRIGHT,C.CAGLE (C.CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	40
41	45	50	5	SAY NO MORE B.GALLIMORE,C.WALKER (T.SHAPIRO,G.TEREN)	CLAY WALKER GIANT ALBUM CUT	41
42	42	43	6	BEATIN' IT IN E.SEAY,J.HOBBS (B.BEAVERS,K.GARRETT)	NEAL MCCOY (C) (D) (V) GIANT 16871	42
43	44	45	6	HE DRINKS TEQUILA N.WILSON,B.TANKERSLEY (S.CAMP,M.MCCORD)	LORRIE MORGAN & SAMMY KERSHAW RCA ALBUM CUT	43
44	43	47	8	A ROSE IS A ROSE K.STEGALL (D.BRYANT,D.BERG,S.RUSS)	MEREDITH EDWARDS (D) (V) MERCURY 172193 †	43
45	47	48	7	WHAT I DID RIGHT J.SLATE,M.WRIGHT,SONS OF THE DESERT (D.WOMACK,S.LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	45
46	40	33	17	DON'T MAKE ME COME OVER THERE AND LOVE YOU T.BROWN,G.STRAIT (J.LAUDERDALE,C.WOOD)	GEORGE STRAIT (V) MCA NASHVILLE 172194 †	17
47	48	51	6	SHE IS R.CROWELL (H.KETCHUM)	HAL KETCHUM CURB ALBUM CUT	47
48	NEW ▶	1		TWO PEOPLE FELL IN LOVE F.ROGERS (B.PAISLEY,K.LOVELACE,T.OWENS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	48
49	NEW ▶	1		A GOOD WAY TO GET ON MY BAD SIDE B.J.WALKER, JR. (G.TEREN,R.RUTHERFORD)	TRACY BYRD WITH MARK CHESNUTT RCA ALBUM CUT	49
50	49	44	10	THAT'S WHAT I LIKE ABOUT YOU B.CANNON,N.WILSON,J.M.MONTGOMERY (L.ALDERMAN,R.FAGAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	44
51	52	56	3	YOU STILL TAKE ME THERE D.HUFF,C.RAYE (B.JAMES,D.GRAY,T.MCHUGH)	COLLIN RAYE EPIC ALBUM CUT	51
52	57	—	2	YOU J.GUESS,J.CHEMAY (J.OLANDER,W.ROBINSON,A.SAIN)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT	52
53	54	55	8	I DROVE HER TO DALLAS G.BROOKS (T.MARTIN,M.NARMORE)	TYLER ENGLAND CAPITOL ALBUM CUT †	53
54	53	46	10	BURN DOWN THE TRAILER PARK D.HUFF (P.THORN,B.MADDOX,P.MACDONALD)	BILLY RAY CYRUS MONUMENT ALBUM CUT †	43
55	50	59	4	I WILL LOVE YOU J.STROUD,L.ANGELLE (FISHER,R.WASSERMAN)	LISA ANGELE DREAMWORKS ALBUM CUT	50
56	60	—	2	I AM A MAN OF CONSTANT SORROW T.BONE BURNETT (TRADITIONAL)	THE SOGGY BOTTOM BOYS MERCURY SOUNDTRACK CUT †	56
57	55	58	7	THE MOST BEAUTIFUL GIRL B.HUFF (R.M.BOURKE,B.SHERILL,N.WILSON)	SOUTH 65 (D) ATLANTIC 85051	54
58	51	52	20	THINGS CHANGE B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,C.LINDSEY,B.LUTHER,M.GREEN)	TIM MCGRAW CURB PROMO TRACK	32
59	NEW ▶	1		UNFORGIVEN F.ANDERSON,T.LAWRENCE,B.CARR (L.BOONE,P.NELSON,B.PINSON)	TRACY LAWRENCE ATLANTIC ALBUM CUT	59
60	NEW ▶	1		DON'T LET ME DOWN M.BRIGHT (L.WILSON,Z.TURNER)	KORTNEY KAYLE LYRIC STREET ALBUM CUT	60

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (DV) DVD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 2001, Billboard/BPI Communications.

Billboard® Top Country Singles Sales

MARCH 24, 2001

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	30	No. 1 BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
2	3	4	14	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
3	1	1	9	I HOPE YOU DANCE MCA NASHVILLE 172185	LEE ANN WOMACK WITH SONS OF THE DESERT
4	4	3	25	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
5	5	5	22	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
6	6	6	5	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
7	11	22	4	MRS. STEVEN RUDY VFR 734758	MARK MCGUINN
8	7	7	19	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
9	8	8	20	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
10	9	9	19	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
11	10	12	5	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
12	13	14	22	I'M IN EPIC 79496/SONY	THE KINLEYS
13	12	10	58	BREATHE WARNER BROS. 16884/WRN	FAITH HILL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	11	27	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
15	17	16	22	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
16	15	13	196	HOW DO I LIVE CURB 73022	LEANN RIMES
17	19	18	26	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
18	18	17	22	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS
19	16	15	36	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
20	NEW ▶	1		LOVE IS ENOUGH RCA 69034/RLG	3 OF HEARTS
21	20	21	46	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
22	21	20	23	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN
23	23	23	11	WHAT DO YOU WANT FROM ME NOW COLUMBIA 79405/SONY	BILLY YATES
24	22	19	40	THAT'S THE WAY CURB 73106	JO DEE MESSINA
25	NEW ▶	1		LIVE CLOSE BY, VISIT OFTEN BNA 69026/RLG	K.T. OSLIN

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 2001, Billboard/BPI Communications and SoundScan, Inc.

SHAWN COLVIN KEEPS HER EDGE

(Continued from page 5)

recording—they happened easily. It was the most fun I'd ever had. I thought I'd cracked a code of some sort in making a record."

Making *Whole New You* was a whole other experience, according to Colvin. She made *Holiday Songs & Lullabies* (an album inspired by Maurice Sendak's *Lullabies & Night Songs*) following the birth of her daughter in 1998, but when it came time to write an album drawing upon herself for inspiration, she hit a wall. There was no clarion call for Colvin that it was time for her and producer/co-writer John Leventhal to go back into the studio as the months passed—she just knew it was time.

"The label never said anything," Colvin explains. "I knew I was never going to be ready—maybe in 10 years—but I just knew it wasn't going to be comfortable and wanted to tap into whatever was coming out."

What was coming out wasn't necessarily the usual sunshine and rainbows that often come forth from an artist after the birth of a first child—simply because every bit of Colvin's energy was going into parenting. She says, "They say having kids is the greatest thing, and it is, but people who say that aren't telling you the whole story."

"There was no poetry in me," Colvin continues. "It was like every creative part of me was being used to be a mom. My whole heart and soul was in my daughter and my family, and I had nothing to say. I felt incredibly deep things, profound things, but they weren't translating."

So Colvin stopped waiting for lightning to strike. "I just gave up thinking it would be easy," she says. "I just chipped away. Every now and then, I'd come up with a good idea, but I never had any confidence; some songs were just beastly."

Difficult or not, Colvin's process yielded a stellar song set that marks the changes that have occurred in her life, as well as touches upon outside events over the past few years ("Another Plane Went Down" is a stream-of-consciousness song based on the crash of TWA 800). Many of the songs indeed revolve around parenthood (including "Matter of Minutes," "Bound to You," and "I'd Say I'm Sorry Now"), but not one is so mommy-centric that only parents will be able to relate.

"We're rock'n'roll children, and we fell in love with the Beatles or whoever, and these are not role models who were parents—or we didn't know about it," Colvin says. "There's a generalization that if you're going to have kids and it's going to be part of your subject matter, you've lost your edge, majorly."

Despite her concerns, *Whole New You* does display an edgier,

more contemplative side to Colvin. The album is "strange because of the degree to which it's sobering and even depressing," says Colvin, whose songs are published by WB Music Corp. The notable exception is the title track, a jangly, unsparingly upbeat, empowering tune about not being ashamed to be happy and want the best for yourself.

"There aren't a lot of songs on the album as redemptive as 'Whole New You,' but it resonated a lot with me because of becoming a parent," Colvin says. "You make a whole new person. If ever I have

'There's a generalization that if you're going to have kids and it's going to be part of your subject matter, you've lost your edge, majorly.'

—SHAWN COLVIN

felt transformed by an event, this is it, for better or worse."

"Whole New You" is building slowly at adult radio. "It's so nice to have her back on the radio," says Tom Furci, music director of WHUD Poughkeepsie, N.Y. "The song sounds great whenever we play it. I don't think the audience has quite caught on that it's her, so it's something new. If 'Sunny Came Home' was any indication, it will take a while; that song took a really long time to get where it got."

Columbia plans to take the single to top 40 after it builds at adult formats. "And, hopefully, we'll catch lightning on her behalf," says Will Botwin, executive VP of Columbia Records Group and GM of Columbia Records. "But we're not taking it for granted that radio is going to be there. It's been a while, and the market has changed."

To that end, Columbia has set up a strong retail campaign. The label has a deal with the Borders Books & Music chain to offer an exclusive retrospective disc in Borders stores. The five-track collection sells for \$4.99 and includes alternate versions of "Sunny Came Home," "Diamond in the Rough," and "Round of Blues."

In addition, a special version of *Whole New You* with the bonus track "Fall of Rome" will be available exclusively at Borders. In return, the chain is giving Colvin heavy support, including major positioning for both the new project and her catalog, through May.

Colvin is "a strong artist for Borders—I think this will be a good record for us," says Len Cosimano, the chain's VP of merchandising. "I think Lilith Fair fans have been waiting for some new music to come out from the Sarah McLachlans, Sheryl Crow, and Shawn Colvins. I think there's a pent-up demand."

To fulfill that demand, Columbia is also targeting Colvin's 25-45 core demo of fans by placing *Whole New You* for sale in more than 800 Starbucks locations starting April 25. The album will be available in the stores through June 27.

"People who go to Starbucks and like to shop at Borders are targeted buyers of this record," Botwin says. "She's not a teen act; we can't pretend she is. College people like her music, but they aren't her initial fan base."

Fans of all stripes will get plenty of chances to see Colvin on television. On March 15, she taped an hourlong episode of *Austin City Limits* with guests Lyle Lovett, Alison Krauss, and Bruce Hornsby; the air date is yet to be set.

She will appear on *The Tonight Show With Jay Leno* March 27, *The Late Late Show With Craig Kilborn* March 29, and *The Rosie O'Donnell Show* April 10.

Touring remains a mainstay of Colvin's career. Booked by Monterey Peninsula Artists and managed by AGF Entertainment, she hasn't confirmed plans for this summer but says she would love to re-create the 1999 tour she undertook with Bonnie Raitt, Jackson Browne, and Bruce Hornsby. "That was great. It was good practice. We had the baby on the bus, my husband, the nanny."

Touring is also Colvin's livelihood. After 12 years on Columbia, the artist says she has yet to make any money from her album sales. *A Few Small Repairs*, Colvin's top-seller, has moved 872,000 units in the U.S., according to SoundScan.

"I still have a huge debt to the record company," Colvin says. "There are video costs, promotion costs. I have one record that went platinum, and the rest went nearly gold. I'm going to have to sell a whole lot of records to get into the black."

"It would be nice to have the choice not to tour after 25 years of being a musician," Colvin continues. "But I support my family: My husband is a househusband; I'm the breadwinner of the family. But I'm not whining. I've got this faithful audience that will come to see me. I'm extremely grateful."

TO OUR READERS
The Classical Keeping Score column will return next week.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	3	VARIOUS ARTISTS INTEGRITY 2130/PROVIDENT	No. 1 SONGS 4 WORSHIP — SHOUT TO THE LORD
2	2	29	DONNIE MCCLURKIN VERITY 43150/PROVIDENT	LIVE IN LONDON AND MORE...
3	3	19	VARIOUS ARTISTS SPARROW 1779/CHORDANT	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
4	4	77	YOLANDA ADAMS ELEKTRA 62439/CHORDANT	MOUNTAIN HIGH...VALLEY LOW
5	5	41	MARY MARY C2/COLUMBIA 7602/WORD	THANKFUL
6	10	35	THIRD DAY ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
7	6	91	VARIOUS ARTISTS MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
8	11	2	PAUL WILBUR HOSANNA! 1845/INTEGRITY	LION OF JUDAH
9	NEW		VARIOUS ARTISTS F HAMMOND/VERITY 43154/PROVIDENT	FRED HAMMOND PRESENTS: "IN CASE YOU MISSED IT...AND THEN SOME"
10	8	73	ANNE MURRAY STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
11	13	40	VARIOUS ARTISTS WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
12	12	42	PLUS ONE 143/ATLANTIC 83329/CHORDANT	THE PROMISE
13	9	17	GAITHER VOCAL BAND SPRING HILL 1009/CHORDANT	I DO BELIEVE
14	14	50	VARIOUS ARTISTS HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
15	17	16	DC TALK FOREFRONT 5274/CHORDANT	INTERMISSION: THE GREATEST HITS
16	7	4	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2322/CHORDANT	WHAT A TIME!
17	18	12	VARIOUS ARTISTS HOSANNA/INTEGRITY 1867/WORD	SHOUT TO THE LORD: THE PLATINUM COLLECTION FEATURING DARLENE ZSCHECH
18	15	16	CARMAN SPARROW 1766/CHORDANT	HEART OF A CHAMPION: A COLLECTION OF 30 HITS
19	16	20	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC/INTERSCOPE 4267/WORD	AWESOME WONDER
20	21	30	ZOEGIRL SPARROW 51734/CHORDANT	ZOEGIRL
21	22	20	NEWSBOYS SPARROW 1787/CHORDANT	SHINE: THE HITS
22	19	20	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139/PROVIDENT	NOT GUILTY... THE EXPERIENCE
23	20	27	JACI VELASQUEZ WORD 7392	CRYSTAL CLEAR
24	23	28	STACIE ORRICO FOREFRONT 5253/CHORDANT	GENUINE
25	39	19	REBECCA ST. JAMES FOREFRONT 5251/CHORDANT	TRANSFORM
26	24	2	T-BONE BONE YARD/Flicker 2603/CHORDANT	THE LAST STREET PREACHA
27	31	14	VARIOUS ARTISTS MARANATHA/CORINTHIAN 1226/PAMPLIN	TOP 25 PRAISE SONGS
28	26	16	MICHAEL W. SMITH REUNION 10002/PROVIDENT	FREEDOM
29	25	28	BEBE MOTOWN/UNIVERSAL 159405/PROVIDENT	LOVE AND FREEDOM
30	34	29	VARIOUS ARTISTS ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
31	27	44	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
32	29	64	CECE WINANS WELLSPRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
33	35	18	RACHAEL LAMPA WORD 3626	LIVE FOR YOU
34	38	91	STEVEN CURTIS CHAPMAN SPARROW 1695/CHORDANT	(SPEECHLESS)
35	33	76	P.O.D. ATLANTIC 83245/CHORDANT	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
36	36	29	FFH ESSENTIAL 10529/PROVIDENT	FOUND A PLACE
37	32	29	KIRK FRANKLIN PRESENTS INC B-RITE 9426/WORD	KIRK FRANKLIN PRESENTS INC
38	NEW		VARIOUS ARTISTS DAYWIND 1225	16 GREAT PRAISE & WORSHIP CLASSICS VOLUME 1
39	28	6	NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC/INTERSCOPE 6922/WORD	[GIRL DIRECTOR]
40	RE-ENTRY		PASSION WORSHIP BAND SPARROW 1768/CHORDANT	PASSION: ONEDAY LIVE

Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. [S] indicates past or present Heat-seeker title. © 2001, Billboard/BPI Communications.

In the SPIRIT



by Lisa Collins

ON TOP OF THE WORLD: On the heels of her recent Soul Train Music Award win (best R&B/soul single, female for "Open Your Heart") and four Image Awards, including outstanding female artist and outstanding gospel artist, **Yolanda Adams** is once again poised to score with the March 20 release of *The Experience* (Elektra).

The album—an audio manifestation of Adams' electrifying onstage performance—was recorded at Washington, D.C.'s Constitution Hall during last year's Sisters in the Spirit tour. The 11-track collection—comprising mostly songs contained on Adams' platinum-certified, Grammy-winning *Mountain High, Valley Low*—also features her classic "What About the Children," as well as "Ye of Little Faith" performed in Spanish and English. The lead single, already garnering heavy rotation in major R&B markets, is a spirited remake of **R. Kelly's** "I Believe I Can Fly"—a duet she performs with **Gerald Levert**.

Adams, still radiant from the joy of first-time motherhood, says that Elektra chairman/CEO **Sylvia Rhone** "felt there was just something about the live performances you don't get on the recorded version. After seeing the concert in New York, she said, 'We've got to do a live album,' and it was all set up within two weeks."

Adams will keep a low profile until June, when she and now-6-week-old daughter **Taylor** can better

adapt to a concert schedule. Meanwhile, Mahogany Entertainment, the management company she's forged with partner/manager **Shiba Haley**, is thriving and has now set its sights on taking **Virtue**, one of gospel's premier girl groups, to the next level.

Haley says, "They signed with Mahogany last year and have an album coming in June. It's their third album, and we really want to establish their personalities and give them something a little more universal, so the album is a little more urban... a little more pop."

Virtue member **Ngelle Sumter** says, "Ever since we signed with Mahogany, there has been a great deal more momentum, particularly toward this project." Little wonder: Among those guesting and/or contributing songs to the forthcoming Verity release are **Richard Smallwood**, **Tonex**, and R&B sensation **Carl Thomas**. About Adams' involvement, Haley says, "Yolanda has her foot all in this."

CHART ACTION: Verity hopes to maximize the success the **Donnie McClurkin** single "We Fall Down" is having at R&B radio with a video shot last week in Los Angeles and slated to debut by April 1. McClurkin's book *Eternal Victim, Eternal Victor* hits stores in April as well.

Already in stores is *I Still Believe*, the follow-up LP from **Dr. Ed Montgomery & His Abundant Life Choir** (ALC). Montgomery generated a great deal of regional buzz with his 1999 release, *Life, There's Something More*—featuring the single "All That God Said"—on his church-owned label, Ablife Records.

With *I Still Believe*, released Feb. 10, the Houston-based pastor of the 6,000-member strong church (spiritual home to **Yolanda Adams**) and thriving TV ministry has assembled a team of professionals to move his label to the industry forefront. Montgomery is all too aware that church-based labels are often not taken seriously. "Not until one succeeds," he says. "When it does, they will... and we will succeed."

HIGHER GROUND



by Deborah Evans Price

THE RIGHT FIT: As worship music continues to steadily increase in popularity, what could make more sense than an album of worship music recorded by three pastors—men whose lives, hearts, and ministries are so intricately woven with the church? **Randy Phillips**, **Dan Dean**, and **Shawn Craig** have been recording together for a decade as **Phillips, Craig & Dean** while continuing to pastor their local churches. It always seemed to me that PC&D, as artists who are active pastors, would be the perfect act to create a powerful worship record—one that would come from a different place than those of other worship leaders or modern worship bands. The trio has done just that on its new Sparrow disc, *Let My Words Be Few*.

Long overdue but well worth the wait, this is an album that treats worship more as a very tender, personal experience than a mass celebration. That's not to say the mood isn't celebratory, but there's a warmth and integrity to the performances that draws listeners in and helps them make the songs their own vehicle for expression as well.

"There's nothing we love more than worship," Phillips says. "This is something we've wanted to do for a long time. We started compiling the worship songs that have meant a lot to our churches. We didn't want to get too many worship songs that were overdone. We wanted to get some that still had some freshness in them."

Produced by **Nathan Nockels** (of the Rocketown duo **Watermark**), the project has a vibrant, contem-

porary feel. The collection includes some of the most compelling worship songs of the moment, such as the wonderful **Paul Baloche** song "Open the Eyes of My Heart" and **Matt Redman's** "Let Everything That Has Breath" and "The Heart of Worship." There are also some great new songs, including "How Great You Are," penned by Dean and **Dave Clark**, and "The Voice of the Lord," written by Phillips and **Roger Hodges**. "Roger is a praise and worship leader in Amarillo, Texas," says Phillips. "He used to travel with us and play guitar. He's a great writer and has a great knowledge of the word of God."

Phillips says the trio thoroughly enjoyed working with Nockels. "He just brought so much freshness to the album," Phillips enthuses. "He did an excellent job taking these songs to another level."

Indeed, Nockels captures the trio's heartfelt vocals and creates a collection that places the emphasis on the beauty of the lyrics and the passion in vocals, particularly on the stunning closing cut "Your Grace Still Amazes Me" and the gorgeous "Pour My Love on You."

My only complaint about this project has nothing to do with the music—it's the cover art. It's a partial view of the artists' faces, mostly their noses and chins as they look upward. Why not show their entire faces? It's an artsy-looking photo that just doesn't jive with the personal, vulnerable quality of the music within. A nice shot with direct eye contact would have been so much more representative of the heart of the music. Oh, well—its content more than makes up for it.

Recording a worship album is just a natural extension of the pastors' lives away from the spotlight. Throughout their 10-year career, the men have continued to serve in their home churches. Phillips is the pastor of the Promised Land Church in Austin, Texas, where his father serves as senior pastor. Dean serves as senior pastor at Christ Temple in Irving, Texas. Craig is a teaching pastor and music pastor at

(Continued on next page)

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			NO. 1	
1	1	30	DONNIE MCCLURKIN VERITY 43150	LIVE IN LONDON AND MORE...
2	2	5	VARIOUS ARTISTS EMI/WORD 43163/VERITY	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
3	3	77	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG	MOUNTAIN HIGH...VALLEY LOW
4	NEW		KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY	LIVE IN CONCERT
5	4	45	MARY MARY ● C2/COLUMBIA 63740/CRG	THANKFUL
6	NEW		VARIOUS ARTISTS F HAMMOND 43154/VERITY	FRED HAMMOND PRESENTS: "IN CASE YOU MISSED IT...AND THEN SOME"
7	5	25	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE	AWESOME WONDER
8	6	21	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139	NOT GUILTY... THE EXPERIENCE
9	7	28	BEBE MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
10	8	52	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140	PURPOSE BY DESIGN
11	11	74	CECE WINANS ● WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
12	12	30	KIRK FRANKLIN PRESENTS 1NC B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
13	10	19	NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC 490675/INTERSCOPE	[GIRL DIRECTOR]
14	14	57	VARIOUS ARTISTS ▲ EMI/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
15	9	20	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018	GOOD TIME
16	19	19	DOTTIE PEOPLES ATLANTA INT'L 10268	SHOW UP & SHOW OUT
17	15	8	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY	LOYALTY
18	16	27	SHIRLEY CAESAR MYRRH/WORD 61071/EPIC	YOU CAN MAKE IT
19	17	29	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 2635	LIVE & ALIVE
20	13	24	AARON NEVILLE TELL IT 20287/EMI GOSPEL	DEVOTION
21	18	72	YOLANDA ADAMS VERITY 43144	THE BEST OF YOLANDA ADAMS
22	24	11	ARETHA FRANKLIN FLASHBACK 75717/RHINO	GOSPEL GREATS
23	22	25	T.D. JAKES INTEGRITY/WORD 61069/EPIC	GET READY! THE BEST OF T.D. JAKES
24	25	70	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132	FAMILY AFFAIR
25	31	54	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251	TRI-CITY4.COM
26	20	7	MOSES TYSON, JR. WORLD CLASS GOSPEL 50007/ALPINE	MUSIC
27	30	64	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE	SPIRITUAL LOVE
28	32	64	NORMAN HUTCHINS JDI 1258	BATTLEFIELD
29	29	3	JOE PACE INTEGRITY 85313/EPIC	JOE PACE PRESENTS: LET THERE BE PRAISE!
30	26	23	LUTHER BARNES & THE SUNSET JUBILAIRE AIR GOSPEL 10259/ATLANTA INT'L	WHEREVER I GO
31	23	34	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE) CRYSTAL ROSE 20960	NO LIMIT
32	27	49	CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS JDI 1259	SING IT ON SUNDAY MORNING!
33	NEW		KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3000	TRIBUTE TO QUARTET LEGENDS VOLUME 1
34	34	46	THE BROOKLYN TABERNACLE CHOIR M2.0 COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
35	33	4	HOWARD HEWETT HARMONY 85339/EPIC	THE JOURNEY
36	38	22	TONEX TOMMY BOY/VERITY 43153/JIVE	PRONOUNCED TOE-NAY
37	35	24	BISHOP CARLTON PEARSON ATLANTIC 83399/AG	BISHOP CARLTON PEARSON PRESENTS: AZUSA PRAISE JUBILEE!
38	37	48	VARIOUS ARTISTS MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
39	RE-ENTRY		EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS" W.O.S. 1273/WORLD WIDE GOSPEL	GOD DID IT!
40	21	8	SPIRITUAL PIECES TOMMY BOY GOSPEL 1407/TOMMY BOY	SOUL FOOD

Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. indicates past or present Heatseeker titles. © 2001, Billboard/BPI Communications.

Blue Note's Soulive Is 'Something' Else

JUST DOIN' IT: Although a number of artists have caught the attention of both jazz purists and the college crowd in recent years, few walk the line between the classic and the here and now as comfortably as **Soulive**. The trio's Blue Note debut, *Doin' Something* (March 13), has the feel of a classic 1960's soul-jazz album, with warm tones and never-ending streams of melodic improvisation. It also boasts a funky rhythmic attack that begs to be turned up to 10, making it the perfect soundtrack to a college dorm party.

Consisting of brothers **Neal and Alan Evans** (Hammond B-3 organ and drums, respectively) and guitarist **Eric Krasno**, Soulive's classic organ-trio configuration earmarks the group as firmly in the jazz tradition. Even the touches of hip-hop and funk that augment the group's recorded sound were largely created the old-fashioned way, courtesy of a horn section arranged by guest trombonist **Fred Wesley**, a longtime alumnus of **James Brown's** band.

There are a few subtle electronic touches that pepper *Doin' Something*, but even those were created organically by the band and producer **Bob Brockman**, who sampled Evans' kick and snare drums and layered them over various tracks to beef up the music's rhythmic quotient. Otherwise, the album was predominantly recorded live in the studio, allowing the musicians to make the most of their improvisational skills.

"We listen to a lot of hip-hop and current artists, but at the same time we love **Grant Green** and **Jimmy Smith**," says Krasno, noting that the band's influences extend from **Herbie Hancock** to **Stevie Wonder** to reggae icon **Bob Marley**. "Before we came together, I was playing in funk and R&B bands, and Neal and Alan were playing stuff that was more in the soul-jazz vein. We started



by Steve Graybow

gigging for fun, got a great response, and decided to make Soulive a full-time project."

Not surprisingly, Krasno sees "a very diverse array of people" at Soulive's gigs. "When we play a major city, like New York or Detroit, we see a lot of young col-



SOULIVE

lege-age fans, along with a lot of older people who definitely seem to be jazz heads," he says, adding that a recent tour with guitarist **Robben Ford** "brought out a lot of people who seemed to appreciate the improvisational, jazz aspect" of the group's music.

Blue Note is servicing tracks from *Doin' Something* to straight-ahead jazz radio while placing equal emphasis on college radio. The label also plans to reach young music fans by enlisting ADD Marketing, which often promotes alternative rock bands at extreme-sporting events. "[They] are avid snowboarders, so it is a natural extension of who they are," explains **Zach Hochkeppel**, Blue Note's director of marketing.

A 12-inch vinyl single of the

track "Bridge to 'Bama," remixed by the DJ **Hi Tek** and featuring rapper **Talib Kweli**, has been licensed to the independent hip-hop label Rawkus, which will market the song to hip-hop fans and clubs. Kweli is expected to perform at upcoming Soulive shows in New York.

"This is a band that sees themselves as bringing contemporary R&B to traditional jazz, much as soul-jazz artists did in the '60s," says Hochkeppel. "Our job is to ensure that our marketing plan reflects their love of R&B while respecting their jazz roots."

AND: Naxos Jazz launches the "Naxos Jazz Legends" series May 8 with *Djangology Vol. 1, 1934-35* featuring **Django Reinhardt**, *The Band That Plays the Blues, 1937-41* featuring **Woody Herman**, and *Spreadin' Joy, 1940-50* featuring **Sidney Bechet**. Each disc contains 18 tracks and carries a suggested retail price of \$6.99. Titles by **Coleman Hawkins** and **Teddy Wilson** will follow.

Vocalist **Roseanne Vitro** fetes pianist **Bill Evans** on *Conviction* (A Records/Challenge, March 13), with guest pianists **Fred Hersch**, **Allen Farnham**, and **Mark Soskin** adding their own touches to the Evans canon. The album concludes with "Letter to Evan," a song dedicated to Evans' son and the only composition for which the pianist wrote his own lyrics.

Saxophonist **David Mann**, who has performed alongside such pop luminaries as **Sting**, **James Taylor**, and **Billy Joel**, releases *Touch*, his label bow for N-Coded Music, March 20. The versatile Mann blows tenor, soprano, and alto saxophones and adds keyboard and flute touches to a set of his own contemporary jazz tunes.

HIGHER GROUND

(Continued from page 39)

South County Christian Center in St. Louis.

When asked if he thought they'd still be juggling these roles 10 years later, Phillips admits, "I really didn't. First of all, it was such a shock that people were so accepting of us and included us in. We were just hoping we'd sell enough albums to pay for it. God gave us His favor, and we had tremendous acceptance from radio, and our concerts have always been well-attended. God has just been so good to us."

PC&D is returning some of those blessings by establishing scholarships to aid young music and theology students. "We have set back money from our CD sales," he says. "We felt like we wanted to give something back because God has given so much to us, and on our 10th anniversary this year we'll award our first scholarship, a \$30,000 perpetual scholarship... People who would not have an opportunity to go to school now will."

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			NO. 1	
1	NEW		NOTHING PERSONAL NEW WEST 6024	DELBERT MCCLINTON
2	1	39	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON
3	2	5	BEEN A LONG TIME TONE COOL 471180/DJMG	DOUBLE TROUBLE
4	7	95	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
5	3	88	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
6	4	103	THE REAL DEAL: GREATEST HITS VOLUME 2 ● LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
7	6	13	MATRIARCH OF THE BLUES PRIVATE MUSIC/WINDHAM HILL 82205/RCA	ETTA JAMES
8	5	70	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
9	12	7	LOVE SONGS CHESS 112498/MCA	ETTA JAMES
10	8	22	THE DOOR OKEH/550 MUSIC 61428/EPIC	KEB' MO'
11	10	24	CROSSING MUDDY WATERS VANGUARD 79576	JOHN HIATT
12	9	25	MILK COW BLUES ISLAND 542517/DJMG	WILLIE NELSON
13	11	21	NEW MILLENNIUM BLUES PARTY RHINO 79968	VARIOUS ARTISTS
14	13	74	LIVE ON ● GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
15	15	16	SRV ● LEGACY 65714/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	1	16	THE VERY BEST OF UB40 VIRGIN 50525	UB40
2	2	35	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN
3	3	5	MUSIC IS LIFE HARMONY HOUSE 1624*/VP	BERES HAMMOND
4	4	69	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/DJMG	BOB MARLEY
5	9	13	BEST OF BEENIE MAN SHOCKING VIBES 1613/VP	BEENIE MAN
6	5	3	VANGUARD EPIC 85145	FINLEY QUAYE
7	8	42	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
8	6	88	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
9	10	16	STRICTLY THE BEST 26 VP 1620*	VARIOUS ARTISTS
10	7	21	REGGAE LEGEND STCLAIR 5813	BOB MARLEY
11	12	86	REGGAE PARTY POLYGRAM TV/ISLAND 565654/DJMG	VARIOUS ARTISTS
12	15	16	STRICTLY THE BEST 25 VP 1619*	VARIOUS ARTISTS
13	NEW		GREAT CONTROVERSY JET STAR 1011	LUCIANO
14	13	11	BEST OF BEENIE MAN COLLECTOR'S EDITION SHOCKING VIBES 1605*/VP	BEENIE MAN
15	11	29	UNCHAINED SPIRIT ANTI/PENTHOUSE 86580*/EPITAPH	BUJU BANTON

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	1	33	WHO LET THE DOGS OUT ▲ S-CURVE 751052/ARTEMIS	BAHA MEN
2	NEW		THE IRISH TENORS: ELLIS ISLAND MUSIC MATTERS 9020	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
3	2	102	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI
4	3	45	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES	BEBEL GILBERTO
5	6	12	WOMAN ON TOP SONY CLASSICAL 89279	SOUNDTRACK
6	10	45	WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS
7	9	27	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
8	8	9	BARRAGE SUITE 102 MUSIC 0499/MADACY	BARRAGE
9	5	42	DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
10	11	44	THE IRISH TENORS: LIVE IN BELFAST MASTERTONE 9018/POINT	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
11	12	22	CHANCHULLO WORLD CIRCUIT/NONESUCH 79503/AG	RUBEN GONZALEZ
12	13	2	BRASILIDADE SIX DEGREES 1043	BOSSACUCANOVA
13	NEW		GREAT IRISH TENORS RCA VICTOR 63732	VARIOUS ARTISTS
14	NEW		ISLAND LOVE SHACK NEOS PRODUCTIONS 31054	VARIOUS ARTISTS
15	RE-ENTRY		BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG	IBRAHIM FERRER

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. All albums available on cassette and CD. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Gold). △ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates vinyl available. † Indicates past and present Heat-seekers titles © 2001, Billboard/BPI Communications and SoundScan, Inc.

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Don Was & Black Crowes' 'Lions' Roar At Theater 99

RECENTLY I VISITED Theater 99 Recording, the New York studio that hosted the **Black Crowes** for the recording of their upcoming V2 set, *Lions* (May 8). As a longtime fan of the group, I was intrigued by their pairing with superstar producer **Don Was**, who was kind enough to discuss his contribution to the project and quite a bit more.

In 1990, when **Bonnie Raitt** and the **B-52's** were enjoying critical and commercial acclaim for *Nick of Time* and *Cosmic Thing*, respectively, the Black Crowes were about to grab the spotlight. *Shake Your Money Maker*, the band's debut, was an album that was sonically closer to recordings made 15 to 20 years earlier. Fans hungry for a raw, real rock'n'roll band enthusiastically took to the album, which spawned the hits "Jealous Again," "Hard to Handle," "Twice as Hard," and "She Talks to Angels."

A decade later, Was has emerged as a common denominator among these and many other acts. He was a member of funk/rock collective **Was (Not Was)**, and his production career officially dates to that group's early-'80s

recordings. It was 1989's *Cosmic Thing* and *Nick of Time*, however, that catapulted Was to sought-after star-producer status.

Throughout the '90s, Was worked across many genres, collaborating with such acts as the **Rolling Stones**, **Willie Nelson**, **Randy Newman**, **Elton John**, **Lyle Lovett**, and **Ringo Starr**. He also directed *I Just Wasn't Made for These Times*, a powerful documentary about **Brian Wilson**.

With the Black Crowes set, Was says, "this was truly the first time I was united with a band who was determined to fight for every inch of making an album that didn't sound like anything else out there but sounded the opposite of everything else that was selling—and yet stay true to the initial vision."

"I remember reading this quote from **Woody Allen** where he said, 'If you get 40% of what you envision on the screen, you're doing well.'" Was continues. "Forty percent? That ain't [much]! But I started to accept that: 'I know I have stuff on tape that's better than this, but you just don't get it all out in the final thing.' And then it dawned on me in September. I had a moment of epiphany, and I thought, 'If it's on the tape, and you care about the record you're making, you fight for every inch.' On this thing, we really did, and we got exactly what we wanted."

For better or worse, the Black Crowes were tagged "retro" from the start. While such a categorization barely begins to characterize an act, the Black Crowes' modus operandi in the recording studio is more akin to that of the age before modeling technology and digital editing. With

prior experience at Theater 99 (producing **Iggy Pop's** *Avenue B*), Was brought the Crowes to the cavernous space for the *Lions* sessions.

"It's not just the vibe of it," he explains. "It's the fact that it's a room that was built in the pre-amplification era, so the walls have to do the resonating for you. It's an architectural dobro of sorts, OK? And those rooms are made so that if you're in the back row, you can hear as clearly as the people in the front row. Every room has got its reflections—some are discordant, and some are soft and beautiful and harmonic. Because these rooms are made to resonate in har-

mony, the reflections are wonderful over there."

Was, who attended the Crowes' Feb. 3 private performance in New York, considers that event, where four songs from *Lions* were introduced, a validation of their efforts in the recording studio—sessions notable for simplicity and spontaneity. Eschewing the standard, controlled procedure of cutting basic tracks and adding instrumental and vocal overdubs later, *Lions*, Was says, captures the immediacy of a group of musicians in the same room, playing to one another.

(Continued on next page)



by Christopher Walsh

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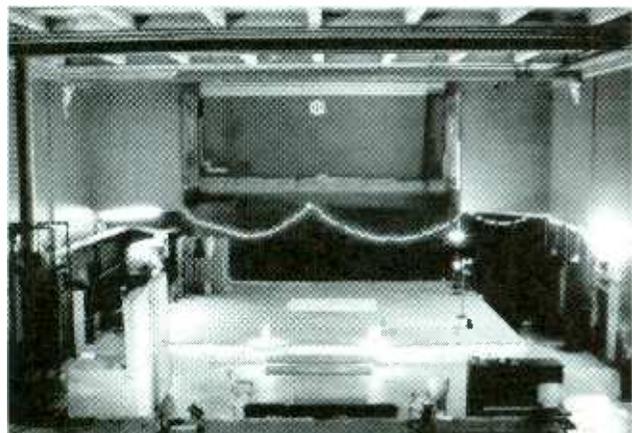
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Theater 99 Recording on New York's Lower East Side is where the Black Crowes recorded their upcoming V2 set, *Lions*, with producer Don Was.

AUDIO TRACK

LOS ANGELES

CONWAY RECORDING Studios has chosen an AMS Neve 88R analog console for its Studio A. Introduced at the 109th Audio Engineering Society Convention held in September 2000 in Los Angeles, the 88R is the first new analog console from the manufacturer in almost 20 years. Additional installations of the 88R were at Plus Trente Studios in Paris and Sphere Studios in London. Conway also features a Neve VR72 and Solid State Logic 9072 J Series.

Cello Studios is installing an 80-channel Solid State Logic 9000 J Series console in a new mix room scheduled to open in the spring. The new mix studio will offer 5.1 mix capability. "We wanted to create a new, advanced mixing environment around the 9000," says chief engineer/technical director **Gary Myerberg**. "This will be a leading-edge mix room, with the J Series customized to our specifications to handle multi-format surround mixing."

Recent clients at the Hook Studios in North Hollywood include **Sugar Bomb** and producer/engineer **Mark Endert**, completing their RCA debut; **Kool Keith** and producer **Mark Live**, who recorded three new songs with engineer **Toshi Kasai**; and **Tool**, which recorded overdubs for an upcoming release with engineer **David Bottrill**.

Engineer **Rafa Sardina** has been tracking a remake of **Earth, Wind &**

Fire's "Reasons" with Arista artist **Angie Stone** and producer **Camara Kambon** at Westlake Studios. Sardina, whose client list includes **Macy Gray**, **Dru Hill**, **Mariah Carey**, and **Sheryl Crow**, also recorded tracks for the HBO movie *Dancing in September*. Strings were recorded at Cello Studios and mixed at Record Plant.

At Image Recording, **Chris Lord-Alge** mixed the recently released *Everyday* by **Dave Matthews Band** with producer **Glen Ballard**. **Matt Silva** was second engineer on the session. Lord-Alge also mixed the upcoming **Stevie Nicks** album, *Trouble in Shangri-La* (May 1). Assisting on the session was **Steve Kaplan**.

Producers **Chad Hugh** and **Pharrell Williams**, aka the **Neptunes**, have been camping in two rooms at the Record Plant. With engineer **Duro**, the team has been working with **Busta Rhymes**, **Noreaga**, **Nivea**, **T.I.P.**, **Foxy Brown**, the **Alkaholiks**, **Krazzie Bone**, and **Sonja Blade** in SSL 4, equipped with an 80-input Solid State Logic 9000 J Series console. In SSL 1, featuring a 96-input SSL G+ console, the pair recorded vocals and mixed material from **Janet Jackson's** upcoming *All for You* with engineer **Brian Garten** and assistants **Jay Goin** and **Anthony Kilhoffer**.

NASHVILLE

PRODUCER Kevin Bond was in the Neve room at Seventeen Grand Recording working on a project for gospel/contemporary Christian artist

Bishop T.D. Jakes. Seventeen Grand owner and engineer **Dave Cline** recorded the project with assistant engineer **Bobby Morse**.

Keith Urban was also in the Neve room, working with engineer **King Williams**. **Chuck Linder** assisted.

Glenn Meadows mastered a project by **Jon Brennan** at Masterfonics, a division of the Emerald Entertainment Group. A former star of MTV's *The Real World*, Brennan has completed his first country album with producer/manager **Randall Griffith**.

Among the acts working in Emerald Entertainment Group's many recording and mixing rooms are **Chely Wright**, **Kelly Coffey**, **Shedaisy**, **Lonestar**, and **Trace Adkins** (all with producer **Dann Huff**); **Craig Morgan**, **Chad Brock**, and **Kenny Chesney** (with producers **Buddy Cannon** and **Norro Wilson**); **Mike Harter**; the **Pfeiffers**; **Coley McCabe**; **Shannon Brown**; **Toby Keith**; and **Del Beatles**.

Atlantic recording act **Jump, Little Children** has finished mixing its latest project at East Iris Recording Studios. The sessions were produced by **Brad Wood** and engineered by **David Leonard**. Assisting on the SSL 9000 console was **Kevin Szymanski**.

NEW YORK

JARVIS STUDIOS has installed a 64-input API Legacy console. As the

console was unable to fit in the elevator, owner **David Snyder** arranged to have it brought in a sixth-story window overlooking 14th Street in Greenwich Village. Just over a year old, Jarvis has recorded such acts as **Rivington**, **Preston Clark**, and **Laura Dawn**; the latter has worked with producer **Ted Nicely**.

Phish, with engineer **John Siket** and assistant **Raeann Zschokke**, mixed an upcoming release at Theater 99 Recording. Siket also tracked and mixed **moe.** with Zschokke.

Additional projects at Theater 99 include **Big Collapse**, tracking and mixing with producer/engineer **Ray Martin**, engineer **Matt Kane**, and Zschokke; and mixing for a **Gov't Mule/John Scofield** live album, with producer (and Mule guitarist/vocalist) **Warren Haynes**, engineer **Martin**, and assistant Zschokke.

BAY AREA

RELEASED Feb. 13 on Tim Janis Ensemble Records, *Music of Hope* was mastered by **Paul Stubblebine** of Paul Stubblebine Mastering in San Francisco. All proceeds from the album will be donated to the American Cancer Society. Along with performances by classical musicians **André Previn** and **Emanuel Ax**, the album includes original classical compositions by **Billy Joel** and **Tim Janis**. Also included is **Paul McCartney's**

classical piece "Nova," recorded with the **London Symphony Orchestra**, which also backed **Ray Charles** in his rendition of "Amazing Grace."

Studio D Recording, located in Sausalito, hosted **Monovox**, which recorded basic tracks for garage-band.com. **Jerry Harrison** produced and **Karl Derfler** engineered, assisted by **Steve Pierson**. **Huey Lewis & the News** were also at Studio D, mixing live tracks for an upcoming release with Studio D's **Joel Jaffe** at the controls. Jaffe also engineered sessions by **Mitch Woods** (of **Mitch Woods & His Rocket 88s**) and **Fats Domino's** band. Woods produced and Pierson assisted.

Studio D also hosted a conversation with **Rupert Neve** and 30 National Academy of Recording Arts and Sciences engineers and producers. Neve shared his design theories for the Amek 9098i console, one of which is housed at Studio D.

Studio 880, located in Oakland, hosted the shooting of **Green Day's** *Behind the Music* for VH1. The band returned to Studio 880, where it recorded its latest release, *Warning*, to talk about its career.

Please send material for Audio Track to Christopher Walsh, Pro Audio editor, Billboard, 770 Broadway, New York, N.Y. 10003; fax 646-654-4681; E-mail cwals@billboard.com.

STUDIO MONITOR

(Continued from preceding page)

"The new songs [as performed at the Feb. 3 show] sounded exactly like the record," Was asserts. "You can hear the room, man; it sounds like them playing. We used two microphones on the drums and didn't back ourselves up with a bunch of close mikes, because in fact, no one puts their ear an inch from a snare drum anyway. **Chris [Robinson]** is one of the greatest singers I've ever heard in my life, and a lot of his vocals are live vocals, where there may be more drums or more guitar in his microphone than vocal. *That's* where the big-ness comes from.

"But that's what you hear when you're sitting in a room," Was continues. "Most tracks were cut with **Rich [Robinson]**, guitarist, **Steve [Gorman]**, drummer, and **Chris**, singing live, and maybe **Ed [Harsch]** playing keyboards. The sound the drummer is hearing is the sound that he wants to make, so you mike it from what he's hearing. Then you let it bleed through into all the other things, so you get the natural effect.

"I saw **Sam Phillips** speak at the TEC Awards," Was says about the ceremony held during the 109th Audio Engineering Society Convention in Los Angeles, where Phillips received the 2000 Hall of Fame Award. "He's a genius. He

said when he was miking **Elvis** and the band, there wasn't a 'guitar microphone,' and a 'vocal microphone.' He said he got the music to sound good in the room, and then he miked the room. And that's what it's all about."

Beyond his artistic and technical skills, Was' philosophical approach to music is striking. Throughout our conversation, he invoked individuals and groups spanning the rock era, but references to **Joseph Campbell** or **Carl Gustav Jung** came just as freely.

"Whatever subsequently happens, this album stands," Was says. "That's what we intended. It's a black-and-white photograph of the band at this moment in time. And it takes time, man. It took the Stones time. There's a difference between their first few albums and 'Jumpin' Jack Flash.' They didn't become the Stones till 'Jumpin' Jack Flash.' And that was in an era where you could release two records a year.

"It takes time to find yourself," he says. "It's just like people: It takes time for a child to become a man. You've got to go on the hero's journey [Campbell's description of the inner journey to reach self-understanding]. The Black Crowes went on the journey, and they came back as men."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 17, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	STUTTER Joe Feat. Mystikal/ A1star, T. Riley (Jive)	IT'S OVER NOW 112/ D. Jones (Bad Boy/Arista)	YOU SHOULDN'T KISS ME LIKE THIS Toby Keith/ J. Stroud, T. Keith (DreamWorks)	DRIVE Incubus/ S. Litt/Incubus (Immortal/Epic)	BOW WOW (THAT'S MY NAME) Lil Bow Wow/ J. Dupri / B. M. Cox (So So Def/Columbia)
RECORDING STUDIO(S) Engineer(s)	HEAD UP (Oakland, NJ) Angelo Qualia	SOUND STAGE (Nashville) Brian Smith	LOUD (Nashville) Julian King	NRG (N. Hollywood, CA) Michael Baskette	SOUTHSIDE (Atlanta, GA) Brian Frye
CONSOLE(S)/ DAW(S)	Pro Tools	SSL 4000E w/G computer	SSL 4000	Neve 8068/ Pro Tools	SSL 4064 G+
RECORDER(S)	Pro Tools	Sony 3348	Sony 48	Pro Tools	Sony TCM 3348 HR
MIX MEDIUM	Pro Tools	DAT and CD-R	Tascam 24 Bit DAT	Pro Tools	Quantegy 467 1/2" and DAT
MIX DOWN STUDIO(S) Engineer(s)	SONY (New York) Andy Blakelock/A1star	DADDY'S HOUSE (New York) Rob Paustian	LOUD (Nashville) Julian King	LOUIE'S CLUB HOUSE (Los Angeles) Scott Litt	SOUTHSIDE (Atlanta, GA) Phil Tan
CONSOLE(S)/ DAW(S)	SSL 6000G	Neve/ Pro Tools	Sony Oxford	Neve 8068	SSL 4064 G+
RECORDER(S)	Studer A827	Pro Tools	Sony 48	Pro Tools	Sony TCM 3348 HR
MASTER MEDIUM	Quantegy GP9	1/2" and DAT	BASF DAT	Quantegy 467 1/2 inch	Panasonic SV3800
MASTERING Engineer	STERLING SOUND Tom Coyne	STERLING SOUND Chris Athens	GEORGETOWN Denny Purcell	A&M Stephen Marcussen	BERNIE GRUNDMAN Bernie Grundman
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	UNI	SONY

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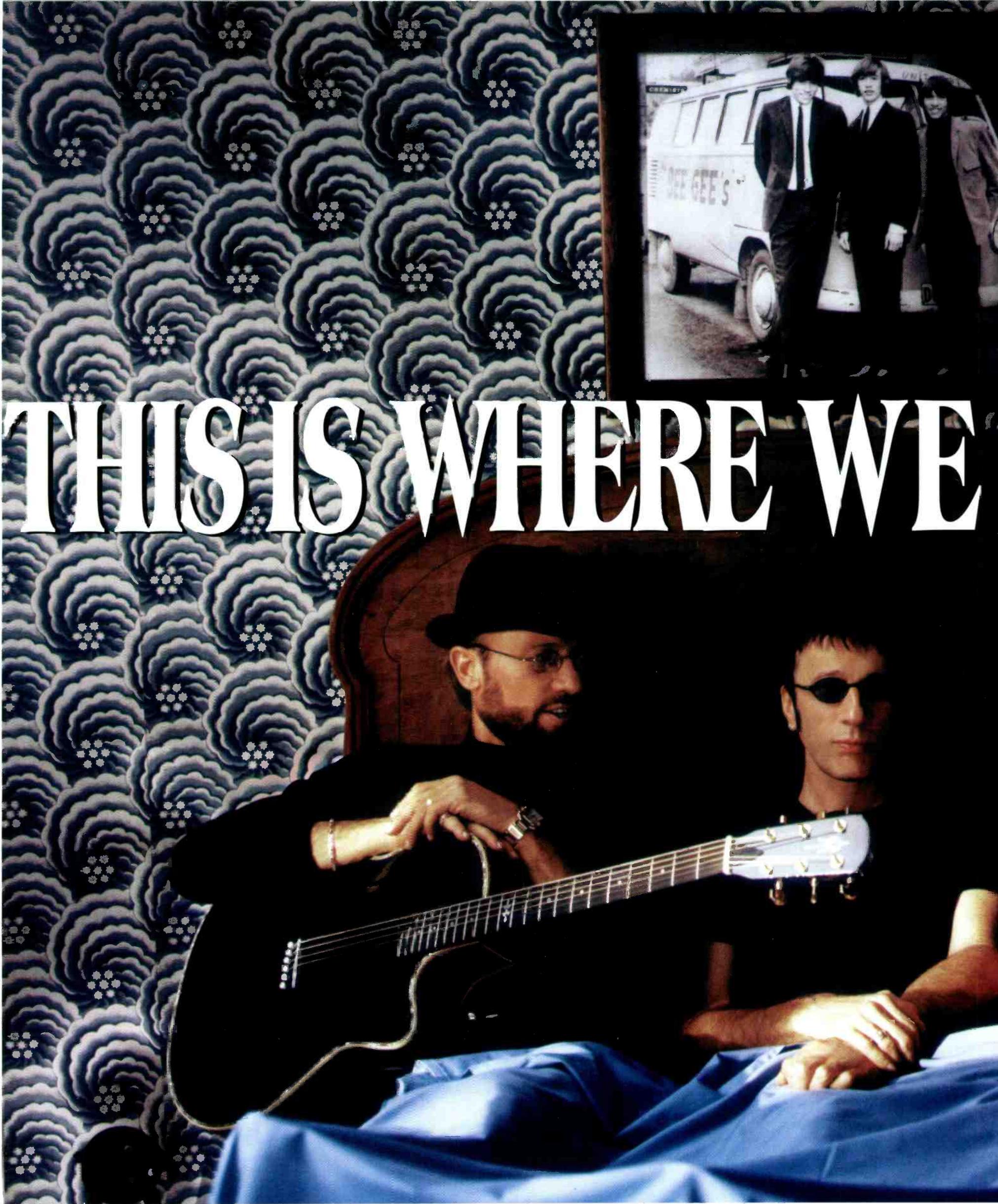
THE BEE GEES



PHOTO BY LARRY WILLIAMS / WEA INTERNATIONAL

35 YEARS OF MUSIC

T H E B I L L B O A R D T R I B U T E



THIS IS WHERE WE

THE BILLBOARD INTERVIEW

BY TIMOTHY WHITE

CAME IN

“W

hat you have here are three brothers known for writing songs—that’s what we do,” says Barry Gibb, standing broad-shouldered and bronze with thin streaks of silver in his beard and dark mane. “We’re not a pop group that falls out of fashion and comes back again—we’re a songwriting team. Why avoid the fact that that’s what we really do?” His furrowed brow relaxes, and he breaks into a smile as he sits down between his brothers in the comfy upstairs office of their Middle Ear Studios in Miami Beach, Fla. “Now that I’ve got that off my chest, what else shall we talk about?”

There is a short, respectful silence from Robin and Maurice Gibb, the twin siblings who’ve been Barry’s bandmates in the incipient Bee Gees since they began as a pre-adolescent trio warbling material by 10-year-old Barry like “Turtle Dove” and “Let Me Love You.” Then Robin cuts through the tropical calm with bold remarks about the “hellishly low” standards in film music these days.

His brethren roll their eyes as he gets more sardonic, and then they erupt in catcalls as the unsated Robin hollers, “The world should know this!”

On a more grounded level, the Bee Gees and their public agree the world should know that they commenced their modern career and its innumerable chart achievements 35 years ago, when they notched an informal No. 1 Australian hit (i.e., it topped the record surveys in such major cities as Melbourne) in 1966 with the Barry Gibb-authored “Spicks and Specks.” Reared on the Irish Sea–encircled Isle of Man but living with their British parents in Australia since 1958, the trio returned from Down Under at the start of 1967 to seek their pop fortunes in England. The brothers, then supported by early Bee Gees band members Vince Melouney (on guitar) and Colin Peterson (on drums), were stars within months of their arrival, due to the success in the United Kingdom and United States of “New York Mining Disaster 1941” (sometimes known by its unofficial subtitle, “Have You Seen My Wife, Mr. Jones”).

“Robert Stigwood brought their first demo to me and said, ‘I’ve got these Australian lads, what do you think?’” Paul McCartney recently recalled for this writer. “And it was the ‘Mining Disaster’ song that he played me. I said, ‘Sign them, they’re great!’ And they went on to be even greater.”

In the decades since, the Bee Gees have placed 43 singles (including nine No. 1s) and 28 albums on the Billboard charts, with their new album, *This Is Where I Came In*, expected to follow suit when it’s released worldwide from Polydor U.K. on April 2, and in North America by Universal Music on April 24. Besides being one of the most esteemed and successful groups of all time, the Bee Gees have seen their songs covered by acts as

varied as Janis Joplin, Nina Simone, the Flying Burrito Brothers, Gary Puckett & the Union Gap, Rod Stewart, Tom Jones, the Lightning Seeds (all of whom cut “To Love Somebody”); Elvis Presley, Rita Coolidge, Boyzone, Glen Campbell (each of whom recorded “Words”); Vonda Shepard, Faith No More, the Beautiful South, Robbie Williams & the Orb (“I Started a Joke”); and a diverse army of others, including Frankie Valli, LFO, Ultra Naté, Percy Sledge, Jose Feliciano, Cleopatra, 911, Melba Moore, Sarah Brightman, the Levellers, Johnny Mathis & Deniece Williams, Brenda Lee, Conway Twitty, Moxy Fruvous, Status Quo, Diana Ross, Barbra Streisand, Dionne Warwick, Celine Dion, Eric Burden & the Animals, Wyclef Jean, Ozzy Osbourne, O-Town and Low.

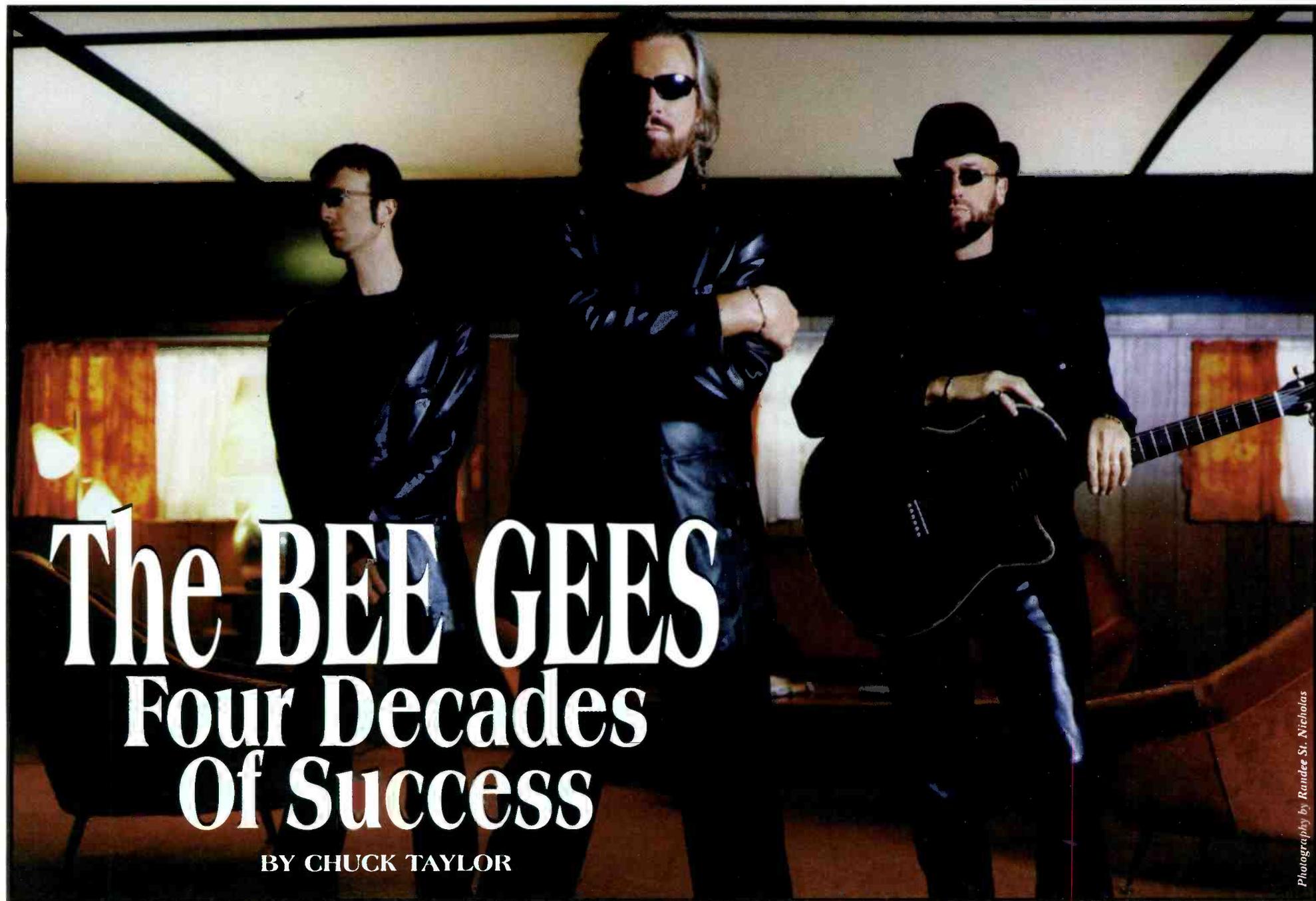
It was the “Mining Disaster” song that [Stigwood] played me. I said, “Sign them, they’re great!” And they went on to be even greater.

—Paul McCartney

Among the worthy songs from *This Is Where I Came In* that seem likely to be reinterpreted by other hit-seeking acts over the next 35 years are the uplifting “Déjà Vu” and the hymn-like “Embrace,” the former expressing a “dedication” that endures through “feast or famine,” and the latter describing “The power of the human heart/The secrets in the souls of men” and vowing, “Reunited we will rise.” How such vigor and hidden resources remain possible in the often obstructive, format-restricted world of popular music is an intriguing tale, and the brothers Gibb, looking sun-kissed, svelte and strapping despite their exhausting track record, joined together on a warm and bright Miami Beach afternoon in February 2001 to tell their story.

Your new album is a confident statement built on a firm foundation. There aren’t too many acts of the rock era still selling, as you are, at the
(Continued on page B-6)

Photography by Ranitza St. Nicholas



Photography by Rande St. Nicholas

The BEE GEES

Four Decades Of Success

BY CHUCK TAYLOR

Music-trivia aficionados might never run out of superlatives for the Bee Gees.

For one, Barry, Robin and Maurice Gibb have never given fans a reason to stop listening to—or counting—their abounding volume of accomplishments. Four decades in the music industry alone is cause for a lofty list of “firsts” and “mosts.” But then try adding to that all that the group has contributed to the rest of the world’s musical collective. One fan Web site claims that, in all, the brothers Gibb have written, produced and/or performed 1,114 songs, hands down the most by any act in history. And who’s going to argue the point, anyway?

Clearly, the Bee Gees have found their way into every corner of popular-music culture around the world, and all the facts and figures—while impressive and good for hours of trivia—still say less about them than the music itself ever could.

In 35 years, the Bee Gees have become increasingly pervasive, thanks to radio’s reverence of their own works, the countless songs they’ve created for others and via covers—more than 500 by the likes of artists as diverse as Janis Joplin, Tina Turner, Nina Simone and ’N Sync. For that matter, in 2000, boxer Oscar de la Hoya launched his singing career with a new version of the Bee Gees’ 1972 top-20 hit, “Run to Me” (his eponymously titled album was nominated for a Grammy).

In 1998 alone, the group scored six top-5 singles around the world, including a remake (“Tragedy” from Steps), sampled goods (“Ghetto Supastar” from Pras Michel), a song they were invited to write for Celine Dion (“Immortality”) and their own “Alone.”

“They have melodies, fabulous melodies, and their lyrics mean something,” says Grammy-winning producer and longtime Bee Gees associate Arif Mardin. “They are able to create mini scenarios, like little films for their songs. They have given pleasure to millions of people around the world with those compositions.”

MASTERS OF MANY

Naming a favorite Bee Gees song is a nearly absurd task.



The brothers Gibb circa 1960

Over time, they have shown themselves as masters of folk, rock, ballads, pop, R&B and—you might just recall—many of the indelible dance grooves of our time. Indeed, their melodies escape time, and they keep the public, and other artists, coming back for more.

Sales of nearly 110 million albums around the world put the Bee Gees among the top 5 most successful recording artists of all time, along with the Beatles, Paul McCartney, Elvis Presley and Michael Jackson. They are the only act to have written No. 1 songs over the past four decades, to have written and produced six consecutive No. 1s (from 1977’s “How Deep Is Your Love” to 1979’s “Love You Inside Out”) and the only songwriters to have five songs in the top 10

consecutively. In all, they have amassed some 150 No. 1 chart positions with albums and singles around the world.

See, it’s next to impossible not to resort to exulting Bee Gees statistics in a discussion of their singular history.

And now they enter this new decade with the April release of *This Is Where I Came In*, a 14-song collection written by the brothers that returns them to the more organic, guitar-forged sounds of their earlier days. It represents a voyage that has come full circle for a group that’s ridden the worldwide charts like the wind through more setbacks and comebacks than cats are allowed lives.

“They’ve never been frightened to change direction, and they’ve never stopped writing great songs. That’s how the Bee Gees have survived,” says Andrew Jenkins, VP, BMG Music Publishing International. “While a lot of musical performers are good at one or two aspects of their craft, the brothers are excellent live performers, producers, recording artists and songwriters, for themselves and others. Who else has done that for over 35 years—and is still doing it?”

THE WAY TO GO

What a fitting moment, then, for reflection on a career that saw its roots as early as the 1950s, when eldest brother Barry, 9, and twin brothers Robin and Maurice, 6, had already mastered three-part harmonies and were eager to demonstrate them. At that point, Barry made casual mention to the other two that becoming music stars was going to be the way to go. And they never looked back.

Before emigrating to Australia from England in 1958, the boys performed their first public gig at a local cinema in Manchester, where they were allowed to mimic popular songs of the day—but, on the way to the theater, Maurice dropped and broke the record they were set to lip-sync.

With that, the boys got the fever—ahem—and sang wherever they could get a nod, including the local speedway, where they’d perform between races. Bill Gates, a local DJ, liked what he heard and invited them to perform on his radio show, also opting to manage the three youngsters. He named Barry, Robin and Maurice the Bee Gees after a barrage of “Bs” and “Gs” surrounding their lives made it seem

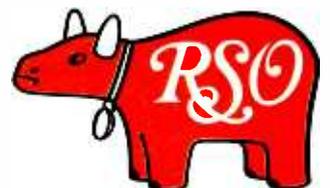
(Continued on page B-6)

Dear Barry, Robin and Maurice

My heartfelt congratulations on all of your achievements

The Fever lives on!

Much love as always

A handwritten signature in black ink, appearing to read "Robert", is positioned on the right side of the page. The signature is written in a cursive style with a large initial 'R'.

THE BEE GEES

35 YEARS OF MUSIC

FOUR DECADES OF SUCCESS

(Continued from page B-4)

logical enough: Bill Gates, Barry Gibb and the brothers Gibb.

In the early 1960s, after regular exposure on TV, they signed a record deal in Australia and scored a stream of hits. After three years, they landed their first No. 1, with "Spicks and Specks"—their 11th hit in the country—and were voted Australia's top pop group in 1966.



With younger brother Andy Gibb

A MILLION COPIES

Still, the guys were hungry for international acclaim and, in 1967, returned to their native England. Within weeks, they were signed to a management deal by Robert Stigwood, a principal figure who would guide their career for decades. That year, the Bee Gees—with drummer Colin Peterson and guitarist Vince Melouney, who were recruited to round out their sound—hit globally for the first time, including the U.S., with "New York Mining Disaster 1941," which sold a million copies around the world.

Their sound at the time was clearly Brit pop, and it connected at home, as a series of hits tumbled out in 1968, including "To Love Somebody," "Massachusetts," "Words" and their first American top 10, "I Started a Joke." But, by then, it was serious business. In 1968, the Bee Gees had already assembled enough chart favorites to release *The Best of the Bee Gees*.

PRESSURES WITHIN

Unfortunately, along with growing international acclaim came pressure and politics from within, and a series of setbacks broke the Bee Gees apart. First, Melouney quit and, as a testy foursome, the band assembled the critically acclaimed but commercial underling *Odessa*. Claiming favoritism to Barry, Robin then disagreed over selection of the set's first single—one which featured Barry on lead vocal instead of him—and he promptly quit the band. In mid-1969, while some success continued on both the U.S. and U.K. charts, Peterson then departed and the Bee Gees—living the dream of their youth just two years before—were down to a duo. But, by year-end, Barry had turned in his pink slip. For the next two years, each Gibb dabbled in solo projects, but public reaction was tepid.

It wasn't until 1971 that Barry, Robin and Maurice reunited, and the results were triumphant. They garnered immediate success with "Lonely Days" (their first U.S. No. 1), followed by the equally hit-worthy "How Can You Mend a Broken Heart." But not so fast. Afterward, audiences around the world seemed to lose their appetite for the Bee Gees, and, over the next three years, they saw their efforts fall out of favor. By 1974, the once almighty Bee Gees were playing club dates in the North of England.

THE FIRST OF MANY SECOND COMINGS

But, by the middle of the decade, they were due for their first of many successive second comings. They teamed with revered producer Mardin on *Main Course*, infusing a

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THE BILLBOARD INTERVIEW

(Continued from page B-3)

platinum level. The Beatles, who recently topped the charts globally with *1*, began playing under that name in August 1960, and added Ringo in August 1962. But the brothers Gibb debuted in Manchester, England, in 1955. Then, 12 years later, after you returned to England from nine years in Australia, you were signed by the same management firm—NEMS [North End Music Stores] company—that managed the Beatles.

Robin: It was 34 years ago this week that we actually arrived in England, and it was just a few months after "Spicks and Specks" had become our first hit in Australia.

Barry: Yeah, it was February of '67, and I remember going into NEMS and seeing those hallowed halls, as it were.

Maurice: Yes, with Robert Stigwood and Brian Epstein, and it was all during that early period. We even ended up going around England touring in the same big, old-fashioned black-windowed limousine that the Beatles used all the time.

You also got something else from the Beatles that is used on the title track and first single from your new album, *This Is Where I Came In*.

Maurice: [Smiling, nodding] That's right. The guitar I play on the track—but not on the video—of "This Is Where I Came In" is an acoustic Gibson Monarch. Years ago, what I got for my 21st birthday was a movie camera from Ringo [Starr] and a guitar from George [Harrison] and a Monarch guitar from John [Lennon]. The one from George is the 12-string Rickenbacker, the [1965] Shea Stadium [concert] one, which he also used on recordings.

What also happened was, when the Beatles stopped touring in the 1960s, we ended up with their equipment: the Vox amps and the microphones and stuff like that they used when they toured 'round Britain! Barry ended up with John's Vox amps, and Vince Melouney ended up

with George's amps. I had the bass speaker with the bass amp on top that was Paul's. So we had all this stuff, and it all went away eventually. But we still have the Vox amp that Barry had that was John's.



The Beatles share similarities and history with the Bee Gees

Robin: We came back to England by boat [the S.S. *Fairsky*]—five to six weeks on a boat! We did a lot of writing on it.

Maurice: In fact, much of the Bee Gees' first album was written on the boat.

Barry: We wrote "One Minute Woman" on it.

Maurice: And "Turn of the Century."

Robin: We wrote "To Love Somebody," or portions of it, on the ship, off the coast of Aden [the port capital of the former crown colony of Southern Yemen, which became independent in 1967 after political uprisings]. But we didn't finish it until England.

Maurice: The funny thing is, we got on the boat and they didn't even know we were supposed to be there, and we were the entertainment. We'd applied, but if Dad [Hugh

From the very first time I heard the Bee Gees' demos, I was truly transported. The sound of those voices and the soulfulness of the songs provided me with one of the most incredible moments in my career. Thank you, Robin, Maurice and Barry.

—Ahmet M. Ertegun, founder/co-chairman, Atlantic Recording Corporation

If there is one characteristic that all great champions share, it's an enormous sense of pride. The groups who excel are those who are driven to show the world and prove to themselves just how good they are. Congratulations and thank you for all of the great music over the past 35 years!

—Frankie Blue, PD, WKTU

In terms of bands, there are five extraordinary catalogs that make me feel ill with envy. It doesn't have to be said, the Bee Gees are up there with the Beatles.

—Bono

Gibb] hadn't gone to see the purser, we could've travelled for free and never worked. But we only did about six shows in six weeks. We worked our way over. We had heard that the original Seekers [the Australian folk-pop quartet that scored a No. 4 Hot 100 hit in 1965 with "I'll Never Find Another You"] had worked their way to England.

Barry: See, the entertainment room was over the captain's cabin, which was good for us because we didn't have to work, didn't have to play. He said, "No, no, no. I don't want entertainment at certain times, because I've got to go to bed." So he called the purser in and told him he didn't care. So we did one show a week.

Robin: But we were still up all night writing because we'd bought some Dexedrine in Aden, which was still under British rule at the time, and we wanted to put it to constructive use. You have to remember there was a war on in Aden at the time, and there were warships in the harbor. So, when we went ashore, they said, "Go at your own risk." Then they said, "You three go ashore, everyone else—stay!" [Laughter]

Dexedrine was a legal drug there, and we went into a drugstore, and they just sold it to us. The owner said, "There's a war on, and I'm getting out. Here, take what you want."

Maurice: Robin and I were 16, Barry was about 19, and at that age you think you're invincible. The guy said, "Here," and held up these big bottles of yellow Dexedrine pills, so we bought them.

Barry: [Grinning slyly] But we had a wonderful time on that trip, just with the places we saw.

Maurice: Like the pyramids in Egypt, and the Valley of the Kings. And just going into the streets in Naples, and into the streets of Pompeii, and buying a sitar in Colombo, the capital of what is now Sri Lanka.

Barry: We crossed the Red Sea, the Indian Ocean. So we went to Australia as children and came back to England as young adults.

Maurice: We had done a lot of records in Australia, and we were developing some clout and were ready to go to England as teenagers with wide musical experience. The only way we could capitalize on our popularity as boys in Australia was doing club work for an adult audience. The rock'n'roll touring circuit for kids hadn't completely happened yet.

Barry: At the same time, we were doing well at getting our songs recorded by other artists. That's why we still think

(Continued on page B-8)



BEEGEEES



THIS IS WHERE I CAME IN

The new album on Universal Records

Proud to say, "This is where *we* came in."

UNIVERSAL
RECORDS

THE BEE GEES

35 YEARS OF MUSIC

THE BILLBOARD INTERVIEW

(Continued from page B-6)

that's what we actually are—a team of songwriters. We still don't actually think we're a pop band, because we'd done that as children. See, in a simplistic way, we've been brought up in three cultures: the Asian music we were exposed to in Australia and the region around it, the American R&B influences we loved and the British heritage of the music-hall and pub scenes.

As kids, you got a strong dose of the full spectrum of Indo-European culture.

Barry: Exactly, which is why some of our stuff sounds so different. I was fascinated by a lot of the great musical instruments and sounds that came from Iran and Iraq.

Maurice: And some of our singing sounds like it's influenced by Arabian chants. There's a strange loneliness to it, as well.

I listened to "New York Mining Disaster 1941" for two years before I focused on the lyrics, because what initially came through the strongest was a forceful mood of loneliness and longing.

Barry: We're all ultimately isolated and alone. But that song was actually about an incident we didn't comment directly on until years afterward. It was inspired by the Aberfan mining disaster in Wales in [October 21,] 1966, in which [144] people were killed, including [116] children.

Robin: Our lyrics were entirely fictitious, but that was our real inspiration. We were very affected by it, the news of that terrible disaster, but didn't want to say that directly at the time, out of respect for the dead and their families.

Barry: We wrote it in the dark in the hallway.

That's remarkable, because that's the feeling you get from the song—one of listening in the darkness and overhearing others speaking blindly to each other across a void.

Maurice: There was a power outage at this demo studio at Polydor [Records offices] at Stratford Place in London, and the lights had gone out. We walked outside the studio and into the hall, and there was this echo that came from the ground floor right up to where we were—I think we were on the fourth floor. There was this whole atmosphere, I guess, of being in a mine hole.

Barry: So we went back, and we were sitting in the lounge, in the dark, and we got the first line: "In the event of something happening to me." And we thought, "Oh, that's a good line, people will know what we're talking about."

Maurice: There's a lot of weird sounds in the track. Besides the Jew's harp, there's this *snap* percussion instrument, and there's a string quartet. What's also impressed me over the years is people asking, "How is Barry playing that guitar chord?" Because in his tuning, when he plays the A minor at the beginning of "Mining Disaster," it's different from a conventional A minor.

Barry: It's a Hawaiian tuning, and now there are festivals in Hawaii where they play the same way I do. I got a guitar for my ninth birthday, and the guy who lived across the road from us had just come back from Hawaii, so he taught me that tuning. "That'll get you started," he said, and I never changed from that tuning!

Maurice: A nice mixture also comes from my conventional tuning when I play acoustic guitar against Barry's tuning, because his open D and mine are different.

Barry: It's two entirely different tunings.

Tell me about the composing of "Massachusetts." Why did you pick that state? Did you just like the sound of the word?

Robin: [Giggling] Yes!

Maurice: And the lyrical idea was based on what we felt was the Flower Power thing going on in those days in San Francisco.

Barry: That was written during our first visit to New York. We actually had a party at the New York Hyatt, and only a few

(Continued on page B-10)

When I came on board to start up BMG Music Publishing 14 years ago, the Bee Gees were among the first acts that we signed. And, in my opinion, as songwriters, they have never gotten the respect they deserve. You should see the royalties we paid them! The public rates them highly through their pocketbooks. I don't suppose there are any composers, with the possible exception of the Beatles, with the size catalog and the continuation of the earnings. The catalog is in enormous demand.

—Nick Firth, president, BMG Music Publishing Worldwide

Congratulations on "staying alive" for 35 years. You will always be an inspiration to us and future singers and songwriters.

—'N Sync (Justin Timberlake, Joey Fatone, Lance Bass, Chris Kirkpatrick and JC Chasez)

Congratulations!



The Bee Gees perform at a Diabetes Research Institute Foundation fund-raising event.

The Diabetes Research Institute congratulates the Bee Gees on 35 years of extraordinary achievements and their incredible impact on generations of music-lovers...

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Dear Barry, Robin, Maurice -
The only thing that surpasses the beautiful music
of the Bee Gees is your friendship.

Arif

THE BEE GEES

35 YEARS OF MUSIC

THE BILLBOARD INTERVIEW

(Continued from page B-8)

people turned up. Incidentally, I still can't look at *[This Is] Spinal Tap* because it's so close to things we went through at that time.

Were you once second-billed to a puppet show, too?

Barry: We were second-billed to a diving horse in Atlantic City! [Laughter]

Robin: Funnily enough, that was when "How Can You Mend a Broken Heart" was No. 1 in 1971.

Maurice: We did shows on bills with dog acts in Australia, so we said, "This is a piece of cake."

Did you have to share a dressing room with the horse?

Robin: On occasion, but he soon refused. He wanted his own, painted pink. [Laughter] Here we thought we were being very nice, offering to share space with the horse.

Barry: But really, whatever circumstances you could describe for touring, we've done that.

Meanwhile, you have so many people recording your music and imitating your sound these days—from Wyclef Jean to U.K. teen pop acts like N-Trance and Steps.

Robin: In the teen groups, you definitely hear a bit of us at times in the vocal styles. It's just obvious when they record our songs and keep the vocal arrangement, too, like when Steps had their No. 1 [in the U.K.] with "Tragedy."

Barry: We just heard that Destiny's Child recorded "Emotion," the [1977] song we wrote for Samantha Sang, for possible use on their next album. We were thrilled. I'd love to hear it; the thought of it is fantastic.

"Sacred Trust," on our new album, was written for the Backstreet Boys, who fell in love with it immediately and asked if they could do it.

Maurice: It hasn't come out yet, but they did interviews on how great it was to do this song, and that the Bee Gees had written a song for them.

Barry: I must tell you something else: The Latin rhythms and grooves you hear these days on a lot of pop records sometimes sound similar to us. Because most of the musicians we worked with at Criteria Studios in Miami in the '70s were Latin. Joe Lala, for example, is probably the best Latin percussion person we've ever used.

How do you feel about people covering your hits? Faith No More did a version of "I Started a Joke."

Barry: I haven't heard that. Most times it's very flattering, but often I'm still not comfortable with it. The Robbie Williams [& the Orb] version of "I Started a Joke" was the kind of thing you hear in a lunatic asylum, fused with...

Robin: ...an old man with diarrhea. [Laughter]

Barry: It was almost like somebody took it and said, "How can I destroy this song in every way?" Well, he succeeded. But, usually when anybody famous does one of our songs, it gets us off.

Maurice: We were blown away when Elvis did "Words."

Are there cover versions you particularly admire?

Barry: Al Green's "How Can You Mend a Broken Heart." At the same time, we also feel the influence that some of the people who like our songs have had over us, so it makes sense with that version of "Heart," because we love Al Green. A song on the new album, "Technicolor Dreams," was very influenced by Noel Coward, the man responsible for songs like "Mad Dogs and Englishmen" and "Mrs. Worthington." I think he was a big influence on the Beatles, too.



You can count on one hand the artists who can play for a whole night and do nothing but their hits. The Bee Gees have a perfect blend of harmonies and groove. They've done it year after year, decade after decade and, now, century after century. Congratulations on being the best of the best. You've been where we're all trying to go.

—David Foster, chairman, 143 Records

There are only a few artists who have impacted pop culture so completely and for so long: the Beatles, the Bee Gees, the Stones and very few others. It is an honor to represent the Bee Gees.

—Allen Kovac, CEO, Left Bank Management

Like the Beatles, you came of age at a point when you could still be exposed to show tunes, music-hall traditions and great popular songwriting of a Noel Coward sort, which were all part of the pre-rock mainstream. But, while you played tough halls and pubs in cities and towns, the Beatles didn't have your experience as kids of performing for older generations.

Barry: Yes, as children, we sang for people much older than us. We did difficult material: Mills Brothers songs like "Paper Doll" in their very close type of three-part harmony. Our father [Hugh], who had a band, would play

(Continued on page B-18)



CONGRATULATIONS ON YOUR 35TH ANNIVERSARY

WE MISSED THE FIRST FIVE YEARS

BUT THOROUGHLY ENJOYED THE LAST 30!

MICHAEL EATON & ALL AT MUSICLORE

It's only words.
But what beautiful words.
And harmonies.
And melodies.



Little wonder that for the last 35 years,
all of Asia has fallen in love to- and
will continue to fall in love with- the musical magic
of Barry, Robin and Maurice.

Brotherly love will never
sound this good again.



THE BEE GEES

35 YEARS OF MUSIC

Their Global Appeal

Marketing Around The World Is Simple When Young Pop Artists Are Recording Old Favorites And "One Night Only" Is Top-Rated

BY JIM BESSMAN

LONDON—Marketing the Bee Gees internationally is quite simple.

"Anywhere in the world, at one time or another, there's a Bee Gees song on the charts, either recorded by them or by a local artist," says Carol Peters, senior VP of Left Bank Management in Los Angeles.

"Oscar de la Hoya has a Latin Grammy nomination for his album with a Spanish version of 'Run to Me,'" Peters notes. "Last year, the young Brazilian pop act Sandy & Junior had a No. 1 with a Portuguese version of 'Immor-

tality.' In 1998, [the Bee Gees] had six No. 1 records by people from different parts of the world: 'Tragedy' by Steps; 'How Can You Mend a Broken Heart' by Take That; 'Words' by Boyzone; 'Stayin' Alive' by Wyclef Jean; 'Ghetto Supastar (That Is What You Are)' by Pras Michel [a hip-hop rewrite of 'Islands in the Stream'] from the *Bulworth* movie; and 'Immortality' by Celine Dion.

"On a global basis, few bands have such multi-generational appeal. People who first fell in love with the Bee Gees in the 1960s stayed with them through the following decades, while younger people became aware of them through their music on TV and in movies—and their music [has been] recorded all over the globe by younger artists," adds Peters.

NEW ARTISTS, CLASSIC TUNES

Andrew Jenkins, the U.K.-based VP of BMG Music Publishing International, which represents the Bee Gees, likewise sees a "huge resurgence" in interest from global artists in the group's catalog.

"It's a fascinating story in the 1990s," says Jenkins, pointing particularly to the latter half of the decade in the U.K. "There was a succession of big artists here with big hits by the Bee Gees—Take That, Boyzone, Blockster, Wyclef Jean, Pras Michel, 911. So we've seen an incredible interest in their songs by a new generation."

Artists/songwriters like the Bee Gees, Jenkins continues, "go through that loop where, for a while, you can only imagine the original versions of the songs and then, 10 years later, a new artist realizes they're really good songs and does a new version. The unusual thing about [the Bee Gees] is that they're so good at so many different things. Their career as songwriters is second to none—whether they write for themselves or others—and their live shows are fantastic. They can still sell 5 million at a time of their own records, and that's unusual—especially after 35 years."

Peters notes that the trio sold out six stadium shows on six continents during 1999's *One Night Only* tour, including the grand opening of Australia's Olympic stadium. "So, in every place in the world, there's an appreciation for the Bee Gees," she says.

TV IS KEY

Television specials on the group are the "primary way of spreading them out so that there's sufficient opportunity to market their records internationally," Peters adds. "In addition to being a top-selling DVD and home video and selling more than 5 million CDs, *One Night Only* was also a top-rated TV special in virtually every market in the world. The group also did a show in the U.K., "An Audience with the Bee Gees," which was the top-rated show of 1998, scoring 10.9 million households in a country of 60 million people! Then, it was the highest-rated show in its time period when it was re-aired the following year, and it's been globally syndicated by Grenada TV."

Peters further cites VH1's *Storytellers* and *Legends* installments about the group—which also aired worldwide—and the rare "music celebrity" profile of the trio on England's *South Bank* show. The latter program was titled "Kepple Road" (after the street in Manchester where the Bee Gees once lived) and likewise was globally syndicated and sold in home-video form. Upcoming this year is an A&E *Biography* that will be internationally seen, as well.

Adding to the Bee Gees' global marketing opportunities is the ubiquity of the group's music in movies, notes Peters, estimating that Bee Gees compositions are heard in 15 movies a



Carol Peters

year—"everything from *Good Will Hunting* to *Notting Hill* to *Vertical Limit*."

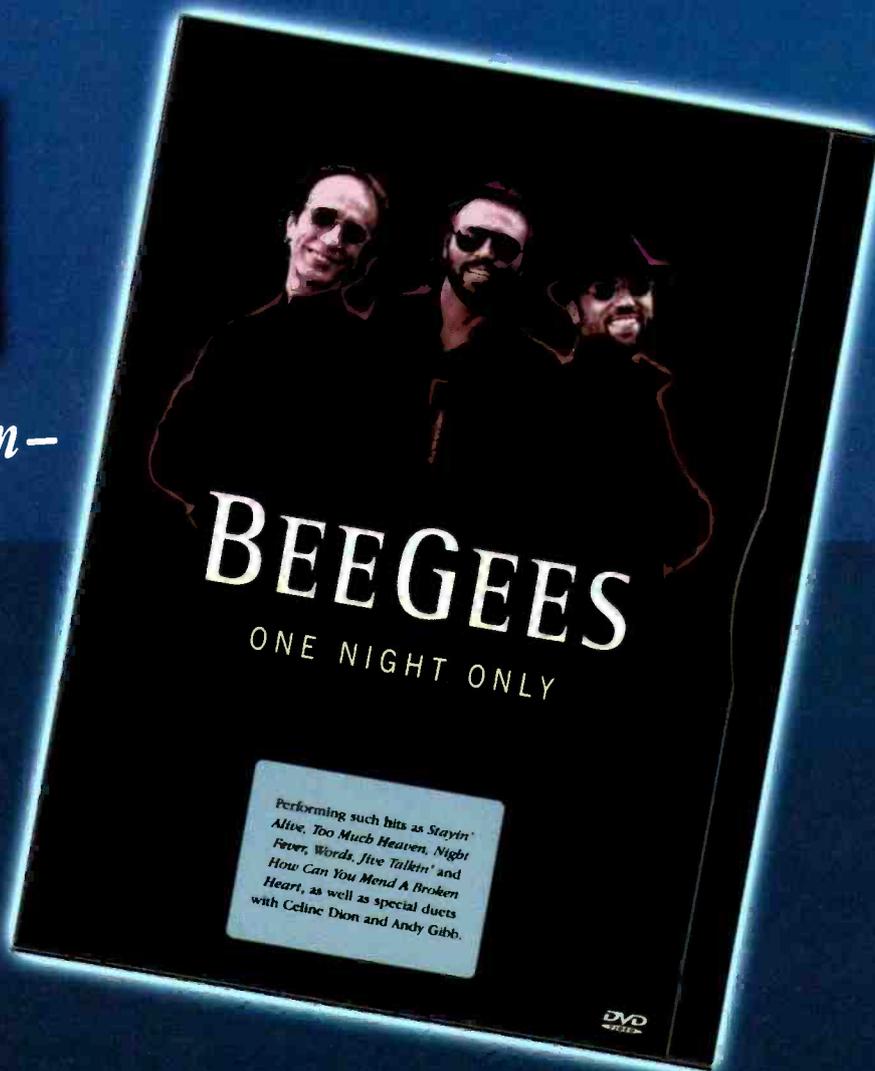
BMG's Jenkins points to an "incredible turnaround" in the group's international fortune and notes that the biggest market for the Bee Gees is the U.K. "It used to be Germany in the 1980s, but a lot of U.K. artists covered their songs in the 1990s, and their two studio albums were very successful," he says.

Peters claims that the Bee Gees are the only artists in U.K. history to have No. 1 records in four successive decades. She then lists Germany, France, Holland, Australia, New Zealand, Eastern Europe, Malaysia and South America as strong Bee Gees markets. "They have a huge global reach," she adds. "They have a vocal following and a fan club in

(Continued on page B-28)



*Congratulations, Barry, Maurice and Robin—
From "Massachusetts" to "Nights on
Broadway" and "Islands in the Stream"...
your fans around the world salute you!
Your friends at Image Entertainment*





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from modest beginnings Down Under
you conquered the world; we are proud to
have been with you from the start.

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THE BEE GEES

35 YEARS OF MUSIC

Q&A WITH ROBERT STIGWOOD

The Group's Mentor
Reflects On His Time With
The Brothers Gibb

BY PAUL SEXTON

LONDON—Robert Stigwood became the Bee Gees' manager and mentor within weeks of the group arriving back in England as teenagers in January 1967.

The Australian-born entrepreneur's prosperous London-based theatrical agency had by then expanded into management, concert promotion, publishing and independent production. For all the achievements of his RSO empire on stage, screen and disc, Stigwood's association with the group is his most enduring legacy.

Now living on the Isle of Wight, off England's south coast, he shared some of his own tales of the brothers Gibb.

What do you recall about your very first impression of Barry, Maurice and Robin?

RSO and [Brian Epstein's] NEMS Enterprises [had] amalgamated, and I became joint managing director there. Brian continued to manage the Beatles and Cilla Black, and I took over the rest of the business, including new artists.

A record arrived from Australia on my desk from the brothers Gibb, announcing they were arriving in England. They sent me an incredible demonstration [disc] of their first songs, but they didn't give me an address in London; all I knew was what ship they were arriving on.

Somehow, I tracked them down. They were living in a house in Hendon [north London], and I asked them to come and meet me. They were virtually penniless but prepared to take their chances. I decided not to test them on a single, but do a whole album, which was unusual at the time. As an act of good will, I gave them an immediate advance that day, and they went off to [London's 1960s fashion center] Carnaby Street. They came back to see me in the most bizarre outfits—walking canes and capes—but those were the times.

"New York Mining Disaster 1941" was released by Polydor in April 1967, reaching No. 12 in the U.K. It still sounds like a startlingly unusual debut hit.

I had them in a studio to do demos, but the studio was blacked out, so the three lads sat on the stairs in the dark, which is where they wrote that. I was busily fussing around to get the power back on, and when it [did come back], they said, "Rob, we've just knocked up something; what do you think of this?" And it was "New York Mining Disaster 1941."

I fell in love with it immediately. A bit dark, but incredibly different; and the harmony work was incredible, too. We had a wonderful time, because, after "Massachusetts," which was their first real international No. 1, they were enormous everywhere. They were overjoyed; they couldn't believe it.

Can you describe the creation of the RSO label and where the little red cow logo came from?

I was in Japan with the Who and decided to set up RSO

as an independent label. I had designers working on a logo, but I didn't like any of them. Some Japanese friends gave me a papier-mâché cow, which is a symbol of good health and good fortune. It was on the mantelpiece in my office, and I thought, "Good health and good fortune, that's appropriate. Just write RSO on it."

During the Bee Gees' ebb of 1973 and 1974, did you think their career might be over?

If you take an average pop group's life, it's not that long. I scrapped a few tracks, swallowed the costs and kept encouraging them. I always believed their writing would pull them through. I was probably very aggressive with them then. It's very difficult when you've been on that high to push on, when you have to say, "I don't like that song; try something else." It's like, "How dare you?"

What do you remember from the period of their incredible revival in the second half of the 1970s?

I moved in and started producing them, and for *Mam Course* [1975] I engaged Arif Mardin. They were recording in Miami, and it wasn't pleasant again. I said, "I love 'Jive Talkin',' but I want new material," and they agreed. They were still suffering from that slight downfall, [so] there was a little lack of confidence there.

Era three was *Saturday Night Fever*. I had signed John Travolta to a three-picture deal. Everybody thought I was mad, because he was a TV star on *Welcome Back Kotter*. A friend of mine, Nik Cohn, wrote a story for *The New Yorker* called "Tribal Rights of Saturday Night." He called me in New York, and I said, "You've already written a film story." I hired Norman Wexler, a brilliant writer, to write the screenplay, and thought it would be perfect for the Bee Gees. It was very hard to get them to read anything, so I described the story to them while they were in Paris at Le Chateau preparing their next album.

Did the financial dispute with the group in the early 1980s seem as though it had permanently soured your relationship?

No, not really. They had some mad, bad attorney who

(Continued on page B-28)



Robert Stigwood

Barry Robin & Maurice

Congratulations
on 35 years of success
in the business.

Thanks for the music
and your friendship.

John Cousins



Cousins Brett Business Managers & Accountants · London

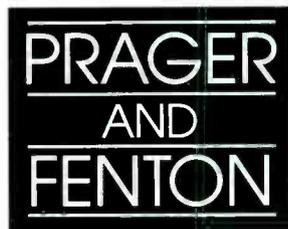
har•mo•ny (här'mə nē) *n.*
tuneful sound; melody; a pleasing or
congruent arrangement of parts
... or brothers (see also The Bee Gees)

Barry, Maurice and Robin

You define the magic that is music.

Congratulations on 35 years
of heavenly harmony.

Your colleagues, friends, and fans at Prager and Fenton



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THE BEE GEES

35 YEARS OF MUSIC

The Hunt Is On

Collector Larry Oliver Struggles To Find The Rarest Of The Rare In Bee Gees Memorabilia

I first heard the Bee Gees in 1967 and was immediately hooked. The flowing harmonies of the brothers Gibb, backed by rich orchestration, told me this would ultimately be a group I would listen to the rest of my life. Little did I know that, over the next 34 years, I would amass a huge collection of LPs, cassettes, CDs, videos, concert programs, magazines and anything else related to the music of this group.

Despite my years of searching numerous record shops around the country, trading with overseas fans and eventually shopping online, there are still many rare and col-

lectible items that have remained beyond my reach. Some of these items are promotional in nature and, therefore, have been issued in limited quantity.

The following is a sample of what I consider to be the rarest of the rare, some of which I own, some of which I continue to search for.

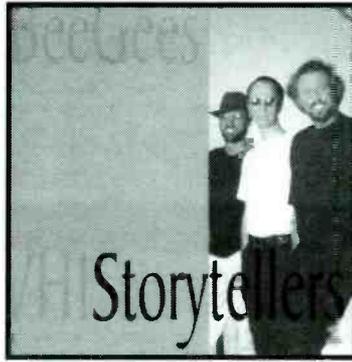
COMMERCIAL RELEASES

Inception/Nostalgia. Probably one of the single rarest commercially released albums by the Bee Gees. This album was available for a short time in Germany, Japan and France. The LP includes 24 tracks from the early Australian years, 12 tracks of which were not written by the Bee Gees. It also has three Beatles songs covered by the Gibbs, including "Ticket to Ride," "Paperback Writer" and "You Won't See Me."

Barry Gibb and the Bee Gees Sing and Play 14 Barry Gibb Songs. An Australian pressing, this is actually the first album recorded by the group. It includes early cuts composed by what was soon to become the Bee Gees when they were just teens in Australia attempting to break into the music scene.

Hawks. Released overseas, this soundtrack was for the movie *Hawks*, starring Timothy Dalton and Anthony Edwards. All 10 songs on the soundtrack were written by Barry Gibb, some with one of the brothers, with eight songs sung by him as well. This is another Bee Gees release that had limited distribution and was not available in the U.S.

Japanese Releases. Japan issued numerous Bee Gees LPs with cover packaging unlike any other in the world. The combination of quality sound, beautifully designed thick cardboard jackets and inner liner notes makes releases like *Bee Gees History* of great value to collectors.



PROMOTIONAL RELEASES

VH1 Storytellers. The Bee Gees last commercially released album was *One Night Only*, a live album from their New Year's Eve concert in Las Vegas. As part of the promotion for this release, Target stores issued a special companion promotional CD consisting of five live cuts from the Bee Gees' VH1 *Storytellers* series. Sound quality is excellent. Because this is the only way you could obtain a copy of this release, it remains quite a collector's item.

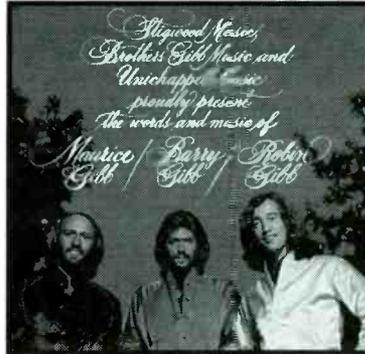
Living Eyes: Bee Gees Promotional Copy. This is probably the single rarest non-commercial album released by the Bee Gees. Issued only in Japan for DJs, the significance of this release that promoted the commercial album.

Living Eyes, is the fact that the record played in a counter-revolutionary way, meaning it played from the inside of the record out toward the outer rim!

Saturday Night Fever—Special Disco Version. In the 1980s, RSO Records would often issue 12" LPs to promote upcoming releases. When the *Saturday Night Fever* soundtrack was released, RSO issued an LP that included long versions of songs for radio DJs. On this LP is a 6:55 minute version of "Stayin' Alive." This version includes an extra horn section not available on any commercial release. This instrumentation adds a whole new dimension to the song, making it a valuable collectible.

Short Cuts—A Musical History of the '70s. A promotional release from RSO, this LP featured six Bee Gees songs on one side that were up-tempo, while side two featured six ballads. The end result, side one was dubbed "Fast Side" and side two was "Slow Side."

Stigwood Music, Brothers Gibb and Unichappell Music Proudly Present the Words and Music of Maurice Gibb, Barry Gibb, Robin Gibb. This LP was actually sent on a worldwide basis to other artists and the general media as a way of celebrating and demonstrating the talents of the brothers Gibb. It included short snippets of Gibb-written tunes, some of which were never recorded by the Gibbs themselves, such as "Grease" by Frankie Valli. The LP featured cuts from 50 songs and included a selection from the



(Continued on page B-28)

"THIS IS WHERE WE COME IN . . ."

*Eagle Vision would like to congratulate the **Bee Gees** on their 35th anniversary*

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FROM ALL AT MAREK LIEBERBERG KONZERTAGENTUR -

WE SHOULD BE DANCING!



THE BEE GEES

35 YEARS OF MUSIC

THE BILLBOARD INTERVIEW
(Continued from page B-10)

their records for us.

Robin: But, at the same time, we did contemporary stuff like Roy Orbison songs, with his near-operatic falsettos, and, when I first met Orbison, I told him that. We had a good professional relationship with Orbison until he died. I loved to do songs like "Crying."

Barry: Also, the influence of church music and Sunday-school singing is very subliminal in our music but definitely there.

Maurice: You can hear the church-choir thing on a song like "Holiday." Once again, it's the sense of loneliness and of atmospheric that our music often has, for some reason. It can sometimes sound at home in a cathedral, that odd hauntingness.

Barry: Speaking of that cathedral sound, Timothy, would you ask Robin if he would please perform in concert some songs from an old album of ours, *Odessa*?

That's the great unknown Bee Gees album. I've heard fans call it "The Red Album," because of its original scarlet velvet cover. Back in the late '60s, many people felt it was the best album the Bee Gees ever released. Despite the hits and familiar songs on it—like "First of May," "Melody Fair," "Suddenly" and "Marley Purt Drive," which most people know for its refrain, "With sixteen kids and a family on the skids/Gonna go for a Sunday drive"—why is *Odessa* still so obscure?

The Bees Gees are, without a doubt, one of the most successful and versatile groups in pop-music history. As songwriters, they are among the best. I have long admired their unique ability to transcend musical trends and to continually capture new generations of fans. Congratulations, Barry, Maurice and Robin on 35 great years!

—Doug Morris, chairman/CEO, Universal Music Group

In 1978, the Bee Gees won four Grammys, but not just as performers. They also won the Producer of the Year and Best Arrangement for Voices awards. And that gives just a hint of the depth and versatility of their talent. They are also among the most accomplished songwriters in the history of pop, and their consistent ability to reinvent themselves and succeed in new and innovative ways has been astounding.

—Michael Greene, president/CEO, NARAS

Barry: Well, let's set the scene for when and where it was done: It was at IBC [Independent Broadcasting Company] Studios in London, and I would have been 21 or so. At the time, I was individualistic: "I want credit. I want to be a star." We'd begun breaking away from each other at that time.

Robin: I think it was partly the fact that we'd always lived at home with our mother [Barbara] and father, and we were just becoming adults and looking to be free of each other.

Maurice: The girls in our lives encouraged that independence too, which is natural. Mine at the time [Lulu, the Scottish vocalist who scored a No. 1 hit in the U.S. and U.K. in 1967 with her single "To Sir With Love"] was in the business, too.

Barry: And the idea of it being a double album—it wasn't supposed to be that, but everybody was doing that, like the Beatles [who released *The Beatles White Album* at the end of 1968]. *Odessa* came out in [early] 1969, [entering the Billboard Top LPs chart in the issue dated Feb. 22 and peaking at No. 20], and the Who were coming out with *Tommy* [which entered the Billboard album chart on June 7 of that year]. It started out as a concept album about a shipwrecked sailor who's homesick.

Maurice: We always imagined the title track in a film with young Peter O'Toole and Audrey Hepburn walking in Red Square. But, when we wrote it, I remember us being in a European hotel, and one of our musicians had his cello with him, and he started playing the cello by itself. That's how *Odessa* was born.

Robin: It was at a hotel in Cologne.

Why was the music so sad and forlorn?

Robin: I had seen the movie *The Battleship Potemkin* [director Sergei Eisenstein's 1925 silent-screen classic about the mutiny of the crew on a Russian battleship and its tragic aftermath], and I was very affected by it. Then the idea of the marine influences came in. We wanted to do a story set in Russia, of a man "on an iceberg, floating free," thinking back on his life. In a sense, it was music that was pre-*Titanic*.

Barry: Again, *Odessa* marked the period when we were breaking up. We weren't talking to each other, so we weren't even in the studio together half the time, with some of us cutting parts of it in New York while others were in London. We weren't as friendly toward each other. [Indeed, the Gibbs' older sister Lesley had to fill in for the allegedly ill Robin in '69 on a Bee Gees' London TV appearance.] We were losing that. So the record took three or four months—a long time in those days.

(Continued on page B-20)

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BARRY, MAURICE & ROBIN
ON THE CELEBRATION OF
AN AMAZING 35 YEARS**

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"Talk in everlasting words
And dedicate them all to me
And I will give you all my life
I'm here if you should call on me."

Happy 35th Barry, Robin, Maurice

From breaking rules
to breaking records,
you have come a long
way from Keppel Road.
We consider it a great
honour to be included
in your journey.

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THE BEE GEES

35 YEARS OF MUSIC

THE BILLBOARD INTERVIEW

(Continued from page B-18)

Maurice: Remember, the *Bee Gees 1st* album was cut in a month.

Barry: And years later, in 1975, *Main Course* was three months, and [*Saturday Night*] *Fever* was six months, and then *Spirits [Having Flown]* in '79 became 10 months, so you see how it goes. Once things become successful, it takes more time to do them! [Laughter] But, in '68, three months was long. We each wanted to try different things. "Marley Purt Drive" [later an FM perennial after Jose Feliciano had a Hot 100 single with it in '69] had a country violinist and banjo player on it because we were listening to American country music at the time.

Maurice: For "Melody Fair," I think we were just in IBC Studios jamming together, and that song later became well-known because of a film which used a lot of our songs called *Melody* [1972], after a young girl who falls in love. "Melody Fair" was a huge No. 1 in Japan.

Barry: As for *Odessa*, I think that we may remaster it so that it's different from the past, and, as a bonus, we should do a live version of "First of May," "Marley Purt Drive," "Melody Fair" and "Odessa"—but we should wait until we have a full orchestra to do it live.

Robin: It'd be nice to announce it as "The Odessa Suite."

Barry: [Beaming] Great! I've been trying to get you to sing "Odessa" on stage for years! But, back at the time we first made that album, we weren't there to promote it. In fact, we didn't promote it at all—because we weren't on speaking terms.

The Bee Gees became popular at a point when the Beatles were nearing their peak. In Germany, on one occasion, you drew a crowd of 80,000 people.

Barry: George Harrison always said, "You were four years later than us; we were four years earlier than you." That's the way he put it to me, and I'd never known until then whether the Beatles even thought about the Bee Gees being around. You didn't know.

Maurice: Not until Paul came to the show at the Saville Theater [in '67]; that's when we knew.

"Lonely Days," a No. 3 hit in 1970 off the *Two Years On* album, was almost a blues lament.

Barry: Yes, and that was written the day we came back together after our breakup, and "How Do You Mend a Broken Heart" was written at the same session.

Robin: That was written on Addison Road in Holland Park in London, in the basement of Barry's place.

Barry: Robin had come to see me to talk about getting back together roughly two years after we broke up.

Maurice: It was just a matter of working out the ideas, and the piano in "Lonely Days." The two tracks were cut that evening in a studio in Wardour Street. The nicest compliment I ever heard about "Lonely Days" was when a manager in a restaurant turned around and said, "You know, this was the best Beatles song ever." [Laughter]

Barry: "Lonely Days" is really how we felt about being apart. "How Can You Mend a Broken Heart" was how we felt about coming back together. So, while we weren't saying these things to each other, we were writing songs that said these things.

Maurice: Even the wives were clapping along on "Lonely Days."

Robin: [Wryly] Or were they clapping on the third song we wrote, "Go Fuck Yourself, You Assholes. You Haven't Changed a Bit"? [Huge laugh] Maybe that was the one, but we left that off the album.

"Fanny (Be Tender With My Love)," from *Main Course* in 1975, was a classic ballad in the midst of your resurgence with producer Arif Mardin as blue-eyed R&B record-makers.

Barry: We had a housecleaner named Fanny when we were staying at 461 Ocean Blvd. [in North Miami Beach] during the making of *Main Course*. We were sitting in the lounge at Criteria [Studios] writing a song with the lyric idea, "Be tender with my love." Maurice turned 'round and saw Fanny and said, "Wouldn't it be a better song if it was a woman's name in there, and you're asking her to be ten-

(Continued on page B-22)

The Hits

The Bee Gees have a rich, 34-year history of accomplishments on *The Billboard Hot 100*. Chart Beat columnist Fred Bronson has charted the group's achievements based on a point system developed for the third edition of his book *Billboard's Hottest Hot 100 Hits*, due out later this year. Also included are solo efforts by Barry Gibb (his duets with Barbra Streisand) and Robin Gibb.

- 1 **STAYIN' ALIVE** Bee Gees (RSO) 1978
- 2 **NIGHT FEVER** Bee Gees (RSO) 1978
- 3 **HOW DEEP IS YOUR LOVE** Bee Gees (RSO) 1977
- 4 **TOO MUCH HEAVEN** Bee Gees (RSO) 1979
- 5 **HOW CAN YOU MEND A BROKEN HEART** Bee Gees (Atco) 1971
- 6 **TRAGEDY** Bee Gees (RSO) 1979
- 7 **YOU SHOULD BE DANCING** Bee Gees (RSO) 1976
- 8 **JIVE TALKIN'** Bee Gees (RSO) 1975
- 9 **LOVE SO RIGHT** Bee Gees (RSO) 1976
- 10 **LOVE YOU INSIDE OUT** Bee Gees (RSO) 1979
- 11 **GUILTY** Barbra Streisand & Barry Gibb (Columbia) 1981
- 12 **LONELY DAYS** Bee Gees (Atco) 1971
- 13 **I'VE GOTTA GET A MESSAGE TO YOU** Bee Gees (Atco) 1968
- 14 **NIGHTS ON BROADWAY** Bee Gees (RSO) 1975
- 15 **FANNY (BE TENDER WITH MY LOVE)** Bee Gees (RSO) 1976
- 16 **WHAT KIND OF FOOL** Barbra Streisand & Barry Gibb (Columbia) 1981
- 17 **BOOGIE CHILD** Bee Gees (RSO) 1977
- 18 **ONE** Bee Gees (Warner Bros.) 1989
- 19 **I STARTED A JOKE** Bee Gees (Atco) 1969
- 20 **RUN TO ME** Bee Gees (Atco) 1972
- 21 **(THE LIGHTS WENT OUT IN) MASSACHUSETTS** Bee Gees (Atco) 1967
- 22 **WORDS** Bee Gees (Atco) 1968
- 23 **OH! DARLING** Robin Gibb (RSO) 1978
- 24 **MY WORLD** Bee Gees (Atco) 1972
- 25 **TO LOVE SOMEBODY** Bee Gees (Atco) 1967
- 26 **THE WOMAN IN YOU** Bee Gees (RSO) 1983
- 27 **NEW YORK MINING DISASTER 1941 (HAVE YOU SEEN MY WIFE, MR. JONES)** Bee Gees (Atco) 1967
- 28 **HOLIDAY** Bee Gees (Atco) 1967
- 29 **ALONE** Bee Gees (Polydor) 1997
- 30 **EDGE OF THE UNIVERSE** Bee Gees (RSO) 1977



Barry & Barbra

Many have asked over the years, "**How Deep is Your Love**" for the Bee Gees?

Now we don't do much **Jive Talkin'**, but we have to say that we feel **Closer Than Close** to the Brothers Gibb.

Barry, Maurice and Robin **Stepped into My Life** in the '70s, a time when we were just **Stayin' Alive** in a world where we knew we **Should Be Dancing**.

Through the years, we faced our share of **Heartbreak(er)** and **Tragedy**, and occasionally found ourselves asking **How Can You Mend A Broken Heart?**

Yet through it all, with our families by our side, we made it through our **Lonely Days** and proved that some people do get **Too Much Heaven**.

Thank you for the many memorable business meetings and for taking my calls when **I Had To Get A Message To You**.

We speak as **One** of your biggest fans when we say that you, Brothers Gibb, have achieved **Immortality** in the music industry.

We have nothing to feel **Guilty** about when we confess that after all these years we still get that **NIGHT FEVER**.

All The Best,
Arnold and Beth Gitomer & Family
AJG Tax Consulting Corp.

To Barry, Maurice and Robin,

You guys are the best!

Many congratulations
on 35 years of hits

All the best,
Hugh Padgham

Barry, Robin and Maurice

BeeGees

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THE BEE GEES

35 YEARS OF MUSIC

THE BILLBOARD INTERVIEW

(Continued from page B-20)

der?" He suggested Fanny.

Maurice: Arif Mardin did a beautiful job with that and everything on *Main Course*. Years after, my wife and I were in New Orleans on a bus with Quincy Jones and his band, and [Nick] Ashford and [Valerie] Simpson, Patti Austin and James Ingram; and they all did an a cappella version of "How Deep Is Your Love." Afterward, Quincy turned to me and said, "That's for you, man—great song. But I've got to find the right person to cover 'Fanny (Be Tender...).' It's one of my favorite R&B songs of all time."

Barry: I must say, when we wrote a lot of these songs, the Stax artists were our idols.

Robin: We would have loved to have had Otis Redding record "To Love Somebody." We had him in mind when we did it.

What's most misunderstood about the transition from the Bee Gees' folk-pop era into the R&B of *Main Course*?

Robin: In the first wave of success we had in the 1960s, there was an R&B/soul thing in songs like "To Love Somebody." But, at that time, [Polydor Records] didn't want us to get deeper into anything that sounded like funk.

Barry: They were the same as they are now—they want to tell you what to record. And you just can't. When "How Can You Mend a Broken Heart" became a No. 1 record [on the Hot 100 for four weeks in 1971], they didn't want to hear us do anything else but ballads.

Maurice: Also, we were very influenced by Linda Creed songs, like "Becha By Golly, Wow" [a 1972 hit], and by the Stylistics' [1974 single] "You Make Me Feel Brand New."

Barry: "Love So Right" [a No. 3 hit in 1976] was us trying to be the Delfonics.

Business people rarely understand that even a band's hard-core fans still want to be surprised. Surprise is more powerful than predictability. Most people know the story that the tempo for "Jive Talkin'" was inspired by the rumble of the roadbed on the Julia Tuttle Causeway bridge you drove across each day going to the studio in North Miami. But how did you work out its vocal arrangement?

Barry: Organically, by sitting around with Arif and just strumming, in Studio A at Criteria in an empty room.

Maurice: Arif was brilliant, full of ideas. That's why we did the *Mr. Natural* album [1974] with him, which was like a rehearsal, really, for *Main Course*. He knew all the grooves and the feels and was so experienced. Arif, I think, taught us a hell of a lot about production.

Barry: And he really liked our singing voices! We often wonder at what point in the industry does an artist become as important as an executive. The industry often has a different set of priorities than the artist has. What a pity that those things can't be married more. We need more understanding, because artists are temperamental by nature; they are, by nature, emotional. That's why you sign them.

***Spirits Having Flown* was a highly sophisticated record, in terms of arrangements and compositional ambition. It was atmospheric and spooky, too, with its notions of reincarnation.**

Barry: I agree. And we tried all kinds of stuff musically; we had things like Herbie Mann's flute playing on it. But the album had too much falsetto.

Robin: The album became very successful [with three No. 1 hits, "Too Much Heaven," "Tragedy" and "Love You Inside Out"]. But we could have actually gone another year without putting out that album, because when we brought that out, *Saturday Night Fever* was still in the top 10. The album came out too soon.

Barry: It was the absolute greed factor—the record company wanted it.

Robin: *Fever* had become so overwhelming [selling more than 11 million units in the U.S. alone, with three No. 1 Bee Gees singles; "How Deep Is Your Love," "Stayin' Alive" and "Night Fever," plus the group-written "If I Can't Have You," a hit for Yvonne Elliman]. It was just far too soon to bring out another album.

Barry: *Saturday Night Fever* has, in fact, become something you just don't want to talk about—your mouth actually goes dry.

The Bee Gees have been and continue to be one of the most powerful forces ever in music. Their melodies, harmonies and arrangements are classic and will live forever. Their sound, and *Saturday Night Fever*, created a whole new chapter in music history, and their ideas and recordings continue to influence all forms of pop music.

—Thomas D. Mottola, chairman/CEO, Sony Music Entertainment

Barry has given many interviews saying, "It was Arif who suggested I sing falsetto." But, basically, I just said, "Can you take it up an octave, please?" And he did. I've known the Gibbs since 1970 or so. We did an album called *Mr. Natural* in London, and we just hit it off. I also have so many good memories about recording the *Main Course* album in Miami. The whole process was so kinetically charged. Creativity was all over because the songs were great. And, with those harmonies, it's always a delight to be in the control room with them. The sibling sound is so important. They blend so well. Not only have I been blessed to work with these fantastic singers and songwriters, I have also been blessed with their friendship.

—Arif Mardin, senior VP/producer, Atlantic Records

Still, from the bassline outward, the title track is one great recording.

Barry: When I think about the *Fever* album, I think about a bunch of amazing records. I don't think about disco or this or that. I only think about the recordings, and I have no negative feelings about them. But these songs would have just been on our next album—not that soundtrack.

Robin: When we gave the songs to the movie, we didn't see it. Nobody had any clue it was going to be big. The first time we saw the movie was when it came out.

Barry: And we thought the level of the music was too soft. We made [manager/producer] Robert [Stigwood] turn the music up, because you could hear the stomping feet in the dance scenes! We said, "The feet are louder than the music! The music in the theater should overwhelm you, like you're in the club itself. You don't want to hear shuffling feet!" [Laughter]

Maurice: So they reshot scenes with people having to shout and talk louder over the music, as you would in a club.

Barry: Another misconception is that the [1978] *Sgt. Pepper's [Lonely Heart's Club Band]* movie, which we were filming the week the *Fever* album came out, killed *Fever*.

It didn't happen like that at all. *Fever* buried *Sgt. Pepper*—which came out afterward—for the next two years. It hurt Peter Frampton, but the Bee Gees were at the highest point in their careers for the next two years.

Robin: *Pepper* wasn't a big film.

Barry: It stunk! We knew it was all over when the director said there were no lines in the film—no one talks. We all looked at each other and had a meeting with Robert to see if we could go home. But still, *Fever* rolled right through it.

(Continued on page B-24)

BEE GEES

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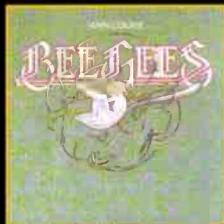

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LIFE IN A TIN CAN


BEST OF BEE GEES VOL 2


MR. NATURAL


MAIN COURSE


CHILDREN OF THE WORLD


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THE BEE GEES

35 YEARS OF MUSIC

THE BILLBOARD INTERVIEW

(Continued from page B-23)

To where it reached a saturation level.

Barry: But let me tell you something else that never gets discussed, and that is that we were in an enormous legal battle with our record company at that time. And, when you're in an enormous legal battle with your record company, what you're dealing with is a highly charged political situation. It wasn't just the idea of disco or "We've had enough of the Bee Gees." There was a massive battle going on, and they were not going to allow us to continue with our career in America while we were taking action against them. Why? Because we wanted to get paid!

It was very inflammatory, the whole situation. So the reasons were much more than whether the culture was finished with that kind of music or indeed fed up with the Bee Gees. And these other reasons ran to something like \$20 million. We were trying to get paid and were absolutely frustrated at every turn. We found out we didn't own our songs! We never made a deal to give our songs away; we just found out we didn't own them—that was after *Fever*. And then we found out we didn't own our masters—or that we never would. And, for us, it was a question of starting to fight back, for us starting to say, "You simply can't do this, you can't own everything." The very idea that we would audit the record company became personal to them, but we just wanted to get paid. We were trying to do normal business.

Did it ultimately get resolved?

Barry: Yes, and that's why we own our publishing today, and that's why we own our masters today. And that's why we love what was done with the Recording Artists Coalition [in getting the "Work for Hire" copyright amendment repealed in Oct. 2000], and we totally support [the idea] that anyone who creates something should own it.

There were more artistic peaks to come. "You Win Again" from the *E.S.P.* album [1987] was No. 1 in the U.K., and the [1989] *One* record and [1993's] *Size Isn't Everything*, which aren't as well-known in America, were also big overseas. "For Whom the Bell Tolls" from *Size* was No. 4 in the U.K. and an anthem outside America and might be the Bee Gees' finest single. Then *Still Waters* [1997], which hit No. 11, and *One Night Only* [1998], a live set that quickly went gold, became very successful in the States.

Robin: The irony of *One* is that the title single was top-10 in America but nowhere else. "One" was written in an office on Primrose Hill in London.

Barry: That's right. We needed an extra song. So I took a guitar, and we all sat upstairs in this little room to write one more song and really make it count.

Robin: "For Whom the Bell Tolls" was written right here in this room with one microphone with us in chairs around it.

Barry: For "For Whom the Bell Tolls," I said to Rob, "I've got a bit of a melody—would you like to hear it?" Robin liked it, so I said, "Let's get Mo and expand it." But it's a horrible thing if you've got a "For Whom the Bell Tolls" and a [U.S.] radio station says, "No, we don't want to hear it. It's the Bee Gees, so we're not gonna play it."

Robin: Yet the response to it was immediate—we sold half a million singles in the U.K. [snaps fingers] just like that. And we get a great reaction for it on stage.

Looking back, how do you feel about the hit records you made with other artists, like Diana Ross, Barbra Streisand, Kenny Rogers & Dolly Parton and Dionne Warwick?

Barry: We feel proud about them, but we didn't always know how it might help them or not. "Chain Reaction" for Diana Ross was the biggest single of her career in Europe [her first U.K. No. 1 smash in 1986], and it was the last song we cut with her.

Maurice: And nobody particularly wanted it on the album.

Barry: [Nodding] The whole album was done, and she was still looking for that one song she could call a single. We've always done well by loving what it was we were working on, but, whether it was gonna be successful or not, we never knew that. We asked her, "How do you feel about doing something that you might have done 25 years ago?"

Maurice: We thought, "Wouldn't it be great to make a
(Continued on page B-26)

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THE BEE GEES

35 YEARS OF MUSIC

THE BILLBOARD INTERVIEW

(Continued from page B-24)

great Supremes record—we've got the lead singer!"

Robin: Prior to that, nobody had really revisited her roots for her solo records.

Barry: For "Heartbreaker" [1982], Dionne Warwick didn't like the song at first. Kenny Rogers' and Dolly Parton's "Islands in the Stream" [No. 1 on the Hot 100, 1983] wasn't gonna be a duet—it was just gonna be Kenny. Things happened all the way down the line that we didn't expect.

Maurice: The *Guilty* record sold copies in Europe, where Barbra never had an audience before. It was her most successful European album [with her inaugural U.K. No. 1 single, "Woman in Love"].

Barry: At first, we didn't want to do it because it seemed so overwhelming. What if she doesn't like what we do? So, what we did was put it on the last album she made, *We!* [1979], and the question was, "Can we beat this?" Never mind that it's her singing; instead of worrying how big the star is, "Can we beat this album?" And for us it was yes.

What I said to her was, "We don't want to make an album; we want to make the best pop album you've ever made. And we may fail, but I want to go into it like that." It's so subjective, given her Broadway albums and things, but we did our best. [*Guilty*, which has sold more than 5 million units in the U.S. alone, with three top-10 hits, including "Woman in Love"—No. 1 for three weeks—is Streisand's biggest studio album to date.]

Your new album, *This Is Where I Came In*, goes to every strength the Bee Gees have: love songs, danceable cuts, narrative classics, folk-rock ballads, rock-pop anthems. And "Wedding Day" could become a standard.

Barry: On *Providence*, the [NBC] TV show, they asked us if they could use "Wedding Day," and it was broadcast in a part where there was a marriage. We weren't gonna let them use it, but they were very nice. It was like when they used Al Green's version of "How Can You Mend a Broken Heart" on *Ally McBeal*.

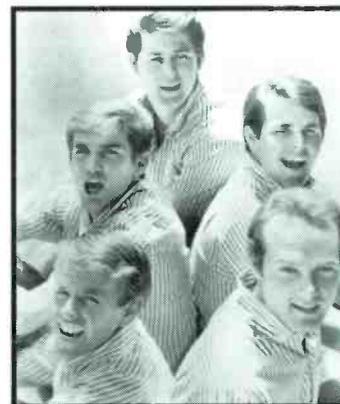
The acoustic rhythm-guitar hook on the title track is great.

Robin: "This Is Where I Came In" is one of the last songs we wrote for the album. We wanted a purely acoustic-sounding song, which we hadn't done for quite a while. There's no drum-tracking or any of that stuff; it's all straightforward.

Maurice: I dubbed on the electric riffs in the background, but the vocals I think we did only twice. I was listening to Robin singing as I played, bouncing ideas off him, so it all remains unexpected and spontaneous.

Barry: We didn't want one of those big production things. This album for us is variety. It just stands on its own—it's not like another *Fever* or *Main Course* or anything before. We just thought, "How many different kinds of songs can we do?" And then we gave each other the space to go away individually and come up with things ourselves—

which we used to do without any feelings of malice. So we did four songs together, and three or four each, and chose from them. It's our definitive album of our collaborations and their diversity.



The Beach Boys were an influence

The gliding "Walking on Air" is an example of an unusual, distinctive cut.

Maurice: To me, that's a very summery song. It has a little influence Beach Boys-wise, a nice, light-hearted love song for summer. It was a little adventure, like most of the new songs are.

Barry: When Brian Wilson heard it—because we sent it to him—he recognized the influence immediately. The whole album's naked, compared to what we've done in the

past. It evolved as we played, and it became a good idea, and it became a reflection of us—this is where *we* came in. It's a sardonic remark about ourselves, but it's based on the do-it-yourself approach we started out with. Everything



Noel Coward was also influential

we're doing in the studio always goes down on DAT tape the whole time, so, while we're scating around the microphone, something may come out that might be a jam.

Barry: As Noel Coward describes songwriting, he says, "I get my melody, and I don't move one note. The lyrics must fit like a glove. I make every word fit the notes I love."

Maurice: I went to a trade show the other day of all the Pro Tools com-

pany's new recording gadgets. Nobody has to sing in tune anymore! Nobody has to play an instrument anymore! They can instantly double every track, with everything perfectly in pitch and right on the beat.

They told me about a big new star, saying, "He was out of tune a lot, so what we did is we corrected that, and then we got these two guys and double-tracked them and matched them up with him, so it all sounds like one voice." I thought, you don't need talent anymore; all you've gotta do is look sexy and put a bunch of dancers behind you and you're happening.

Barry: But we're fighting that, kicking and screaming. And then you get into the area of these bloody extra mixes, these variations of your record. Which at one point would never and should never have happened. Now they take a record you love, chop it all up and send it back to you and say, "What do you think?" Then they're shocked when you're reaction is, "What happened to the record we made and love?" and their reaction is, "Yeah, we know you don't like it, but we need the remix anyway." Doesn't it count that we don't like it?

A top label executive recently told me he worries that there are no true national radio hits anymore because all the separate versions can make the potential audience so fragmented.

Barry: I talk to my 19-year-old son, and he says his age group is only interested in any variation of your record that they can get their hands on. Moreover, they will literally go out of their way to find a version of your record that no one's ever heard before—and only that!

You told me earlier you're very interested in doing more music for films.

Maurice: We are. We wrote "Miracles Happen" on *Still Waters* for the latest version of *Miracle on 34th Street*, but at the last minute the director said he was going to use old Christmas carols and hymns. The unfortunate thing is that the last thing they do with films is put the music on them.

"Immortality," the song we wrote for Celine Dion, was like a film assignment—but the film only exists in your head. Point is, she believed in us.

Barry: [Nodding] Our message is about faith. Robert Stigwood was a perfect example of someone with that kind of faith. He said, "Give me that kind of song." So we get inspired. There's a faith factor—you want to be believed in, and if you're not believed in, it really affects your work. But when someone else has faith in what we do, we really deliver.

All in all, has it been a pretty good ride?

Barry: [Laughs] All thing's considered, we still love what we're doing. And we're old enough now to override the things that divided us when we were younger.

Robin: Although we still take sex very seriously.

Maurice: But haven't quite needed Viagra yet.

Barry: All of our children are into music of their own tastes. I think it started with an interest in what we were doing. They're into hip-hop, heavy metal, rock.

What are your favorite Bee Gees songs?

Robin: "Fanny (Be Tender...)," "For Whom the Bell Tolls," "Too Much Heaven," "You Win Again."

Barry: "How Deep Is Your Love."

Maurice: I love "The Singer Sang His Song" from way back [in 1968]. But the songs are like our kids, and you feel funny favoring one to the other.

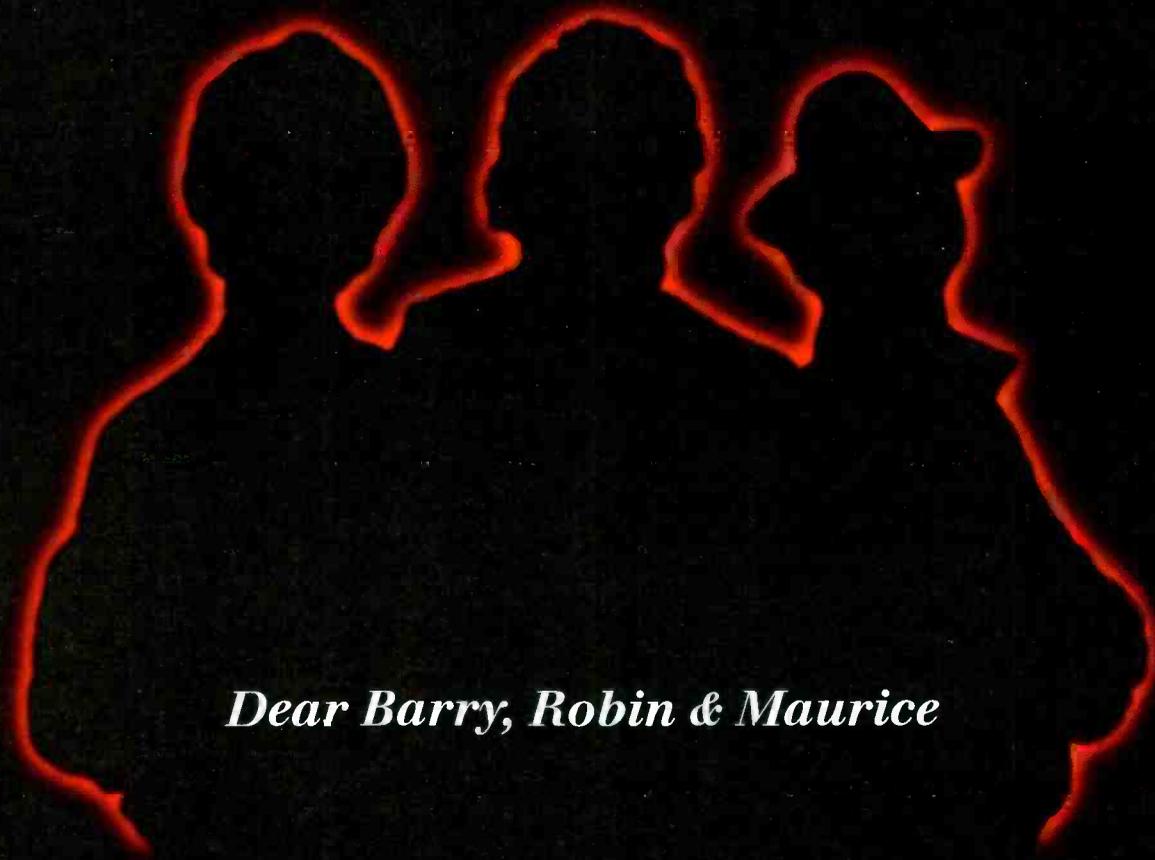
Robin: [Chuckling] They're like our kids, but some of them wander off.

Maurice: [Grinning, shrugging] This is pointless, isn't it?

Barry: [Laughing] Of course it is!

Robin: [With a wink, rising to leave] They're like our kids, these songs, but now and again you have to change their diapers! ■

Congratulations!



Dear Barry, Robin & Maurice

*I've Gotta Get A Message To You
and this is no Jive Talkin'!*

*If you want to Mend A Broken Heart
and show me How Deep Your Love Is
then go on tour soon, as right now
I Can't See Nobody which is a Tragedy.*

*We need some Saturday Night Fever!
Don't let me down or you get a thick 'Middle' Ear!*

*You Should Be Dancing in Germany
and these are not just Words, as I am sure
when you come back You Win Again
and we will Grease your palms with silver.*

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THE BEE GEES

35 YEARS OF MUSIC

THE HUNT IS ON

(Continued from page B-16)

unreleased song "Castles in the Air." This LP has a marvelous cover photo of the brothers and is highly collectible.

ADDITIONAL PROMOS

Anniversary Record—Fifth Anniversary of Holland Records. While not a true commercial or promotional Bee Gees

release, when Holland Records celebrated its fifth anniversary, which was on May 1, the company issued a record in the shape of the letters HR and included the Bee Gees song "First of May." This record is rarely seen and remains a true collectible.

Club Issues. I might mention that, overseas, especially in Germany, often when a new Bee Gees album is released, a different version is offered to members of the fan club in that country. While the music is the same as the commercial release, these club-issued versions have different cover art. These releases are difficult to find and quite collectible.

Gibb Family Story—Bee Gees and Andy Gibb. A special DJ-only promo LP issued by RSO in Japan that is almost impossible to find and remains a real catch for serious collectors.

Interview Album. In 1981, RSO issued *The Bee Gees Living Eyes Interview Album*. It is actually a BBC interview with the Gibb brothers about their then forthcoming album, *Living Eyes*. It includes interviews, as well as songs from the LP itself. It is one of the few, if not the only, interview albums released by the Gibbs' record company.

Picture Discs. Two actually exist. One is the *Spirits Having*

Flown LP in its entirety, the other is a single LP that included three songs from the 1987 album, *E.S.P.* Both releases are rare and difficult to find.

The Unreleased Album. Following the release of the 1973 issue of the LP, *Life in a Tin Can*, the Bee Gees presented a record to management that, as the story goes, was rejected by the record company. Titled *A Kick in the Head Is Worth Eight in the Pants*, this music remained buried until it finally surfaced in bootleg form a few years ago. This is probably the single rarest LP that exists. Some songs from this session eventually made it onto later Bee Gees LPs, but most remain in the can. Many collectors have heard this music and feel several of the songs would have been hits had they been released commercially. It was rumored some of this music would appear in a brothers Gibb boxed set, but that has yet to happen.

This is just a sample of what exists in terms of Bee Gees collectibles. For someone like myself, I could go on and on. And, with the soon-to-be-released *This Is Where I Came In*, I'm sure there will be a slew of promo-only items issued around the world. So, once again, for collectors like me, the hunt will be on. I can't wait! ■



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THEIR GLOBAL APPEAL

(Continued from page B-12)

virtually every place in the world and they have received lifetime achievement awards all over the globe in the last few years."

STRONG GLOBAL PUSH

Album promotion, as in the case of *One Night Only*, relies heavily on utilizing TV specials and using broadcasts as "points of entry," continues Peters. "For the *One Night Only* shows, we used international flyaways, bringing in people from various countries. They also did regional press conferences and satellite media tours. Each time they arrived on a new continent, there would be a press conference with key media from that country and the environs."

Peters counts on the international label executives to "create programming blocks in their own broadcast media" out of the supplied video material and then to "extrapolate international syndication" from it, she says. "We try to be really careful with the calendar," regarding the need to balance domestic and international marketing, she adds. "The [international] labels each think of only their territory, so it's up to us to make sure everybody gets the time they need to do the best job they can. We have good partners with Universal Music Group worldwide, and people are very committed in the new Universal system. On the publishing side, people at BMG, territory after territory, embrace and treat the Bee Gees like their own—not an international act. And the promoters are wonderful partners in marketing globally to huge venues."

The "bottom line," Peters concludes, is "to release great music that people want to own. In many countries, *One Night Only* was the best-selling live album in history, because it had wonderful performances of great songs that have touched people's hearts all over the world. The real asset, of course, is to have 35 years of hits. They can sing for four hours and not perform a song that wasn't a hit! The truth is the music, and the music sells itself." ■

ROBERT STIGWOOD Q&A

(Continued from page B-14)

ended up costing them a fortune. If they have some crook bending their ear and the whole world is at their feet, it's very hard for them. So there are no recriminations at all; it happened, and we're the best of friends.

At the same time, I was really getting tired of management, because it was 24 hours a day, so I decided not to manage anymore, which is why I let [Eric] Clapton go, as well. Dick Ashby was my personal assistant, and I assigned him to work around the clock with them, so it was a nice compromise.

What's your favorite Bee Gees song?

"To Love Somebody." That was the second single I released, before "Massachusetts." The boys said, "We can't give you the birthday present you deserve, so we've written you a song." I'm thrilled every time I hear it.

Are there still goals you long to achieve, and are you working on anything at the moment?

Not really. I've been busy with the stage show of *Fever*, which gives me great joy, and the lads love it. Of course, I'm working on quite a few other things—there's a particular musical I might go for, or one particular film. I get material all the time, but I look for longevity, not to make a quick buck. ■

Dear Barry, Robin & Maurice,

Congratulations!

For 35 years,
we've loved your *music*.

Thank you for letting us
tell your *story*.

David Leaf

John Scheinfeld



THE BEE GEES

35 YEARS OF MUSIC

FOUR DECADES OF SUCCESS

(Continued from page B-6)

contemporary R&B vibe with their indelible pop melodies for the first time. The result was a glistening stream of hits that would redefine the act, including the classics "Jive Talkin'," "Nights on Broadway" and "Fanny (Be Tender With My Love)."

But, because of contractual obligations, the Bee Gees were

not allowed to work with Mardin on their next album, *Children of the World*. The Gibbs were nervous about the process but maintained their connection with R&B trends and hit pay dirt. The next two singles, "You Should Be Dancing" and "Love So Right," were huge in the U.S.

Of course, no one knew what was around the corner, nor how it would brand the brothers into a pop-culture phenomenon of their own. It seemed innocent enough at the beginning—Stigwood had bought the rights to a *New Yorker* cover story from writer Nik Cohn called "Tribal Rites of Saturday Night," addressing a phenomenon rising from gay clubs into the mainstream: disco.

He called the Bee Gees and asked if they would contribute tracks meant for their next album to the film. Stigwood was



Album cover for "This Is Where I Came In"

offered four Bee Gees songs: "How Deep Is Your Love," "Stayin' Alive," "More Than a Woman" and "Night Fever"—which inspired the renaming of the film—as well as the tracks "If I Can't Have You" for Yvonne Elliman and "More Than a Woman," which was re-recorded by Tavares.

Their accomplishments with this project are well told now, of course, and enough of a phenom to make any trivia geek glisten. The 1977 soundtrack, with sales of 30 million, is the best-selling of all time, inspiring current stage musicals in the U.K., the U.S., Australia, Scotland and other countries. It garnered five No. 1

singles; and earned the Gibbs Grammy Awards for Album of the Year, Best Pop Vocal Performance and Producer of the Year. During this time, Barry also became the first songwriter to write or co-write four consecutive No. 1s, breaking Lennon & McCartney's record from 1964.

DO NO WRONG

On the heels of the success of *Saturday Night Fever*, the Bee Gees could do no wrong. That same year, they wrote a series of No. 1 hits for younger brother Andy—including "Shadows Dancing" and "I Just Want to Be Your Everything"—turning him into an overnight sensation, while scoring with their own No. 1s with "Too Much Heaven," "Tragedy" and "Love You Inside Out," as well as the No. 1 "Grease" for Frankie Valli in 1978 and the top 5 "Emotion" for Samantha Sang that same year.

But the harmony was destined for another roadblock when the Bee Gees took a wrong turn and participated in a remake of the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*. It was both a critical and commercial flop—and is widely considered a career-halting misstep.

As the 1980s opened, the group decided to take a step back from the spotlight as the brothers suffered heat from the movie, but more so, became the targets of an intense disco backlash (where some radio stations went so far as to claim "Bee Gees-free weekends").

Still, it was a fruitful period, particularly for Barry, who worked with a number of other artists, most notably Barbra Streisand, writing and producing the Grammy-winning *Guilty* (her best-selling album ever); *Heartbreaker* for Dionne Warwick; and Kenny Rogers' *Eyes That See in the Dark*, which produced the No. 1 country/pop single "Islands in the Stream" with Dolly Parton.

The soundtrack to *Stayin' Alive* came in 1983, along with solo projects from Barry and Robin, but it wasn't until 1987 that the Bee Gees truly returned to glory with "You Win Again," a chart-topping single produced by Mardin from the hit album *E.S.P.*

TRAGEDY AND TRIUMPH

The following year would see the devastating loss of brother Andy, but the brothers regrouped and managed a successful world tour in 1989, which led to the triumph of *One*, the first time the Bee Gees garnered a top-10 hit in the U.S. in nearly a decade.

In the 1990s, the Gibbs released a series of highly acclaimed albums, including the noteworthy *Size Isn't Everything*, which contains the treasured ballad "For Whom the Bell Tolls"—regarded by many fans as an ultimate classic—and *Still Waters*, which again put them on the worldwide charts with "Alone."

Over these years filled with glorious highs and near-melodramatic lows, the Bee Gees have demonstrated a rare finesse as show-business chameleons, redefining themselves and yet staying true to the highly melodic sounds that ultimately have defined them since their early days in the mid-1960s.

The Gibb brothers' four-plus decades in the business could play out on TV with as much drama as any Danielle Steel novel. Over time, they have endured sibling rivalries; personal, health and family tragedies; the ups and downs of a fickle buying public; and the outright rejection of their name following their disco reign—but ultimately the Bee Gees have weathered each storm. By the late 1990s, the industry seemed to be taking notice of their vast array of accomplishments and sheer tenacity, and, seemingly out of nowhere, the accolades began showering down, including lifetime achievement awards from the Brit Awards, the World Music Awards, the Songwriters Hall of Fame and others. They closed the decade with their acclaimed series of *One Night Only* concerts across the globe—and an accompanying live concert album that moved 6 million copies worldwide—and with a duet written for Celine Dion, suitably titled "Immortality."

"You can't compare these guys with anyone," says Mardin. "It's like the Beatles are one thing, the Stones are one thing, the Bees Gees are one thing—all like wine, all great and all different." ■

Congratulations

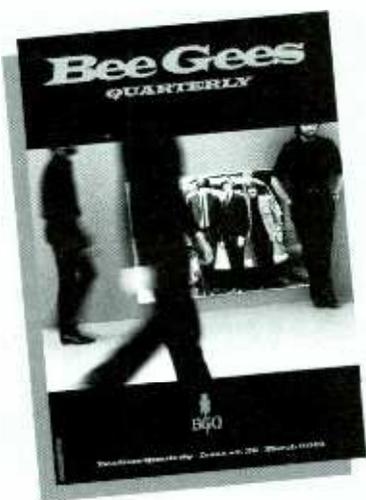
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Barry, Robin, Maurice

Barry, Robin and Maurice

Songwriters & Publishers

ARTISTS & MUSIC



Beach Boy With Spirit. Legendary songwriter/producer/artist Brian Wilson has signed an exclusive administration agreement with Spirit Music Group. Under the agreement, the company will represent more than 200 works contained in Wilson's New Executive (BMI) and Beach Bum Music (BMI) catalogs. The songs span four decades and include a collection of Beach Boys material from the *Pet Sounds* era, along with Wilson's entire solo output from the past 20 years and new works. Among the specific highlights are the Beach Boys' mid-'60s classics "Sloop John B" and "Hang On to Your Ego," the group's later hits "Good Timin'" and "Goin' On," and tracks from Wilson's acclaimed solo albums, including "Love and Mercy," "Melt Away," and "Your Imagination." Spirit plans to pursue licensing opportunities for Wilson's songs in film, TV, and advertising, as well as pitch catalog songs for new cover versions. The company will also help Wilson land scoring work for major motion pictures. Pictured backstage at Wilson's recent performance at B.B. King's club in New York are Wilson, left, and Mark Fried, president, Spirit Music Group.



Olman Award Winners. The 15th annual Abe Olman Scholarship Awards for excellence in songwriting were presented during a recent reception at New York's Friar's Club. Awards of \$1,200 are given each year by the National Academy of Popular Music (NAPM) to writers who have participated in workshops conducted by ASCAP, BMI, SESAC, the Songwriters Guild of America (SGA), and NAPM. Pictured in the front row, from left, are scholarship winners James Glasco, Tabitha Fair, Stephen Goldfinger, Sophia Ramos Dupre, and Carrie Fitzgibbon. Pictured in the back row, from left, are Irwin Robinson, chairman/CEO, Famous Music Publishing; George David Weiss, president, SGA; Linda Lorence, VP, SESAC; Hal David, chairman/CEO, NAPM; Bob Leone, projects director, NAPM; and Charlie Feldman, VP, BMI.



The Chairperson, The Singers, The President. The Los Angeles Music Center complex recently presented an evening of music performance and storytelling at the center's Mark Taper Forum, followed by a gala dinner in the Grand Hall of the Center's Dorothy Chandler Pavilion. Pictured at the event, from left, are Eunice David, chairwoman of the event; singers Sally Kellerman and Helen Reddy; and Joan Hotchkis, president of the Blue Ribbon, a Music Center group of more than 625 women who annually contribute more than \$2.6 million to the center.



Music And The Internet. The Songwriters Guild of America (SGA) recently hosted a panel titled "Music and the Internet" at the National Assn. for Campus Activities' national convention in Nashville. The event brought together hit songwriters and artists, who discussed the rights of music creators and compensation for intellectual property with college students. Pictured, from left, are session moderator Greg Dorschel, VP, songcatalog.com; songwriter J. Fred Knobloch; recording artist Donna Summer; Kimberly Maier, assistant director, SGA; and Rick Carnes, VP, SGA.



Ballard Did It. Universal Music Publishing Group (UMPG) writer Glen Ballard recently completed production of Dave Matthews Band's new RCA album *Everyday*. Ballard also co-wrote all the songs on the chart-topping album with Matthews, including first single "I Did It." Pictured at Conway Studios in Los Angeles, from left, are Amos Newman, Java Records; Betsy Anthony-Brodey, VP, talent acquisition, UMPG; Matthews; Ballard; David Renzer, worldwide president, UMPG; and Bruce Flohr Sr., VP, A&R, RCA Records.



The Writer, The ASCAP Exec, The Singer. The Music Center complex in Los Angeles, which includes the Dorothy Chandler Pavilion and the Mark Taper Forum, recently presented *The Writer, the Singer, the Song*, a performance and gala dinner event conceived by Hal David and his wife, Eunice. David is a member of the Fraternity of Friends, a group of businessmen and entertainment-industry executives who contribute more than \$500,000 annually to the center. The evening brought together songwriting and singing notables, including Alan Bergman, Cy Coleman, Jerry Lieber, Jimmy Webb, Helen Reddy, Sally Kellerman, Maureen McGovern, Dionne Warwick, Rosemary Clooney, Larry Gatlin, and master of ceremonies Paul Williams. Pictured at the dinner, from left, are songwriter Coleman; Karen Sherry, VP of communications, ASCAP; and singer Gatlin.

NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

BUTTERFLY • Anthony Kiedis, S. Binzer, Bret Mazur, Flea, John Frusciante, Chad Smith • Crazy Town/ASCAP, Moebetoblame/BMI, Screen Gems-EMI/BMI

HOT COUNTRY SINGLES & TRACKS

YOU SHOULDN'T KISS ME LIKE THIS • Toby Keith • Tokeco Tunes/BMI

HOT R&B SINGLES

IT'S OVER NOW • Daron Jones, M. Scandrick, M. Keith, Q. Parker, Melvin Glover, Sylvia Robinson • Da Twelve/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Liquid Liquid/BMI, Sugarhill/BMI, Twenty Nine Black/BMI

HOT RAP SINGLES

BOW WOW (THAT'S MY NAME) • Jermaine Dupri, Bryan-Michael Cox • EMI April/ASCAP, So So Def/ASCAP, Babyboy's Little/SESAC, Noontime/SESAC, EMI Blackwood/BMI, My Own Chit/BMI

HOT LATIN TRACKS

ABRAZAME MUY FUERTE • Juan Gabriel • BMG Arabella/ASCAP, San Angel/ASCAP

A Bobfest Of Tributes: Pair Of New Albums Salute Hope And Dylan

WHYTE'S GREAT HOPE: New York jazz pianist/cocktail lounge singer **Ronny Whyte's** latest album for Audiophile Records, an American popular song-oriented label based in New Orleans, is somewhat surprising. But *A Tribute to Bob Hope—Thanks for the Memory* goes a long way in re-educating us about Old Ski Nose's significance in popular music history.

"For someone who's not known as a singer, **Bob Hope** introduced an amazing amount of songs, including two Academy Award winners," says Whyte, whose 15-track tribute includes both of Hope's Oscar-winning songs: the **Jay Livingston/Ray Evans** classic "Buttons and Bows," from Hope's 1948 western comedy spoof, *The Paleface*, and of course, "Thanks for the Memory," the **Ralph Rainger/Leo Robin** tune from *The Big Broadcast of 1938* that became Hope's famous theme song.

Whyte, who at age 7 won a talent show in his hometown of Seattle by singing "Buttons and Bows," spent a year and a half researching Hope's musical output. "Unfortunately, in those days writers were under contract and turned stuff out that the studios would then hand to the stars to sing," he says. "In the *Road* pictures, **Bing Crosby** got all the good stuff, so I only included [**Jimmy Van Heusen** and **Johnny Burke's**] 'Road to Morocco' from the *Road* pictures."

Hope's Broadway stage career is represented in the set by "It's De-Lovely," from **Cole Porter's** 1936 musical, *Red, Hot, and Blue* (in which Hope was co-billed with **Ethel Merman** and **Jimmy Durante**), and **Vernon Duke** and **Ira Gershwin's** "I Can't Get Started," from *The Ziegfeld Follies* of 1936. The latter standard, like others on the disc, would be frequently covered in due time.

"**Bunny Berrigan** had a hit with

it, and so did **Sinatra**," notes Whyte, who's currently starring in the acclaimed off-Broadway Sinatra celebration *Our Sinatra*. "But people forget that Bob Hope introduced it."

Thanks for the refreshed memory, Ronny. And kudos, too, to former WNEW New York DJ **Jim Lowe**, who came up with the concept and wrote the liner notes.

FETING ANOTHER BOB: Other than the same first name, **Bob Dylan** might seem to have little in common with **Bob Hope**, except that so many of his songs have also become a major part of American musical history. Now St. Paul, Minn.-based contemporary folk label Red House Records is issuing *A Nod to Bob—*

An Artists' Tribute to Bob Dylan on His Sixtieth Birthday.

The May 8 release features Dylan

contemporaries like **Ramblin' Jack Elliott**, **Rosalie Sorrels**, and **Spider John Koerner** with **Dave Ray**, as well as current troubadours like **John Gorka**, **Greg Brown**, **Guy Davis**, and **Suzzy and Maggie Roche**.

"We're a Minnesota label, and Bob's a native son," says Red House president **Bob Feldman** of the Duluth-born Dylan. "But I've always felt that he basically invented all our jobs."

Feldman notes that the disc provides a special means of marking Red House's 15th anniversary. The participating artists, he adds, lend their own credibility to the project, since so many of them, like the esteemed honoree, have "put the hard miles on."

Feldman says, "**Eliza Gilkyson's** liner note says it all."

"When [Dylan] found his own voice, he freed me and every other folk artist who came after him," writes Gilkyson, who covers "Love Minus Zero/No Limit" on the album. "I don't know if anyone who comes after him can claim originality, damn it."



by Jim Bessman



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- ♦ Kevin Baxter, Arts Editor, The Miami Herald
- ♦ Jerry Blair, Executive VP, Arista Records
- ♦ Luis Brandwayn, Founding Partner, Batanga.com
- ♦ Manolo Diaz, President, Universal Music Latin America
- ♦ Javier Fernández, President, Artistas Creativos Inc.
- ♦ Lucas Graves, Sr. Analyst-Latin America, Jupiter Media Metrix
- ♦ Little Judy, Executive Producer, LaMusica.com
- ♦ Rodolfo Lopez-Negrete, VP Latin Region, BMG
- ♦ Manuel Montero, Chairman & CEO, Fiera, Inc.
- ♦ Gilberto Moreno, General Manager, Fonovisa
- ♦ Jorge Naranjo, VP Touring, Cardenas, Fernandez and Assoc.
- ♦ Javier Rabago, CEO, Latinoise.com
- ♦ Lupillo Rivera, artist, Sony Discos
- ♦ Phil Rodriguez, President, Water Brother Productions
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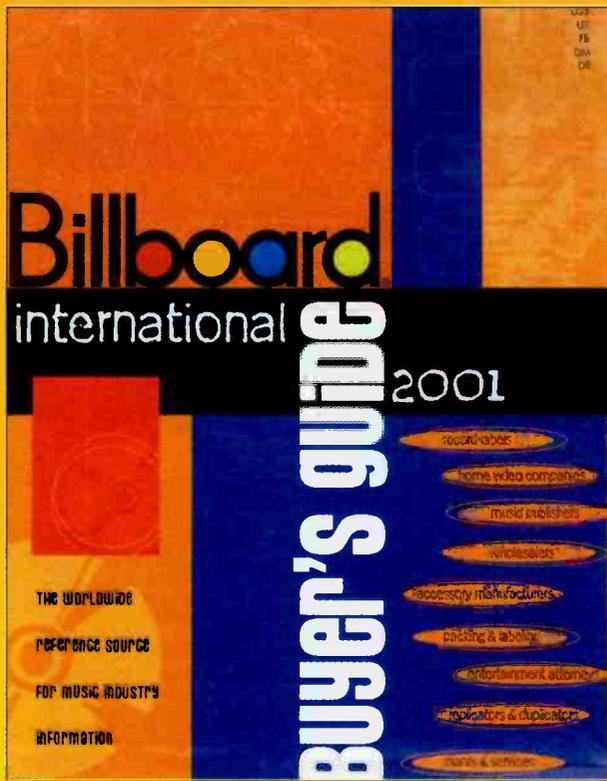
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NOTAS

(Continued from page 44)

shake some of its baggage. Recently, several political leaders, including Miami Mayor **Joe Carollo**, said on local radio shows that Grammy organizers had assured them the presence of Cuban-based artists in the awards show was unlikely.

But Latin Academy of Recording Arts and Sciences (LARAS) senior VP/executive director **Mauricio Abaroa** denies those assertions. "Anyone close to this process knows it is inclusive and not exclusionary," he says. He adds that it's impossible to determine who will perform until nominees are selected by the academy's voting members.

"Political pressure has no bearing on the decision of who performs," he says. "But this discussion reflects the fact that, despite overwhelming community support, the Cuban issue is still very sensitive."

And this may well be the reason why, despite all good intentions, Miami is still not confirmed as the Latin Grammy host city—and at this rate may never be.

In statements to *The Miami Herald*, National Academy of Recording Arts and Sciences president/CEO **Michael Greene** said, "If there was a [Cuban] nominee who we felt it was important to have perform at the Latin Grammy awards show, we would present them." However, he added, "We're not going to put anyone on to prove a point."

In other Latin Grammy news, following a professional forum in Colombia, LARAS reps, including Abaroa, will travel to Brazil, where they'll also hold meetings with members of that country's recording industry in an effort to drum up interest in the Latin Grammys and beef up Brazilian membership to LARAS. Meetings are scheduled to take place in São Paulo and Rio de Janeiro.

IN OTHER BRAZILIAN NEWS: Luiz Oscar Niemeyer, chairman of BMG Brazil, was recently elected the new chairman of the Brazilian Assn. of Record Companies (ABPD). He replaces former chairman **Marcelo Castello Branco**, who held the post for the past two years and provided an efficient infrastructure for fighting piracy and increasing the use of the Internet in the Brazilian music market.

According to the ABPD—the Brazilian affiliate of the International Federation of the Phonographic Industry—40% of the country's CD market is in the hands of pirates. Piracy has virtually obliterated Brazil's music-cassette market.

In other ABPD news, indie label Abril Music has joined the board of directors of the organization. The move recognizes Abril's growing clout in the market. Last year, the label made waves with such acts as singers **Mauricio Manieri** and **Frank Aguilar**, Bahian group **Harmonia do Samba**, and rock group **Los Hermanos**.

Tom Gomes contributed to this report from Brazil. Leila Cobo may be reached at lcobo@billboard.com or at 305-361-5279. Material may be sent to 101 Crandon Blvd. Suite 466, Key Biscayne, Fla. 33149.

THE Billboard Latin 50™

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THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
◀ No. 1 ▶					
1	1	2	RICKY MARTIN	SONY DISCOS 84300	2 weeks at No. 1 LA HISTORIA
2	2	2	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 29745	SHHH!
◀ GREATEST GAINER ▶					
3	3	37	PAULINA RUBIO	UNIVERSAL LATINO 543319 HS	PAULINA
4	5	16	VICENTE FERNANDEZ	SONY DISCOS 84185 HS	HISTORIA DE UN IDOLO VOL. 1
5	4	4	LUPILLO RIVERA	SONY DISCOS 84276 HS	DESPRECIADO
6	8	4	VARIOUS ARTISTS	SONY DISCOS/WEA LATINA 86679	NO. 1 UN AÑO DE EXITOS
7	7	26	CHRISTINA AGUILERA	RCA 69323/BMG LATIN	MI REFLEJO
8	6	5	JUAN LUIS GUERRA 440	KAREN 93023/UNIVERSAL LATINO HS	COLECCION ROMANTICA
9	10	14	JUAN GABRIEL	ARIOLA 80227/BMG LATIN HS	ABRAZAME MUY FUERTE
10	12	29	AZUL AZUL	SONY DISCOS 83941 HS	EL SAPO
11	9	6	VICTOR MANUELLE	SONY DISCOS 83768	INSTINTO Y DESEO
12	11	27	OV7	SONY DISCOS 83967 HS	CD00
13	17	14	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 71815	EN VIVO. EL HOMBRE Y SU MUSICA
14	13	3	EDNITA NAZARIO	SONY DISCOS 84264 HS	SIN LIMITE
15	15	2	INTOCABLE	EMI LATIN 31412	14 SUPER EXITOS
16	14	23	LUIS MIGUEL	WEA LATINA 84573	VIVO
17	16	25	LOS TIGRES DEL NORTE	FONOVISA 6092 HS	DE PAISANO A PAISANO
18	19	16	VARIOUS ARTISTS	J&N 82754/SONY DISCOS	BACHATAHITS 2001
19	18	16	INTOCABLE	EMI LATIN 23730 HS	ES PARA TI
20	23	19	LOS ANGELES DE CHARLIE	FONOVISA 6096 HS	UN SUEÑO
21	20	56	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR
22	28	46	THALIA	EMI LATIN 26232 HS	ARRASANDO
◀ HOT SHOT DEBUT ▶					
23	NEW		LIBERACION	DISA 31794/EMI LATIN	EN VIVO
24	22	23	CHAYANNE	SONY DISCOS 84098 HS	SIMPLEMENTE
25	24	7	LOS ACOSTA	FONOVISA 10133	NOMADAS
26	25	54	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED
27	27	103	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO...
28	26	3	VARIOUS ARTISTS	EMI LATIN 32001	GRAMMY LATIN NOMINEES 2001
29	33	38	JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN HS	SECRETO DE AMOR
30	31	16	VARIOUS ARTISTS	J&N 83752/SONY DISCOS	MERENHITS 2001
31	29	10	VARIOUS ARTISTS	LIDERES 950044	GUERRA DE ESTADOS PESADOS VOL. 2
32	41	90	MANA	WEA LATINA 27864	MTV UNPLUGGED
33	32	19	MARCO ANTONIO SOLIS	FONOVISA 0521 HS	EN VIVO
34	30	7	VARIOUS ARTISTS	FONOVISA 31002	LOS #1 DE LA BACHATA
35	37	16	ELVIS CRESPO	SONY DISCOS 84151	WOW FLASH!
36	36	70	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
37	34	17	LOS TUCANES DE TIJUANA	MERCURY 159675/UNIVERSAL LATINO HS	ME GUSTA VIVIR DE NOCHE
38	21	9	LOS PALOMINOS	FONOVISA 10131	OBSESION
39	48	27	GIPSY KINGS	NONESUCH 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS
40	35	24	ALEJANDRO SANZ	WEA LATINA 84774 HS	EL ALMA AL AIRE
41	50	5	EL PODER DEL NORTE	DISA 28227/EMI LATIN	A ELLAS
42	40	4	PESADO	WEAMEX 86503/WEA LATINA	TODO TUYO
43	44	2	HUEY DUNBAR	SONY DISCOS 84297	YO SI ME ENAMORE
44	47	15	ANA GABRIEL	SONY DISCOS 84181	30 GRANDES EXITOS
45	49	24	BANDA MACHOS	WEAMEX 84015/WEA LATINA	MI GUITARRA Y YO
46	NEW		JERRY RIVERA	ARIOLA 82955/BMG LATIN	RIVERA
47	39	15	VARIOUS ARTISTS	J&N 83753/SONY DISCOS	SALSAHITS 2001
48	NEW		GUARDIANES DEL AMOR	ARIOLA 83144/BMG LATIN	LO MEJOR DE GUARDIANES DEL AMOR
49	38	3	JOSE GUADALUPE ESPARZA	FONOVISA 10126	ENFERMO DE AMOR
50	45	14	VARIOUS ARTISTS	SONY DISCOS 84135	TOP LATINO 2000

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 RICKY MARTIN SONY DISCOS LA HISTORIA	1 JUAN LUIS GUERRA 440 KAREN/UNIVERSAL LATINO COLECCION ROMANTICA	1 VICENTE FERNANDEZ SONY DISCOS HISTORIA DE UN IDOLO VOL. 1
2 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN SHHH!	2 VICTOR MANUELLE SONY DISCOS INSTINTO Y DESEO	2 LUPILLO RIVERA SONY DISCOS DESPRECIADO
3 PAULINA RUBIO UNIVERSAL LATINO PAULINA	3 VARIOUS ARTISTS J&N/SONY DISCOS BACHATAHITS 2001	3 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE EN VIVO. EL HOMBRE
4 VARIOUS ARTISTS SONY DISCOS/WEA LATINA NO. 1 UN AÑO DE EXITOS	4 SON BY FOUR SONY DISCOS SON BY FOUR	4 INTOCABLE EMI LATIN 14 SUPER EXITOS
5 CHRISTINA AGUILERA RCA/BMG LATIN MI REFLEJO	5 VARIOUS ARTISTS J&N/SONY DISCOS MERENHITS 2001	5 LOS TIGRES DEL NORTE FONOVISA DE PAISANO A PAISANO
6 JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE	6 VARIOUS ARTISTS FONOVISA LOS #1 DE LA BACHATA	6 INTOCABLE EMI LATIN ES PARA TI
7 AZUL AZUL SONY DISCOS EL SAPO	7 ELVIS CRESPO SONY DISCOS WOW FLASH!	7 LOS ANGELES DE CHARLIE FONOVISA UN SUEÑO
8 OV7 SONY DISCOS CD00	8 MARC ANTHONY RMM/SONY DISCOS DESDE UN PRINCIPIO...	8 LIBERACION DISA/EMI LATIN EN VIVO
9 EDNITA NAZARIO SONY DISCOS SIN LIMITE	9 HUEY DUNBAR SONY DISCOS YO SI ME ENAMORE	9 LOS ACOSTA FONOVISA NOMADAS
10 LUIS MIGUEL WEA LATINA VIVO	10 JERRY RIVERA ARIOLA/BMG LATIN RIVERA	10 JOAN SEBASTIAN MUSART/BALBOA/CAIMAN SECRETO DE AMOR
11 THALIA EMI LATIN ARRASANDO	11 VARIOUS ARTISTS J&N/SONY DISCOS SALSAHITS 2001	11 VARIOUS ARTISTS LIDERES GUERRA DE ESTADOS PESADOS VOL. 2
12 CHAYANNE SONY DISCOS SIMPLEMENTE	12 COMPAY SEGUNDO NONESUCH/AG LAS FLORES DE LA VIDA	12 LOS TUCANES DE TIJUANA MERCURY UNIVERSAL LATINO ME GUSTA
13 SHAKIRA SONY DISCOS MTV UNPLUGGED	13 CARLOS VIVES EMI LATIN EL AMOR DE MI TIERRA	13 LOS PALOMINOS FONOVISA OBSESION
14 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN AMOR, FAMILIA Y...	14 RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH/AG CHANCHULLO	14 EL PODER DEL NORTE DISA/EMI LATIN A ELLAS
15 VARIOUS ARTISTS EMI LATIN GRAMMY LATIN NOMINEES 2001	15 CELIA CRUZ RMM CELIA CRUZ & FRIENDS: A NIGHT OF SALSA	15 PESADO WEAMEX/WEA LATINA TODO TUYO

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS Indicates past and present Heatsseeker titles. © 2001, Billboard/BPI Communications and SoundScan, Inc.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Malaysia, Taiwan Deal With Piracy Scourge

Malaysian Music Industry Facing Severe Threat

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—Piracy could destroy the Malaysian music industry within the next 12 months.

That's the grim warning from Tony Fernandes, chairman of local labels' body the Recording Industry of Malaysia (RIM). "We have been bleeding over the last three years," Fernandes says, noting that Malaysia's music piracy rate is now 50%. "This is affecting both the local and multinational companies."

Speaking to *Billboard* in the wake of the launch of a government-led "umbrella" anti-piracy campaign, Fernandes says that all majors operating in the territory have now closed their local Chinese-repertoire departments. In addition, 25 labels have left RIM, mainly due to bankruptcy; that leaves the International Federation of the Phonographic Industry (IFPI)-affiliated body with 65 member labels.

"Some multinational companies have yet to set up in Malaysia, and I'm sure piracy is an issue for such labels as Jive/Zomba when looking to [launch] here," says Fernandes, who is also Assn. of South East Asian Nations region VP of Warner Music International. "Multinational companies have more staying power than the indies, but there will come a time when they will review their position in Malaysia if piracy continues. No business can continue if they continue to bleed. Hence piracy eradication is now becoming critical."

Beh Suat Pheng, senior VP of EMI Asia, says, "Multinationals may still be operating [in Malaysia] in the future if the current rate of piracy continues, but not at its present scale. We might just become distributors of international product, with the occasional local signing."

T.S. Lam, GM of RIM, notes that piracy has also had an adverse effect on Malaysian independent labels. "I get local companies coming to me every week with sob stories about piracy," Lam says.

Universal Music Malaysia managing director Ian Ng says piracy has forced the label to fold the operations of its local repertoire department into the international department. "We haven't closed it as such," says Ng. "We just reduced the head count by two. The current piracy rate doesn't justify the head count of before."

"The current piracy rate spells a doomsday scenario," says Zeezam Shah, public-relations executive of Life Records, which has been operat-

ing in Malaysia for more than 30 years. "If it continues, we could go bust within a year. We had 15 artists last year; this year we only have two left. We had to let the others go."

Meanwhile, the Ministry of Domestic Trade and Consumer Affairs initiated its anti-piracy campaign Feb. 23, with the participation of three separate bodies: RIM, the Video and Film Industry of Malaysia, and the Business Software Alliance.

Domestic Trade and Consumer Affairs Minister Tan Sri Muhyiddin Yassin launched the nationwide campaign, dubbed Hapuskan Cetak

Rompak (Destroy Piracy), at a special anti-piracy event held at outdoor venue Dataran Merdeka here, attended by some 3,000 people. Performing at the event were more than two dozen artists, including Malaysian superstars Ziana Zain, Awie, and Sharifah Aini.

In his speech, Yassin noted that in the economic crisis year of 1997, 1,000 jobs were lost in Malaysia's music industry, which saw a 60% drop in revenue. He said the government will

(Continued on page 64)



FERNANDES

Taiwanese Legislation Targets CD Manufacturers

BY TIM CULPAN

TAIPEI, Taiwan—Facing the prospect of another year on the U.S. Trade Department's Special 301 list, Taiwan has outlined its latest move to tackle rampant piracy with plans to control the import and transfer of CD production equipment.

Under new legislation outlined March 6 here by the Ministry of Economic Affairs, all imports of CD-manufacturing equipment will require the approval of the ministry's Board of Foreign Trade, with sales and transfers of second-hand equipment also requiring registration.

In addition, the ministry's Intellectual Property Office will require Taiwanese CD makers to print a source identification code on all CDs, CD-ROMs, Video CDs, and DVDs to help track CDs back to their source.

The move has received mixed reviews from the International Federation of the Phonographic Industry (IFPI). "Of course it will help," says IFPI Taiwan secretary general Robin Lee. "We found so many pirated CDs last year—police confiscated 600,000 of them."



RUTHERFORD

However, IFPI Asia-Pacific chairman Lachlan Rutherford warns, "We're at the stage where we just want to see results. Talk no longer works in Taiwan. The industry is too close to the edge for people to believe any more what [other] people say."

Taiwan is probably one of the top two major exporters of pirated music copyrights in the world, claims Rutherford. "Taiwan has got to be shut down, and my feeling is that you can't allow a country like this to enter the World Trade Organization," he says, estimating Taiwan's current music piracy rate at about 60%. "In the next year we could get to 70% quite easily. We're getting to the close-out phase."

Lee recognizes that the new measures will be no quick fix for an industry that, according to the IFPI, loses around 30% of its revenue—close to \$100 million—to piracy every year. "It cannot resolve all the problems, but it can change the situation," he insists.

Lee says the tracking of equipment and use of source identification codes is a big step toward tackling the prob-

(Continued on page 64)

Mercury Island France MD Named

Appointment Sparks Universal's Hiring Of EMI Publishing's Benoit

This story was prepared by Emmanuel Legrand of Music & Media.

PARIS—"More noise" was the mantra of French new-wave roots-rock combo Mano Negra. Today, the band's former drummer is getting ready to make even more noise—but this time, as a label executive.

While his former bandmate Manu Chao enjoys worldwide acclaim as a solo artist, Santiago Ignacio Casariego Ortega Gonzalez de Loyolla—better known as Santi—has been appointed managing director of Mercury Island France, effective March 12. He replaces Warner Music Europe-bound Yan Philippe Blanc (*Billboard*, March 17).

Santi, managing director of Universal Music Publishing since 1996, reports to Pascal Nègre, chairman/CEO of Universal Music France. To replace Santi at the publishing unit, Nègre has hired EMI Music Publishing's Fabrice Benoit, named only last month as managing director of its French arm after four years heading its Spanish affiliate.

Commenting on Santi's appoint-

ment, Nègre says, "What's great about Santi is that he combines serious management skills—he went to a business school—with a great artistic flair, and in addition he is intelligent, he likes artists, and he is a charismatic person."

Mercury Island is Universal France's biggest label, with such acts as Johnny Hallyday, Jane Birkin, Zazie, and Faudel. Santi describes himself as "extremely happy" to be appointed managing director of what he calls "one of the most famous labels in the French music industry."

Santi, 41, started playing music while attending business school in the early 1980s and was a founding member of Mano Negra. In 1989, the band set up its own company, Patchanka, managed by Santi. It dealt with the band's publishing, merchandising, videos, and books.

When the group's activity came to an end in the mid-'90s, Santi joined the band Marousse. In 1996, Nègre

appointed him managing director of what was then PolyGram Music Publishing. There, he signed electronica band Modjo, author/composer Gérard Presgurvic, rap act Disiz la Peste, veteran rocker Eddie Mitchell, and artist Alain Bashung.

In replacing Santi, Nègre says, he is particularly proud to have persuaded Benoit to join Universal, despite the fact that he had been appointed only a month ago to run EMI Music Publishing France. "I am glad that he hadn't signed his contract [with EMI Music Publishing] and that we managed to convince him," says Nègre.

Peter Reichardt, EMI Music Publishing's president for Europe, admits that the situation is "a little unusual." He adds, "We are not overly pleased with this development, but it's no fault of our own. Fabrice has to do what he has to do." Benoit was not available for comment.

Reichardt says that finding a replacement for Benoit in Spain is under way and that a replacement in France will be announced shortly. "In the meantime, it's business as usual, and the Paris office reports to me," he says.



SANTI

'Britless' David Wins Platinum Europe Award

BY PAUL SEXTON

LONDON—Appropriately for the month of the Brit Awards, February saw the International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards assume a strong British accent—albeit with an Irish lilt well within earshot.

Of the eight albums honored on the IFPI monthly list of releases selling 1 million or more copies throughout Europe, four were by Brits and two were by Irish acts—but curiously, not one of them won a Brit trophy at the Feb. 26 ceremony (*Billboard*, March 10).

Craig David's much-reported failure to make good on any of his six Brit nominations has only generated more positive response to his Wildstar/Telstar debut, *Born to*



Do It, and the teenage R&B star had the further consolation of receiving his third Platinum Europe Award. That's the third time in four months that the album has mined platinum, after hitting 1 million last November and 2 million in December 2000.

Another set that went to 2 million European units last December came back for its third honor in February. Texas' *Greatest Hits*

had the new-year sales boost of a major tour by the Scottish band—now moving through Europe and due to conclude

April 22 in Paris. Texas is also enjoying massive radio support for the single "Inner Smile," which rose to No. 1 on *Music & Media's* European Radio Top 50 in the March 17 issue.

Mercury U.K. managing director Howard Berman says Texas' latest sales milestone is a result of "general momentum, the touring, and sustained radio play. 'Inner Smile' is still No. 30 on the [Music Control U.K.] airplay chart, and that's after 1,500 plays. And we keep dipping in and out with TV advertising."

Sony S2's Toploader hits the

(Continued on page 52)



BERMAN

Canadian Labels Feel The Burn From CD-Rs

BY LARRY LeBLANC

TORONTO—The U.S. courts may have ordered Napster to block access to copyrighted material via its file-sharing service, but in the words of Canadian music industry analyst Paul Audley, “Anybody who thinks the struggle is over because Napster is beaten is crazy.”

“Napster,” says Audley, of Toronto-based Paul Audley & Associates, “is not the only technology detrimental to rights owners.”

That view is shared by industry figures here, who remain jittery about copyright-protected music being downloaded from the Internet, even as the major labels continue to track E-strategies.

Emphasizing the point, in the wake of the latest Napster court ruling (Billboard, March 17), Toronto-based PulseNewMedia launched software March 9 that can disguise the names of artists and MP3 digital music files, allowing users armed with the appropriate code to circumvent Napster's block.

While the Canadian Recording Industry Assn. (CRIA) attempts to keep a grip on growing MP3 infringement, CRIA president Brian Robertson notes that Canadian music sales fell 6% in 2000.

“We are in the middle of a firestorm,” he says. “High-speed Internet penetration in Canada is among the highest in the world. Even without Napster, there is a whole range of other file-sharing technologies available. Our industry has to get more sophisticated in its encryption technology, its rights management systems, and in build-

ing secure online systems.”

Downloading of music isn't as clear-cut a violation in Canada as it is, for example, in the U.S. A specific exemption in the Copyright Act of Canada legalizes home taping for personal use. However, if a person loads a CD-R with MP3 or sound recording files—or makes straight disc-to-disc copies—and sells them, that's illegal.

“Everybody is burning CDs,” laments Warner Music Canada president Gary Newman. “Even if you push Napster and others to subscription-model pricing, kids will still sell CDs to their friends. They'll charge \$10 instead of \$5.”



ROBERTSON

Netwerk Productions co-owner Terry McBride argues that the advent of copyright-protected music on the Internet has forced a significant shift at his Vancouver-based independent label. “Our catalog business has shrunk in half, and we are being forced to rely more on current releases,” he says. “People aren't going to go out and buy Sarah McLachlan's second album. They'll download it. That doesn't do anything to our bottom line.”

“CD-recordables is the No. 1 problem of our industry today,” says Ken Thompson, CRIA VP/general counsel. “Piracy is a cottage industry again—the way it was in the early '80s with cassette tapes.”

Jason Sniderman, VP at the Sam the Record Man chain, which operates 56 stores nationally, says that with

digital copies, “the cassette argument doesn't wash at all.” He adds, “CD-R quality is great. It's not the same as a shitty cassette.”

Sniderman also suggests that price cutting has reduced the value of recorded music—people don't feel culpable when downloading music or purchasing pirated CDs. “We did it to ourselves,” he says. “We devalued the most important thing to our livelihood—the intellectual property.”

In 1996, revisions to Canada's Copyright Act legalized home copying for private use and introduced a levy on the sale of blank audio-recording media. Prior to that, copying any sound recording for almost any purpose was copyright infringement, although, in practice, the prohibition was largely unenforceable.

The Canadian Private Copying Collective (CPCC) collects the levy and distributes funds generated to rights societies representing eligible authors, performers, and producers. These include the Canadian Mechanical Reproduction Rights Agency; Neighbouring Rights Collective of Canada; Société de Gestion des Droits des Artistes-Musiciens; Society for Reproduction Rights of Authors, Composers, and Publishers in Canada; and Society of Composers, Authors, and Music Publishers of Canada.

Following rate-setting levy hearings by the government-operated Copyright Board of Canada in May 1999, the CPCC began collecting revenue on Dec. 18 of that year. However, its members felt that the estimated \$6 million to \$7 million Canadian (\$4 million-\$4.5 million) paid by manufacturers and importers of blank recording media sold between then and Dec. 31, 2000, represented far less than the value of the music being copied.

Following further Copyright Board hearings last November, new rates were announced Dec. 15, 2000. The board expects the new levies to generate approximately \$27 million Canadian (\$17.5 million) in 2001 and \$32 million Canadian (\$21 million) in 2002.

The board acknowledged a “significant increase” in the numbers of people copying pre-recorded music since the levy was first imposed and specifically noted the increased usage of digital media, such as CD-Rs. According to industry estimates, Canadian shipments of CD/DVD recordable drives reached 710,000 units in 2000.

The levy rate rose Jan. 1 from 23 cents Canadian (15 cents) to 29 cents Canadian (19 cents) for audiotapes, from 5 cents Canadian (3 cents) to 21 cents Canadian (14 cents) for CD-Rs and CD-RWs, and from 61 cents Canadian (40 cents) to 77 cents Canadian (51 cents) for MiniDiscs and CD-R audio and CD-RW audio.

The Canadian Storage Media Alliance and the Canadian Advanced Technology Alliance fought the increases, calling them unfair to the new-media industry and detrimental to its growth.

However, CPCC consultant Brian Chater—also president of the Canadian Independent Record Production Assn.—says, “Compared with what
(Continued on page 63)

newsline...

LONDON-BASED WIPPIT, a subscription-oriented music-file-sharing service, has entered into an agreement with Bellevue, Wash.-based digital rights management company Cantamatrix to utilize the latter's MusicDNA MP3 fingerprinting software. MusicDNA will be included in Wippit's software application, which is downloaded by its users in order to share music; it provides for proper identification of songs and remuneration for the song's copyright holders. Cantamatrix will also provide Wippit with its Electric Ear service, which provides users with extra search facilities and personalized music recommendations.
KAI R. LOFTHUS

WARNER MUSIC INTERNATIONAL (WMI) has confirmed that it is to release the Warner Music Group's first DVD Audio titles outside the U.S. April 6. There are some 25 titles in the batch—including the Corrs' *In Blue*, the Doors' *L.A. Woman*, Alice Cooper's *Billion Dollar Babies*, and Fleetwood Mac's *Rumours*, plus a number of classical titles—to be globally released simultaneously through WMI affiliates. The recordings have been remixed from the original masters. The Warner Music Group launched its first DVD Audio titles in the U.S. November 2000. WMI operates in 65 countries, with a network of 47 affiliates, 26 licensees, and a number of associated labels.
TOM FERGUSON

UNIVERSAL MUSIC INTERNATIONAL (UMI) has created a new position aimed at developing the group's presence in the Middle East and North Africa. Former advertising executive Patrick Boulos has been named marketing and development director for the region, reporting to UMI VP of Middle East and North Africa Pascal Nègre (also Universal France chairman/CEO). Nègre calls Boulos an ideal candidate for the job, saying, “He has a dual culture, Lebanese and French; speaks Arabic; and has lived and worked in the region.” Initially, Paris-based Boulos will focus on Saudi Arabia, the United Arab Emirates, Lebanon, Egypt, Morocco, Algeria, and Tunisia. He will also have the brief to develop Arabic repertoire in Western territories.
EMMANUEL LEGRAND

THE U.K.'S ENTRY for the Eurovision Song Contest will be “No Dream Impossible,” written by veterans Russ Ballard and Chris Winter (published by Sony/ATV Music) and performed by 16-year-old newcomer Lindsay D, signed to Universal Music TV. In second place at the Song for Europe finals, televised live March 11 by the BBC, was “That's My Love” by Tony Moore; third was “Just Another Rainbow” by Pete Kirtley, Tim Hawes, and Liz Winstanley. The Eurovision Song Contest takes place May 12 in Copenhagen.
DAVID STARK

THE U.K.'S RADIO ACADEMY has commissioned special research on the listening and leisure habits of 11- to 14-year-olds, to be presented at its annual Music Conference, held April 3 in London. The academy has commissioned market research company National Opinion Polls to carry out the online survey at schools across the U.K.; questions will cover the children's music-listening preferences, musical buying habits, and online activities. The results will be presented by Larry Rosin, president of Edison Media Research in the U.S.
TOM FERGUSON

CARLOS ITUIÑO has been promoted from VP to president of Universal Music Spain, effective July 1. He will replace Jesús López, who on that date takes over as chairman of Universal Music, Latin America and Iberian Peninsula, based in Miami. Ituiño will continue to report to López. The two were VP and president, respectively, of Universal Spain in the two years since the Universal/PolyGram merger.
HOWELL LLEWELLYN

Cardigans Manager Flies Solo

Sweden's Lundén Starts Management Company

BY JEFFREY DE HART

STOCKHOLM—Three years after selling his Motor Music artist management and concert promotion company to the Stockholm-based, SFX-owned EMA Telstar Group, Swedish entrepreneur Petri H. Lundén is going back to his roots.

The local music-industry veteran has launched a new management company, Talent Trust, with himself as managing director. Until the end of last December, when EMA quit the management arm of its business, Lundén was the Gothenburg, Sweden-based managing director of both EMA Telstar Management and Motor.

“At the end of 2000,” he says, “I had fulfilled my contract with EMA. I decided to leave the big business, as opposed to working in a small business, in order to continue to manage artists. It was an amicable parting.”

Lundén, who remains based in Gothenburg, launched Motor in 1993. However, he recalls that by 1998 “the competition [with EMA] seemed unhealthy, and ticket prices were going through the roof. [So] we started discussing the possibility of joining

forces. Not a merger as such, because EMA was the big corporation, and they brought us into the company.”

After EMA's acquisition of Motor, however, Lundén's company maintained its own identity, with its own artists. “EMA managed artists like Frida and Joey Tempest, while Motor handled [more cutting-edge] artists like the Cardigans and the Ark,” he explains.

Lundén's biggest client, the Cardigans, have penciled in their next (as yet untitled) album for release later this year. “I had a band meeting with the Cardigans [last week]” Lundén says, “and we're looking at scheduling their next record and also [band vocalist] Nina Persson's solo album. Nina finished recording her album in the autumn at Bearsville Studios in New York. It was produced by Mark Linkous of Sparklehorse.”

The band may also be looking to change its label home from Stockholm Records, he notes. “We're in the midst of contract negotiations with record labels in the U.K. and U.S. We will continue to talk with Stockholm Records in the Universal system, but we're also speaking to all the other majors about a deal.”

EXECUTIVE TURNTABLE

RECORD COMPANIES. Julian French is promoted to business affairs director for EMI Records Group U.K. and Ireland. He was business affairs director for EMI's Parlophone and catalog divisions.

Christian Wolff is named managing director of BMG Ariola Hamburg. He was—and remains—managing director of BMG's Musikfirma Ariola division in Berlin.

Michael Manasse is named managing director of edel records in Sweden, also overseeing edel affiliates in Norway, Denmark, and Finland. He was managing director of EMI Norway.

Kelly Chew is named GM of BMG Singapore. She was VP of Chinese media and entertainment at Singa-

pore media company SPH.

Joachim Kirschstein is named managing director of Hamburg-based Polymedia Marketing Group, a subsidiary of Universal Music Group. He was a manager/shareholder at Hamburg advertising agency mjm.

BROADCASTING. Kulpong Bunnag is promoted to VP of programming for Pan-Asian music TV broadcaster Channel V International, based in Hong Kong. He was GM of Channel V Thailand.

Ludger Wicher is named managing director of German music TV channel Viva, based in Cologne. He was managing director of Cologne-based online firm Primus Powershopping.

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HITS OF THE WORLD

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JAPAN		(Dempa Publications Inc.) 03/14/01	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	NEVER EVER AYUMI HAMASAKI A&E TRAX	
2	1	CAN YOU KEEP A SECRET? HIKARU UTADA TOSHIBA-EMI	
3	NEW	PIECES OF A DREAM CHEMISTRY DEFSTAR	
4	4	ASHTAGA ARUSA URUFURUZU TOSHIBA-EMI	
5	NEW	HITORI THE GOSPELLERS KIUON	
6	NEW	DOITUMO KOITUMO/BOKUNDIRAI TOKIO UNIVERSAL	
7	7	MIDNIGHT NIGHTENGAL MARIYA TAKEUCHI WARNER MUSIC JAPAN	
8	5	HATSUKOI AIKO PONY CANYON	
9	2	BABY! KOINI KNOCK OUT! PUCCHIMONI ZETIMA	
10	NEW	IDENTITY ERIKO IMAI TOY'S FACTORY	
11	11	BHIDDKAKE DOJIRO KIYOSHI HIKAWA COLUMBIA	
12	6	BOKUNO SENAKANIWA HANGA ARU KINKI KIDS JOHNNY'S ENTERTAINMENT	
13	3	AIND MELODY V6 A&E TRAX	
14	8	KOIWO SHICAYAAMASHITA! TANPOPO ZETIMA	
15	NEW	PEACE—STRINGS VERSIDN JUDY & MARY EPIC	
16	10	MIRACLES KEN HIRAI DEFSTAR	
17	9	FISH! FIGHT! YAEN A&E TRAX	
18	RE	TOWANI... THE GOSPELLERS KIUON	
19	16	DO YOU REMEMBER ME KITAKIMAYU SONY	
20	12	MEMAI CHIIHIRO ONIZUKA TOSHIBA-EMI	
ALBUMS			
1	NEW	CHIHIRO ONITSUKA INSOMNIA TOSHIBA-EMI	
2	NEW	AEROSMITH JUST PUSH PLAY COLUMBIA	
3	1	DA PUMP DA BEST OF DA PUMP A&E TRAX	
4	2	PDRNO GRAFFITTI FOO? SONY	
5	NEW	SOPHIA SHINKARON TOY'S FACTORY	
6	8	ERIC CLAPTON REPTILE REPRISE	
7	4	ABBA S.O.S.—THE BEST OF ABBA POLYDOR	
8	7	LOVE PSYCHEDELICO THE GREATEST HITS VICTOR	
9	6	MORNING MUSUME BEST! MORNING MUSUME, ONE ZETIMA	
10	NEW	SEX MACHINEGUNS BARBE-Q MICHAEL TOSHIBA/EMI	
11	3	AYUMI HAMASAKI AYU-MI-X III NON-STOP MEGA MIX VERSION A&E TRAX	
12	9	JUDY & MARY WARP EPIC	
13	10	DO AS INFINITY NEW WORLD A&E TRAX	
14	17	THE GOSPELLERS SOUL SERENADE KIUON	
15	NEW	MIHO KOMATSU MIHO KOMATSU 4—A THOUSAND FEELINGS GIZA STUDIO	
16	12	THE BEATLES 1 CAPITOL	
17	20	MAKOTO KAWAMOTO GOBBLEDYGOOK ANTINOS	
18	5	AYUMI HAMASAKI AYU-MIX III ACOUSTIC ORCHESTRA VERSION A&E TRAX	
19	RE	VARIOUS ARTISTS IMAGE SONY	
20	13	ZARD TOKI NO TSUBASA B-GRAM	

GERMANY		(Media Control) 03/14/01	
THIS WEEK	LAST WEEK	SINGLES	
1	1	DAYLIGHT IN YOUR EYES NO ANGELS ZEITGEIST/POLYDOR/UNIVERSAL	
2	2	SONNE RAMMSTEIN MOTOR/UNIVERSAL	
3	3	MS. JACKSON OUTKAST LAFACE/ARISTA/ARIOLA	
4	6	IM OSTEN NIEMANN BERLIN/BMG	
5	19	WENN DAS LIEBE IST GLASHAUS MERCURY/UNIVERSAL	
6	NEW	BUTTERFLY CRAZY TOWN COLUMBIA	
7	4	X XZIBIT EPIC	
8	11	ONE MORE TIME DAFT PUNK VIRGIN	
9	5	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	
10	20	TEENAGE DIRTBAG WHEATUS COLUMBIA	
11	7	WIN THE RACE MODERN TALKING HANS/BMG	
12	10	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/EMI	
13	18	THE STORM IS OVER NOW R. KELLY JIVE/ZOMBA	
14	NEW	DANCE WITH ME DEBELAH MORGAN ATLANTIC/EASTWEST	
15	8	\$#!* ON YOU D-12 INTERSCOPE/UNIVERSAL	
16	NEW	PLAYED-A-LIVE (THE BDNGD SONG) SAFRI DUO UNIVERSAL	
17	9	WHAT A FEELING DJ BOBO & IRENE CARA EAMS	
18	NEW	AMENO DJ QUICKSILVER POLYDOR/UNIVERSAL	
19	14	ROLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL	
20	NEW	HERE WITH ME DIDO ARISTA/ARIOLA	
ALBUMS			
1	1	PETER MAFFAY HEUTE VOR DREISSIG JAHRE ARIOLA	
2	NEW	ERIC CLAPTON REPTILE REPRISE/WEA	
3	NEW	BOHSE ONKELZ GESTERN WAR HEUTE NOCH MORGEN VIRGIN	
4	2	DIDO NO ANGEL ARISTA/ARIOLA	
5	4	MICHELLE BEST OF EMI	
6	3	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	
7	NEW	SAVATAGE POETS AND MADMEN NUCLEAR BLAST/SPV	
8	7	THE BEATLES 1 EMI	
9	NEW	ROD STEWART HUMAN ATLANTIC/EAST WEST	
10	11	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	
11	14	LINKIN PARK [HYBRID THEORY] WEA	
12	9	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	
13	5	A*TEENS TEEN SPIRIT STOCKHOLM/UNIVERSAL	
14	6	JENNIFER LOPEZ J.L.O. EPIC	
15	12	CREED HUMAN CLAY EPIC	
16	NEW	VIKINGER TANZ MIT MIR EMI	
17	16	ANASTACIA NOT THAT KIND EPIC	
18	10	PARADISE LOST BELIEVE IN NOTHING EMI	
19	19	DJ BOBO PLANET COLORS METROVINYLS/EAMS	
20	NEW	DE-PHAZZ DEATH BY CHOCOLATE UNIVERSAL CLASSICS & JAZZ	

U.K.		(CIN) 03/12/01		Supported By worldpop	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK
1	NEW	UPTOWN GIRL WESTLIFE RCA		1	1
2	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA		2	2
3	2	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN		3	3
4	NEW	CLINT EASTWOOD GORILLAZ PARLOPHONE		4	7
5	6	TEENAGE DIRTBAG WHEATUS COLUMBIA		5	4
6	5	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/POLYDOR		6	5
7	7	ALWAYS COME BACK TO YOUR LOVE SAMANTHA MUMBA WLO CARD/POLYDOR		7	10
8	3	MS. JACKSON OUTKAST LAFACE/ARISTA		8	6
9	4	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA		9	8
10	NEW	\$#!* ON YOU D-12 INTERSCOPE/POLYDOR		10	11
11	NEW	THINK ABOUT ME ARTFUL DODGER FEATURING MICHELLE ESCOFFERY FFR		11	15
12	NEW	PIANO LOCO DJ LUCK & MC NEAT ISLAND/UNIVERSAL		12	13
13	NEW	JADED AEROSMITH COLUMBIA		13	9
14	NEW	X XZIBIT EPIC		14	12
15	10	HERE WITH ME DIDO CHEEKY/ARISTA		15	18
16	11	PARADISE KACI CURB/LONDON		16	14
17	NEW	HE LOVES U NOT DREAM BAD BOY/ARISTA		17	17
18	13	AMERICAN DREAM JAKATTA RULIN/MINISTRY		18	16
19	12	FEELS SO GOOD MELANIE B VIRGIN		19	19
20	NEW	THIS YEAR'S LOVE DAVID GRAY IHT/EASTWEST		20	NEW
ALBUMS					
1	1	OIOO NO ANGEL ARISTA		1	NEW
2	10	EVA CASSIDY SONGBIRD BLIX STREET/HOT		2	1
3	2	COLDPLAY PARACHUTES PARLOPHONE		3	6
4	7	DAVID GRAY WHITE LADDER IHT/EASTWEST		4	3
5	4	ANASTACIA NOT THAT KIND EPIC		5	2
6	3	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL		6	5
7	NEW	ERIC CLAPTON REPTILE REPRISE		7	10
8	8	CRAIG DAVIO BORN TO DO IT WILDSTAR		8	7
9	6	TOPLOADER ONKA'S BIG MOKA SONY S2		9	NEW
10	9	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/POLYDOR		10	RE
11	5	FUN LOVIN' CRIMINALS LOCO CHRYSALIS		11	4
12	14	DAVID GRAY LOST SONGS 95-98 IHT/EASTWEST		12	8
13	NEW	SEMISONIC ALL ABOUT CHEMISTRY MCA		13	NEW
14	12	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS		14	12
15	RE	LIONEL RICHIE RENAISSANCE ISLAND/UNIVERSAL		15	RE
16	13	MADONNA MUSIC MAVERICK/WARNER BROS.		16	14
17	20	SHAGGY HOTSHOT MCA		17	14
18	11	JAMES A. JOHNSTON WORLD WRESTLING FEDERATION—THE MUSIC 5 KOCH		18	RE
19	18	RUSSELL WATSON THE VOICE DECCA		19	RE
20	16	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL		20	17

FRANCE		(SNEP/IFOP/Tite-Live) 03/14/01	
THIS WEEK	LAST WEEK	SINGLES	
1	1	SEUL GAROU COLUMBIA	
2	2	WASSUUP! DA MUTTZ WEA	
3	3	DADDY DJ DADDY DJ M6 INT./SONY	
4	7	R&B 2 RUE MATT BARCLAY/UNIVERSAL	
5	4	SOLAAR PLEURE MC SOLAAR EASTWEST	
6	5	ELLE TE REND DINGUE (POOM POOM SHORT) DADDY NUTTEE DELABEL/VIRGIN	
7	10	J'EN REVE ENCORE DE PALMAS POLYDOR/UNIVERSAL	
8	6	MS. JACKSON OUTKAST LAFACE/ARISTA	
9	8	L'ALIZE ALIZEE POLYDOR/UNIVERSAL	
10	11	TU VAS ME QUITTER HELENE SEGARA ORLANDO/EASTWEST	
11	15	NO NAGGING ANYMORE FROGGY MIX M6 INT./SONY	
12	13	911 WYCLEF JEAN FEATURING MARY J. BLIGE S.M.A.L.L./SONY	
13	9	L'HISTOIRE D'UNE FEE, C'EST... MYLENE FARMER POLYDOR/UNIVERSAL	
14	12	SUPREME ROBBIE WILLIAMS CHRYSALIS/EMI	
15	18	SI JE M'EN SORS JULIE ZENATTI COLUMBIA	
16	14	LA BAS ASSIA VIRGIN	
17	17	MOI... L'OLITA ALIZEE POLYDOR/UNIVERSAL	
18	16	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL	
19	19	7 DAYS CRAIG DAVID EDEL	
20	NEW	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC	
ALBUMS			
1	NEW	VARIOUS ARTISTS 2001: L'ODYSEE DES ENFOIRES RESTO DU COEUR/BMG	
2	1	GAROU SEUL COLUMBIA	
3	6	LIANE FOLY ENTRE NOUS... VIRGIN	
4	3	DIDO NO ANGEL ARISTA	
5	2	MC SOLAAR CINQUEME AS EASTWEST	
6	5	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN	
7	10	LYNDA LEMAY DU COQ A L'AME WEA	
8	7	DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL	
9	NEW	ERIC CLAPTON REPTILE REPRISE/WEA	
10	RE	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL	
11	4	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL	
12	8	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST	
13	9	ALIZEE GOURMANDISES POLYDOR/UNIVERSAL	
14	RE	PARIS COMBO LIVING-ROOM POLYDOR/UNIVERSAL	
15	RE	DR. DRE DR. DRE...2001 INTERSCOPE/UNIVERSAL	
16	14	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL	
17	RE	ERA ERA MERCURY/UNIVERSAL	
18	11	ISABELLE BOULAY MIEUX QU'ICI-BAS V2	
19	RE	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL	
20	17	BOND BORN DECCA	

CANADA		(SoundScan) 03/24/01	
THIS WEEK	LAST WEEK	SINGLES	
1	2	WALK ON U2 INTERSCOPE/UNIVERSAL	
2	1	ONE MORE TIME DAFT PUNK VIRGIN/EMI	
3	3	SANDSTORM DARUDE POPULAR	
4	4	LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL	
5	6	BUTTERFLY CRAZY TOWN COLUMBIA/SONY	
6	7	JADED AEROSMITH COLUMBIA/SONY	
7	8	NO MEANS NO RICKY J WARNER	
8	5	IT'S OVER NOW 112 BAD BOY/ARISTA/BMG	
9	NEW	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA/SONY	
10	14	AROUND THE WORLD (LA LA LA LA) ATC KINGSIZE/BMG	
11	13	\$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL	
12	9	DON'T TELL ME MADONNA MAVERICK/WARNER	
13	17	FEEL THE BEAT DARUDE POPULAR/EMI	
14	10	SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETWORK	
15	NEW	MY IRON LUNG RADIOHEAD CAPITOL/EMI	
16	16	SOUTH SIDE MOBY FEATURING GWEN STEFANI V2	
17	12	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/SONY	
18	19	MUSIC MADONNA MAVERICK/WARNER	
19	15	BEAUTIFUL DAY U2 ISLAND/INTERSCOPE/UNIVERSAL	
20	20	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA/SONY	
ALBUMS			
1	2	SHAGGY HOTSHOT MCA/UNIVERSAL	
2	NEW	AEROSMITH JUST PUSH PLAY COLUMBIA/SONY	
3	15	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL	
4	1	DAVE MATTHEWS BAND EVERYDAY RCA/BMG	
5	6	VARIOUS ARTISTS OH WHAT A FEELING 2 EMI/BMG/SONY/WARNER/UNIVERSAL	
6	5	DIDO NO ANGEL ARISTA/BMG	
7	4	M.C. MARIO M.C. MARIO MIXDOWN 2001 SONY	
8	3	VARIOUS ARTISTS GRAMMY NOMINEES 2001 GRAMMY/CAPITOL/EMI	
9	7	SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL	
10	8	VARIOUS ARTISTS MUCHDANCE 2001 UNIVERSAL	
11	NEW	VARIOUS ARTISTS YTV BIG FUN PARTY MIX 2 UNIVERSAL	
12	12	SOUNDTRACK COYOTE UGLY CURB/WARNER	
13	11	VARIOUS ARTISTS LA COMPILATION DES CHANSONS DU EMI	
14	9	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	
15	10	JENNIFER LOPEZ J.L.O. EPIC/SONY	
16	14	VARIOUS ARTISTS BIG SHINY TUNES 5 BIG SHINY 5/WARNER	
17	19	CRAZY TOWN THE GIFT OF GAME COLUMBIA/SONY	
18	13	THE BEATLES 1 APPLE/CAPITOL/EMI	
19	NEW	COLDPLAY PARACHUTES PARLOPHONE/NETWORK/CAPITOL/EMI	
20	NEW	EVE SCORPION RUFF RYDERS/INTERSCOPE/UNIVERSAL	

NETHERLANDS		(Stichting Mega Top 100) 03/12/01	
THIS WEEK	LAST WEEK	SINGLES	
1	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	
2	2	PUF/SCHUDDEN DEF RHYMMZ VIRGIN	
3	3	YOU JUDITH DINO	
4	5	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	
5	6	HEY BABY COOLDOWN CAFE FEATURING DJ STEF DURECO	
6	7	HOW MANY LICKS LIL' KIM FEATURING SISQO ATLANTIC/WARNER	
7	4	JELLE SLIMME SCHEMER FEATURING TIDO ROADRUNNER ARCADE MUSIC	
8	10	WHERE THE NIGHTINGALES SING BZN MERCURY/UNIVERSAL	
9	13	PLAYED-A-LIVE (THE BDNGO SONG) SAFRI DUO MERCURY/UNIVERSAL	
10	8	\$#!* ON YOU D-12 INTERSCOPE/UNIVERSAL	
11	NEW	PUREST OF PAIN SON BY FOUR EPIC	
12	NEW	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/UNIVERSAL	
13	NEW	BDW WOW (THAT'S MY NAME) LIL' BOW WOW SO SO DEF/COLUMBIA	
14	12	X XZIBIT EPIC/SONY	
15	NEW	I LAY MY LOVE ON YOU WESTLIFE BMG	
16	11	KOMODO/SAVE YOUR SOUL MAURO PICOTTO MEDIA	
17	NEW	AMORE GRAND DAMEN THAT'S ENTERTAINMENT	
18	14	THINGS I'VE SEEN SPOOKS EPIC/SONY	
19	19	POP YA COLLAR USHER LAFACE/ARISTA	
20	17	BOLLETJES IN MIJN HOL HOLLAND & HOLLAND POLYDOR/UNIVERSAL	
ALBUMS			
1	6	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL	
2	2	ANASTACIA NOT THAT KIND EPIC/SONY	
3	1	ALESSANDRO SAFINA INSIEME A TE ULM/UNIVERSAL	
4	4	BZN OUT IN THE BLUE MERCURY/UNIVERSAL	
5	15	THE BEATLES 1 EMI	
6	5	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	
7	9	ENYA A DAY WITHOUT RAIN WARNER	
8	3	ST. GERMAIN TOURIST BLUE NOTE/EMI	
9	8	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	
10	10	DIDO NO ANGEL ARISTA/BMG	
11	19	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN	
12	16	JENNIFER LOPEZ J.L.O. EPIC/SONY	
13	7	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	
14	12	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	
15	13	LENNY KRAVITZ GREATEST HITS VIRGIN	
16	18	MADONNA MUSIC MAVERICK/WARNER	
17	RE	ILSE DE LANGE L'VIN' ON LOVE WARNER	
18	NEW	ERIC CLAPTON REPTILE REPRISE/WARNER	
19	11	KANE AS LONG AS YOU WANT THIS BMG	
20	RE	LIONEL RICHIE RENAISSANCE ISLAND/UNIVERSAL	

AUSTRALIA		(ARIA) 03/12/01	
THIS WEEK	LAST WEEK	SINGLES	
1	2	CASE OF THE EX (WHATCHA GONNA DO) MYA INTERSCOPE/UNIVERSAL	
2	1	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL	
3	3	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/SONY	
4	4	ONE STEP CLOSER LINKIN PARK WEA	
5	6	HAMPSTERDANCE SONG HAMPTON THE HAMSTER SHOCK	
6	5	YELLOW COLDPLAY EMI	
7	7	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG	
8	11	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	
9	NEW	REMINISCING MADISON AVENUE VIRGIN	
10	13	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN AF5	
11	9	KRYPTONITE 3 DOORS DOWN REPUBLIC/UNIVERSAL	
12	14	YOU ALL OAT BAHAMEN S-CURVES/SMR	
13	12	ROLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL	
14	10	DANCE WITH ME DEBELAH MORGAN EASTWEST	
15	NEW	AROUND THE WORLD ATC BMG	
16	15	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC	

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

EUROCHART 03/24/01

THIS WEEK	LAST WEEK	SINGLES
1	1	MS. JACKSON OUTKAST LAFACE/ARISTA
2	3	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA
3	2	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
4	5	DAYLIGHT IN YOUR EYES NO ANGELS ZEITGEIST/POLYDOR
5	4	STAN EMINEM FEATURING DIDO AFTERMATH/INTERSCOPE
6	6	SEUL GAROU COLUMBIA
7	7	WASSUUP! DA MUTTZ ETHERNAL/WEA
8	NEW	UPTOWN GIRL WESTLIFE RCA
9	NEW	TEENAGE DIRTBAG WHEATUS COLUMBIA
10	NEW	X XZIBIT EPIC
ALBUMS		
1	1	DIDO NO ANGEL CHEEKY/ARISTA
2	NEW	ERIC CLAPTON REPTILE DUCK/REPRISE
3	2	EMINEM THE MARSHALL MATHERS LP AFTERMATH/INTERSCOPE
4	3	ANASTACIA NOT THAT KIND EPIC
5	5	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
6	4	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS
7	11	PETER MAFFAY HEUTE VOR DREISSIG JAHARE ARIOLA
8	9	COLDPLAY PARACHUTES PARLOPHONE
9	7	THE BEATLES 1 APPLE
10	8	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE

SPAIN (AFYVE/ALEF MB) 03/08/01

THIS WEEK	LAST WEEK	SINGLES
1	9	CARNAVALITO EP KING AFRICA VALE
2	1	LA OTRA ORILLA REINCIDENTES BOA
3	2	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
4	5	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
5	4	CHASE THE SUN PLANET FUNK BUSTIN' LOOSE/VIRGIN
6	NEW	SONNE RAMMSTEIN UNIVERSAL
7	3	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL
8	NEW	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
9	NEW	LIVIN' A LIE MILK INC. VALE
10	NEW	WHAT A FEELING DJ BOBO & IRENE CARA EMI
ALBUMS		
1	2	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
2	1	JARABE DE PALO DE VUELTA Y VUELTA VIRGIN
3	3	ESTOPA ESTOPA ARIOLA
4	NEW	PEDRO GUERRA OFRENDA ARIOLA
5	4	JENNIFER LOPEZ J.L.O. EPIC
6	8	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
7	5	PAULINA RUBIO PAULINA MUXXIC
8	10	JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS ARIOLA
9	9	M-CLAN SIN ENCHUFE DROM/WEA
10	7	THE BEATLES 1 EMI

NEW ZEALAND (Record Publications Ltd.) 03/04/01

THIS WEEK	LAST WEEK	ALBUMS
1	4	DIDO NO ANGEL ARISTA/BMG
2	1	SHAGGY HOTSHOT UNIVERSAL
3	6	FAITH HILL BREATHE WARNER
4	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
5	2	THE HOLLIES GREATEST HITS EMI
6	3	LINKIN PARK [HYBRID THOERY] WARNER
7	9	NELLY COUNTRY GRAMMAR UNIVERSAL
8	8	WESTLIFE COAST TO COAST BMG
9	RE	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN
10	RE	COLDPLAY PARACHUTES EMI

PORTUGAL (Portugal/AFP) 03/04/0

THIS WEEK	LAST WEEK	ALBUMS
1	1	LARA FABIAN LARA FABIAN SONY
2	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
3	3	RUI VELOSO O MELHOR DE RUI VELOSO 20 ANOS DEPOIS EMI
4	4	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN
5	6	MOBY PLAY MUTE/MUSICA ZONA
6	7	LENNY KRAVITZ GREATEST HITS VIRGIN
7	10	PAPA ROACH INFEST DREAMWORKS/UNIVERSAL
8	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
9	RE	CELINE DION THE COLLECTOR'S SERIES VOL. ONE SONY
10	8	BON JOVI CRUSH MERCURY/UNIVERSAL

SWEDEN (GLF) 03/14/01

THIS WEEK	LAST WEEK	SINGLES
1	1	ROMEO SHEBANG BONNIER
2	NEW	TEENAGE DIRTBAG WHEATUS COLUMBIA
3	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
4	3	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
5	4	LYSSNA TILL DITT HJARTA FRIENDS MARIANN
6	8	IF I USED TO LOVE YOU DANIEL LEMMA
7	5	GOES AROUND COMES AROUND ADDIS BLACK WIDOW INSTANT KARMA/SONY
8	6	MS. JACKSON OUTKAST LAFACE/ARISTA
9	NEW	THINGS I'VE SEEN SPOOKS EPIC
10	7	ALLT SOM JAG SER BARBADOS MARIANN
ALBUMS		
1	NEW	LARS WINNERBACK SINGEL SONET
2	1	CAROLA SOV PA MIN ARM—SANGER FOR STORA OCH SMA KIRKELIG
3	8	DANIEL LEMMA MORNING TRAIN WEA
4	2	A*TEENS TEEN SPIRIT STOCKHOLM
5	5	DOLLY PARTON HERE YOU COME AGAIN—20 GREAT SONGS RCA/BMG
6	3	ARK WE ARE THE ARK VIRGIN
7	6	KENNY ROGERS ENDLESS LOVE CMC
8	7	DIDO NO ANGEL ARISTA/BMG
9	9	ERIC CLAPTON REPTILE REPRISE/WARNER
10	4	HAKEN HELLSTROM KONN INGEN SORG FOR MIG GOTEBORG VIRGIN

DENMARK (IFPI/Nielsen Marketing Research) 03/08/01

THIS WEEK	LAST WEEK	SINGLES
1	NEW	I SEE RIGHT THROUGH TO YOU DJ ENCORE UNIVERSAL
2	1	DER STAR ET BILLEDE AF DIG PA MIT BORD ROLLO & KING MEGA/VEDEL
3	2	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
4	3	HANG ON FREEDOM SCOOP
5	4	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG
6	NEW	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
7	10	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
8	5	GOES AROUND COMES AROUND ADDIS BLACK WIDOW INSTANT KARMA/SONY
9	6	SUNRISE INFERNAL EMI
10	7	HOS DIG AR JEG ALT BLA OJNE SPIN/VEDEL
ALBUMS		
1	NEW	LARS LILHOLT GLORIA RECART
2	1	VARIOUS ARTISTS DANSK MELODI GRANDPRIX 2001 CMC
3	8	ERANN DD STILL BELIEVING MEGA/VEDEL
4	4	TV-2 AMERICA EMI
5	7	DIDO NO ANGEL ARISTA/BMG
6	NEW	SOREN SKO UNPOLISHED VIRGIN
7	2	BENT FABRICIUS-BIERRE MIT LIVS MELODI CMC
8	NEW	ANASTACIA NOT THAT KIND SONY
9	NEW	LUCY PEARL LUCY PEARL BEYOND/VIRGIN
10	NEW	ERIC CLAPTON REPTILE REPRISE/WARNER

NORWAY (Verdens Gang Norway) 03/13/01

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BIG BROTHER ORGANIC BMG
2	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
3	4	GOES AROUND COMES AROUND ADDIS BLACK WIDOW INSTANT KARMA/SONY
4	3	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG
5	7	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
6	5	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA
7	6	YOU KNOW SO WELL SONDRE LERCHE VIRGIN
8	NEW	HERE WITH ME DIDO ARISTA/EMI
9	1	HANDS UP—I LOVE YOU MADRUGADA VIRGIN
10	10	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
ALBUMS		
1	NEW	MADRUGADA NIGHTLY DISEASE VIRGIN
2	1	DIDO NO ANGEL ARISTA/BMG
3	7	THE SHADOWS KON TIKI DE BESTE 1960-80 UNIVERSAL
4	3	COLDPLAY PARACHUTES EMI
5	6	BELLAMY BROTHERS OUR NORWEGIAN HITS NORSKE GRAM
6	5	BURL IVES UNFORGEMMELIGE KLASSIKERE NORSKE GRAM
7	2	HELLBILLIES URBAN TWANG WARNER
8	NEW	ERIC CLAPTON REPTILE WARNER
9	4	AGE ALEKSANDERSEN ORIGINAL NORSKE GRAM
10	9	ANASTACIA NOT THAT KIND SONY

FINLAND (Radiomafia/IFPI Finland) 03/12/01

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	AGENTS AGENTS IS... HERE! EMI
2	2	ZEN CAFE HELVETISTI JARKEA EVIDENCE
3	2	SAMULI EDELMAN KAIKKI TAHTOO BMG
4	3	DIDO NO ANGEL ARISTA/BMG
5	NEW	ERIC CLAPTON REPTILE WARNER
6	7	VESA-MATTI LOIRI EINO LEINO 4 F-RECORDS
7	4	AMORPHIS AM UNIVERSUM RELAPSE
8	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
9	6	KLAMYDIA KLAMYTAPIT KRALKUND
10	10	AKI SIRKESALO ENKELEITA ONKO HEITA SONY

ARGENTINA (CAPIF) 02/14/01

THIS WEEK	LAST WEEK	ALBUMS
1	2	SIMPLEMENTE CHAYANNE SONY
2	1	GREATEST HITS LENNY KRAVITZ EMI
3	3	MI REFLEJO CHRISTINA AGUILERA BMG
4	4	CALIFORNICATION RED HOT CHILI PEPPERS WARNER
5	8	A PURA SANGRE WALTER OLMOS LEADER
6	NEW	SOUND LOADED RICKY MARTIN SONY
7	6	NOS SOBRAN LOS MOTIVOS JOAQUIN SABINA BMG
8	5	MTV UNPLUGGED MANA WARNER
9	9	A 2000 RODRIGO BMG
10	NEW	VERANO 2001 VARIOUS ARTISTS BMG

THE EUROVISION SONG CONTEST 2001 to be held in Copenhagen May 12 will feature the added bonus of a live performance by Aqua. Around 110 million TV viewers are expect-



AQUA

ed to tune into the event, and the 30,000-seat venue, the Danish national stadium, has been sold out for months. The Olsen Brothers, whose "Wings of Love" won last year's contest, will also make an appearance. Aqua will play a brief set between the contestant's performances and the voting. The band is currently working on a new record for Universal. "It's our third album, and we're relaxed with it, working on it at home in London," says the band's female lead, Lene Nystrom. Universal says the album will be out this year, and the band promises a new single "before too long." CHARLES FERRO

THE DEBUT ALBUM by DJ Tomekk (Modul/F-Records/BMG), titled *Return of Hip-Hop*, made a strong opening last month at No. 5 on the German charts. The success followed three top 10 singles, which were all included on the album. DJ Tomekk has achieved credibility in German hip-hop circles via his collaborations with top U.S. artists Grandmaster Flash and Coolio, as well as KRS-One, who appears on the current single, "Return of Hip-Hop." Florian Siefert, product manager at Modul, says the record has benefited from an unusual marketing campaign in cooperation with sportswear manufacturer Fila, which founded the affiliated F-Records in 1999. "In addition to the usual retail outlets, the CD was promoted in sport shops nationwide as in-store background music and with the video on TV monitors," Siefert says. ELLIE WEINERT

ONCE UPON A TIME, in the mid-'90s, pop duo Alisha's Attic had a string of U.K. top 10 singles, including "I Am I Feel" and "Alisha Rule the World." "But we got so disillusioned, we told our record company we didn't want to make another record," says Shellie Poole, one half of the group. "We looked at the charts and decided we didn't want to be part of it," adds sister Karen. After some



ALISHA'S ATTIC

time off, they were persuaded to return to the studio by Howard Berman, managing director of Mercury U.K. He suggested as a

producer Bill Bottrell, whose credits include Michael Jackson and Sheryl Crow and who more recently helmed *I Am Shelby Lynne*. The resulting album, *The House We Built*, is due in June and represents a completely new sound and image for Alisha's. "We used to sample everything, but this record is all organic. It's real and honest," Shellie says. Bottrell pronounces it "the best record I've ever worked on." The first single, "Push It All Aside," was released March 12 to considerable press acclaim and airplay, following an intensive local radio tour on which the duo played a series of live-on-air acoustic sets. NIGEL WILLIAMSON

BASED IN STOCKHOLM, Rebecca Facey has made an impressive debut, but it came about almost by accident. An actress-cum-soul-vocalist with hints of Nina Simone and Carole King, she writes her own material but had never considered a musical career. "I never thought about becoming an artist, and I absolutely didn't want to become a product. And I don't want a hot producer or any songwriters," she says. "I knew a girl who used to work for my label. I didn't even know at the time that she worked for a record company, but she told people there about my music." The company turned out to be Superstudio/Diesel Music—also the home of Eagle-Eye Cherry, Stephen Simmonds, and Blacknuss—and the label issued the two-song CD single "Boat on the River"/"Let Her Go" in early March, preceding the March 26 release of her album, *Brownchild*. KAI R. LOFTHUS

PLATINUM-SELLING PHILIPPINE hard rock/metal band Wolfgang, signed to Sony Music Entertainment Philippines (SMEP), will play five dates in the U.S., starting April 7 in Chicago. The band's latest album, *Acoustic 9/30/00*, with live acoustic versions of previously released songs, released three months ago, has now sold 28,000 units, says Gerald Grana, SMEP media manager. As a bonus for buyers, the album comes with a video compact disc featuring the Sept. 30, 2000, concert in Manila, Philippines, from which *Acoustica 9/30/00* was compiled. According to Grana, Wolfgang will release a studio album, to be titled *Black Mantra*, in late spring. DAVID GONZALES

IN THE LATE 1970'S Congolese singer Samba Mapangala moved to Kenya, where he helped popularize the *soukous*/rumba style. Now Earthworks/Stern's has released his latest album, *Ujumba*, in Europe and the U.S. "This will be the first of many more albums to come," says the artist after a three-year break. Although recorded in France, the new record eschews the often frenetic pace of most France-based Congolese acts. Mapangala deploys punchy brass and riffing guitars but finds space to sing about subjects such as infertility ("Mbona Mimi?"), African unity ("Umoja Ni Nguvu"), and good citizenship ("Dunia Tuna Pita"). The pace drops further on the melodic "Muniache," on which Mapangala's pensive vocals are supported by a sparse, acoustic backing. KWAKU

Swedish Hard Rockers Join Majors

BY KAI R. LOFTHUS

STOCKHOLM—The offices of Universal Music and Sony Music in Sweden's capital are reverberating to a new rhythm these days.

The beat in question is that of Swedish hard rock. Although the riffs may seem familiar, their infiltration of Universal and Sony signals a departure by the majors into a genre that has quietly prospered for years on such independent labels as Burning Heart Records in Örebro and House of Kicks in Stockholm.

Universal-distributed LED Records, whose managing director/A&R manager, Martina Ledinsky, is based at the major's Stockholm offices, flew the Hellcopters across town from House of Kicks late last year. And earlier this month, Sony Music acquired Teddybears Sthlm from the Stockholm-based Music Network Records Group, which owns House of Kicks.

Adding locally successful hard rock acts to their rosters allows the Swedish multinational affiliates to broaden their A&R profiles—until now largely consisting of singer/songwriters, rap/hip-hop artists, and manufactured pop/rock and dance acts. It also allows them to surf the commercial wave generated by such international acts as Creed (Sony), the Offspring (Sony), and Limp Bizkit. (Universal).

"Everything goes in cycles, and I think that the majors' interest in hard rock is a trend rather than anything else," says Ledinsky. "I believe that people are becoming tired of 'product'-based music."

Anders "Boba Fett" Lindström,



TEDDYBEARS STHLM

who plays piano, organ, and guitars in the Hellcopters, agrees. "There must be possibilities to sell other types of music than the [Swedish] majors traditionally have done." Lindström describes the local major affiliates' traditional strengths as being "good at predicting trends, coupling songwriters with each other, and pitching songs toward an artist."

Both the Hellcopters and Teddybears Sthlm, having climbed the ranks via indie labels, say they are benefiting from the major labels' infrastructure now available to them. "We're not selling the most records for Universal, but it still seems like we're some sort of priority," says Lindström. "A major label can gain a lot by having a credible artist on their



THE HELLOPTERS

roster. It's actually been a lot easier for us to work within the frames of a major label than [it was] before."

Joakim Åhlund is the bass player of Teddybears Sthlm, which had sold some 65,000 copies of its *Rock'n'Roll High School* album (2000) on House of Kicks—and won four Swedish Grammi awards—before Sony signed the band (Billboard, March 10).

Åhlund puts the alliance between band and major in simple terms. "Our job is to be creative, and their job is to help us be just that," he says. "That they know the business side of things isn't exactly a disadvantage to us. And if they drop us from their roster because we sell too few units of the next album, that isn't necessarily the worst thing that could happen."

Hellcopters manager Patrick Fredriksson says, "A major company can provide a whole network of contacts worldwide. We definitely feel we're a priority at Universal." Underlining his point, Mercury in the U.K. will release the band's five-track EP *Hopeless Case of a Kid in Denial* in March.

Before linking with Universal, says Lindström, the Hellcopters had already acquired "a lot of competence" in dealing with their career through being on an indie label with fewer resources. "We've always directed everything," he insists, "and we're still doing that with Universal. They're not even allowed to put in a magazine ad without our approval."

However, Ledinsky concedes that there are risks for the unwary moving into new areas. "I'm also working with hip-hop," he notes, "as we've also got Thomas Rusiak [who recorded the Swedish No. 1 single 'Hipopper' with Teddybears Sthlm last year]. All the labels are looking for a Thomas Rusiak today—the danger is that they won't find the real thing. [Similarly] some labels would sign a rock band just because they have tattoos."

"The majors don't know a thing about hard rock," says Carl von Schewen, A&R manager at House of Kicks, which originally signed the Hellcopters. "You need the crazy ideas to be able to do these kinds of records. But the majors have seen that we've been able to work with bands like the Hellcopters and [Norwegian hard rockers] Gluecifer without any sizable degree of marketing, and now they want to take part in that business. In a couple of years' time, they'll be interested in something that sounds like [Swedish heavy metal band] Hammerfall. But they'll be too late."

Micke Malmgren, owner of rock specialist independent retailer Sound Pollution in Stockholm, agrees, saying, "The major record companies are taking over the bands when all the [groundwork has] been made. I don't think Universal would have been able to build a new Hellcopters."

Malmgren adds, however, that the moves also reflect the changing tastes of local record buyers, noting that "rock has become really commercial in Sweden during the past year."



Enya's Austrian Day. Enya, a winner of multiple International Federation of the Phonographic Industry Platinum Awards (see story, page 47), picked up another honor during her recent promotional visit to Vienna. Warner Music Austria (WMA) executives made a special presentation to the Irish star for Austrian sales of her last three WEA albums: the platinum (50,000 units) *Memory of Trees* and *Paint the Sky With Stars* and the gold (25,000 units) *A Day Without Rain*. Shown, from left, are WEA Austria promotion manager Tina Tröger, WEA Austria label manager Daniela Bischof, Enya, WMA marketing director Klaus Hoffmann, and WMA deputy managing director Manfred Wodara.

EMI Loses Food Label Suit Major To Pay Shampoo, Blur Album Royalties

BY ROGER PEARSON

LONDON—Bubblegum pop act Shampoo sang "Uh-oh, we're in trouble" on its 1994 hit "Trouble," but it was EMI that had to face the legal music to the tune of 300,000 pounds (\$440,000) after losing a court battle over royalties on sales of albums by that act and fellow U.K. band Blur.

On March 7 in the High Court here, David and Helen Balfe, who between them owned 75% of the Food label, won the right to an estimated 250,000 pounds (\$370,000) in extra royalties, under an April 1994 contract in which they sold the label to EMI. The major was also ordered to pay the Balfes' court costs, 50,000 pounds (\$73,000).

In court, Judge Boggis rejected EMI's claim that this meant each side should pay its own costs. "The Balfes have come, and they have won," he said, "and in the circumstances they will have their costs in full."

David Balfe, a former member of U.K. band Teardrop Explodes, launched the Food label in 1984. It subsequently enjoyed success with Voice of the Beehive and Jesus Jones. When EMI acquired parent company Food Ltd. in April 1994, its three shareholders were David Balfe (50%), Helen Balfe (25%), and former music journalist Andy Ross (25%). Ross and David Balfe were directors of the firm.

At the time, EMI agreed to pay the Balfes 475,000 pounds (\$700,000), plus royalties on the sales of up to two albums from each act signed to Food, including Blur and Shampoo. After the takeover, Ross headed up the new Food label. David Balfe left; he later resurfaced in May 1996 as GM/head of A&R at Columbia U.K.

The dispute centered on what constituted the second qualifying albums by Blur and Shampoo, after which no royalties would be paid to the Balfes. In the case of Blur, 1995's *The Great Escape* was the first qualifying set. It was released in some 57 countries, and sales currently stand at 2.14 million copies.

According to EMI, the second "new" Blur album was *Live at*

Budokan (1996). Released in Japan on Toshiba-EMI and in 13 other countries—but not in Britain or the U.S.—it sold about 80,000 copies. The Balfes, however, claimed that the second qualifying album was in fact the *Blur* set, which out-performed its predecessor by selling 2.4 million copies in 50 countries.

Attorney Robert Englehart, queen's counsel for the Balfes, had argued that an ordinary member of the record-buying public in the U.K. "would hardly describe *Blur Live at Budokan* as the second [qualifying] Blur album when he would never have had the opportunity of buying it in a record shop here." Indeed, that album does not appear in the band's official discography on its Web site (blur.co.uk).

Shampoo's first album, *We Are Shampoo*, was released in October 1994. It was followed in this country and most others by 1996's *Shampoo or Nothing*, which is known in some territories as *Girl Power*.

However, EMI claimed that the 1995 Japan-only release of *Delicious*—containing rerecordings, singles, and material on the band's previous label—counted as the second album globally.

Although Boggis found in favor of the Balfes, he rejected their claim that the two limited-release albums should be ignored even in the countries where they were released. This means they will only receive royalties on the sales of *Blur* and *Shampoo or Nothing/Girl Power* in the countries where the "second" albums were not released—in effect, everywhere but Japan.

Boggis said he could find "no basis in the agreement for excluding live recordings of previously recorded works." Royalties for sales in Japan and certain other countries will still be assessed on the sales of the groups' "second" albums there.

EMI would not comment on the ruling.

Additional reporting for this story was provided by Tom Ferguson.

'BRITLESS' DAVID WINS PLATINUM EUROPE AWARD

(Continued from page 47)

road for its next British tour Wednesday (21) and, despite failing to turn any of its four Brit nominations into titles, has been a fixture in the British top 10 with its debut album, *Onka's Big Moka*. Spending its 42nd week on the U.K. sales chart in the week of March 17, the set has just secured triple-platinum status there (900,000 units), forming the basis for its first IFPI-certified million last month.

It's all good news these days for Dido, whose debut Cheeky/Arista album, *No Angel*, benefited from her symbiosis with hardcore rapper Eminem, as European and worldwide awareness of the British singer/songwriter was underscored by her contribution to his smash Aftermath/Interscope hit "Stan." With Arista estimating European sales of *No Angel* at 1.5 million by March 8, the album is likely to be back for a second Platinum Europe title before long.

Three months after hitting the seven-figure mark in European sales, Enya's *A Day Without Rain* (WEA) moves up to the 2 million level. The multi-platinum Irish singer/songwriter missed out even on an international artist nomination at the Brits and has a studiously low profile in the U.K. media, but the album continues to be a top 10 item in markets as

diverse as Holland, Denmark, and the Czech Republic.

But Ireland's most frequent visitors to the Platinum Europe winners' circle continue to be the Corrs, whose appearances in the million-selling club alternate between the family act's current studio set *In Blue* (which hit 3 million in November) and its predecessor, *Talk on Corners*. The 1997 release was last certified—for 5 million European sales—in May 1999 and moves to 6 million on the current IFPI list.

As Epic prepares for the April 10 U.S. release of Anastacia's *Not That Kind*, it has an even better story to tell about the American pop/R&B discovery's European breakthrough, as the album glides to Pan-European double-platinum status, only three months after reaching its first million.

Also representing the U.S., and marking a relatively rare appearance in the IFPI certifications for a soundtrack album, is Maverick/Warner Bros.' *The Matrix*. The rock-oriented set, which contains material by Marilyn Manson, Deftones, Rage Against the Machine, and others, has steadily climbed toward sales of 1 million since its June 1999 release, fueled by the movie's continuing popularity in sell-through video and DVD formats.

Merchants & Marketing

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Indies Reap Value-Added Premiums

Arista Launches Promotion To Smaller Retailer With 112 Remixes

BY MATTHEW S. ROBINSON

BMG Distribution, with the aid of Arista Records, will experiment with making value-added premiums—the packaging of bonus materials like extra tracks, special compilations, T-shirts, etc. with new CDs—available to independent retailers on new releases.

The move is an attempt to assuage smaller music sellers that for years have complained about unfairly losing out on premium deals (and, in turn, losing business) to bigger accounts like Best Buy, Wal-Mart, Trans World

wanted to look into a national offering for the urban independents. So this album was a great choice.”

The decision came about after discussions with BMG Distribution president/CEO Pete Jones and senior VP of marketing and sales Rick Bleiweiss. “Pete and Rick had been having similar conversations with the retailers and told me that the time was now,” Katz recalls.

“Arista was on this from the beginning and had the right release coming at the right time to try it,” Jones says. In exchange for Arista’s additional costs, the indies have promised to give 112 extra visibility, and the coalitions have consented to giving free book ads and priority for in-store promotions.

“The trade we’re getting is equivalent to what we get at the big chains,” Katz says. Arista has also prepared special promotional items to help get the word out about the promotion. “We are working heavily with the one-stops to make sure they are aware and to make sure they get product to their clients,” Katz says.

Moreover, Frontier is helping to “create awareness of the availability of this independent, retail-exclusive value-added offer,” says Frontier president Rich Weinman. Frontier will also monitor how independents perform with the promotion.

And how are the big accounts taking this? According to Katz, once they were made aware of the idea and were assured that the label would continue to work on similar programs with them, they were OK with it. “Arista is taking the first step, but other BMG labels are watching and will probably follow suit shortly,” he says.

Even before the album hits, the plan appears to be working. “I’m glad that they thought enough about independent retail to give us a shot,” says Tiejia Shower, music buyer for Justin’s Records in Detroit. “It gives us a little edge.”

BMG’s Jones adds, “We think this can be effective for everyone, and we are interested in developing as many opportunities as we can. Value adds are things that all the accounts are interested in, and

we wanted to take care of the accounts. We will be interested to see how this works, but we are optimistic that it will work.”

Despite the optimism of the label heads and the retailers themselves, Katz and his team are working right up until drop day to make sure that this experiment does not flop.

“We are working this locally, regionally, and nationally, because we want to make it work,” Katz says. “We want to see this take off and give us a new way to get product out through added-value promotions.”



KATZ

Site Lets Artists Keep All Profits From CD Sales

Bands Who Link With LOUDenergy Determine Prices For Their Discs

BY BRIAN GARRITY

NEW YORK—A largely unknown online music start-up based in Newport Beach, Calif., is attempting to win the endorsement of big-name artists, and in turn the attention of the artists’ fans, by offering the acts all of the profits from any of their CDs sold on the site.

LOUDenergy, an unsigned-artist community and E-commerce destination that launched last June, has cut deals with a number of popular acts—including OutKast, No Doubt, Sugar Ray, the Offspring, Buckcherry, Bad Religion, and Social Distortion—trading its margins on music sales for the artists’ posting links to LOUDenergy on their own sites.

LOUDenergy breaks down the wholesale cost of product, including the picking and packing charges, and identifies the break-even point on the sale. The act then sets a price above the break-even level at which it wants to sell the product. In exchange, OutKast.com, for example, links those who want to buy an OutKast CD to LOUDenergy.

Company executives argue that with the margins on E-commerce so thin, the company receives more value from its association with artists that promote the site than from profits on CD sales.

“If LOUDenergy opened a



Britney Breaks 9 Million. Jive Records’ Britney Spears, who was in Tampa, Fla., to perform at the Super Bowl, took time out to celebrate the multi-platinum success of *Oops! . . . I Did It Again*. Spears’ sophomore album has been certified nine-times platinum by the Recording Industry Assn. of America. Shown at the presentation, from left, are Johnny Wright, Spears’ co-manager; Spears; Barry Weiss, president of Jive; and Larry Rudolph, Spears’ co-manager.

music store and tried to keep the profits for itself, nobody in the world would come to our store,” says LOUDenergy chief executive Ruben Lozano. “With people selling at or below cost [online] there’s not a lot of opportunity to make money anymore.”

Instead, LOUDenergy intends to generate revenue from advertising and sponsorship opportunities connected to tie-ins with

in music sales is in creating special connections between the consumer and the artist.

“The point where the consumer steps in to buy the product is where the artist can give them something unique, whether it’s access to a private chat room, or prioritization for concert-ticket buying, or potential to win memorabilia,” says Lozano. “Now there’s value-add, and we think that will justify certain consumers to pay a little bit more.”

Of course, the ability to sell product hinges on artists driving traffic to the site, which is not required under the deals between LOUDenergy and the bands that sign up.

However, Lozano contends the bands have incentive to do as much as they can to promote the site, since under the LOUDenergy model they take a greater profit on sales.

“Obviously there are benefits for both of us,” says Lozano. “We provide them infrastructure and a system to make money, and they provide us with the ability to build traffic and credibility.”

John Greenberg, an artist manager whose firm represents acts like Nickelback and has worked with LOUDenergy, agrees.

“The more you participate in the site, the more records you are going to sell,” he says. “If you want to plug the site on stickers or if you want to plug it at your shows, it will help you. But they are not asking us to do anything at all.”

What’s more, he notes, even if

(Continued on next page)

‘I’m glad that they thought enough about independent retail to give us a shot. It gives us a little edge.’

—TIEJA SHOWER, JUSTIN’S RECORDS

Entertainment, and Musicland.

“We always wanted to do something like this,” says Jordan Katz, senior VP of sales at Arista, “but we were not sure if we would be able to get the same coordinated support as we do from the larger chains.”

Through direct meetings with the coalitions and one-stops—and with the help of Frontier Marketing, a retail marketing firm—a system was devised in which Arista will deliver premiums to the smaller retailers in exchange for extra visibility and merchandising space.

The first album to be released in this new program is *Part 3* by Arista’s two-time double-platinum group 112; 100,000 copies will hit stores March 20. Indie accounts will receive a version with two remixes of “It’s Over Now.” Although the tracks were both available in maxi-CD and 12-inch vinyl configurations March 6, Katz suggests that the premium should still work because the consumer gets them with no additional purchase. “It’s a nice incentive for the fan,” Katz says.

Katz explains that 112 was chosen to launch the program because its set was the next “superstar” album slotted to be released. We have done small promotions at the local level, but we



LOZANO

‘We provide them infrastructure and a system to make money, and they provide us with the ability to build traffic and credibility.’

—RUBEN LOZANO, LOUDENERGY

the bands featured on the site.

“What we’re offering people is another way to look at retailing and another way to make money from it,” Lozano says. “They [E-commerce companies] basically get an electronic order in and pass it along to somebody else. As competitive as the Internet is, why would any company try to base a business and their profitability on an area in which they do nothing?”

LOUDenergy doesn’t expect to compete on price. Rather, it plans to cater to fans interested in premium bonuses. Company executives contend the real value-add

newsline...

BEST BUY says that sales were up for the fourth quarter of fiscal 2001, which ended March 3. According to preliminary results, sales for the period were \$5.45 billion, up from \$4.31 billion in the same period last year. For fiscal 2001 as a whole, sales rose to \$15.32 billion from \$12.49 billion. All figures include results from Musicland Group and Magnolia Hi-Fi, which Best Buy acquired in the fourth quarter. Complete quarterly earnings are due April 3. The Eden Prairie, Minn.-based retailer says it expects to meet or exceed the current earnings estimate of 81 cents per share.

ARTISTDIRECT has received warning from the Nasdaq National Market that its stock may be delisted for failing to maintain the minimum bid price of \$1 per share. The company has requested a review hearing with the exchange to stay a possible delisting. ArtistDirect held \$87.8 million in cash and short-term investments as of Dec. 31, 2000; in February, it began repurchasing up to 2 million shares, or about 5.3%, of its outstanding stock, at \$1.25-\$1.50 per share (*BillboardBulletin*, Feb. 23). Shares of the Los Angeles-based company peaked at \$12.75 March 28, 2000, the day of its initial public offering, and hit a low of 34 cents Dec. 28, 2000.

TVT RECORDS AND NAPSTER have announced their first joint promotion, in which Napster will carry an unreleased remix of "Diamond" by electronic act Klint, a track featured on the TVT soundtrack to *Snatch*. Napster will also carry a link to the TVT Web site, where users can win *Snatch* prizes. The promotion runs through March 16.

CD WAREHOUSE posted a net loss for 2000 of \$8.67 million, or \$2.37 per share, up from \$1.14 million, or 31 cents per share, in 1999. Sales dropped 3% to \$104.4 million. Comp-store sales rose to \$53.69 million from \$53.66 million. Meanwhile, the Oklahoma City-based retailer has received a letter from the Nasdaq exchange indicating that its stock is below the minimum required for listing. The company says it has filed a written appeal.

ISLAND/DEF JAM MUSIC GROUP is teaming with another Vivendi Universal property, entertainment site flipside.com, to promote its acts through multimedia games. At the flipside site, players will match pictures of album covers with audioclips from selected Island/Def Jam artists. And winners will earn credits that can be redeemed for albums and other prizes. Island artists—including Roni Size, Bon Jovi, PJ Harvey, and Shelby Lynne—will be the first incorporated into the game. Def Jam and Def Soul acts will be added later. In another game promotion that was launched in early March, Interscope and GetMusic.com, a site owned jointly by Universal Music Group and BMG Entertainment, are running a Limp Bizkit-themed game to promote the single "My Generation." The player with the highest score wins a trip to see the band in concert. The promotion runs through April 16, but the game, which involves earning points by demonstrating mosh-pit skills, will stay up after the contest expires. The site has run similar game promotions on behalf of No Doubt as well as Method Man and Red Man. "Our traffic reporting shows that people are really drawn into games and contests," says a GetMusic spokesman.

In other news, BMG Music Service announced at the end of February that it is teaming with Terra Lycos to promote the record club's "12 CDs for the price of one" offer via a game on Lycos' Gamesville site. In the game, known as "Music Match," players match album covers; the first player to make 12 matches can win up to \$5,000 in prize money from Lycos.

AMAZON.COM has named Jeff Blackburn GM of its digital distribution operations. Based in Seattle, Blackburn will oversee the Amazon Worldwide Digital Group, which is responsible for creating a centralized distribution/technology platform and for building long-term alliances with record labels, book publishers, film studios, and game and software publishers for access to digital content. Amazon recently launched a free music-download community to highlight promotional tracks available from major-label and independent artists (*BillboardBulletin*, Feb. 28).

J. RIVER, a Minneapolis technology company, is launching a campaign to attract subscribers for what it describes as a legitimate, Napster-like online file-sharing service. The company says it has made a \$3 billion offer to the five major record companies for use of their copyrighted music and is trying to build a list of 3 million people who would be interested in paying for a legitimate file-swapping service. J. River developed Media Jukebox, an application that plays more than 70 file formats, including MP3. Spokesman Peter Sohal says the application also has networking capabilities and that the company is working on technology that would allow it to function as a file-sharing service that could be policed with more authority than Napster. Sohal says three majors have agreed to talk about the proposed service. New-media representatives for Sony and EMI told *BillboardBulletin* they had not been contacted by J. River. A Universal Music Group spokesman said he was unaware of efforts to contact company executives. BMG and Warner Bros. executives could not be reached for comment.

EXECUTIVE TURNTABLE

HOME VIDEO. Eric Villette is promoted to senior VP, operations at MGM Home Entertainment Group in Santa Monica, Calif. He was VP, distribution.

USA Home Entertainment promotes **Thomas Gallagher** to VP of sales and **Stacy Lowe** to VP of marketing in New York. They were, respectively, senior director of sales, central region and senior director of theatrical marketing.

Golden Books Family Entertainment promotes **Stephen Vincent** to coordinator in the home video division in New York. He was special markets sales coordinator. The company also names **Robert Mayo** director of sales. He was director of home video for World Wrestling Federation Entertainment.



LOWE



DONOHUE

DISTRIBUTION. Mike Donohue is promoted to senior VP, sales for Alliance Entertainment in Coral Springs, Fla. He was group VP.

Steve Hajdu is named director of development at York/Maverick Entertainment in Los Angeles. He was director of development for Playboy Entertainment.

Brandon Cruz is named A&R representative at Bayside Urban Music Distribution in Sacramento, Calif. He was West Coast marketing manager for Southwest Wholesale.

LOUDENERGY

(Continued from preceding page)

it's not likely that any band is going to see its bottom line significantly impacted from sales from LOUDenergy, it is always an attractive situation for bands to be in a position to take 100% of the profits on its CD sales.

"I don't initially see this as having much of an impact on anyone's bottom line. But even if it has a minor impact, it is still a profit situation for the band," Greenberg says.

Lozano is hoping that the LOUDenergy model will help drive interest in the site as well as in its unsigned artist community, which recently saw its first band signed to a major-label deal.

"I just don't think we're going to have to buy the traffic like everybody else has," Lozano says. "A lot of the artists out there have not organized a strategy for digital commerce, and we're providing something they can implement easily, nonexclusively, and cheaply."

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price VHS/DVD
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	
			NO. 1		
1	NEW		BITTERSWEET MOTEL Image Entertainment 9782	Phish	19.98/ 24.99
2	2	12	THE UP IN SMOKE TOUR ▲ Eagle Vision Red Distribution 30001	Various Artists	19.95/ 23.97
3	1	3	TIMELESS-LIVE IN CONCERT Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	19.95/ 29.97
4	5	5	MAKING THE TOUR Jive/Zomba Video BMG Video 41726	'N Sync	19.95/ 24.97
5	6	13	BRITNEY IN HAWAII: LIVE & MORE ▲ Jive/Zomba Video BMG Video 41704	Britney Spears	19.95/ 24.97
6	3	4	WHAT A TIME! Spring House Video Chordant Dist. Group 44424	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
7	7	13	SALIVAL Tool Dissection/Volcano BMG Video 31159	Tool	24.98/ 29.98
8	4	4	I DO BELIEVE Spring House Video Chordant Dist. Group 44426	Gaither Vocal Band	29.95 VHS
9	8	20	LIVE AT MADISON SQUARE GARDEN ▲ Jive/Zomba Video BMG Video 41739	'N Sync	19.95/ 24.97
10	10	3	BATTLE OF MEXICO CITY Epic Music Video Sony Music Entertainment 50213	Rage Against The Machine	14.95/ 19.97
11	9	69	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95/ 24.97
12	RE-ENTRY		NO BULL: LIVE AT PLAZA DE TOROS, MEXICO ● Elektra Entertainment 40192	AC/DC	19.95/ 24.97
13	11	260	HELL FREEZES OVER ▲ Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95/ 24.99
14	13	25	BALLER BLOCKIN' ▲ Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95/ 24.97
15	12	12	E. Interscope Video Universal Music & Video Dist. 60819	Eminem	19.95/ 24.97
16	17	26	SUPERNATURAL LIVE ▲ Arista Records Inc. BMG Video 15750	Santana	19.95/ 24.97
17	NEW		PLATINUM'S ON THE WALL Columbia Music Video Sony Music Entertainment 54022	Destiny's Child	14.95/ 19.97
18	19	8	THE COMPLETE VIDEO ANTHOLOGY 1978-2000 Columbia Music Video Sony Music Entertainment 49010	Bruce Springsteen	14.95/ 29.97
19	16	3	ALL THE WAY... A DECADE OF SONG Epic Music Video Sony Music Entertainment 50229	Celine Dion	19.95/ 29.97
20	14	4	JIMI HENDRIX EXPERIENCE MCA Music Video Universal Studios Home Video 53194	Jimi Hendrix	14.95/ 19.97
21	15	5	ONE LAST TIME LIVE IN CONCERT Eagle Vision Red Distribution 300059	Tina Turner	19.95/ 23.97
22	18	64	LIVE CONCERT HOME VIDEO ● Epic Music Video Sony Music Entertainment 50114	Sade	14.95/ 29.97
23	22	29	AARON'S PARTY (COME GET IT) - THE VIDEO ▲ Jive/Zomba Video BMG Video 41721	Aaron Carter	9.95/ 14.97
24	21	12	CRUSH TOUR LIVE Island Video Universal Music & Video Dist. 53331	Bon Jovi	19.95/ 24.97
25	NEW		LIVE IN CONCERT Tommy Boy Music Video 1450	Kim Burrell	20.95 VHS
26	34	16	IRISH HOMECOMING Spring House Video Chordant Dist. Group 44400	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
27	NEW		FOUR-EYED BLONDE Myrrh Video Word Video 86122	Chonda Pierce	16.98 VHS
28	26	9	LIVE IN LONDON & MORE... Verity Video 43150	Donnie McClurkin	19.95 VHS
29	24	68	S & M ▲ Elektra Entertainment 40218	Metallica	19.95/ 34.97
30	28	16	LIVE: INSIDE JOB Image Entertainment 92	Don Henley	19.98/ 24.99
31	20	2	BACKSTAGE & BEYOND THE INFINITE DreamWorks Universal Music & Video Dist. 453253	Powerman 5000	9.87/ 15.54
32	NEW		BEST OF DMX MVD Video 1285	DMX	22.97 DVD
33	30	259	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95/ 24.97
34	29	183	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95/ 24.97
35	RE-ENTRY		WHISPERING HOPE Spring House Video Chordant Dist. Group 44401	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
36	35	102	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98/ 24.99
37	31	68	TIME OUT WITH BRITNEY SPEARS ▲ Jive/Zomba Video 41651	Britney Spears	19.95/ 24.97
38	25	4	YOU'RE THE ONE IN CONCERT Warner Reprise Video 38529	Paul Simon	19.95/ 24.97
39	27	53	LIFE PROMISE PRIDE LOVE ● Epic Music Video Sony Music Entertainment 49172	Sade	14.95/ 29.97
40	33	16	VIDEO ANTHOLOGY ● Capitol Video 92423	Beastie Boys	26.97 DVD

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2001, Billboard/BPI Communications.

Innovative Distribution Network Making Deals; 'Fetish' For Shoes; Aligning With Tower Label

NEW DOINGS AT IDN: We don't hear all that often from **Todd Van Gorp**, president of Innovative Distribution Network (IDN). When it comes to horn-tooting, the New York-based distribution arm of Alliance Entertainment Corp. is among the quietest firms around.

Van Gorp—a veteran of Independent National Distributors Inc. (INDI), Alliance's former distribution outfit, which disappeared after its parent filed for bankruptcy protection in 1997—himself admits, "Even at INDI, we were pretty quiet. Even if I latch on to something, I don't necessarily want to broadcast it."

Yet Van Gorp phoned Declarations of Independents just before the National Assn. of Recording Merchandisers (NARM) Convention to fill us in on some recently completed exclusive label deals.

IDN has sealed an agreement with American Music Corp. (AMC) in Downey, Calif. The first fruit of the deal will be *The Gift*, a solo album by **Bizzy Bone** of the top rap group **Bone Thugs-N-Harmony**, which arrives Tuesday (20). Van Gorp says that AMC, which is headed by president **David Michery**, will bring a lot of urban and dance product to the table.

AMC will also operate a separate death metal-oriented imprint, **World War III**, which will bow in April with albums by the groups **Fog**, **Hate**, and **Belfegor**. Van Gorp says that WWII will issue a staggering 30 releases this year: "They've got a ton [of albums] staged."

IDN has also picked up New York-based SMA Entertainment. The company has just dropped its first album, *God's Assassin*, by Latin hip-hop artist **Mexicano 777**. The disc, which fuses serious rap and dancehall reggae, features guest appearances by **KRS-One** and **Mad Lion**. Van Gorp says that SMA will concentrate on hip-hop and alternative rock releases.

Finally, IDN has scooped up both Brunswick Records and its Mars Entertainment imprint. Brunswick, of course, is the home of the storied R&B catalogs of **Jackie Wilson**, **Tyrone Davis**, **the Chi-Lites**, and other well-known soul stars. Mars has issued material by pro grappler "**Stone Cold**" **Steve Austin**, as well as wrestling videos and compilation albums.

IDN's label list now totals a pretty lean 15 companies, including Concord Jazz, King Biscuit, NMC, Orange Street, Jetstar, and the black gospel label Tyscot, which the distributor brought in last October.

According to Van Gorp, IDN is trying to maintain a wide spread of genres in its label mix so that "each label gets full attention." But its recent signings do betray a



by Chris Morris

deepening interest in urban product, and Van Gorp says his company is picking up some projects from Ground Level Distribution, the Los Angeles-based company run by another former INDI exec, **Rick Hocutt**.

The two-year-old IDN isn't finished with its label acquisitions just yet, Van Gorp says: "I'm still looking for a couple of big labels."

NAVARRE SHUFFLES: In moves unrelated to the massive restructuring at Navarre (Billboard, March 17), two longtime employees of the New Hope, Minn.-based distributor have exited. Navarre's Dallas-based national accounts manager, **Joe Kulesa**, has resigned from the company, effective March 2, while label development manager **Lori O'Brien** was let go March 1. **Mike Cornette**, the company's label development director, remains in place, and chairman/CEO **Eric Paulson** tells Declarations of Independents that other label development personnel will be hired in the near future.

IF THE SHOES FIT: Faithful readers of this column know well that we ardently admire **Shoes**, the great Zion, Ill., band that has been creating unforgettable power-pop since its self-released 1977 debut album, *Black Vinyl Shoes*.

Well, a number of recording artists apparently feel the same way we do and show their affection on the delectable *Shoe Fetish: A Tribute to Shoes*, just issued by Urbana, Ill.-based Parasol Records. The set includes 21 covers of such brilliant Shoes tunes as "Tomorrow Night," "Too Late," "She Satisfies," and "Okay," essayed by **Matthew Sweet**, **the Spongetones**, **Bobby Sutliff**, **Don Dixon & Marti Jones**, and **the Tearaways** with **Scott McCarrl**. The material is so superlative that even the lesser-known groups on this collection positively shine. We suggest that you shoe-horn *Shoe Fetish* into your bins, and your personal record collections, at the first opportunity or risk being called a heel. (Ouch!)

FLAG WAVING: It isn't often that a band's very first album is guaranteed prime positioning at one of the country's top retail chains. But the Minneapolis hard-rock quartet **Align** finds itself in

that happy position: The group's April 24 debut, *Some Breaking News*, is one of the first two releases from Tower Records' new label, 33rd Street Records (Billboard, March 17).

According to vocalist **Jeremy Jessen**, Tower and 33rd Street came into the picture belatedly last fall, after Align had made an agreement with New York-based Iguana Records to cut an album. (*Some Breaking News* bears both labels' imprints.)

"In some respects, it wasn't something that we thought about a lot," Jessen says of the relationship with 33rd Street. "We got home [after recording the album]



ALIGN

and thought, 'We're not going to be just in mom-and-pop stores. We're going to be on the shelves in Tower Records'... We get that extra help."

The association with the 102-store retailer's label culminates five years of hard work for the Midwestern band, which has gone through its share of changes. Jessen and bassist **John McEwen** joined guitarist **Matt Payne** and drummer **Matt Roesch** in Align's second lineup in 1997.

Unlike many other bands in the Twin Cities that tend to play to narrow audience segments, Align has cut a broad swath. "We play with everybody," says Jessen. "We came up going to hardcore shows and punk shows, and those are the audiences we first played to. As it progressed, we started playing metal shows, and then with rap metal and emo bands. We never limit ourselves to playing one type of show."

Align's full-length bow (which follows two self-released EPs) is packed with roiling, straightforward rock that works on the cusp between punk and metal. **Roger Stein** produced, while engineer **Jeff Tomei** (who has worked with everyone from **Corrosion of Conformity** to **Smashing Pumpkins**) and ex-**Helmet** drummer **John Stanier**, who acted as a technical consultant, contributed to the record's sonically unprejudiced style.

Align—whose members are veterans of what Jessen calls "five or six D.I.Y. tours throughout the U.S."—will begin to promote *Some Breaking News* with a tour of the upper Midwest that kicks off in April.

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			No. 1 WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5 SMACK DOWN! 8302/KOCH (11.98/18.98) 2 weeks at No. 1	
1	2	3	JIM JOHNSTON S-CURVE 751052/ARTEMIS (11.98/17.98) [CS]	WHO LET THE DOGS OUT
2	3	33	BAHA MEN ▲ ³ NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL
3	NEW		DELBERT MCCLINTON OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR
4	4	4	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
5	5	14	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) [CS]	N.Y.C. UNDERGROUND PARTY VOLUME 3
6	6	16	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98) [CS]	LIVE IN CONCERT
7	NEW		ANTHONY KEARNS/ROANAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) [CS]	THE IRISH TENORS: ELLIS ISLAND
8	NEW		DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW
9	7	7	VARIOUS ARTISTS TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION LEGIT BALLIN' 0001 (11.98/17.98)	
10	NEW		VARIOUS ARTISTS FAT WRECK CHORDS 613* (6.98 CD)	FAT MUSIC VOLUME 5: LIVE FAT DIE YOUNG
11	NEW		LORDS OF ACID ANTLER SUBWAY 6969*/NEVER (17.98 CD)	FARSTUCKER
12	#	2	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
13	19	40	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) [CS]	SLIPKNOT
14	12	61	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION
15	9	17	JOHN DIGWEED BOXED 019/STUDIO K7 (18.98 CD) [CS]	LOS ANGELES—GLOBAL UNDERGROUND
16	11	2	PRODIGY OF MOBB DEEP ● INFAMOUS/VOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C
17	14	17	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
18	16	39	RICHIE RICH TEN SIX 601 (10.98/14.98)	THE GAME
19	10	4	TIM JANIS TIM JANIS ENSEMBLE 1103 (17.98 CD) [CS]	WATER'S EDGE
20	RE-ENTRY		STEPHEN MALKMUS MATADOR 444* (16.98 CD) [CS]	STEPHEN MALKMUS
21	15	4	MAC MALL SESSED OUT 1535/BAYSIDE (11.98/16.98)	IMMACULATE
22	29	2	TIM JANIS TIM JANIS ENSEMBLE 1102 (17.98 CD) [CS]	DECEMBER MORNING
23	RE-ENTRY		BIG MOE WRECKSHOP 4441 (11.98/16.98) [CS]	CITY OF SYRUP
24	21	22	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) [CS]	NICKEL CREEK
25	28	10	SOUNDTRACK TVT SOUNDTRAX 6950/TVT (17.98 CD)	SNATCH
26	18	8	JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD) [CS]	USEFUL MUSIC
27	25	7	EVERLAST ● TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
28	23	21	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) [CS]	PERFECTO PRESENTS ANOTHER WORLD
29	24	23	BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD) [CS]	THE BEST OF FREESTYLE MEGAMIX
30	36	2	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210/TVT (10.98/16.98) [CS]	GHETTO THEATER
31	17	5	DROPKICK MURPHYS HELLCAT 80430*/EPITAPH (16.98 CD) [CS]	SING LOUD SING PROUD
32	26	5	KRISTIN HERSH 4AD 72102/BEGGARS BANQUET (15.98 CD) [CS]	SUNNY BORDER BLUE
33	NEW		BOY GEORGE LONDON-SIRE 31147 (17.98 CD)	ESSENTIAL MIX
34	20	3	AMY RAY DAEMON 19030 (11.98 CD)	STAG
35	NEW		ACEYALONE GROUND CONTROL 7045*/NU GRUV (14.98 CD)	ACCEPTED ECLECTIC
36	NEW		SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
37	32	24	THE ATARIS KUNG FU 78782 (14.98 CD) [CS]	END IS FOREVER
38	30	3	NOTHINGFACE RVET 5880 (9.98/11.98) [CS]	VIOLENCE
39	43	4	ROCKET FROM THE CRYPT VAGRANT 352*/TVT (14.98 CD)	GROUP SOUNDS
40	NEW		SPINESHANK ROADRUNNER 8563 (8.98/13.98) [CS]	THE HEIGHT OF CALLOUSNESS
41	35	19	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815 (8.98/14.98)	EN VIVO...EL HOMBRE Y SU MUSICA
42	39	2	DJ IRENE UC 1022/STRICTLY HYPE (16.98 CD) [CS]	AUDIO UNDERGROUND V 1
43	34	4	NICKELBACK ROADRUNNER 8586 (11.98/17.98) [CS]	THE STATE
44	33	47	TORTOISE THRILL JOCKEY 089* (15.98 CD) [CS]	STANDARDS
45	22	3	PAT GREEN & CORY MORROW WRITEON 2000/GREENHORSE (15.98 CD) [CS]	SONGS WE WISH WE'D WRITTEN
46	13	2	JONATHA BROOKE BAD DOG 60801/KOCH (17.98 CD) [CS]	STEADY PULL
47	31	4	RARE ESSENCE RARE ONE 2002* (11.98/17.98)	DOIN IT OLD SCHOOL STYLE
48	NEW		VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2
49	41	18	LOS TIGRES DEL NORTE ● FONOVIISA 6092 (8.98/12.98) [CS]	DE PAISANO A PAISANO
50	37	16		

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). ▲ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. [CS] indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

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NARM Award Winner Eugster Recognized As An Industry Figure Ahead Of His Time

AS I WRITE THIS, I am sitting in my hotel room on the last morning of the National Assn. of Recording Merchandisers' (NARM) annual convention, where attendees have been getting down to business 24/7, but without any overall themes dominating the dialogue.

The one-on-one meetings during the day have focused on nuts-and-bolts industry issues, while the evenings, happily, have seen live music return to prominence, thanks to club NARM.

On the opening day, **Jack Eugster**, former chairman of the Musicland Group, was presented the trade association's Presidential Award. In her introduction, NARM president **Pam Horovitz** pointed out that when Eugster first took the helm of Musicland in 1980, he was considered an odd duck for a number of reasons.

First off, he wasn't even from the music business; he was from the Gap and was referred to as "the rag man." And he had other strange traits, such as wearing suits every day and talking in what sounded like a strange language about things like return on investment and sales per square foot.

He also had ideas such as selling video instead of renting video, Horovitz reminded the audience. But now it is two decades later, and the industry is talking the same language as Eugster, and many have

also begun to wear suits, she said.

Eugster, who has served on the Best Buy board since the consumer electronics chain acquired Musicland last winter, was gracious in his acceptance, noting the accomplishments of NARM and the industry.

ONE TOPIC of conversation making its way around the convention is that Priority Records, which has been wholly owned by EMI

expect the label to retain some of its sales staff and move other staffers to EMD, Priority president **Brian Turner** says details are still being worked out.

"We are looking at both systems and will try to integrate the best of both," says Turner. "In making this move, I am trying to take advantage of EMD's leverage as a major, while we will help them to better tap into the urban [music] world. Whatever cross-pollination there is, it will be a hybrid of what we both do best."

GAINING CLOUT: The Music Monitor Network grows to 107 stores with the addition of the Djangos and Streetside chains. Each chain has 10 stores; the former is based in Portland, Ore., the latter in St. Louis.

The Network, which has grown into a valuable marketing tool for the labels since its inception a few years back, now has a combined total of more than \$100 million in annual sales. **Don Rosenberg**, owner of Virginia's Record Exchange of Roanoke and the prime mover in the formation of the coalition, says some of the labels have realized the organization's potential from the start and have worked closely to exploit its marketing programs.

With the addition of the new members, one of the organization's main goals at NARM is to get all the labels and distributors to consider the Network part of the first tier of marketing when they come out with new projects.

"We were in the second tier with some of our labels," Rosenberg says, "but we now have proven what we can do. And combined with the added strength of our new members, we think we can get into the first tier of thinking" with all the majors.

Moreover, Rosenberg says that Network members believe that the group has been underused on urban music projects. "We sell a lot of urban product, and we are eager to show what we can do."

UP IN THE SUBURBS of Albany, N.Y., **Lou Delsignore** is stepping back into handling the everyday operations of Northeast One-Stop, the company that he sold to Planet Entertainment three years ago. He is doing so due to the departure of **Ron Nicks**, who, as reported here last issue, is leaving the one-stop at the end of the month to take the helm of Pacific Coast One-Stop in Simi Valley, Calif.

Delsignore has been serving as a consultant for Northeast but will take over the day-to-day management of the company until a replacement is found, sources say.

By the way, this item contains the correct spelling of Nicks' name, as opposed to last issue's column, where I goofed and got it wrong.

RETAIL THE TRACK

by Ed Christman



Recorded Music since 1998, will switch from using EMI Music Distribution (EMD) for fulfillment to being an EMD-distributed label. Up until now, Priority had a 16-person sales staff that sold to many of the major accounts directly, with some other accounts handled by Paulstar and Select-O-Hits. EMD was used to warehouse, pack, pick, and ship.

As part of the status switch, Priority will end its relationship with the two distributors and have EMD make solicitations to accounts. While some sources

Let our comprehensive product inventory and exclusive value-added services help make your business a success.

The advertisement features a collage of images including:

- Arped magazine cover with Christina Aguilera.
- Ambush magazine cover.
- AMiGO CD/DVD cover.
- A screenshot of a website interface with a search bar and navigation menu.
- A screenshot of a website interface showing a product listing for 'Narcosis E.T.M.'.
- A screenshot of a website interface showing a 'Store' page with a navigation menu.
- The AEC One Stop Group logo.

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Madison • San Diego • Dallas • Charlotte • Chicago • Milwaukee • Denver • Columbus • Long Beach • Nashville (2) • Tampa/St. Pete • Lake Tahoe

World Beat, Toddlers' Music Show Resistance To Age Compression

STATE OF THE INDUSTRY (part three of three): In the previous two audio installments of Child's Play, we looked at how the changing musical tastes of children, specifically their move toward top 40 pop at ever-younger ages, has affected the biggest suppliers of kids' music. As we've seen, they've been adjusting their product to suit those tastes.

Labels that mainly deal in more traditional fare, especially purveyors of world music, are finding that the shifting *Zeitgeist* does not affect them quite as much as it does more mainstream companies. "Kids may not be familiar with world music, but they respond to its dance beats," notes **Kathy O'Connell**, host of 12-year-old

radio program *Kids Corner* on WXPN Philadelphia.

One of the foremost labels providing world music for kids is the eclectic Music for Little People (MFLP). The Redway, Calif. company, distributed by Kid Rhino, has an audience that "comes to us for our multicultural music, our educational aspect, and our pricing values," says president/COO **Sharon Sherman**. As such, it "is not influenced by [kids' fandom of] **Britney Spears**. I agree that kids are outgrowing children's music faster than before, and ultimately it will impact our market." But for now, she says, "parents use our product as a supplement to Britney Spears."

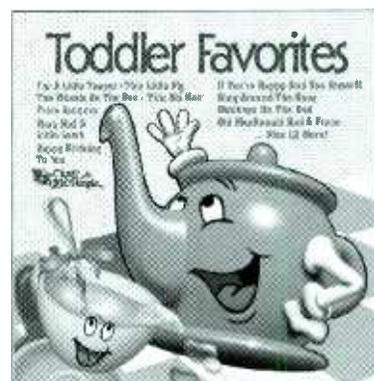
MFLP, now in its 16th year, topped



by *Moira McCormick*

the Billboard Top Kid Audio chart for the first time this past Nov. 18, with *Toddler Favorites*—not a world-music title, but one of a popular series featuring tots singing children's songs. Storybooks for the series are in the works, says Sherman, and possibly "videos and plush [toys]. Video components are being developed for a sister series, "Toddlers Sing."

Sherman notes that MFLP has "a lighter release schedule in the first six



months of this year, because we want to promote our catalog. New releases don't get maximized before newer ones come in. This way, we give last year's releases, like *A Child's Celebration of Soul*, *Toddlers Sing Storytime*, and *Seal Maiden*, more breathing room."

Upcoming releases include classically trained pianist **Ric Louchard's Scott Joplin** tribute, *Ragtime Romp*; a new multicultural collection, as yet untitled; a new budget series of holiday and party songs aimed at 3- to 7-year-olds, called *The Birthday Song Sing-Along*; and "a potential project with **Donovan**. There's no contract yet, but we're talking to him."

Like Sherman, Rounder Records director of children's marketing **Regina Kelland** believes traditional kids' music can coexist with pop—as it did in her childhood. She says, "When I was 8, we were all into the Beatles."

Apart from the much-anticipated, just-released collaboration of veteran children's act **Cathy & Marcy** with polka act **Brave Combo**—*All Wound Up!*—Rounder's big news is the 25th anniversary of the king of children's performers, **Raffi**.

"We're doing a 'buy three, get a free Raffi poster' promotion with Raffi's audio and video titles," says Kelland. "People buy more than one Raffi as it is; the incentive [encourages consumers] to buy them in a shorter time frame than they would normally, and retailers will reap the benefits of multiple purchases. There will be a media blitz about the anniversary, and we plan on offering Raffi surprises through the year. The 25th anniversary is an opportunity to appreciate Raffi's entire body of work and how he's used his celebrity in the service of

good causes." One such effort is Rounder's just-released, Raffi-led compilation *Bright Spaces*, which benefits homeless children's charity Bright Horizons.

Kelland says *All Wound Up!* received "a big splash" at Toy Fair in February. She remarks, "All the artists made a joint decision of what would go on the record, and they did it with kids and families in mind—they didn't just pull already-existing Brave Combo songs and call it children's music." Upcoming Rounder releases include **Sharon Kennedy's More Irish Folk Tales for Children** and a new **Jessica Harper** album due this summer, along with a new audio release from the Arthur franchise, spun off the superb book series cum PBS TV show.

"We're also continuing to promote **Sweet Honey in the Rock's Still the Same Me**," says Kelland of Rounder's Grammy-nominated September 2000 release. (Cathy & Marcy were also nominated, for *Pillow Full of Wishes*.)

African-American music, specifically gospel, did well in 2000 for Cedar-mont Kids Classics, the best-selling imprint that typically ranks second only to Disney on the Top Kid Audio chart. Cedar-mont Kids chief **Mike Gay** says, "We had our biggest year ever, with four new titles—*Gospel Bible Songs*, *Gospel Praise Songs*, *Gospel Action Songs*, and *Gospel Christmas Songs*." Gay notes that the **Cedar-mont Kids**, who sing on all the albums, also appeared on **Newsong's** "The Christmas

Shoes" (Benson Records), which received considerable exposure around holiday time, including on **Scott Shannon's** WPLJ New York radio show. Plus, he says, hit TV series *The West Wing* "used one of our songs, 'We Gather Together,' on their Thanksgiving program... We broke our one-week sales record around Christmas 2000."

According to Gay, the age-compression phenomenon "probably doesn't affect us, since we're on the younger end of the kids' market."

At least one label has found that the best way to approach young kids now wanting to listen to bigger kids' music is by combining top 40 pop and children's music. Such a product is the three-volume *Mother Goose Rocks!* on Lightyear Entertainment. The brainchild of producer/lyricist/musician **Richard Snee** and producer/instrumentalist **Robert Berry**, each *Mother Goose Rocks!* album features classic nursery rhymes done in the style of contemporary hitmakers like Spears, **Christina Aguilera**, **Jewel**, **Madonna**, **Smash mouth**, **Ricky Martin**, **Dixie Chicks**, **Shania Twain**, **Pearl Jam**, assorted boy bands, and more.

Lightyear spokeswoman **Alise Kreditor** says the producers "brought together performers who parody these artists to a T. Young kids can feel cool that they're listening to big kids' music, and parents can rest assured that the lyrics are completely G-rated. Plus, parents and older kids will find the parodies hilarious."

Billboard®

MARCH 24, 2001

Top Kid Audio™			
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®			
1	1	4	VARIOUS ARTISTS RADIO DISNEY JAMS VOL. 3 WALT DISNEY 860692(9.98/12.98)
2	3	124	VARIOUS ARTISTS TODDLER FAVORITES MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)
3	2	21	READ-ALONG ● TOY STORY 2 WALT DISNEY 860477(6.98/9.98)
4	6	2	VARIOUS ARTISTS DISNEY'S GREATEST: VOL. 1 WALT DISNEY 60693(11.98/17.97)
5	4	271	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 860605(6.98/9.98)
6	5	222	TODDLER TUNES 26 CLASSIC SONGS FOR TODDLERS BENSON 84056(3.98/5.98)
7	9	2	VARIOUS ARTISTS DISNEY'S GREATEST: VOL. 2 WALT DISNEY 60694(11.98/17.97)
8	8	88	BEAR BEAR IN THE BIG BLUE HOUSE WALT DISNEY 860640(9.98/12.98)
9	7	22	RIDERS IN THE SKY WOODY'S ROUNDUP WALT DISNEY 860676(9.98/12.98)
10	10	236	VARIOUS ARTISTS ● DISNEY'S PRINCESS COLLECTION WALT DISNEY 860897(9.98/12.98)
11	11	22	FRED MOLLIN DISNEY'S LULLABY ALBUM WALT DISNEY 860677(9.98/12.98)
12	12	150	VEGGIE TUNES ● VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98)
13	14	27	VARIOUS ARTISTS KID'S DANCE PARTY BMG SPECIAL PRODUCTS 44570(2.98/4.98)
14	19	210	CEDARMONT KIDS CLASSICS ● SUNDAY SCHOOL SONGS BENSON 82218(3.98/5.98)
15	17	220	CEDARMONT KIDS CLASSICS ▲ ACTION BIBLE SONGS BENSON 82217(3.98/5.98)
16	13	54	VARIOUS ARTISTS RADIO DISNEY JAMS VOL. 2 WALT DISNEY 860980(9.98/12.98)
17	15	123	VEGGIE TUNES VEGGIE TUNES 2 BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)
18	16	197	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 2 WALT DISNEY 860606(6.98/9.98)
19	24	20	THE COUNTDOWN KIDS MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR MADACY 50572(2.98/4.98)
20	23	197	CEDARMONT KIDS CLASSICS ● SILLY SONGS BENSON 82220(3.98/5.98)
21	18	16	VEGGIE TUNES QUEEN, A KING, AND A VERY BLUE... BIG IDEA/WORD 86090/LYRICK STUDIOS(6.98/10.98)
22	RE-ENTRY		CEDARMONT KIDS CLASSICS GOSPEL PRAISE SONGS BENSON 83349(3.98/5.98)
23	22	36	WONDER KIDS KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS WONDER WORKSHOP 1273/MADACY(2.98/4.98)
24	25	38	VARIOUS ARTISTS LA VIDA MICKEY WALT DISNEY 860680(9.98/12.98)
25	21	17	READ-ALONG ONE HUNDRED TWO DALMATIANS WALT DISNEY 860478(9.98 CD)

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Billboard®

MARCH 24, 2001

Top Internet Album Sales™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan				
1	1	2	EVERYDAY ● No. 1 RCA 67988 2 weeks at No. 1	DAVE MATTHEWS BAND
2	NEW		JUST PUSH PLAY COLUMBIA 62088*/CRG	AEROSMITH
3	NEW		THE IRISH TENORS: ELLIS ISLAND MUSIC MATTERS 9020 HS	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
4	3	10	O BROTHER, WHERE ART THOU? ● MERCURY (NASHVILLE) 170069	SOUNDTRACK
5	5	25	NO ANGEL ▲ ARISTA 19025 HS	DIDO
6	2	19	ALL THAT YOU CAN'T LEAVE BEHIND ▲ ² INTERSCOPE 524653	U2
7	6	17	1 ▲ APPLE 29325/CAPITOL	THE BEATLES
8	8	16	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA
9	NEW		NOTHING PERSONAL NEW WEST 6024	DELBERT MCCLINTON
10	10	10	HOTSHOT ▲ ³ MCA 112096*	SHAGGY
11	9	20	GREATEST HITS ▲ ² VIRGIN 50316	LENNY KRAVITZ
12	4	14	TWO AGAINST NATURE ▲ GIANT 24719/WARNER BROS.	STEELY DAN
13	11	15	WHITE LADDER ▲ ATO 69351/RCA HS	DAVID GRAY
14	13	17	LOVERS ROCK ▲ ² EPIC 85185	SADE
15	14	36	PLAY ▲ ² V2 27049* HS	MOBY
16	15	8	PARACHUTES ● NETTWERK 30162/CAPITOL HS	COLDPLAY
17	18	7	ALL THINGS MUST PASS ▲ ⁶ APPLE 30474/CAPITOL	GEORGE HARRISON
18	16	3	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 ▲ HIDDEN BEACH 62137*/EPIC HS	JILL SCOTT
19	12	19	MUSIC ▲ ² MAVERICK 47598/WARNER BROS.	MADONNA
20	19	5	LITTLE SPARROW SUGAR HILL 3927	DOLLY PARTON

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available HS indicates past and present Heatseekers titles © 2001, Billboard/BPI Communications and SoundScan, Inc.

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New Media

MERCHANTS & MARKETING

E-cards Show Potential For Promoting Bands

E-greetings, Digibles, Gizmos Spread The Word For Bon Jovi, 98°, Kittie, More

This week's column was prepared by Brian Garrity and Rashaun Hall.

ALL THE ATTENTION on viral music distribution may be centered around peer-to-peer file-sharing networks like Napster; but many labels are quietly testing the promotional power of peer-to-peer marketing through a more unlikely source: online cards.

A number of Web card companies are developing music-enhanced features that allow fans to send friends greetings and information related to artists they like. Such cards often feature pictures of the artist, videos, Flash animation, sound samples, tour information, and CD-buying links.

Label sources say online music cards are intriguing because the fans use them to promote bands. And some online card companies are showing effective distribution of their products, which have been credited with helping create buzz for certain artists.

Leading the charge is San Francisco-based BeatGreetz, the music greeting-card division of Egreetings Network headed by Nancy Levin, a music-industry veteran who most recently was a senior VP of promotion and marketing at MCA/Universal. The service—which has licensing agreements with more than 20 record companies, including EMI, Warner Bros., Elektra, Atlantic, Universal, Interscope, Astralwerks, BMG, Tommy Boy, and Mercury Nashville—features greetings for 164 artists and claims more than 3.7 million unique visitors monthly, with more than 1.5 million digital cards sent.

"I look at us as having the HBO



strategy," says Levin. "If you want *Sex and the City* or *The Sopranos* or boxing, you have to go to HBO. You cannot go anywhere else. And if you want superstar music greetings, you can't go anywhere else. It's us [and]

CYBERACTION

that's it, because we've locked out the competition."

Users can send their own personalized "mini-video" Flash animation greetings and buy a CD to send along



as a gift with the card. It's a concept that appears to be working: CDs now outsell more traditional gifts like flowers and chocolates on the Egreetings.com site.

BeatGreetz helps drive the sending of its greeting cards by sponsoring contests. Under a promotion for **matchbox twenty**, whoever sent the most greeting cards won a trip to meet the band. Another contest centered around **Bon Jovi**, with the contestant sending the most cards winning a valentine and roses from the band.

"It's more viral than anything you

can imagine because it rips through entire fan bases," says Levin. "You get all these kids sending out our greetings for us."

GREETING CARDS aren't the only type of card receiving a new spin because of the Web. CyberAction, a New York-based digital marketing firm, has developed an online version of the trading card with a product known as Digibles. These next-generation cards, like Internet greeting cards, feature full-motion video, audio, and interactive games. And like online greeting cards, Digibles are proving to have music promo-

tion opportunities.

CyberAction is teaming with Clairol's Herbal Essence to help promote its sponsorship of 98°'s Revelation tour this summer. Through Clairol's Web site (clubherbal.com), CyberAction will issue four Digibles, one for each member of the group. Each card will feature exclusive interviews, trivia, photos, and bios. The Digibles will be sent out via blast E-mail to the 435,000 consumers registered on the clubherbal.com database.

In addition to Clairol's mass E-mail, the company will use special packaging on their product that will include personal identification numbers (PINS) that will give consumers access to download one Digible. If the consumer buys four bottles of shampoo, he or she will be able to access all four cards, which, when arranged in the right order, create an animated poster. During the Revelation tour, Clairol will also hand out sample packs of shampoo and conditioner, which will also feature PINS.

"The key to Digibles is that we have the capability to be both online and offline," says Christian Tureaud, an executive with CyberAction. "A company can choose to burn their Digibles onto a CD-ROM for distribution, or consumers can log onto the corporate Web site to download a Digible."

Although the 98° promotion is the company's first foray into the music industry—it has previously created Digibles for Major League Baseball, World Championship Wrestling, and Sony Pictures' *The 6th Day*—Tureaud thinks the deal will open up more doors for CyberAction.

"Our chairman, Jim Fifield, was president/CEO of EMI/Capitol from 1988 to 1998, so his experience, coupled with this 98°/Clairol promotion, should enable us to make headway into the music industry," says Tureaud.

Also looking to get in on the act is New York-based Gizmoz, a developer of online cards that receive streaming audio, video, text, and animation.

What makes Gizmoz's cards different from others is that they are screens that sit on the recipient's computer and are regularly updated with new information, so

(Continued on page 61)

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

TOTAL VISITORS		VISITORS AGE 18-24	
1. amazon.com	17,158	1. amazon.com	1,684
2. barnesandnoble.com	5,504	2. cdnow.com	728
3. cdnow.com	4,047	3. barnesandnoble.com	620
4. bmgmusicservice.com	3,898	4. bmgmusicservice.com	441
5. walmart.com	3,559	5. columbiahouse.com	369
6. columbiahouse.com	2,837	6. bestbuy.com	348
7. bestbuy.com	2,631	7. walmart.com	334
8. buy.com	2,333	8. buy.com	156
9. musicmatch.com	692	9. towerrecords.com	64
10. towerrecords.com	531	10. musicmatch.com	59

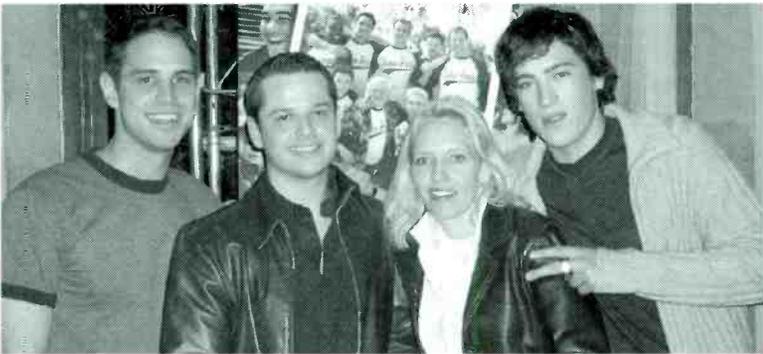
VISITORS AGE 25-34		VISITORS AGE 35-49	
1. amazon.com	4,298	1. amazon.com	6,326
2. barnesandnoble.com	1,760	2. barnesandnoble.com	1,845
3. walmart.com	1,111	3. bmgmusicservice.com	1,696
4. cdnow.com	1,096	4. walmart.com	1,356
5. bmgmusicservice.com	1,010	5. cdnow.com	1,206
6. columbiahouse.com	889	6. columbiahouse.com	1,107
7. buy.com	728	7. bestbuy.com	1,003
8. bestbuy.com	708	8. buy.com	946
9. towerrecords.com	220	9. musicmatch.com	216
10. musicmatch.com	199	10. samgoody.com	172

Source: Media Metrix, January 2001. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 individuals throughout the U.S. participate in the Media Metrix sample.



Home Video

MERCHANTS & MARKETING



Mending More Than A Broken Heart. Cast and crew of *The Broken Hearts Club* helped raise money for the Video Industry AIDS Action Committee (VIAAC) at a West Hollywood club to celebrate the title's VHS and DVD release from Columbia TriStar Home Entertainment. At the event, VIAAC raised more than \$700 from raffle ticket sales. The winner of the raffle was awarded a DVD player as well as the film's soundtrack. Pictured, from left, are the film's director and writer Greg Berlanti, VIAAC VP Shane Rasmussen, Columbia marketing manager Laurie James, and actor Andrew Keegan.

Net Becoming Video Supplier Of Choice

Amazon, BigStar Use Movie, TV Tie-Ins To Help Move Catalog

BY CATHERINE CELLA

Video suppliers treasure their vast film libraries, but trying to sell the myriad of charming, quirky, cult, or under-recognized gems their catalogs hold isn't always easy. With the advent of online retailing, as well as the popularity of DVD, sales opportunities for these long-forgotten films have become endless.

"In a physical retail store, you're looking at 500 to 10,000 titles," says Amazon.com VP of DVD and video Jason Kilar. "We now have 90,000 in our video and DVD store, 70% of

which is catalog product." Kilar estimates that the percentage of Amazon's catalog sales vs. non-catalog sales is double that of the average physical retail store.

Naturally, this has studios lining up to get their catalog product featured on as many of the hundreds of online video retail sites as possible. For example, MGM Home Entertainment recently partnered with Amazon for an exclusive catalog sales promotion called "The Movie Vault," selling hundreds of VHS titles for \$10 or less (Billboard, March 10).

"In the last year or so, the studios have become much more interested in creating online promotional ideas with Web sites, as the business of selling entertainment online has picked up," says David Friedensohn, CEO of BigStar.com.

Friedensohn says that overall, online video sales have doubled or tripled in the last 12 months because of the great selection and low prices available on the Web. Studio interest in promoting older titles online has increased dramatically, leading BigStar to set up a special Studio Deals area.

Discounted product from 10 suppliers, including Artisan Entertainment, New Line Home Video, USA Home Entertainment,

and Playboy Home Video, are represented in the Studio Deal section. Since it launched, sales are booming, according to Friedensohn. "Sales have definitely started moving," he says, "usually by a factor of 10 or more."

Hollywood Entertainment owned-Reel.com does similar promotions that are often tied to new theatrical releases.

'Once you get one title going that's very hot, it tends to pull along a lot of other great catalog titles.'

—JASON KILAR,
AMAZON.COM

"For example, when *Hannibal* came out, we did a promotion called, 'Bad People We Love,'" says Reel's editor in chief Rob Armstrong. "We featured films like *The Bad Seed*, *Carrie*, and *Goldfinger*."

Some other connections are obvious. For instance, Reel.com suggested a series of crime films when the gritty British mob comedy *Snatch* hit the

screens. "It's not only mildly entertaining for us, it's also fun for our customers," he says.

BigStar also cross-promotes catalog with new theatrical movies. Brendan Fraser's *Monkeybone*, for example, was used as a sales catalyst for *George of the Jungle* and *The Mummy*, two other films Fraser stars in.

"We can prompt filmographies when a new release comes out," says Friedensohn, "and there is usually buying around that."

(Continued on page 61)

Baby School Co. Makes A 'Smart' Move; 'The Paul Simon Special' Coming To DVD

BABY STEPS: Infant- and toddler-video supplier the Baby School Company has just taken a big step toward becoming a brand.

The Coconut Grove, Fla., based-business announced recently that it has signed a merchandising and licensing deal with Toronto-based Alliance Atlantis Communications. Under the terms of the deal, Alliance will develop toy and publishing opportunities for Baby School's *So Smart!* video line.

The licensing deal represents a merchandising initiative that actually began two years ago. To date, the Baby School Company has released five videos covering target-market subjects such as sights, sounds, shapes, letters, musical instruments, and even foreign languages. A sixth video entitled *Colors* is due in stores soon. Each video is 30 minutes in length and carries a \$14.95 suggested list price.

The *So Smart!* line is carried by mass merchants and specialty stores such as Toys "R" Us, Noodle Kidoodle, and Zany Brainy, as well as mail-order catalogs. The Baby School Company has also released a *So Smart!* series of CDs and audiotapes.

"Our long-term strategy centers on creating a well-rounded, innovative line of truly educational and engaging products for the under-4 age group," says Baby School Company COO Scott Tornek. The business was founded by Tornek and his wife, Alexandra, who holds degrees in psychology and has published a number of studies on infants.

Alliance Atlantis Communications and the Baby School Company have not set a release date for the first line of licensed products from the *So Smart!* line.

ARTISAN SAYS NO COPIES: Artisan Entertainment has hired Macrovision to copy-protect all its DVD releases. The three-year deal also gives Artisan the option to have its VHS releases copy-protected.

With Artisan on board, Macrovision says it now provides its technology to 75% of all DVDs distributed by Hollywood studios. Overall, the company has copy-protected more than 300 million DVDs, 3 billion videocassettes, and 45 million dig-

ital set-top boxes. The set-top box prevents consumers from copying pay-per-view programs.

THE ENVELOPE, PLEASE: Online retailer RentMyDVD.com will encourage its customers to hold their own Academy Award competition, with the prize a DVD player instead of a statuette named Oscar.

"The Red Carpet Challenge" asks registered users to pick who they think will win the Oscar in 23 categories. Those with the most correct answers will be entered into a drawing to win a DVD player and a free three-month subscription to the Web site's "Movie Marathon" plan. Under the plan, consumers can rent four DVDs at a time.

A second-prize winner will receive two of the "Movie Marathon" plans and three free DVDs. The third prize is one free DVD and a free month of the "Movie Marathon" plan.

No purchase is necessary, but contestants must enter by 5 p.m. PST March 25 when ABC begins broadcasting the Academy Awards show.

SLIP SLIDING ONTO DVD: A 1978 TV special starring Paul Simon will be released on DVD and VHS by Rhino Home Video April 10.

The program, titled *The Paul Simon Special*, was produced by *Saturday Night Live* creator Lorne Michaels, who co-wrote the show with Simon.

Guest stars are Chevy Chase, Charles Grodin, and ex-singing partner Art Garfunkel. The program follows a behind-the-scenes format and features Simon performing such hits as "Something So Right," "Loves Me Like a Rock," "Still Crazy After All These Years," "Old Friends," and "The Boxer." Suggested list price is \$19.99 for the DVD and \$14.98 for the VHS.

More classic TV is on tap from Image Entertainment, which has just released 20 volumes of *The Twilight Zone* on DVD. Each volume is bargain-priced at \$14.99. Next month Image will release *Smokey Robinson: Standing Room Only* and *Tower of Song*, which spotlights 30 artists in the Canadian Music Hall of Fame.

PICTURE THIS



by Eileen Fitzpatrick

Scholastic Opens Retail Store

BY ANNE SHERBER

Scholastic, publisher and distributor of children's books and media, has opened its first retail store in its lower Manhattan world headquarters.

The 6,200-square-foot store will sell Scholastic-brand merchandise exclusively. The goods are divided into three boutique areas organized according to age group.

Clifford's Corner focuses on materials for those up to 5 years old, the Bus Stop is organized around the company's *Magic School Bus* property targeting 6- to 9-year-olds, and the Loft houses all the company's properties for pre-teens, as well as eight computer stations on which visitors can surf the Web.

Additionally, the store includes the Red Bar, which offers parents and educators the opportunity to examine Scholastic's professional materials, early childhood books, and parenting guides.

According to Heather Trecek, Scholastic retail director, the idea behind the store is to show con-

sumers "the breadth and depth of Scholastic's products."

The store carries a full array of Harry Potter merchandise, including two Scholastic-published companion books released March 12. A portion of the proceeds will benefit children's charity British Comic Relief.

Many of Scholastic's licensees are represented in the boutiques, but, Trecek notes, the product mix is limited to items that promote learning and creativity. For example, Scholastic will not carry Clifford bedding in the new store.

The store is well-stocked with a complete line of Scholastic videos and CD-ROMs. To build foot traffic, the company will host a series of special events at the store, including in-store appearances by authors and costumed characters, as well as story hours.

Trecek says Scholastic projects revenue will reach \$1 million within the first year. She says there are no immediate plans to open additional retail outlets this year.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	13	2	LADY AND THE TRAMP II: SCAMP'S ADVENTURE	Walt Disney Home Video Buena Vista Home Entertainment 21226	Animated	2001	NR	26.99
2	2	30	THE SILENCE OF THE LAMBS	MGM Home Entertainment 207746	Jodie Foster Anthony Hopkins	1991	R	9.94
3	12	4	GUNDAM WING: THE MOVIE-ENDLESS WALTZ	Bandai Entertainment Pioneer Entertainment 1666	Animated	2001	NR	14.98
4	1	6	DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99
5	NEW ▶		MEET THE PARENTS	Universal Studios Home Video 86032	Ben Stiller Robert De Niro	2000	PG-13	22.98
6	6	15	CHICKEN RUN	DreamWorks Home Entertainment 85754	Mel Gibson	2000	G	26.99
7	3	7	PLAYBOY: THE COMPLETE ANNA NICOLE SMITH \$450 MILLION PLAYMATE	Playboy Home Video Universal Music & Video Dist. 0882	Anna Nicole Smith	2001	NR	19.98
8	4	5	FARSCAPE: PREMIERE-I E.T.	A.D.V. Films 707083	Ben Browder Claudia Black	1999	NR	14.98
9	11	2	PLAYBOY: GIRLS OF THE HARD ROCK	Playboy Home Video Universal Music & Video Dist. 0884	Various Artists	2001	NR	19.98
10	37	3	MAKING THE TOUR	Jive/Zomba Video BMG Video 41726	'N Sync	2001	NR	19.95/24.97
11	8	23	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
12	5	13	PLAYBOY'S CALIFORNIA GIRLS	Playboy Home Video Universal Music & Video Dist. 0870	Various Artists	2000	NR	19.98
13	7	6	STREET FIGHTER ALPHA: THE MOVIE	Manga Entertainment Palm Pictures 4064	Animated	2001	NR	19.95
14	NEW ▶		JUDGMENT	Cloud Ten Pictures 143	Corbin Bernsen	2001	NR	29.95
15	26	41	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
16	16	11	THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
17	15	36	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
18	14	8	THE UP IN SMOKE TOUR ▲	Eagle Vision Red Distribution 30001	Various Artists	2000	NR	19.95
19	9	16	LIVE AT MADISON SQUARE GARDEN ▲	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.95
20	28	2	INCREDIBLE ADVENTURES OF WALLACE & GROMIT	BBC Video Warner Home Video	Animated	1996	NR	19.98
21	10	8	JAZZ: A FILM BY KEN BURNS	PBS Home Video 8262	Keith David	2001	NR	149.88
22	39	17	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 20859	Animated	1999	G	26.99
23	17	10	BRITNEY IN HAWAII: LIVE & MORE ▲	Jive/Zomba Video BMG Video 41704	Britney Spears	2000	NR	19.95
24	19	16	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96
25	NEW ▶		LOVE & BASKETBALL	New Line Home Video Warner Home Video 5064	Omar Epps Sanaa Lathan	2000	PG-13	19.98
26	27	13	THE NUTTY PROFESSOR 2: THE KLUMPS	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson	2000	PG-13	22.98
27	30	19	AMERICAN BEAUTY	DreamWorks Home Entertainment 86477	Kevin Spacey Annette Bening	1999	R	24.99
28	25	4	ANY GIVEN SUNDAY	Warner Home Video 18322	Al Pacino Dennis Quaid	2000	R	19.95
29	22	15	X-MEN	FoxVideo 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
30	33	16	FIGHT CLUB	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98
31	31	2	BARBRA STREISAND: TIMELESS	Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	2000	NR	19.95
32	NEW ▶		28 DAYS	Columbia TriStar Home Video 60502	Sandra Bullock Viggo Mortensen	2000	PG-13	19.95
33	35	2	DIGIMON: THE MOVIE	FoxVideo 2001138	Animated	2001	PG	19.98
34	23	54	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	9.98
35	36	11	THE ROAD TO EL DORADO	DreamWorks Home Entertainment 83669	Animated	2000	G	24.99
36	18	22	BALLER BLOCKIN' ▲	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
37	40	21	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 19947	Tom Hanks Tim Allen	1999	G	26.99
38	NEW ▶		THE LITTLE VAMPIRE	New Line Home Video Warner Home Video 5162	Jonathan Lipnicki	2000	PG	19.96
39	24	17	PLAYBOY'S PLAYMATES BUSTIN' OUT	Playboy Home Video Universal Music & Video Dist. 0869	Various Artists	2000	NR	19.98
40	20	5	AMERICAN PSYCHO	Universal Studios Home Video 86469	Christian Bale	2000	NR	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	5	WHAT LIES BENEATH (PG-13)	DreamWorks Home Entertainment 86404	Harrison Ford Michelle Pfeiffer
2	3	2	THE WATCHER (R)	Universal Studios Home Video 82700	Keanu Reeves James Spader
3	NEW ▶		THE ORIGINAL KINGS OF COMEDY (R)	Paramount Home Video 860488	Steve Harvey D.L. Hughley
4	2	15	GLADIATOR (R)	DreamWorks Home Entertainment 86026	Russell Crowe
5	6	3	BRING IT ON (PG-13)	Universal Studios Home Video 20960	Kirsten Dunst
6	4	4	DR. T & THE WOMEN (R)	Artisan Home Entertainment 11525	Richard Gere
7	NEW ▶		MEET THE PARENTS (PG-13)	Universal Studios Home Video 86032	Ben Stiller Robert De Niro
8	5	8	ME, MYSELF & IRENE (R)	FoxVideo 2000785	Jim Carrey Renee Zellweger
9	8	3	GET CARTER (R)	Warner Home Video 18583	Sylvester Stallone
10	9	21	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
11	20	3	BLESS THE CHILD (R)	Paramount Home Video 327964	Kim Basinger
12	7	7	COYOTE UGLY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 21714	Piper Perabo Adam Garcia
13	10	8	THE VIRGIN SUICIDES (R)	Paramount Home Video 338173	Kirsten Dunst James Woods
14	16	2	BLAIR WITCH 2: BOOK OF SHADOWS (R)	Artisan Home Entertainment 11573	Jeffrey Donovan Erica Leerhsen
15	18	7	UNDER SUSPICION (R)	Columbia TriStar Home Video 05877	Gene Hackman Morgan Freeman
16	NEW ▶		LOST SOULS (R)	New Line Home Video Warner Home Video 5207	Winona Ryder Ben Chaplin
17	11	9	THE CELL (R)	New Line Home Video Warner Home Video 5150	Jennifer Lopez
18	14	5	DISNEY'S THE KID (PG)	Walt Disney Home Video Buena Vista Home Entertainment 21426	Bruce Willis
19	19	11	SCARY MOVIE (R)	Dimension Home Video Buena Vista Home Entertainment 21371	Anna Faris Jon Abrahams
20	17	2	WOMAN ON TOP (R)	FoxVideo 2001238	Penelope Cruz

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		MEET THE PARENTS (PG-13) (26.98)	Universal Studios Home Video 21133	Ben Stiller Robert De Niro
2	1	2	LADY AND THE TRAMP II: SCAMP'S ADVENTURE (NR) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 21228	Animated
3	2	2	THE ORIGINAL KINGS OF COMEDY (R) (29.99)	Paramount Home Video 339244	Steve Harvey D.L. Hughley
4	NEW ▶		THE CONTENDER (R) (26.99)	DreamWorks Home Entertainment 87809	Joan Allen Jeff Bridges
5	3	16	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
6	RE-ENTRY		X-MEN (PG-13) (29.98)	FoxVideo 2000640	Patrick Stewart Ian McKellen
7	4	4	BRING IT ON (PG-13) (26.98)	Universal Studios Home Video 20960	Kirsten Dunst
8	6	6	WHAT LIES BENEATH (PG-13) (26.99)	DreamWorks Home Entertainment 86406	Harrison Ford Michelle Pfeiffer
9	8	7	ME, MYSELF & IRENE (R) (26.98)	FoxVideo 2000625	Jim Carrey Renee Zellweger
10	7	6	DINOSAUR (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19572	Animated
11	5	3	THE WATCHER (R) (26.98)	Universal Studios Home Video 21137	Keanu Reeves James Spader
12	11	8	COYOTE UGLY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 21627	Piper Perabo Adam Garcia
13	10	14	GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie
14	NEW ▶		THE LITTLE VAMPIRE (PG) (24.98)	New Line Home Video/Warner Home Video 5163	Jonathan Lipnicki
15	12	77	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
16	RE-ENTRY		THERE'S SOMETHING ABOUT MARY (R) (34.95)	FoxVideo 4112263	Ben Stiller Cameron Diaz
17	NEW ▶		GROUNDHOG DAY (PG) (19.95)	Columbia TriStar Home Video 052299	Bill Murray Andie MacDowell
18	RE-ENTRY		BIG DADDY (PG) (24.95)	Columbia TriStar Home Video 03922	Adam Sandler
19	RE-ENTRY		THE THOMAS CROWN AFFAIR (R) (14.95)	MGM Home Entertainment 907452	Pierce Brosnan Rene Russo
20	RE-ENTRY		MEN IN BLACK (COLLECTOR'S SERIES) (PG-13) (29.95)	Columbia TriStar Home Video 82659	Tommy Lee Jones Will Smith

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SITES + SOUNDS

(Continued from page 58)

fans have access to tour dates, new music samples, and other items concerning the artist. Users must download special software that manages the cards and alerts users to content updates on the Gizmo. "We provide the kind of viral marketing capabilities [that] the music industry needs," says **David Sokolic**, VP of marketing at Gizmoz.

The company has done promotions for **the Deftones, Boyz II Men, and Kittie**. For the Deftones,

the Gizmo supported the release of the band's Maverick Records album *White Pony* and featured weekly updated streaming audio messages that the band phoned in from the road, Deftones news and tour info, a buying link to CDnow, and links back to contests and promotions running on the Deftones' Web site. According to the company, the Gizmo was viewed "several hundred thousand times" and copied to more than 250 Web sites.

In a similar promotion for

Artemis Records' **Kittie**, the band's Gizmo was distributed to more than 50,000 fans in an initial E-mail blast that garnered more than 36,000 views. What's more, 34% of the audience that viewed the card went and clicked through links on the Gizmo to either the band's Web site, the label's site, or the site of the retail partner that sold the CDs.

Adam Spielberger, director of marketing at Artemis, describes the promotion as successful. He says the Gizmo was initially used to help promote the single "Brackish" and was later used to generate interest in follow-up single "Paper Doll." He says he looks forward to using it again once the band has something new to push.

"Kittie had a pretty active fan base of younger kids, and I knew from their Web site, which was and is getting a lot of traffic, they would be a good fit for a promotion," he says. "It saves people

Label sources say that the reason online music cards are intriguing is because the fans themselves use them to promote their favorite bands.

the step of coming to the Web site to check tour dates and things like that. And when we wanted to punch in a new song, it was easy to plug in the new song and send it out to the network of people who had it."

Less clear is whether such technological promotions translate into record sales, or, in the

case of the more interactive card technologies, enough sales to justify the expense of the promotion.

"We can't just keep spending all this money on all these really cool technologies without seeing a result," says one label executive. "In this day and age you need to see what the value is, and you need to determine if there is a direct correlation between spending that money and selling records. Ultimately, it depends on the cost. If it's \$20,000 [for a card promotion], I don't know if it's worth it."

Sokolic says that despite positive feedback to the company's technology, response from the music industry has nonetheless been slow.

"People in the music industry are taking a very conservative approach to online marketing," he says. "At this point, we're waiting for the industry to come to us."

NET BECOMING VIDEO SUPPLIER OF CHOICE

(Continued from page 59)

In addition to movie tie-ins, Amazon takes advantage of hot TV shows to sell catalog titles. "*Ken Burns' Jazz* is a big hit right now," Kilar says. "And we put a link to a title called *Against the Odds*, a 1994 release about the jazz artists of the Harlem Renaissance. Along with *Jazz*, the title has sold very, very well."

Capitalizing on the recent ABC mini-series *Life With Judy Garland: Me and My Shadows*, Amazon set up a Judy Garland store on its site.

"It went up the Sunday night the mini-series started, and it's going to stay up forever, which is a great thing," says Kilar. "You don't have to take it down because sales have slowed for certain products. We have infinite shelf space."

Last month, in conjunction with Paramount Home Video, Amazon conducted a consumer poll to determine the DVD and VHS release patterns of *I Love Lucy* episodes celebrating the classic program's 50th anniversary.

Paramount will begin releasing the first of 10 titles during the fourth quarter, beginning with "Lucy Does a Television Commercial," featuring the classic Vitavivagamin sketch, the overwhelming top choice in the Amazon poll.

Amazon has a total of 45 boutiques highlighting titles from Walt Disney, A&E, Jim Henson, and other well-known properties. Whenever possible, each area pushes catalog merchandise when new

events happen within the franchises.

"Once you get one title going that's very hot, it tends to pull along a lot of other great catalog titles," Kilar says. "It's not atypical to see sales jumps of over 1,000%."

While online retailers appear to provide a solution to the problem of selling catalog product, suppliers are still in the process of discovering the value of online retailing.

"It will be interesting to see how the studios work with retailers to make sure the audience is comfortable getting these less-available titles," says Friedensohn. "I would hope they would realize that Web sites can help, with our hundreds of thousands of repeat purchasers and more than 1 million buyers on our E-mail list."

Kilar says that consumers who can't find many titles at traditional retail will force more and more suppliers to team up with online stores. Even though Amazon carries more than 90,000 titles, the retailer wants to increase that number, Kilar says. He expects the title selection to one day reach 1 million.

"We need a sea change in the way studios think about their back catalog—recognizing that there is a demand for it," he proposes. "Just as important is getting overhead and production costs low enough for studios to not only make money on catalog titles that sell 500,000 to 1 million units a year but those that sell only five to 25 units a year."



Billboard

MARCH 24, 2001

Top Special Interest Video Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
NO. 1					NO. 1				
1	1	3	NFL: SUPER BOWL XXXV USA Home Entertainment 1883	19.95	1	115	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution 2274	39.95	
2	2	6	MICHAEL JORDAN TO THE MAX FoxVideo 2001286	14.98	2	107	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98	
3	3	2	WWF: ROYAL RUMBLE World Wrestling Federation Home Video 267	19.95	3	4	YOGA CONDITIONING FOR WEIGHT LOSS Living Arts 1203	14.98	
4	7	2	WWF: HARDCORE World Wrestling Federation Home Video 278	14.95	4	3	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution 2271	34.95	
5	4	16	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1 Redline Entertainment 77002	15.95	5	5	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES Artisan Home Entertainment 10152	14.98	
6	8	47	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254	14.95	6	9	MINNA LESSIG: OPTIMIZER-FAT ELIMINATOR Parade Video 11213	14.98	
7	9	7	WWF: ARMAGEDDON World Wrestling Federation Home Video 266	19.95	7	8	YOGA FOR BEGINNERS: ABS YOGA Living Arts 1075	9.98	
8	6	2	WWF: REBELLION 2000 World Wrestling Federation Home Video 264	19.95	8	6	BILLY BLANKS: TAE-BO GOLD Ventura Distribution 2276	24.95	
9	10	2	WWF: MICK FOLEY-HARD KNOCKS & CHEAP POPS World Wrestling Federation Home Video 277	14.95	9	7	LIVING YOGA COLLECTION Living Arts 1070	17.98	
10	12	30	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN World Wrestling Federation Home Video 261	14.95	10	10	BILLY BLANKS: TAE-BO LIVE Ventura Distribution 2723	59.95	
11	NEW		JUGGALO CHAMPIONSH-T WRESTLING: VOL.2 Psychopathic Video 2300	21.95	11	11	TOTAL YOGA Living Arts 1080	9.98	
12	14	30	WWF: TABLES LADDERS CHAIRS World Wrestling Federation Home Video 259	14.95	12	13	DENISE AUSTIN: BLAST OFF TEN POUNDS Artisan Home Entertainment 10154	14.98	
13	5	14	WWF: MOST MEMORABLE MATCHES '00 World Wrestling Federation Home Video 826	14.95	13	12	POWER YOGA FOR BEGINNERS: STAMINA Living Arts 1078	9.98	
14	11	5	RODEO: BULLBUSTERS ALL-STARS OF RODEO Goldhill Home Video 268	19.95	14	15	MINNA LESSIG: OPTIMIZER-STRENGTH & GRACE Parade Video 11223	14.98	
15	13	16	WWF: CHRIS JERICHO-BREAK DOWN THE WALLS World Wrestling Federation Home Video 262	14.95	15	14	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98	
16	15	17	MLB: WORLD SERIES 2000 USA Home Entertainment 60087	19.95	16	16	THE METHOD: TARGET SPECIFICS Parade Video 840	12.98	
17	16	7	WWF: SURVIVOR SERIES-THE RULES HAVE CHANGED World Wrestling Federation Home Video 265	19.95	17	20	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK Ventura Distribution 110013	49.98	
18	20	17	ECW: PATH OF DESTRUCTION (UNCENSORED) Pioneer Entertainment 71548	19.98	18	17	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment 10885	14.98	
19	NEW		GRAND PRIX FINALS 2 Brentwood Home Video 3610	14.95	19	RE-ENTRY	THE METHOD: PRECISION TONING Parade Video 572	12.98	
20	RE-ENTRY		KING OF THE DEATH MATCH Ground-Zero Entertainment 2056	19.99	20	RE-ENTRY	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Entertainment 51564	14.98	

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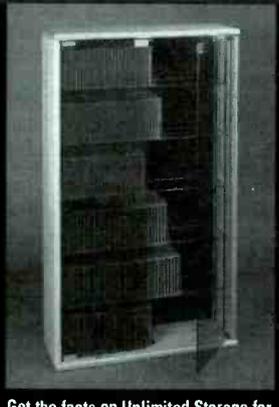
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CANADIAN LABELS

(Continued from page 48)

we think music is worth and compared with other jurisdictions, the increases should have been more."

"We made major progress getting the CD-R rate pumped up, but there's still a long way to go to rectify the damage private copying causes," says David Basskin, president of the Canadian Music Reproduction Rights Agency. "The next time around, we will be looking at all these new gadgets now coming onto the market."

Digital audiotapes, microcassettes, and MP3 player memory cards are among the blank media not yet subject to the levy. The board indicated in its recent decision that the levy may incorporate new types of blank-audio media used for private copying.

However, the issue of how to best strike a balance between the public's right to use new technology and the rights of copyright holders and E-music companies remains up in the air: In 1996, Phase II revisions—known as Bill C-32—to the Copyright Act pointedly failed to address Canada's obligations under World Intellectual Property Organization (WIPO) agreements or define digital transmissions

'Everyone is burning CDs. Even if you push Napster and others to subscription-model pricing, kids will still sell CDs to their friends. They'll charge \$10 instead of \$5.'

—GARRY NEWMAN, WARNER MUSIC CANADA

and payments.

The Canadian government's delay in enacting two WIPO treaties—the Performances and Phonogram Treaty and the Copyright Treaty—has left Canada's music industry without a broad right of reproduction at a time when it's trying to come to grips with licensed and unlicensed downloading of music, technological protection, rights management information, and increased online retailing.

The two treaties deal with copyright protection in the digital age and with intellectual property protection for performers and phonogram producers (Billboard, Nov. 4, 2000). "Those two WIPO treaties set out all of the principles and framework for entry-level proper control in a digital environment for copyright," says CRIA's Thompson.

"The combination of legal sanctions and the legal protection of technical measures is what is needed," he adds. "We're looking, at the end of this decade, to be in the same place as the United States is today. Much of this legislation was passed in the U.S. in 1998 [with the Digital Millennium Copyright Act]."

"The WIPO treaties are the No. 1 issue for me," says Basskin. "I'd really like to see the law clarified on the question of Internet service provider liability."

TAIWAN LEGISLATION

(Continued from page 47)

lem. "Around 10 [legitimate] CD manufacturers closed down last year, but we don't know what happened to the equipment," he notes. The IFPI puts the number of CD manufacturers in Taiwan at around 50.

The introduction of the manufacturing law comes as Taiwan battles to stay off the Special 301 list, a provision of trade law requiring the U.S. trade representative (USTR) to identify countries that deny adequate protection of intellectual property with respect to standards and enforcement.

Taiwan's latest crackdown on CD piracy appears less than coincidental. On Feb. 28, Deputy U.S. Trade Representative Claude Burcky headed a delegation to Taiwan for its annual Special 301 review. Another trip is expected at the end of this month, with a final determination on Taiwan's Special 301 status likely in April.

Rutherford says the real problem in Taiwan is that existing copyright law is not being enforced. "There's nothing wrong with the copyright regime in Taiwan," he says.

Although he concedes that "an optical disc bill would be useful [especially in terms of registering new plants]," Rutherford adds that

a key part of the problem is Taiwan's underground CD plants. They are not just destroying the Taiwanese music industry but also threaten other territories, he says.

Rutherford says that recently an illegal plant in Taiwan was raided and sealed, but in a matter of days it was back in action. "You just have to question commitment and sincerity at this point," he says. "So when we hear that the news that within a matter of days of the USTR arriving they're talking about an optical disc law, the thought that comes to mind is [whether this is] another delaying tactic."

But the Taiwanese government insists the USTR visit did not prompt the move to control CD manufacturing. "We didn't draft this law under the instruction of the U.S. In fact, we already started our study [of CD manufacturing] at the end of last year," says Jack Lu, deputy director of Taiwan's Intellectual Property Office.

Lu notes that Washington is offering assistance. He adds, "They suggested we refer to Hong Kong and Malaysian legislation as a guide." Both Hong Kong and Malaysia have laws aimed at keeping tabs on CD manufacturing equipment. While details of the Taiwanese legislation have not been finalized, Lu says the proposal has broad support within the government and will be backed up with fines and other penalties.

All eyes are now on Washington to see what effect the current activity has. Taiwan has been named on the Special 301 watch list the past two years, although even that is an improvement over the previous priority watch list status it received in 1998.

The USTR has three categories of Special 301 listings. Priority foreign country status is for the worst offenders and currently includes China and Paraguay. The priority watch list is the next step down, and the watch list is on the bottom rung of Washington's concerns.

While Taiwan was dropped back to watch-list status in 1999, various sources indicate the situation has worsened this year to the point where Taiwan could be bumped back up to priority-watch list status, joining Korea, Malaysia, and Argentina, among others.

According to Lu, the USTR has given no hint of a decision on Taiwan's Special 301 status. "They say if we can do everything well, such as pass this CD law and boost efforts to stop piracy and comply with [the Trade Related Intellectual Property Rights agreement] guidelines, then we will have no problem," he says.

However, many observers in Taiwan are skeptical. "It hasn't really improved," notes one intellectual-property lawyer, who requested anonymity. "You can still go to the night markets and see all the pirated CDs on sale. Taiwan is doing much better now. They're borrowing U.S. laws, and they're really trying their best. But the government still has a problem with enforcement."

Additional reporting for this story was provided by Steve McClure in Tokyo.

MALAYSIAN PIRACY

(Continued from page 47)

step up its anti-piracy efforts, claiming that previous campaigns had helped cut Malaysia's overall intellectual piracy rate from 80% in 1996 to about 70% now.

Following the passage of the Optical Disc Act 2000 in September, the government has been taking a harder line on music piracy. Optical disc manufacturers had until March 1 to register with the government to comply with the law, which is broadly based on the Hong Kong's Optical Disc Ordinance. Manufacturers had an additional six months to comply with the new regulations.

At the event, local pop singer Liza Hanim (Suria Records) sang a song titled "Tiada Esok Lagi" (There's No More Tomorrow), composed by songwriter Johari Teh for the campaign.

The nationwide awareness campaign, originally set to be launched last fall, will include concerts by various artists and publicity in the mass media aimed at fostering public awareness of the piracy issue. Yassin, adding that law enforcement is not enough to fight the problem, appealed to the public to support efforts to curb piracy.

RIM secretary Darren Choy, who is also managing director of EMI Malaysia, says the significance of the campaign is that it signals the government's "open support" for copyright owners. According to Choy, the government is considering setting up a special copyright enforcement unit. The RIM will launch its own anti-piracy campaign in April.

According to the IFPI, the legitimate Malaysian record market was worth 201 million ringgit (\$52.8 million) at retail values in 1999, the last year for which figures are available. International repertoire accounted for 83% of that figure.

Update

CALENDAR

MARCH

March 15-17, **Million Dollar Black College Radio and Music Conference 2001**, Doubletree Club Atlanta Airport Hotel, Atlanta. 404-766-1275.

March 17, **Mark & Brian Celebrity Golf Tournament**, presented by the T.J. Martell Foundation, Coyote Hills Golf Course, Fullerton, Calif. 310-358-4970.

March 19, **Heroes Awards**, presented by the Philadelphia chapter of the National Academy of Recording Arts and Sciences, Annenberg Center, Philadelphia. 215-985-5411.

March 21, **From Intern to Employee**, presented by Real Stories and SESAC, SESAC building, New York. 212-539-2689.

March 21, **Heroes Awards**, presented by the Washington, D.C., chapter of the National Academy of Recording Arts and Sciences, Grand Hyatt, Washington, D.C. 202-662-1341.

March 21, **Women in Gospel Forum**, BMI building, New York. 718-659-5269.

March 21-22, **Yahoo! Internet Life Online Film Festival**, Hollywood Athletic Club and Directors Guild of America Theater, Los Angeles. 646-658-8323.

March 24-28, **Winter Music Conference 2001**, Radisson Deauville, Miami Beach. 954-563-4444.

March 26, **Up Close & Personal With David Foster**, presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Skirball Cultural Center, Los Angeles. 310-392-3777, ext. 224.

March 28-29, **2001 E.A.R.S. Talent Showcase**, Village Underground, New York. 718-385-0077.

March 31, **Hip-Hop and Politics**, presented by Real Stores, Men's Empowerment, and NAMIC, National Black Theater, New York. 212-539-2689.

APRIL

April 1, **"A Family Celebration"**, Royce Hall, Los Angeles. 323-966-4669.

April 2-3, **Plug In Europe**, presented by Jupiter Media Metrix in association with Billboard, Princess Sofia Inter-Continental, Barcelona, Spain. 44-207-747-0578, plugin.jup.com.

April 3, **The ABCs of Promoting Your Hot Property**, Musical Theatre Works, New York. 516-621-6424.

April 5, **T.J. Martell B-Ball Classic**, Basketball City, New York. 212-833-5444.

April 23, **Hope & Harmony Gold and Tennis Clas-**

sic, Doral Golf Resort & Spa, Miami. 954-964-4040.

April 24-26, **Billboard Latin Music Conference**, Eden Roc Hotel, Miami Beach. 646-654-4660.

April 25, **10th Annual Ella Awards**, Beverly Hilton Hotel, Los Angeles. 323-656-4499.

April 26, **32nd Annual Dove Awards**, the Opry House, Nashville. 615-242-0303.

MAY

May 2, **World Music Awards**, Monte Carlo Sporting Club, Monaco. 377-93254369.

May 2, **2001 Assn. for Independent Music Convention**, Regal Biltmore Hotel, Los Angeles. 800-607-6526.

May 3, **Fifth Annual Online Hip-Hop Awards**, Manhattan Center Grand Ballroom, New York. 201-985-8892.

May 3, **Skylar Neil Memorial Golf Tournament**, presented by the T.J. Martell Foundation, Malibu Country Club, Malibu, Calif. 310-358-4970.

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

GOOD WORKS

DIABETES SUPPORT: On April 23, the second annual Hope & Harmony Golf and Tennis Classic, the official charity event of Billboard's Latin Music Conference and Awards, will take place at the Doral Golf Resort & Spa in Miami to benefit the Diabetes Research Institute. Along with golf and tennis competitions, the event will include an evening cocktail reception, dinner, entertainment, a silent auction, and an awards program. Participants will include **Carlos Ponce, Tito Puente Jr., Soraya, and Storm**. Contact: **Lori Weintraub** at 954-964-4040.

ANTI-VIOLENCE PACT: Dallas/Fort Worth, Texas' KISS FM and MCA recording act **Soul-**

Decision have joined together to take a stand against violence in schools. The station is asking local students to sign a pact against violence, which is available at both 1061-kissfm.com and kiddkiss.com. If a school mails in at least 500 pacts to the station, it will be eligible to win a private concert featuring SoulDecision. Contact: **Melissa Burrill** at 214-891-3431.

ROCK FOR HOPE BENEFIT: City of Hope's "Rock for Hope" project will benefit from the March 24 Kaleidoscope event at Hollywood's Knitting Factory. The evening will feature performances by **Blood of Abraham, the Capital Pusher, and Permashine**, along with a silent auction featuring artwork donated by **John Mellencamp** and **Devo**. Tickets are \$15 at the door

or \$12 with an event flyer. Contact: **Ann Morrison** at 213-241-7107.

GRANT FUNDS: The Recording Academy will be awarding a total of \$313,500 to 16 organizations that support archiving and preservation projects, research projects, or musician's health programs. This is the 14th year that the academy has provided such grants. The deadline for submitting grant applications was Oct. 1, 2000. Grant recipients were determined by the Academy's National Professional Education Committee. Among the rewarded organizations were the Library of Congress, the Radio Foundation, the International Foundation for Music Research, and the New Orleans Musicians Clinic. Contact: **Barb Dehgan** at 310-392-3777.

FOR THE RECORD

To clarify information that originally appeared in Newsline (Billboard, Sept. 23, 2000) and in the White Paper (March 17), the forthcoming authorized *Wingspan* documentary includes interviews conducted by Paul McCartney's daughter Mary and was produced, written, and directed by her husband, Alastair Donald.

Due to incomplete information provided by the Academy of Country Music's (ACM) publicity firm, Rogers & Cowan, two nominees for the ACM Awards were not included on the nominations list in the March 10 issue: WFMS Indianapolis is nominated as radio station of the year, and WUSY (US101) Chattanooga, Tenn., mid-day host Lynn Sharpe is nominated as disc jockey of the year.

LIFELINES

BIRTHS

Girl, Corrina Grant Gill, to **Amy Grant** and **Vince Gill**, March 12 in Nashville. Mother and father are recording artists.

Boy, Kai Fujikawa, to **Mahoko** and **Jason Munyon**, Jan. 27 in Sacramento, Calif. Father is director of product and retail for Tower Records International Franchises.

DEATHS

Norman Tiller, 39, in a car accident, Feb. 15 in Richmond, Va. Tiller was the executive producer and host of the Glen Allen, Va.-based music video program *Stormin' Norman's Last Call*. He

is survived by his wife and three children.

Ben Rizzi, 58, of a heart attack, Feb. 23 in Garden City, N.Y. Rizzi was a co-owner of Master Sound Astoria in Astoria, N.Y., which he ran with his wife, Maxine Chrein, a founder and advisory board member of Women in Music. In addition to his wife, he is survived by a brother. In lieu of flowers, the family requests that donations in Rizzi's name be made to Shoot for a Cure, c/o the Peconic River Sportsman's Club, 389 River Road, Manorville, N.Y. 11949-1405, attention Bill Barnes.

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newsline...

POWELL CLEARS FCC BACKLOG. In a dramatic step aimed at clearing a log-jam of station sales applications at the Federal Communications Commission (FCC), Chairman Michael Powell is pushing through 75% of the proposed sales that have been bogged down in agency red tape. Under Chairman William Kennard, the FCC began "flagging" deals that it thought could give an owner too much leverage in a local advertising market if the sale were to go through. "A substantial number of cases have been awaiting action, some for over two years," says Powell, who points out that Congress has clearly defined the number of stations that one owner can hold in a market. "While I am sensitive to the issues raised by the concentration levels in some of these cases, I do not believe the public interest is served by inaction." The FCC's Mass Media Bureau will continue to review outstanding cases, but with an eye toward clearing the docket. Although Commissioner Susan Ness agrees that the backlog needed to be cleared, she says the FCC must clearly define what a local market is, since most large-group owners have pushed the regulatory envelope beyond recognition. Commissioner Gloria Tristani, who opposed the move, takes particular issue with the abandonment of previously set caps on how much of the local advertising market can be split by just a handful of owners. "This commission has departed without reason from its prior standards and has set the public interest adrift on uncharted seas," she says. National Assn. of Broadcasters president/CEO Eddie Fritts called the move "welcome news."

SIRIUS PASSES TEST; XM PREPARES FOR LAUNCH. Sirius Satellite Radio has passed a serious hurdle in convincing Lehman Brothers that its satellite radio system works. The investment firm said Sirius had to pass that test in order to receive a credit line of \$150 million. Sirius needed to prove to Lehman's engineers that the radio signals could be received in both urban and rural areas, as well as during inclement weather. XM's two satellites, officially named Rock and Roll, are built and will be launched from Sea Launch's floating platform in the Pacific Ocean near the equator. Rock is currently on its way to the platform from Long Beach, Calif., and is scheduled to be launched March 18. Roll is expected to be launched in early May. A spare third satellite is in its final testing phase. XM is set to begin broadcasting later this year.

WEBCASTING NEWS. Streamer Live365.com will make its 29,000 online radio stations available to PenguinRadio, a free-standing device that can pick up Internet stations. PenguinRadio does not need a computer to operate—it only needs a phone line... Kerbango units are undergoing their final testing in the U.K. and should begin shipping to U.S. consumers by early April... SoundsBig.com won't be making any more noise. The Webcaster has shut down its Boston-based operation, according to sources who say the company is still seeking a buyer.

NOTED. Ackerley is predicting first-quarter radio revenue will fall 30% in 2001, compared with last year. That's no surprise, since Ackerley's biggest stations, including rhythmic top 40 KUBE and classic hits KJR-FM, are in dotcom-friendly Seattle. Ackerley says national advertising is down 40% so far this year... Getgo has scrapped plans to buy the Denver-based Radio One Networks operation. The \$6 million deal, announced in November 2000, is no longer in shareholders' best interests, says chairman/CEO Derrin Smith. Radio One has such satellite-delivered formats as Go Country!, Choice AC, Boomer Oldies, and Rock Alternative... The FCC is delaying an auction that would put 351 new FM licenses on the block. The original date of Feb. 21 was first changed to May 9. The agency has now shifted the auction to Dec. 5 "for reasons of administrative convenience." The upside is that the FCC is lifting a freeze on allowing FM stations to make minor changes... The Illinois state Senate is debating a bill that would outlaw non-compete clauses in broadcast talent contracts. The bill, backed by the American Federation of Television and Radio Artists, was recently voted out of committee and should make it to the Senate floor shortly... Capitol Records artist Dave Koz has signed a deal to host mornings on jazz KTWV (the Wave) Los Angeles starting early April. KTWV already carries Koz's weekly syndicated radio show.

Reported by Frank Saxe in New York.

WFUV Adds On-Air Folk, New Shows NYC Triple-A Outlet Gets All-Female Drive Team, Vin Scelsa

BY LIANA JONAS

NEW YORK—WFUV, the renowned New York station featuring diverse triple-A music, is heading into 2001 with a new outlook that's buoyed by an expanding folk music schedule and several new programs.

Highlights include a new morning-drive show, *City Folk Morning*, additional music programming on the weekdays, and the appointment of two on-air heavy-hitters to the weekend lineup.

On *City Folk Morning*, which

now begins an hour earlier at 5 a.m., seasoned news journalist and trained musician Claudia Marshall joins co-host Julianne Welby to form New York's only all-female drive team.

Delphine Blue moves from mid-days to late nights and extends the *City Folk* weekday program to 1 a.m. (It previously ended at 9 p.m.) The former WBAI New York and WLIR Long Island, N.Y., jock plays her own blend of world, ambient, electronica, and other new sounds. On the weekend, radio veteran Pete

Fornatale returns to the airwaves (see story, this page), and free-form icon Vin Scelsa's acclaimed *Idiot's Delight* has found a new home on WFUV on Saturday nights.

Rita Houston, who went off the air this past summer to assume her music directorship at WFUV on a full-time basis, makes a return to the mike. She kicks off the weekend with Friday night's *The Whole Wide World With Rita Houston*, a new program that features an eclectic mix of world music and, says its host, "mellow dance-groove sounds" from such acts as Thievery Corporation and Moby.

CHANGE: A WFUV TRADITION

To be sure, much has changed since the station's 1947 launch, when it first broadcast university and Catholic-based talk programming. For one, its 50,000-watt signal currently transmits from a half-built tower near the campus grounds. The structure was planned several years ago, but due to ongoing protests from the neighboring Bronx Botanical Garden, which argues that the tower is an eyesore, it remains undone, its fate to be determined by the Federal Communications Commission.

Musically speaking, it wasn't until the 1960s that WFUV introduced rock into its format. Fast-forward to 1988, when the station began expanding *City Folk*, then a three-hour midday program.

(Continued on page 67)



Pictured in the front row, from left, are WFUV's Julianne Welby, Daren DeVivo, and Claudia Marshall. Standing in the back row, from left, are Rita Houston, Corny O'Connell, Delphine Blue, and Dennis Elsas.

Veteran DJ Fornatale Returns Home To WFUV

BY LIANA JONAS

NEW YORK—Pete Fornatale sees himself as Captain Ahab, while Bob Dylan, his dream interview, is Moby Dick. That's how Fornatale describes his ongoing quest to score some air time with the shaggy music icon.

He's optimistic about his cause but reserved in making any predictions. "[Dylan's] on his own c.ock," Fornatale says with a laugh.

Two years after the longtime DJ left the air, he has returned with his show, *Mixed Bag*, Saturday evenings on WFUV New York. It is a bit of a homecoming for Fornatale, because WFUV is the station that launched his career in 1963, when he was just 19 years old. "This is the same room I cut my teeth in," Fornatale says.

As have many in the radio business, Fornatale has called several well-known New York stations home. His most notable stints were at classic rock WNEW, modern WXRK (K-

Rock), and again at WNEW. Fornatale left WNEW a second time in 1998, when it flipped to news/talk. The free-spirited Fornatale says that at both stations he felt stifled in the

commercial environment. He is also, however, the first to assume responsibility for his career choices.

"I function best when I have freedom to program the shows," he says. "That is what

attracted me to do this as life work. In my commercial career, the handcuffs were put on. I admit that I compromised; I had three kids to support. But it was never as satisfying as putting a show together myself."

After ongoing talks since 1996 with WFUV PD Chuck Singleton, Fornatale finally sat behind the mike at WFUV on Thanksgiving Day, 2000.

He opened his pilot broadcast with a bit of radio tradition—playing Arlo Guthrie's "Alice's Restaurant," which chronicles the troubadour's 1965 Thanksgiving Day arrest.

It wasn't until this January, however, that Fornatale was officially added to WFUV's ongoing lineup. According to him, listeners can expect to hear a familiar *Mixed Bag*, with a modern-day sensibility.

"It's a 21st-century version," Fornatale points out. "Take all the content and spirit of the original show, but reflect current music and climate. WFUV is known for introducing new artists to the tristate area. December 1982 was my first *Mixed Bag*. After it, I got a letter from a woman singer/songwriter who said that she played at a club called the Speakeasy. She asked that I come see her. It was signed Suzanne Vega. This resulted in a show at the Beacon [Theatre]. One of my first jobs here will be to look for the new Suzanne Vega."



FORNATALE

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	25	THIS I PROMISE YOU JIVE 42746* †	'N SYNC 12 weeks at No. 1
2	2	2	23	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
3	4	3	18	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
4	3	4	29	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
5	5	5	33	BACK HERE HOLLYWOOD 164040 †	BBMAK
6	8	8	14	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
7	6	6	26	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
8	11	13	7	NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
9	7	9	51	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
10	9	7	28	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
11	10	11	60	BREATHE WARNER BROS. 16884 †	FAITH HILL
12	13	12	76	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
13	12	10	46	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
14	14	16	80	AMAZED BNA 65957 †	LONESTAR
15	19	18	10	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/IDJMG †	BON JOVI
16	16	17	24	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
17	20	21	4	ANGEL ISLAND ALBUM CUT/IDJMG	LIONEL RICHIE
18	18	19	7	I CAN'T DENY IT ATLANTIC ALBUM CUT †	ROD STEWART
19	15	14	74	THAT'S THE WAY IT IS 550 MUSIC 79473*/EPIC †	CELINE DION
20	17	15	55	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
21	21	22	7	YOU CAN'T WALK AWAY FROM LOVE EPIC ALBUM CUT †	GLORIA ESTEFAN
22	23	26	6	ONLY TIME WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE †	ENYA
23	24	25	6	MY EVERYTHING UNIVERSAL ALBUM CUT †	98 DEGREES
24	22	20	19	BY YOUR SIDE EPIC 79544* †	SADE
25	25	24	9	THIS COULD BE HEAVEN LONDON SIRE SOUNDTRACK CUT †	SEAL

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	3	3	18	THANK YOU ARISTA 13922* †	DIDO 1 week at No. 1
2	1	1	25	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
3	2	2	24	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
4	5	7	14	DON'T TELL ME MAVERICK 16825/WARNER BROS. †	MADONNA
5	4	4	25	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
6	6	6	30	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED
7	8	10	20	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
8	7	5	32	CRAZY FOR THIS GIRL COLUMBIA 79484 †	EVAN AND JARON
9	9	9	9	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
10	11	12	8	JADED COLUMBIA ALBUM CUT †	AEROSMITH
11	10	8	31	PINCH ME REPRISE 16827 †	BARENAKED LADIES
12	12	11	28	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
13	14	15	8	TOO LITTLE TOO LATE REPRISE ALBUM CUT †	BARENAKED LADIES
14	15	14	36	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
15	13	13	24	BABYLON ATO ALBUM CUT/RCA †	DAVID GRAY
16	20	25	8	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
17	17	17	48	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
◀ AIRPOWER ▶					
18	21	22	16	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
19	27	30	5	HANGING BY A MOMENT DREAMWORKS ALBUM CUT †	LIFEHOUSE
20	22	20	14	HEMORRHAGE (IN MY HANDS) 550 MUSIC ALBUM CUT/EPIC †	FUEL
21	28	29	5	DROPS OF JUPITER (TELL ME) COLUMBIA ALBUM CUT	TRAIN
22	25	26	6	YELLOW CAPITOL ALBUM CUT †	COLDPLAY
23	24	24	11	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
24	23	21	10	I DID IT RCA ALBUM CUT †	DAVE MATTHEWS BAND
25	26	23	15	THANK YOU FOR LOVING ME ISLAND/IDJMG †	BON JOVI

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 78 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airplay awarded to songs appearing in the top 20 on both the BOS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2001, Billboard/BPI Communications.

Broadcasters Step Up Efforts To Preserve Historic Radio Site

PITTSBURGH—A group of broadcasting and history buffs here are fighting to save the Bethlehem of broadcasting, which is actually a garage in the suburban Wilkinsburg neighborhood. It is there that in 1919 Westinghouse engineer Frank Conrad developed the technology to make AM radio signals bend with the curvature of the earth, making radio as we know it possible.

The Conrad Project, which is behind the proposed National Museum of Broadcasting, hopes to move the structure to a new location in Pittsburgh. The effort, dating back 30 years, originally focused on buying the location, but when the local Elks Lodge sold the land and offered to donate the building to create the museum, the priority turned to moving the garage to a new location.

To date, two-thirds of the \$75,000 needed to move the building has been raised, and if organizers don't meet the April 15 deadline, the garage will be torn down to make way for a Wendy's restaurant.

Among the broadcasters hoping to save history is Interep chairman/CEO Ralph Guild, who has donated \$50,000 to the project. "My hope is that other broadcasters will take an interest in it as well, even if they just collect a few dollars," says Guild.

If they are successful, the garage will be taken down brick by brick and put into storage until a new location is found. Conrad's home, which sits adjacent to the garage, will be torn down, although museum volunteers have removed a number of items, such as old mantels and woodwork, which organizers say could be used to recreate rooms in the new museum.



GUILD

'This is of particular interest because I've been in radio all my life, and had it not been for this invention, who knows what I would have been doing all these years.'

—RALPH GUILD, INTEREP

"These are our links to our history," Guild says. "This is of particular interest because I've been in radio all my life, and had it not been for this invention, who knows what I would have been doing all these years."

This is not Guild's first effort to save broadcasting's past. He has also been a supporter of the Museum of Television and Radio in New York, which has created a listening room in his name that is filled with old radio recordings.

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	14	ANGEL MCA	3 weeks at No. 1 SHAGGY FEATURING RAYVON
2	2	2	19	AGAIN VIRGIN	LENNY KRAVITZ
3	3	3	17	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ
4	4	4	16	CRAZY MCA	K-CI & JOJO
5	6	9	12	THANK YOU ARISTA	DIDO
6	5	5	9	BUTTERFLY COLUMBIA	CRAZY TOWN
7	7	7	16	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
8	8	6	24	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
9	9	12	9	JADED COLUMBIA	AEROSMITH
10	12	—	2	ALL FOR YOU VIRGIN	JANET
11	10	11	9	NOBODY WANTS TO BE LONELY COLUMBIA	RICKY MARTIN WITH CHRISTINA AGUILERA
12	15	16	8	AROUND THE WORLD (LA LA LA LA LA) REPUBLIC/UNIVERSAL	ATC
13	11	8	23	HE LOVES U NOT BAD BOY/ARISTA	DREAM
14	31	—	2	SURVIVOR COLUMBIA	DESTINY'S CHILD
15	18	18	12	NO MORE (BABY I'MA DO RIGHT) NINE LIVES/EPIC	3LW
16	14	13	30	WITH ARMS WIDE OPEN WIND-UP	CREED
17	19	23	4	NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE	S CLUB 7
18	13	10	25	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
19	24	29	6	RIDE WIT ME FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
20	25	27	6	STUTTER JIVE	JOE FEATURING MYSTIKAL
21	27	25	8	BREATHLESS 143/LAVA/ATLANTIC	THE CORRS
22	16	15	16	MS. JACKSON LAFACE/ARISTA	OUTKAST
23	17	14	22	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
24	32	37	3	HANGING BY A MOMENT DREAMWORKS	LIFEHOUSE
25	29	32	4	FOLLOW ME TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
26	28	28	5	I'M LIKE A BIRD DREAMWORKS	NELLY FURTADO
27	23	24	8	PUT IT ON ME MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING LIL' MO & VITA
28	26	22	7	FREE UNIVERSITY/RUFFNATION/INTERSCOPE/WARNER BROS.	MYA
29	21	19	25	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
30	22	21	13	YOU MAKE ME SICK LAFACE/ARISTA	PINK
31	30	26	18	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
32	37	40	3	SOUTH SIDE V2	MOBY FEATURING GWEN STEFANI
33	33	35	5	BEST I EVER HAD (GREY SKY MORNING) RCA	VERTICAL HORIZON
34	34	39	3	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	LEE ANN WOMACK
35	36	34	7	HEMORRHAGE (IN MY HANDS) 550 MUSIC/EPIC	FUEL
36	NEW ▶	1	1	ONE MORE TIME VIRGIN	DAFT PUNK
37	35	33	24	THE WAY YOU LOVE ME WARNER BROS.	FAITH HILL
38	39	36	26	THIS I PROMISE YOU JIVE	'N SYNC
39	NEW ▶	1	1	DROPS OF JUPITER (TELL ME) COLUMBIA	TRAIN
40	40	38	6	THANK YOU FOR LOVING ME ISLAND/IDJMG	BON JOVI

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 242 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.

Opportunity knocked early for New Found Glory. When the band first started touring, its members were still finishing or had just finished high school. And when Drive-Thru Records offered them a deal soon thereafter, the quintet had to decide if the group could be a career.

New Found Glory's drummer Cyrus Bolooki, who abandoned a scholarship to the University of Miami to focus on the band, says, "I know I made the right decision. My parents were hesitant at first; they were worried about my future. The first time they heard I was not going to go back to school, I was on the road. I had to tell my mom not to pay my housing payment. They were very shocked."

But the success of New Found Glory's single "Hit or Miss," which is No. 20 on this issue's Modern Rock Tracks chart and appears on the band's self-titled album, is not a surprise. With



honest lyrics about teenage relationships winding around a catchy tune, the track is appealing to the band's prime audience: 14-22 year-olds. "Ever since we've been playing it live, that has

been everybody's favorite at our concerts," says Bolooki. "It's got a great hook, and everybody would sing along with it. We have a lot of kids come up after shows who say it helped them through a hard time. Everybody goes through the same thing when they go through relationships. When we were in high school talking to friends, it was a topic we talked about a lot."

The single originally appeared on the group's last full-length album on Drive-Thru, *Nothing Gold Can Stay*. Bolooki says, "When it came time to record this album, we felt that we didn't do the song justice the first time. We had more resources and a producer, so we decided to re-record it. We love how it turned out."

Billboard®

MARCH 24, 2001

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	1	2	15	OUTSIDE 2 weeks at No. 1 THE FAMILY VALUES TOUR 1999	AARON LEWIS OF STAINED WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE †
2	3	4	12	BREAKDOWN	TANTRIC MAVERICK †
3	2	1	9	JADED JUST PUSH PLAY	AEROSMITH COLUMBIA †
4	5	6	11	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
5	4	3	24	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
6	6	5	28	ONE STEP CLOSER [HYBRID THEORY] & "DRACULA 2000" SOUNDTRACK	LINKIN PARK WARNER BROS. †
7	7	8	18	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
8	8	9	31	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
9	9	7	40	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
10	12	13	6	ARE YOU THERE? UNWIND	OLEANDER REPUBLIC/UNIVERSAL †
11	11	11	7	INNOCENT SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
12	10	10	16	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
13	14	15	5	RIDIN' TIME BOMB	BUCKCHERRY DREAMWORKS †
14	13	12	37	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
15	15	14	12	KILLING THE FLY ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
16	16	17	6	THE HOLLOW MER DE NOMS	A PERFECT CIRCLE VIRGIN
17	17	16	15	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
18	18	21	4	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
19	22	27	5	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE
20	25	28	3	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/DMG †
21	19	20	9	WALK ON ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE †
22	26	26	4	SUPERMAN INSIDE REPTILE	ERIC CLAPTON DUCK/REPRISE
23	24	23	7	WANT YOU BAD CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
24	23	24	9	I DID IT EVERYDAY	DAVE MATTHEWS BAND RCA †
25	21	22	9	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
26	27	38	3	I WANT TO LIVE 2001 - A SPACE HOGYSSEY	SPACEHOG ARTEMIS
27	29	30	4	BETWEEN ANGELS AND INSECTS INFEST	PAPA ROACH DREAMWORKS †
28	31	32	4	WHAT A DAY STATEMENT	NONPOINT MCA
29	32	31	5	WASTE NEW KILLER AMERICA	SKRAPE RCA
30	33	—	2	HEADS EXPLODE GOD SAYS NO	MONSTER MAGNET A&M/INTERSCOPE
31	37	—	2	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
32	36	35	7	BLEEDER VIOLENCE	NOTHINGFACE TVT
33	38	—	2	GET WHAT YOU GOT COMIN' VAN ZANT II	VAN ZANT CMC INTERNATIONAL/SANCTUARY
34	NEW ▶	1	1	NEW DISEASE THE HEIGHT OF CALLOUSNESS	SPINESHANK ROADRUNNER
35	28	18	18	ANGEL'S SON STRAIT UP	STRAIT UP FEATURING LAJON IMMORTAL/VIRGIN †
36	34	29	26	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
37	39	33	17	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
38	40	39	4	DIGITAL BATH WHITE PONY	DEFTONES MAVERICK
39	NEW ▶	1	1	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
40	RE-ENTRY	12	12	RIDERS ON THE STORM STONED/IMMACULATE - THE MUSIC OF THE DOORS	CREED ELEKTRA/EEG

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 99 mainstream rock stations and 70 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001, Billboard/BPI Communications.

Billboard®

MARCH 24, 2001

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	17	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
2	2	3	18	OUTSIDE AARON LEWIS OF STAINED WITH FRED DURST THE FAMILY VALUES TOUR 1999	FLAWLESS/GEFFEN/INTERSCOPE †
3	4	4	21	SOUTH SIDE PLAY	MOBY FEATURING GWEN STEFANI V2 †
4	3	2	19	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
5	7	6	25	ONE STEP CLOSER [HYBRID THEORY] & "DRACULA 2000" SOUNDTRACK	LINKIN PARK WARNER BROS. †
6	6	7	22	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
7	5	5	10	I DID IT EVERYDAY	DAVE MATTHEWS BAND RCA †
8	9	9	8	INNOCENT SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
9	8	8	17	YELLOW PARACHUTES	COLDPLAY CAPITOL †
10	10	10	31	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
11	12	14	9	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
12	11	11	12	WALK ON ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE †
13	16	18	5	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
14	15	17	8	FLAVOR OF THE WEAK AMERICAN HI-FI	AMERICAN HI-FI ISLAND/DMG †
15	14	13	23	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
16	13	12	12	WANT YOU BAD CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
17	18	15	18	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
				AIRPOWER	
18	20	24	6	THE HOLLOW MER DE NOMS	A PERFECT CIRCLE VIRGIN
19	21	23	6	ARE YOU THERE? UNWIND	OLEANDER REPUBLIC/UNIVERSAL †
				AIRPOWER	
20	22	25	6	HIT OR MISS NEW FOUND GLORY	NEW FOUND GLORY DRIVE-THRU/MCA †
21	17	16	9	DIGITAL BATH WHITE PONY	DEFTONES MAVERICK
22	25	35	3	BREAKDOWN TANTRIC	TANTRIC MAVERICK
23	19	19	14	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
24	23	22	7	MOVIES ANTHOLOGY	ALIEN ANT FARM DREAMWORKS †
25	27	32	4	BETWEEN ANGELS AND INSECTS INFEST	PAPA ROACH DREAMWORKS †
26	29	30	5	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE
27	30	39	3	MY HAPPINESS ODYSSEYNUMBERFIVE	POWDERFINGER REPUBLIC/UNIVERSAL
28	28	34	4	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA
29	26	26	4	OPTICON VAPOR TRANSMISSION & "VALENTINE" SOUNDTRACK	ORGY WARNER SUNSET/ELEMENTREE/REPRISE
30	31	27	7	LIFE SPIRITUAL MACHINES	OUR LADY PEACE COLUMBIA
31	24	21	17	WARNING WARNING	GREEN DAY REPRISE †
32	39	—	2	HEY PRETTY HAUNTED	POE FEI/ATLANTIC
33	36	—	2	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/DMG †
34	34	36	5	I DON'T HAVE ANYTHING MUSIC FOR PEOPLE	VAST ELEKTRA/EEG
35	38	40	23	AGAIN GREATEST HITS	LENNY KRAVITZ VIRGIN †
36	40	—	26	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN †
37	NEW ▶	1	1	PARALLEL UNIVERSE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS.
38	37	38	10	HELLO TIME BOMB BEAUTIFUL MIDNIGHT	MATTHEW GOOD BAND ATLANTIC †
39	NEW ▶	1	1	OUT OF MY DEPTH SONGS FROM AN AMERICAN MOVIE VOL. 2	EVERCLEAR CAPITOL
40	33	28	13	ONE ARMED SCISSOR RELATIONSHIP OF COMMAND	AT THE DRIVE-IN GRAND ROYAL/VIRGIN †

WFUV NEW YORK

(Continued from page 65)

Today, the station features a colorful playlist that blends such old favorites as Bob Dylan and Joni Mitchell with newer artists like David Gray and Dar Williams. With 280,000 listeners weekly, member-supported WFUV continues to enjoy steady growth.

"Saturdays now have a patchwork of different shows," says WFUV PD Chuck Singleton. "It's a new outpost of programming that relates to the weekday lineup. There's *Long Player* by Darren on Saturday at 4 p.m., Pete at 5 p.m., and Vin at 8 p.m. Vin has been in talks with us for years, up until the time his contract was renewed at WNEW. This year, however, with WNEW's changes [to FM talk], it became clear that Vin would come over."

In order to accommodate the additional DJs, some old programming was cut. Bill Shibleski's polka show was removed from the schedule to make room for Scelsa. This is one change that, according to some industry members, has polka fans frowning.

Ruffled feathers and canceled programming notwithstanding, Singleton asserts that WFUV's intent is to expand the "depth and breadth" of the station and its triple-A format, which will remain fully intact. Listeners can, however, expect to hear a subtle yet strategically planned broadening of musical horizons. He cites Blue's show as evidence of this.

"Delphine was already playing much of WFUV's music at WBAI, but also additional styles, like PJ Harvey and ambient music. We wanted to tap into that, but not at 11 a.m. Part of our thinking was to find a time for Delphine; *City Folk Midnight* is essentially *Shocking Blue*," he says, referring to her former WBAI program.

Singleton says the changes were driven by listeners demanding more music-based programming, not a desire to compete against any of the crosstown commercial stations.

Houston attributes WFUV's recent changes to "making a connection so that people support the station." Her newly launched *Whole Wide World* aims to do just that. "There's a whole world of music that's not played," Houston explains. *Whole Wide World* adopts a global theme and introduces listeners to oft-untapped songs and artists. For instance, the debut show "traveled" to Iceland with Björk, to Havana with Buena Vista Social Club, and to Italy with the country's pop music.

Houston says she plans on collaborating with international DJs to incorporate some of their playlists into *Whole Wide World*. Houston also intends to play downloaded songs from Internet radio stations.

Record labels see added opportunity in WFUV's expansion, such as Rounder Records, home to such singer/songwriters as Sarah Harmer and Slaid Cleaves. Katrinka Suydam, Rounder's national triple-A promotions director, gives a thumbs-up to the recent changes made at the station.

"I think it's great," she says. "They've been doing a good thing there for a long time. They're not changing, just becoming more high-profile." And a higher profile, according to Suydam, means "getting broader exposure" for her artists.

Music Video

PROGRAMMING

Fans Can Find Inside Scoop At Music Video Wire Web Site

ONLINE VIDEO COMMUNITY: One of the better Web sites for music video fans and industry insiders alike is Music Video Wire (MVW), located at futureeffects.com.

MVW, which has been in existence for just over a year, has grown into a thriving community sharing behind-the-scenes information and commentary on music videos. Many top music-video directors and other industry professionals have been featured in MVW interviews and online chats.

Among the directors who have participated in MVW are **Dave Meyers**, **Francis Lawrence**, **Nigel Dick**, **Joseph Kahn**, **Phil Harder**, **Little X**, **Sophie Muller**, and **Jonathan Dayton**. Dayton is also a regular on the site's bulletin board.

MVW also includes online streaming of music videoclips, music-video reviews, and a newly launched weekly online chat session, which takes place Thursdays 9 p.m.-10 p.m. EST. The site focuses mainly on production news and issues, but that shouldn't prevent most music-video enthusiasts from being interested.

THIS & THAT: The third annual Eyeball Music Video Showcase is set for Oct. 13 at the 40 Watt Club in Athens, Ga. The deadline for video submissions is Aug. 3. Entry applications and more information can be found online at prometheus-x.com.

College Television Network (CTN) is launching the CTN Music Binge Tour, presented by Best Buy. The tour, featuring **Our Lady Peace** and **American Hi-Fi**, goes to U.S. college campuses beginning

Thursday (22) in Panama City, Fla., and continues through April.

Production company A Band Apart has named **Mark Humphrey** co-executive producer and head of sales for music videos.

Music and video imaging company AEI Music Latin America has named **Stephen J. Bernstein** to the post of GM. Based in Miami, he reports to AEI music president/CEO **Michael Malone**. Bernstein was previously VP of business development at Cisneros

Television Group.

Music-video director **Stephane Sednaoui** has joined the roster of production company Anonymus. He was previously with Propaganda Films.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Tampa, Fla.-based hard rock/heavy metal show *Metal Masters*.

TV affiliates: Time Warner Cable in Hillsborough County, Fla.

Time slot: 11 p.m. Sundays; 9 p.m. Wednesdays.

Web site: metalmasters.net.

E-mail address: metaltv@hotmail.com.

Key staffers: **Libby Riley**, producer/director/public relations manager; **Tom Riley**, producer/director.

Following are five videos from the episode for the week ending March 3:

Finger Eleven, "First Time" (Wind-Up).

A Perfect Circle, "3 Libras" (Virgin).

Pantera, "Revolution Is My Name" (EastWest/Elektra).

Marilyn Manson, "The Fight Song" (Nothing/Interscope).

Fuel, "Innocent" (550 Music/Epic).

THE EYE



by Carla Hay

PRODUCTION NOTES

LOS ANGELES

Everlast teamed up with director **Gregory Dark** for the video "I Can't Move."

Shivaree's "Bossa Nova (The Luckiest Girl)" was directed by **Fatima Robinson**.

NASHVILLE

Brooks & Dunn teamed up with director **Trey Fanjoy** for the clip "Ain't Nothin' Bout You."

Hal Ketchum filmed the "She Is" video with director **Jim Shea**.

Peter Zavadi directed **Sherrie Austin's** "Jolene" and **Billy Ray Cyrus's** "Burn Down the Trailer Park."

Irene Kelley's "A Little Bluer Than That" was directed by **Roger Pistole**.

Guy Guillet directed **Montgomery Gentry's** "She Couldn't Change Me."

Tammy Cochran co-directed her "Angels in Waiting" video with **Debbi Haus**.

David Abbott directed **Rick Ferrell's** "The Girl's Got It Goin' On" and **Mark McGuinn's** "Mrs. Steven Rudy."

OTHER CITIES

Incubus filmed the "Drive" video with director **Phil Harder** in Minneapolis.

FOR WEEK ENDING MARCH 11, 2001

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



Continuous Programming
1235 W. Street, NE
Washington, D.C. 20018

- Lil Bow Wow, Puppy Love
- Ja Rule F/Lil' Mo & Vita, Put It On Me
- India.Arie, Video
- Monica, Just Another Girl
- Jill Scott, A Long Walk
- Eve, Who's That Girl
- QB's Finest Feat. Nas, Oochie Wally
- Trick Daddy, Take It To Da House
- Ludacris, Southern Hospitality
- Snoop Dogg, Lay Low
- Ginuwine, There It Is
- Jaheim, Could It Be
- Shyne, Bonnie & Shyne
- Sade, King Of Sorrow
- Jagged Edge, Promise
- City High, What Would You Do
- 17 Silkk The Shocker, That's Cool
- R. Kelly, A Woman's Threat
- Koffee Brown, After Party
- Joe, Stutter
- Tamia, Stranger In My House
- Tank, Maybe I Deserve
- Iconz, Get Crunked Up
- Jon B., Don't Talk
- 112, It's Over Now
- Public Announcement, Man Ain't...
- OutKast, So Fresh, So Clean
- Mystikal, Danger (Been So Long)
- Case, Missing You
- Lil' Zane, None Tonight
- Maxwell, Get To Know Ya
- Shaggy, Angel
- Jay-Z, Change The Game
- Spooks, Sweet Revenge
- Project Pat, Chickenhead
- Olivia, Bizoune
- Shaggy, It Wasn't Me
- Sunshine Anderson, Heard It All Before
- R.L., Good Love
- Nelly, Ride Wit Me
- K-Ci & JoJo, Wanna Do You Right
- Lil' Mo, Superwoman
- Eightball & MJG, Buck Bounce
- DMX, Ain't No Sunshine
- 45 Dirty, Hit Da Floe
- Memphis Bleek, Is That Your Chick
- 3LW, No More
- Destiny's Child, Independent Women Pt. I
- 49 Destiny's Child, Survivor
- Prince & Angie Stone, U Make My Sun Shine

NEW ONS

Janet, All For You
Tyrese, I Like Them Girls
Jay-Z Feat. R. Kelly, Guilty Until...
G Dep, Black Rob & Puff Daddy, Let's Get It
Missy Elliott, Get Ur Freak On
Bizzy Bone, Father
Big Pun, How We Roll
Angie Martinez, Dem Thangs
M.O.P., Cold As Ice



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Rascal Flatts, This Everyday Love
- Diamond Rio, One More Day
- Toby Keith, You Shouldn't Kiss Me
- Jo Dee Messina, Burn
- Darryl Worley, A Good Day To Run
- Jessica Andrews, Who I Am
- Keith Urban, But For The Grace Of God
- Soggy Bottom Boys, I Am A Man Of...*
- Kenny Chesney, Don't Happen Twice
- Mark McGuinn, Mrs. Steven Rudy*
- Lee Ann Womack, Ashes By Now
- Jamie O'Neal, There Is No Arizona
- Alison Krauss, Jaded
- Gary Allan, Right Where I Need To Be
- Travis Tritt, It's A Great Day To Be Alive
- Clay Davidson, Sometimes
- Nickel Creek, When You Come Back Down
- Dwight Yoakam, When You Know About Love
- Alan Jackson, When Somebody Loves You
- Patty Loveless, The Last Thing On My Mind
- Chris Cagle, Laredo
- Sherrie Austin, Jolene
- Sara Evans, I Could Not Ask For More*
- Charlie Robison, I Want You Bad*
- 25 Montgomery Gentry, She Couldn't Change Me
- Dixie Chicks, Without You
- Carolyn Dawn Johnson, Georgia
- Aaron Tippin, People Like Us
- 29 Shedaisy, Lucky 4 You
- 30 Faith Hill, Breathe
- LeAnn Rimes, I Need You
- 32 George Strait, Don't Make Me Come Over...
- Meredith Edwards, A Rose Is A Rose
- Keith Urban, Your Everything
- Dixie Chicks, Cowboy Take Me Away
- Dixie Chicks, Goodbye Earl
- Martina McBride, Love's The Only House
- Toby Keith, How Do You Like Me Now
- 39 Jo Dee Messina, That's The Way
- 40 Faith Hill, The Way You Love Me
- 41 Terri Clark, No Fear
- 42 Eric Heatherly, Flowers On The Wall
- 43 Lee Ann Womack, I Hope You Dance
- 44 Trick Pony, Pour Me
- 45 Terri Clark, A Little Gasoline
- Vince Gill, Feels Like Love
- 47 Kenny Chesney, I Lost It
- Billy Gilman, One Voice
- 49 Rascal Flatts, Prayin' For Daylight
- 50 Travis Tritt, Best Of Intentions

* Indicates Hot Shots

NEW ONS

Brooks & Dunn, Ain't Nothing 'Bout You



Continuous programming
1515 Broadway, NY, NY 10036

- Destiny's Child, Survivor
- Britney Spears, Don't Let Me Be...*
- Black Eyed Peas Feat., Request Line
- Jennifer Lopez, Love Don't Cost A Thing
- Trick Daddy, Take It To Da House
- Crazy Town, Butterfly
- Shaggy, Angel
- 8icky Martin/Christina Aguilera, Nobody...
- Mya, Free
- 10 Ja Rule F/Lil' Mo & Vita, Put It On Me
- 11 Eve, Who's That Girl
- 12 Nelly Furtado, I'm Like A Bird
- 13 Dido, Thank You
- 14 Aerosmith, Jaded
- 15 Dave Matthews Band, I Did It
- 16 Nelly, Ride Wit Me
- 17 India.Arie, Video
- 18 U2, Walk On
- 19 Mystikal, Danger (Been So Long)
- 20 Incubus, Drive
- 21 Limp Bizkit, My Way
- 22 Joe, Stutter
- 23 K-Ci & JoJo, Crazy
- 24 Buckcherry, Ridin'
- 25 Ludacris, Southern Hospitality
- 26 Dream, He Loves U Not
- 27 Koffee Brown, After Party
- 28 Jagged Edge, Promise
- 29 Aaron Lewis W/Fred Durst, Outside
- 30 Jill Scott, A Long Walk
- 31 Snoop Dogg, Snoop Dogg
- 32 American Hi-Fi, Flavor Of The Weak
- 33 Lifehouse, Hanging By A Moment
- 34 112, It's Over Now
- 35 Fuel, Innocent
- 36 S Club 7, Never Had A Dream Come True
- 37 Coldplay, Yellow
- 38 Backstreet Boys, The Call
- 39 DMX, Ain't No Sunshine
- 40 3LW, No More
- 41 Tamia, Stranger In My House
- 42 Papa Roach, Between Angels And Insects
- 43 Snoop Dogg, Lay Low
- 44 Lil Bow Wow, Puppy Love
- 45 Souledecision, Ooh It's Kinda Crazy
- 46 Green Day, Warning
- 47 Linkin Park, One Step Closer
- 48 OutKast, So Fresh, So Clean
- 49 Disturbed, Voices
- 50 New Found Glory, Hit Or Miss

** Indicates MTV Exclusive

NEW ONS

Jon B., Don't Talk
Uncle Kracker, Follow Me
Daft Punk, One More Time
Missy Elliott, Get Ur Freak On
Saliva, Your Disease



Continuous programming
1515 Broadway, NY, NY 10036

- Lenny Kravitz, Again
- Dido, Thank You
- Jennifer Lopez, Love Don't Cost A Thing
- Dave Matthews Band, I Did It
- Aerosmith, Jaded
- Matchbox Twenty, If You're Gone
- The Corrs, Breathless
- Moby, South Side
- Fuel, Hemorrhage (In My Hands)
- 10 Madonna, Don't Tell Me
- Barenaked Ladies, Too Little Too Late
- 12 Lifehouse, Hanging By A Moment
- 13 Jill Scott, A Long Walk
- 14 U2, Beautiful Day
- 15 Uncle Kracker, Follow Me
- 16 Bon Jovi, Thank You For Loving Me
- 17 U2, Walk On
- 18 Ricky Martin/Christina Aguilera, Nobody...
- 19 Don Henley, Everything Is Different Now
- 20 Destiny's Child, Independent Women Pt. I
- 21 Nelly Furtado, I'm Like A Bird
- 22 Rod Stewart, I Can't Deny It
- 23 K-Ci & JoJo, Crazy
- 24 Shaggy, Angel
- 25 Green Day, Warning
- 26 Coldplay, Yellow
- 27 Divinyls, I Touch Myself
- 28 Foo Fighters, Learn To Fly
- 29 3 Doors Down, Loser
- 30 Everclear, Am Radio
- 31 Deee-Lite, Groove Is In The Heart
- 32 Right Said Fred, I'm Too Sexy
- 33 Blind Melon, No Rain
- 34 Primitive Radio Gods, Standing Outside A...
- 35 Chumbawamba, Tubthumping
- 36 New Radicals, You Get What You Give
- 37 Len, Steal My Sunshine
- 38 Red Hot Chili Peppers, Californication
- 39 Bon Jovi, It's My Life
- 40 Josh Joplin Group, Camera One
- 41 Faith Hill, The Way You Love Me
- 42 Lou Bega, Mambo No. 5
- 43 Sting Feat. Chet Miami, Desert Rose
- 44 Elvis Costello, Everyday I Write The Book
- 45 Aerosmith, Crazy
- 46 Los Del Rio, Macarena
- 47 Aerosmith, Pink
- 48 Janet Jackson, Together Again
- 49 Lauryn Hill, Everything Is Everything
- 50 Evan & Jaron, Crazy For This Girl

NEW ONS

Jennifer Lopez, Play
Train, Drops Of Jupiter (Tell Me)
Fatboy Slim, Weapon Of Choice
Musiq Soulchild, Love

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 24, 2001.



Continuous programming
200 Jericho Quadrangle
Jericho, NY 11753

- Destiny's Child, Survivor (NEW)
Papa Roach, Between Angels And Insects (NEW)
New Found Glory, Hit Or Miss (NEW)
OutKast, So Fresh, So Clean (NEW)
U2, Walk On (NEW)
Oleander, Are You There?
NellyFeat.City Spud, Ride Wit Me
Dave Matthews Band, I Did It
Lenny Kravitz, Black Velveteen
Silkk The Shocker, That's Cool
Fue!, Innocent
Eve, Who's That Girl?
American Hi-Fi, Flavor Of The Weak
Janet, All For You
Ludacris, Southern Hospitality
Limp Bizkit, My Way
Mya, Free
Shaggy Feat. Rayvon, Angel
Moby Feat. Gwen Stefani, South Side
Incubus, Drive



Continuous programming
3800 W. Alameda Ave.
Burbank, CA 91505

- 3LW, No More (Baby I'ma Do Right)
Aaron Carter, That's How I Beat Shaq
A*Teens, Bouncing Off The Ceiling
Dream, He Loves U Not
BBMak, Still On Your Side
Backstreet Boys, Shape Of My Heart
Leslie Carter, Like Wow!
Lil Bow Wow, Puppy Love
N Sync, This I Promise You
Samantha Mumba, Baby, Come Over



Continuous programming
1515 Broadway
New York, NY 10036

NEW

Tantric, Breakdown
The Living End, Roll On
Fatboy Slim, Weapon Of Choice
Good Charlotte, Motivation Proclamation



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Econoline Crush, Make It Right (NEW)
Stereophonics, Mr. Writer (NEW)
Buckcherry, Ridin' (NEW)
3LW, No More (Baby I'ma Do Right) (NEW)
Godsmack, Greed (NEW)
Destiny's Child, Survivor
Janet, All For You
Jennifer Lopez, Love Don't Cost A Thing
Our Lady Peace, In Repair
Snow, The Plumb Song
Joe, Stutter
Madonna, Don't Tell Me
Matthew Good Band, The Future Is X-Rated
Backstreet Boys, The Call
Shaggy, It Wasn't Me
Coldplay, Yellow
Green Day, Warning
Crazy Town, Butterfly
Treblichaeger, Brand New Lover
Barenaked Ladies, Too Little Too Late



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Eminem Feat. Dido, Stan
Christina Aguilera, Pero Me Acuerdo De Ti
Green Day, Warning
Westlife, My Love
Creed, With Arms Wide Open
Madonna, Music
U2, Stuck In A Moment
Red Hot Chili Peppers, Road Trippin'
Britney Spears, Stronger
Aerosmith, Jaded
Paulina Rubio, Yo Sigo Aqui
Ronan Keating, Life Is A Rollercoaster
Blink-182, Man Overboard
Limp Bizkit, Rollin'
Linkin Park, One Step Closer
Jennifer Lopez, Love Don't Cost A Thing
Oreja De Van Gogh, Cuidate
Lenny Kravitz, Again
Daft Punk, One More Time
Backstreet Boys, Shape Of My Heart



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Erykah Badu, Didn't Cha Know
QB's Finest Feat. Nas, Oochie Wally
Monica, Just Another Girl
Eve, Who's That Girl?
Black Eyed Peas, Request Line
Jill Scott, A Long Walk
Snoop Dogg, Snoop Dogg
Joe, Stutter
Ludacris, Southern Hospitality
Jennifer Lopez, Love Don't Cost A Thing
Scarface, Look Me In My Eyes
Public Announcement, Man Ain't...
Memphis Bleek Feat. Jay-Z, Do My...
KRS-One, Hot
M.O.P., Ante Up



5 hours weekly
223-225 Washington St
Newark, NJ 07102

- Lenny Kravitz, Black Velveteen
Madonna, Don't Tell Me
Everclear, When It All Goes Wrong Again
Britney Spears, Stronger
David Bowie, Fame
Marilyn Manson, Fight Song
Jennifer Lopez, Love Don't Cost A Thing
Vitamin C, The Itch
Everlast, Black Jesus
No Doubt, Bathwater
Green Day, Warning
Sade, By Your Side
Lifehouse, Hanging By A Moment
Rod Stewart, I Can't Deny It
Boyz II Men, Thank You In Advance
Pink, You Make Me Sick
Crazy Town, Butterfly
Don Henley, Everything Is Different Now
Radiohead, Idioteque
Semisonic, Chemistry



CALIFORNIA MUSIC CHANNEL

- 15 hours weekly
10227 E 14th St
Oakland, CA 94603
- Shaggy Feat. Rayvon, Angel
Eve, Who's That Girl?
Lil Bow Wow, Puppy Love
Moby Feat. Gwen Stefani, South Side
Crazy Town, Butterfly
Dream, He Loves U Not
Linkin Park, One Step Closer
OutKast, So Fresh, So Clean
K-Ci & JoJo, Wanna Do You Right
O-Town, Liquid Dreams
Joe, Stutter
Jennifer Lopez, Love Don't Cost A Thing
Project Pat, Chickenhead
Evan And Jaron, Crazy For This Girl
Jay-Z, Change The Game

DIFRANCO'S RIGHTEOUS BABE GROWS UP

(Continued from page 5)

error approach of recording (one album per year from 1990-93), constant touring, and grass-roots marketing. These early precepts became rules of thumb, helping the company grow steadily.

"In the beginning, there was no company—it was my little joke with myself; it became a reality over the course of the next 10 years," says DiFranco, officially Righteous Babe's CEO. "There's a lot of mistakes I've made along the way and things I would do differently now, but life is about learning."

By the mid-'90s, Righteous Babe had moved into an office and expanded its staff to include president Scot Fisher and an expanding sales and marketing team. The office staff now stands at 15, and there is a 12-person road crew. Fisher, who is also DiFranco's manager, handles the day-to-day operation of the company, while DiFranco focuses on recording and touring.

"My job is to take what's given to me in terms of art and try to merge that with the reality of paying the rent and the employees and staying profitable," Fisher says. "In the major-label world, what we do might not be profitable. We work the records hard, but we can't go head to head with Warner, Sony,

[or] Universal, and I'm not interested in that."

Righteous Babe releases are racked by such distributors as Koch International, Goldenrod Music, Zango, and Lady Slipper. For a company

that, as Fisher puts it, is "popping champagne corks" when it sells 200,000 copies of an album, Righteous Babe has had many reasons to celebrate in recent years.

Five DiFranco titles have topped the toasting mark, according to SoundScan: 1995's *Not a Pretty Girl* (272,000); 1996's *Dilate* (396,000); 1997's two-disc live set, *Living in Clip* (342,000); 1998's *Little Plastic Castles* (363,000); and 1999's *Up Up Up Up Up Up* (234,000). *Little Plastic Castles* debuted at No. 22 on The Billboard 200, while *Up Up Up Up Up Up* debuted at No. 29. Overall, Fisher says, the label has sold more than 3 million albums so far.

In 1996, Righteous Babe began issuing work from other artists. Its first such project was a collaboration with DiFranco and folk singer/storyteller Utah Philips (a second volume from the duo was released in 1999). Righteous Babe also put out albums from Brazilian singer/guitarist Arto Lindsay, poet Sekou Sundiata, and singer/bassist Sara Lee.



FISHER

While none of the non-DiFranco



DIFRANCO

releases have garnered sales of more than a few thousand units, DiFranco says, recouping Righteous Babe's investment isn't always the goal. "We have a slightly different perspective than signing people to a deal. We put out records. We do things on a project-by-project basis."

Lee—who released her debut solo album, *Make It Beautiful*, via Righteous Babe last year—says recording for an indie company is preferable to her because a major label might shelve her quickly when the next teenage act comes along. And there is no indie that she would rather work with than Righteous Babe.

Lee tells *Billboard*, "There are certain people I've worked with that I admire very much and have the greatest respect for, and [DiFranco's] one of them. Right from the start I felt that if Ani wanted to put my record out, there was nobody I'd rather go with. I have the greatest admiration for what she's done in the music business—just her own strength and her own conviction and her commitment to herself and putting out her music the way she wanted to do it."

Brian Wolff, a member of the instrumental group Drums & Tuba (whose 2000 album *Vinyl Killer* was released by Righteous Babe), echoes this sentiment. He says, "They can really get things done the way a larger label might not. You're not dealing with a big business; these are real people. I hope to stick with them."

Righteous Babe has been attracting more artists of late, yet it has never swerved away from its primary act: DiFranco. And after two years without a new album, her *Revelling/Reckoning* (two discs priced at \$24.99) is Righteous Babe's priority for 2001. At this point, the only other album on the label's slate this year is a Lindsay project for fall.

The Righteous Babe leader's 13th full-length project introduces listeners to a somewhat new DiFranco style, taking them on an often contemplative ride through songs that deal with relationships and politics. *Revelling*, the first disc, combines groovy, bluesy sounds throughout its 13 tracks, while *Reckoning's* 16 songs are slower, almost quiet.

Initially, the project was just going to be a single disc, but a flood of ideas spawned a whole new program's worth of material. "When the album was just one disc," DiFranco says, "it was going to be *Reckoning*. I think of the image of the girl reckoning with herself and the sort of

macrocosm of a society reckoning with itself at the end of a century. Then there was the idea of reveling even within that struggle.

"My original intention was that the *Revelling* record would just be danceable," she continues. "I think of it more now as the record in which I revel in being a musician. There are different incarnations of my writing on it, everything from my basis of guitar and voice to improvised instrumental stuff and spoken-word."

DiFranco (whose songs are published by Righteous Babe Music/BMI) adds that this record is unique because she has never looked so much to her past in order to express herself lyrically. Also, this is the first album that really showcases her band.

"I have this whole exciting, new relationship with these other musicians," DiFranco says. "We're developing a musical vocabulary of our own. All of the band material was tracked live in the studio, including vocals. That was made possible by the fact that we tour and tour and tour together, and these songs were rehearsed live onstage before we even walked into the studio."

Revelling/Reckoning also includes musical contributions from saxophonist Maceo Parker, pedal-steel player Lloyd Maines, and trumpeter Jon Hassell.

The album's first single, "Heart-break Even," goes to commercial, triple-A, and college radio April 10. One early fan is Rita Houston, music director of triple-A WFUV New York, who says, "I really like 'Heart-break Even.' Ani is definitely among

In the beginning, there was no company—it was my little joke with myself. It became a reality over the course of the next 10 years.'

—ANI DIFRANCO

our new core artists. I think her honesty as a songwriter speaks directly to people. Our audience wants to hear the new material as soon as possible."

To heighten retail interest in the musically diverse album, Righteous Babe gave extra attention to its packaging, which includes two lyric books that fold out in opposite directions. The label has also put together a 10-song sampler, with five songs off each disc, that will be sent to radio; the sampler will also allow retailers—who may not be able to accommodate a double CD in its listening stations—to give customers a taste of the full album.

Retailers surveyed by *Billboard* venture that DiFranco's new set could hardly fail to attract her core fan base. Craig Swedin, junior rock buyer for Torrance, Calif.-based Warehouse Music, says, "She has die-hard fans that will buy it in the first week, so we're expecting a strong debut. We'll be doing a special sale price for it, and

we may also put cuts on an in-store sampler."

Righteous Babe will be marketing the project in conjunction with DiFranco's U.S. tour dates this spring and summer. A highlight of the tour (which is booked by the Ann Arbor, Mich.-based firm Fleming Tamulevich and Associates) will be the April 6 date at Carnegie Hall.

According to Righteous Babe label manager Mary Begley, the company's tour support will include in-store contests, price-and-positioning displays, and print ads, as well as covers for one-stop mailers. The label is also putting a track on the Café Network CD sampler, which will be distributed to coffee shops nationwide; another track will go on a Music Monitor sampler, available as a giveaway at indie store counters on the East Coast.

These efforts will coincide with the March 16 launch of Righteous Babe's Web site. Though the full site will not be ready until later this year, Begley says, a temporary site will promote *Revelling/Reckoning*, including audioclips, lyrics, an online store, and info on the label's other artists.

The company is also creating a book division, which will be called Righteous Babe Publishing or Righteous Babe Press. The division's first book will be a history of the Righteous Babe company that

will also serve as a how-to book for indie labels. A street date for the project has not been set.

Righteous Babe will also keep donating to nonprofit organizations via its Righteous Babe Foundation. According to Fisher, the majority of the money has gone to the Southern Center for Human Rights in Atlanta; the bulk of the rest goes to Halls



LEE

Walls in Buffalo, which is a gallery/performance space, and to Buffalo's Squeaky Wheel art center.

All told, Righteous Babe seems to be coming into its own. "We've got a great group of people in the office and out on the road," Fisher says. "I work too hard and get headaches, but the alternative would be a boring life. It's exciting that the dreams we had a few years ago are coming into reality."

SENSENBRENNER

(Continued from page 10)

result, things have slowed down tremendously. He's also got these other rules now that they can only hold a hearing in the morning, they can only have one panel of witnesses at a hearing, and only four witnesses on the panel." Adds another observer, "All this new procedural stuff has stymied his subcommittee chairmen. It's not going down very well."

It became clear right from the beginning of Sensenbrenner's appointment that "you do not sneeze without first getting permission from the chairman," an insider says. "No one is to discuss what might be an issue for a hearing, even on background. And no one is to call a hearing without getting authorization first."

Billboard asked the spokesmen for both the full committee and the Intellectual Property subcommittee about the slow-up and if the new rules were causing problems. None had any on-the-record comment.

Sensenbrenner, who was the senior Republican on the committee last Congress, replaces Rep. Henry Hyde, R-Ill., who had to step down due to Newt Gingrich-era term limits on chairmanships. Although Sensenbrenner has served on the subcommittee that oversees copyright issues for more than a decade, during the course of those years that panel also oversaw court and judicial administration issues. His major interests are small-business, crime, and tax-relief issues, and he's regarded as a critic of government spending.

Sensenbrenner has never written any copyright legislation, and he's best known in IP circles—perhaps infamously so—as the member who

obstinately held up passage of all copyright legislation in the House (and hence the Senate) for two years until a bill of his passed. The bill allows certain classes of restaurants and mall-chain stores to play prerecorded "background music" without paying royalty fees to songwriters and music publishers.

With the Commerce Committee's Telecommunications Subcommittee also taking on a new title this session—Telecommunications and the Internet—some say there may be jurisdictional spats between Sensenbrenner and Commerce chairman Rep. Billy Tauzin, R-La., on some Internet-related matters.

Sensenbrenner was involved all week in helping to guide and pass small-business, technical corrections, and judicial legislation on the House floor and was not available for comment.

Historically, the House is the speedier body when it comes to holding copyright hearings and proposing legislation. But this year, it has been the more contemplative Senate Judiciary Committee that has taken the lead. Co-chairmen Orrin Hatch, R-Utah, and ranking Democrat Patrick Leahy of Vermont have issued statements on their legislative agendas on IP issues, which will include a study on whether changes in the fair-use and first-sale section of the Copyright Act are needed. They have also scheduled an April 3 hearing to debate specifically whether changes are needed in copyright law to facilitate E-music commerce in the post-Napster-ruling era.

FORMATS BATTLE IT OUT AT NARM

(Continued from page 5)

Colo.-based start-up announced a deal with BMG Entertainment March 12 to distribute music from its artists on prerecorded cards—its third such deal with a major label. The company has similar content pacts with Universal Music Group and EMI Recorded Music.

"Consumers want a spiritual link," says DataPlay president Pat Quigley. "They still want physical product."

Retail also appears to be lining up behind the format, which will be carried in CD-size jewel boxes. Sources say it has arrangements in place with a majority of the leading music retailers to carry the product once it's released in the fourth quarter.

The pricing of DataPlay prerecorded discs remains in question, but there is an expectation among some retailers that it will cost less than a CD. Blank DataPlay discs, which store MP3 files as well as digital-rights-management-protected tracks, figure to sell for around \$12.50 a piece.

Meanwhile, Warner Music Group (WMG) and its parent company, AOL Time Warner, continue to lead the charge in promoting DVD Audio. Demonstrations of the surround-sound format were in progress throughout the conference, and hopes for it are running high in some circles.

DVD Audio is already in early retail release with a limited number of Warner titles. With a massive base of DVD Video consumers who have installed home theater audio systems already in the marketplace, the bet is that there will be a natural shift to the higher-quality music standard.

While the two formats are not direct competitors, DVD Audio vs. DataPlay nonetheless is quickly becoming a subject of increasing debate in the industry. The reason? Time and resources dictate that only one physical format can be in a priority position in the market, and support from the majors divides, in part, along lines of com-

peting financial agendas.

As a leading manufacturer of DVD discs, WMG has a vested interest in seeing DVD Audio thrive, as do manufacturers of DVD players. Revenue from DVD disc production has supported WMG's profits in recent quarters.

On the other hand, Universal Music Group is an investor in DataPlay—along with device manufacturers Toshiba Corp., Samsung Electronics, and SonicBlue, parent company of the Rio digital music player—and stands to profit from that format's success.

For others, the debate hinges more on the prospects of success for the formats. Although DVD Audio is a more obvious successor to the CD with its identical shape, size, and packaging and with its improved security over the CD, some industry observers say that the account base appears divided on its mass appeal. Despite early interest from EMI, BMG, and Universal, strong support for the format from any major other than Warner has been lacking, and some suspect it may prove to be a niche format that will wind up being a high-end product.

Indeed, Richard Cottrell, president of EMI Music Distribution, sees DataPlay as the next-generation cassette and says his company is focusing its energy behind the format.

"DVD Audio is not a priority for us," Cottrell says. "We are committed to make [DataPlay] content available for an October launch."

Randy Davidson, president of the 80-unit Sound Shop chain, is also a DataPlay supporter, calling it a "very retail-friendly" format. Pre-recorded DataPlay discs are expected to carry additional locked content from the artist—including music, video, and text files—that won't be accessible unless payment is secured through a retail store or its E-commerce site.

On the other hand, Davidson says, he is not sure about DVD Audio, noting that it's unclear whether DVD Audio is an obvious

improvement over the CD in the same way the CD was a dramatic improvement over the vinyl format.

Conversely, John Marmaduke, president of Hastings Entertainment in Amarillo, Texas, calls DVD Audio a no-brainer. "DVD Audio is already there. It's just that the labels are late to the party as always," he says.

Not surprisingly, Dave Mount, chairman of WEA Inc., says his company is 100% behind DVD Audio. "Hardware manufacturers are behind it. It is compatible with existing hardware. By the end of the year there will be 30 million households with DVD players. Over time, DVD Audio will replace the CD. Remember, the DVD is a secured format—the CD is not."

And not everyone is a believer in DataPlay either. Critics note that it is an unproven commodity and that there is a lack of compatible hardware on the market in anticipation of its rollout. Consumer education also figures to be an issue with the format since it can hold multiple albums' worth of content along with video and text files, too.

Then there's the issue of whether the labels actually will allow DataPlay to let the retailer retain the sale for any catalog albums that are unlocked. Some are skeptical. Quigley, for his part, considers the unlocking issue a core to DataPlay's potential for support from retail.

But with so many formats coming out, observers say that there absolutely will be confusion. Sony, for its part, continues to push its own standards and competing formats, including SACD, a rival to DVD Audio, and Sony MiniDisc and Sony Memory Sticks, which may compete with DataPlay.

Also entering the fray against DataPlay is the I-Jam format from I-Jam Multimedia LLC. Like DataPlay, it aims to be a low-cost memory component for portable digital music players, as well as the replacement for the cassette in pre-recorded music. A blank disc will retail for about \$10 and, unlike a

DataPlay disc, is rewritable.

Bob Douglas, divisional merchandise manager for music at Amazon.com, calls the proliferation of new formats coming to the marketplace, "a recipe for none of them to make it." He contends that the industry must settle on a single physical standard because "in a digital world, there will be a hard copy or the digital copy. There will be no third copy."

Mount acknowledges that all the formats coming out "can be confusing to the consumer," but he points out that DVD Audio is already in the marketplace, while the others are not. "The consumers have already accepted the DVD Video," he says, noting that this gives DVD Audio even more of a head start.

In a NARM panel on the impact of digital music on retail, Tom Adams, an analyst with Adams

Media Research, argued that DVD Audio may be a "potential savior of copyright music and packaged sales." In such a scenario, digital music files would serve as a low-cost alternative or marketing tool for DVD Audio sales.

But whatever happens, Marmaduke says, the industry "has to put out a high-quality product to compete with downloads."

As for the resolution of any format war, Mike Haney, senior director of music merchandizing at CDnow, argues that the modern consumer is no stranger to competing standards, and the market will ultimately decide what is best.

"It's becoming like the video-game market, which always has confusion and where formats are replaced every two years," Haney says. "Young consumers have seen this before."

NARM newslines...

DJANGOS, the 19-unit chain based in Portland, Ore., will soon debut an in-store kiosk, MusicTeller, that allows consumers to download digital music to their portable devices. MusicTeller—an ATM-like machine operated by Boston-based ETC Music—supports a variety of digital audio players, including the Nike PSA 60 and 120 and the Rio 600 and 800, according to Djangos president/COO Steve Furst. He reports that ETC has licensed several hundred songs from independent labels and is in talks with the majors and other labels to expand MusicTeller's offerings.

Djangos will initially offer the downloads for free and will switch to a paid model when ETC builds up its catalog, Furst says. In addition to accessing downloads, MusicTeller will allow customers to download to their portable music devices from CDs bought at Djangos. This would carry a separate charge in addition to the price of the CD. **ED CHRISTMAN**

IN A REALIGNMENT of responsibilities at Amazon.com, Jennifer Cast, formerly GM of the music and video store, has been named senior VP of books, music, and video. She is replaced by Andy Jassy, formerly senior product manager. Also, Bob Douglas, divisional manager of music at Amazon, will leave the company at the end of the month; his responsibilities will be taken over by Bill Carr, divisional merchandise manager of video, who will retain those responsibilities as well. Douglas, who has been instrumental in helping Amazon establish trading relationships with the majors, recently nailed down the lone holdout, BMG Distribution, which has agreed to sell directly to the online merchant. **ED CHRISTMAN**

THE GLOBAL ENTERTAINMENT RETAILERS ASSN. (GERA) has named Rob Walker of the Australian Music Retailers Assn. as its third co-chair. He will oversee international territories excluding Europe. He joins U.S. co-chair Pam Horowitz of NARM and Europe co-chair Theo Van Sloten of Dutch association NVGD. About 30 representatives from nine countries—including Australia, Germany, Mexico, the U.K., and the U.S.—took part in the meeting, which focused on digital distribution issues and was GERA's second conclave since its formation at last year's NARM Convention. In the past year, GERA members also met at the PopKomm convention in Cologne, Germany, and welcomed executives from the Philippines and France to the organization. **WES ORSHOSKI**

MTV AND NARM are discussing a co-promotion partnership using the MTV2 and MTV Buzzworthy brands. A meeting during the NARM Convention between MTV and the NARM/Recording Industry Assn. of America Merchandising Committee included talk of providing retailers online access to MTV2 and Buzzworthy graphics for in-store and print promotions. **WES ORSHOSKI**

DURING NARM'S Merchandiser and Supplier of the Year Awards, trophies for top retailer went to Denver's Twist & Shout (small division); Portland, Ore.-based Music Millennium (medium); and Best Buy Co. (large). Wholesaler honorees included Northeast One Stop (medium) and Alliance One Stop Group (large); distributor honors went to Ryko Distribution Partners (medium) and Universal Music and Video Distribution (large). Software suppliers honored were Six Degrees Records (small), Wind-Up Records (medium), and Rhino Entertainment (large). *Billboard Bulletin* won for the first time in the small division of the related products/services category. **WES ORSHOSKI**

Age-Old Themes, Mixed Moods Surface At NARM Meet

BY ED CHRISTMAN

ORLANDO, Fla.—With attendance down slightly at the National Assn. of Recording Merchandisers (NARM) annual convention, held here March 11-14, the mood at the meeting varied from downbeat to moderately upbeat, with some attendees saying the confab reflected a return to reality.

According to NARM executive VP Jim Donio, convention attendance totaled about 2,050, down about 100 from last year's figure.

While there was an absence of major themes at the convention, Dave Alder, senior VP of product and merchandising at Los Angeles-based Virgin Entertainment Group, said that overall "the convention is practical and sensible. The industry is back to reality."

In the public meetings, digital

delivery dominated the program, but in the private, one-on-one meetings—which are at the heart of the conference—most talk focused on the everyday issues of running brick-and-mortar stores, attendees said.

Pete Jones, president of BMG Distribution, said, "Everybody is talking margin." Indeed, both label and distribution executives say talk centered on how to take costs out of doing business and how to sell more product. Len Cosimano, VP of music and video at Borders Books & Music, said, "Most of our conversations with the labels have been 'How do we rejuvenate catalog sales?'"

Similarly, David Catlin, who heads up Valley Cottage, N.Y.-based BCI Eclipse, a music and video label, says, "Customers here

are looking for new ways and opportunities to sell product, now that we are through [with] that dotcom fiasco. The convention is more upbeat than I expected, despite the economy and the stock market."

Lou DelSignore, who has just come back from consulting to assume day-to-day responsibility for Northeast One-Stop (the Menands, N.Y.-based one-stop he founded and sold to Planet Entertainment), also sees another digital factor—the court ruling to uphold copyright laws in the Napster lawsuit—contributing to the upbeat mood. "The convention is very upbeat," he said. "Why? Napster. Period."

But for everyone who said the convention was upbeat, others could be found who said the convention

(Continued on page 72)

Billboard
spotlights



100th Anniversary

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Music Retail Stocks Weather Latest Plunge

BY MATT BENZ

The stocks of the many music retailers who gathered in Orlando, Fla., for the annual National Assn. of Recording Merchandisers Convention proved fairly immune to the heavy losses suffered on Wall Street that week. While technology stocks continued to plummet and the financial sector took heavy hits, the music retail stocks emerged somewhat battered but still standing.

The markets had fairly stabilized by March 15's close, with the Dow Jones Industrial Average gaining 57.82 to close at 10,031.28 and the Nasdaq falling a slight 31.38 to finish at 1,940.71. Still, that did little to recoup the losses suffered nearly across the board in the first part of the week. The Dow fell 4.1% on Monday, March 12, and another 3.1% that Wednesday, March 14, to close at 9,973.46—its lowest close in a year. The Nasdaq, which closed at a record high 5,048.62 on March 10 of last year, slumped Monday, March 12, to 1,923.39.

'I'm not sure the market turbulence has had any impact on us. With the size ticket we have, we usually weather these things.'

—JOHN SULLIVAN, TRANS WORLD

Among music chains, Best Buy, Circuit City, and Trans World Entertainment all emerged relatively unscathed. A Best Buy spokeswoman notes that the chain's stock can be "quite volatile," moving in tandem with computer and related technology companies, whose own fortunes wax and wane with the availability of

parts and the number of units shipped. But she adds that Best Buy shares—which closed at 43.77 on March 15, down only \$3 from March 9's close—held stable. She attributes the small drop to the company's strong sales figures, released March 8.

One analyst who covers Best Buy notes that its stock has been trading in the range of \$40-\$45 in recent months, despite having effectively doubled its retail square-footage through its roughly \$700 million purchase of Musicland. Analysts and investors are awaiting April 3, when Best Buy releases its fourth-quarter and full-year 2000 earnings, as well as explains further its plans for integrating the new stores into its existing network.

A number of retail stocks, including Best Buy, received a boost early this year when the Federal Open Market Committee cut interest rates by one-half percent at an emergency meeting in early January, with the expectation that the retail sector would be among the first to benefit. Since then, the analyst notes, Best Buy stock has remained on a fairly even keel in 2001. He says, "It has avoided much of the carnage that has plagued the Nasdaq."

The broader retail sector, as measured by the Standard & Poor's Retail Index, has held up similarly well so far this year. "We're not a part of this tech problem," the analyst notes of such retail chains as Best Buy and Circuit City.

John Sullivan, senior VP/CFO of Trans World Entertainment, is similarly sanguine about his stock's performance over the past few rocky trading sessions. "I'm not sure it's had any impact on us so far," he says of the broader stock-market turbulence. "With the size ticket we have, we usually weather these things."

Trans World shares closed March 15 at \$9, more or less flat from the close on Friday, March 9.

While stock prices of music retailers have remained fairly resilient, Don Hilber, a senior economist at Wells Fargo & Co. in Minneapolis, says the week's steep drop in the Dow and Nasdaq could leave retailers with less reason for optimism going forward.

The steep drop in the Dow and Nasdaq could leave retailers with less reason for optimism going forward.

—DON HILBER, WELLS FARGO

Hilber attributes the plunge in the markets to a realization among investors that the economy is perhaps closer to falling into a recession than once thought and that the road toward a higher level of economic growth is proving longer than expected. He says, "I think it's that delay that's the reason for the pullback" in stock prices.

According to Hilber, investors are concerned about reports of slower sales that will in turn produce lower earnings by those companies; that translates into poorer-performing stock prices for these companies, which in turn leads to layoffs. Already, sales of big-ticket items are slowing, and there is concern brewing elsewhere in the retail sector that consumers are increasingly concerned about the safety of their jobs and, therefore, may be less willing to spend.

Assistance in preparing this story was provided by Ed Christman.

AGE-OLD THEMES, MIXED MOODS SURFACE AT NARM MEET

(Continued from page 70)

mood was slightly down. For instance, Bob Douglas, music divisional merchandise manager at Seattle-based Amazon.com, said, "There isn't a lot of optimism here, but that's a reflection of the broader market."

And then there were those who said the atmosphere was in between. Richard Cottrell, president of EMI Music Distribution, said that attendees were "conscious of the marketplace and the economy" and wanted to discuss containing costs. "The mood is flat," he said. "It's a flat convention." Dave Mount, chairman of WEA Inc., observed that "everyone is a little leery of the future and a little worried about the economy, but they seem to be cautiously optimistic."

And some observers who thought that the convention was downbeat attributed it to an uncertain future, and they weren't referring to digital downloads. "The little guys are more worried about their survival than they are worried about how digital downloading will impact them," said one observer. Another said, "The big are getting bigger, and the small are

getting smaller, and the little guys are wondering how they can stay in business to compete."

In addition to margin, some long-lived issues defined the dialogue at the convention. Distribution executives say they continue to hear pleas about making more singles available. The configuration had its weakest sales total ever since the early 1950s.

Another issue getting attention was the practice of giving certain accounts value-adds. Randy Davidson, president of Nashville-based Central South, said he is asking the majors to stop giving large accounts the advantage of value-adds on big-selling albums. "They should be cut out all together."

On source-tagging, a number of accounts were asking the majors to up the percentage of tags placed at the point of manufacturing to 100% from the present 33%. But WEA's Mount said, "Some accounts want us to re-look at the percentage of source-tagging, but I told them that fractional source-tagging wasn't our idea—it was NARM's. If NARM

comes to us with another suggestion, we would look at it."

Another age-old issue was lamented in the halls of the convention hotel: John Marmaduke, president of Amarillo, Texas-based Hastings Entertainment, said he is asking the majors why they can't release big titles in the first quarter, which he says is the second-best selling season of the year. "Business is good now, except for music," he said. "The problem is managers are still in control of the release dates, not the marketers. *O Brother, Where Art Thou?* being No. 1 [on the Top Country Albums chart] is a testimony to how little product we have had in the second-best selling season of the year."

"Kids have a lot of options to spend their money, and if we aren't going to release any music in the first quarter, then they can spend it somewhere else," Marmaduke said, adding that the labels "could have taken one-third of the releases for Christmas and put them out in the first quarter, and the industry would have done much more in sales in the last six months."

newsline...

VIVENDI UNIVERSAL reports that 2000 earnings before interest, taxes, depreciation, and amortization (ebitda) were 7.21 billion euros (\$6.59 billion), up from 4.86 billion euros (\$4.44 billion) in 1999. Pro forma revenue was 52.5 billion euros (\$47.99 billion), up



from 44 billion euros (\$40.22 billion) in 1999. Universal Music Group had pro forma ebitda of 1.16 billion euros (\$1.06 billion) in 2000, up 24% on a constant exchange-rate basis. On March 9,

chairman/CEO Jean-Marie Messier said the Paris-based company is now well-positioned to create synergies among its business units, including possible initiatives between the music and mobile-phone divisions. Messier added that he plans for Duet, Vivendi's joint-venture download service with Sony Music, to "make as many deals with as many platforms as possible," including Yahoo! or Napster, "if they work in a legitimate way."

MARIE AGNES BRUNEAU AND MATT BENZ

AFTER MONTHS OF SEARCHING, BMG U.S. Latin has announced the appointment of a new GM for its Miami-based operation. Gabriel Alvarez, a former executive with Latin Internet portal Yupi.com, is expected to join the label in mid-April. He will report to Rodolfo López Negrete, BMG VP for the Latin region. Alvarez, who has an engineering degree as well as an M.B.A. from Tulane University in New Orleans, has not worked in the music industry. As GM, he will initially supervise all aspects of BMG U.S. Latin, except for A&R, which will continue to be López Negrete's responsibility, at least in the beginning. "My prediction is that in a year's time he'll be a full-fledged managing director," says López Negrete. Alvarez will be based in Miami.

LEILA COBO

JOE BOYD, head of Palm Pictures' Hannibal Records, exited the label March 16. After launching a successful career as a producer in the U.K., the Boston-born Boyd founded Hannibal in 1980. The label, initially part of Island Records, later went independent and was purchased by Rykodisc in 1991. After Palm Pictures (headed by Island founder Chris Blackwell) acquired Rykodisc in 1998, Boyd moved to New York to run Hannibal. Boyd—whose productions include albums by Nick Drake, Richard & Linda Thompson, Ali Farka Touré & Ry Cooder, Cubanismo, and Taj Mahal & Toumani Diabate—plans to write a book and pursue other opportunities in the music business.

CHRIS MORRIS

AMAZON.COM DEBUTED a dedicated independent music area on its site March 14. The new area will incorporate artists from its Advantage Program, which was established several years ago to



help gain exposure for unsigned musicians, as well as artists from indie labels. The indie area is accessed through the online retailer's main music page. Reviews, recommendations, free

downloads, and message boards are included in the indie area. All of the artists featured will also be cross-referenced in the online retailer's main database.

EILEEN FITZPATRICK

FRANK ZAPPA'S WIDOW filed a copyright infringement suit March 9 in U.S. District Court in Los Angeles against Redwood City, Calif.-based music download retailer EMusic. Gail Zappa is seeking more than \$5 million in damages for the alleged copyright violation of 37 of her husband's songs. Gail Zappa, the trustee of the Zappa Family Trust, owns the publishing rights to her husband's



material, which is licensed for distribution by Rykodisc. According to the suit, Rykodisc alerted EMusic prior to Jan. 1, 1999—the date the suit says EMusic put the songs on the

site—that the site needed to obtain its license from the Zappa Family Trust. The suit contends that EMusic therefore "engaged in the business of knowingly and systematically authorizing, aiding and abetting, and/or materially contributing to the reproduction and distribution of unauthorized copies" of the recordings. In a statement released by EMusic, the company says it indeed sold the songs on its site per its licensing agreement with Rykodisc and has agreed to pay the "full statutory rate" on the tracks sold. The statement goes on to say, "It is unfortunate that the Zappa estate has chosen to pursue legal action on an issue that represents such an extremely small dollar amount."

TODD MARTENS

VANGUARD CD TO AID ANTI-MINE CAMPAIGN

(Continued from page 12)

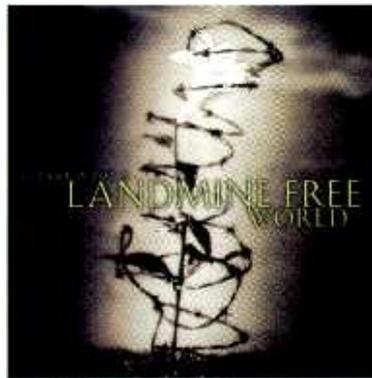
kind of music."

In pursuit of a nationwide audience, Vanguard is going for airplay at non-commercial and college radio stations. Welk also says that promotions with NPR and with such Web sites as Amazon.com are in the planning stages. The label is also working with retailers on special in-store programs.

At Ann Arbor, Mich.-based Borders Books & Music, music buyer John Bronicki says the chain will have *Concerts for a Landmine Free World* on a listening post right after street date, with priority price and positioning. The cause should benefit from the featured artists' retail recognition, he adds. "Looking at the artists that appear on this as a group, we typically do pretty well with them."

The concept for the CD stemmed from Harris' mid-'90s trip to Cam-

bodia and Vietnam, where she witnessed some of the horrific results of land mines firsthand. After her



return home, she decided to coordinate five concert dates throughout California in December 1999 that

would benefit the VVAF. She says, "The one thing an artist can do is get an audience together. This was a way to raise money and draw attention to the cause."

Harris' idea to gather a group of singer/songwriters for acoustic, artist-in-the-round shows proved to be attractive to concertgoers (all the dates sold out) and was extremely beneficial to the VVAF, which received \$125,000 from ticket sales (Billboard, Jan. 15, 2000).

"The shows allowed us to make a lot of money," Muller says. "And they were talent-friendly. When you put five or six singer/songwriters onstage together, there's not one of them that has to carry an evening's performance."

Artist John Prine, whose "Big Ol' Goofy World" is featured on the CD, says that performing with the group of artists that Harris brought together could only result in a memorable evening. "There was a

great camaraderie between all of the artists. When you weren't singing, you felt transported out into the audience."

'The one thing an artist can do is get an audience together. This was a way to raise money and draw attention to the cause.'

—EMMYLOU HARRIS

Harris manager Ken Levitan brought tapes of these shows to the attention of Vanguard senior VP Steve Buckingham. "[Ken] wanted to know if we would be interested in

putting out a CD," Buckingham says. "I thought it was right up the alley of what Vanguard was about when the company started in the '50s. We were involved in a lot of political causes.

"Over a period of weeks, I received several boxes of tapes that had been recorded with no documentation," Buckingham adds. "Eventually, it was narrowed down to what we thought would be a good volume one."

When a second group of concerts took place in December 2000 in the Northeast and Canada, some new tracks (the Harris and Prine cuts) were added to the disc.

Depending on consumer reaction to this volume, Welk hopes to release more discs of material that may again pluck tracks from the original concert series or may include songs from future VVAF shows. Domestic dates are already in the works for this fall, and there are plans to stage shows beyond North America closer to the 2002 New Year's holiday.

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

CRAZY ONE: *Crazy Town* makes it to the No. 1 spot on The Billboard Hot 100 with its first chart single, "Butterfly" (Columbia). "Butterfly" earns the Greatest Gainer/Sales designation with an increase of 2,000 units (in a slow sales week) and moves 4-3 on the Hot 100 Singles Sales chart, while holding at No. 5 on the Hot 100 Airplay chart with a slight decrease. A drop in sales of 40% results in "Stutter" by Joe Abdicating the top of the chart after a four-week run.

Crazy Town's success with "Butterfly" surpasses any heights achieved by other acts in the hip-hop/rock genre, including *Limp Bizkit*, *Korn*, and *Kid Rock*. Of the three, only *Kid Rock* has reached the top 20 of the Hot 100; his "Only God Knows Why" (Top Dog/Lava/Atlantic) hit No. 19 in April 2000. Unlike these other acts, *Crazy Town* was able to cross many musical formats with "Butterfly." Besides reaching No. 1 on the Modern Rock Tracks chart, "Butterfly" also reached the top 10 of sister publication *Airplay Monitor's* Mainstream Top 40 chart and *Rhythmic Top 40* chart.

The only other song to achieve this trifecta was *Sugar Ray's* "Fly" (Lava/Atlantic) in 1997, another song with hip-hop and rock elements, although less extreme in nature than the current crop of hip-hop/rock acts. "Fly" never made the Hot 100, as its popularity predates the Hot 100 revamp in December 1998 that allowed radio-only tracks to chart. It did, however, spend six weeks atop the Hot 100 Airplay chart.

ON THE MOVE: After declining in audience last issue, "Angel" by *Shaggy Featuring Rayvon* (MCA) re-bullets and climbs 3-2 on the Hot 100. With 104 million listeners, "Angel" is the only title with an audience total north of 100 million. This puts it in position to snare the No. 1 slot should "Butterfly" falter in the next couple of weeks... *Janet's* "All for You" (Virgin) climbs 14-6 in its second week on the chart. It is the first song to climb that quickly since "Maria Maria" by *Santana Featuring the Product G&B* (Arista) jumped 15-8 in its second chart week in the Feb. 19, 2000, issue. "All" is the first airplay-only track to make the top 10 in two chart weeks... *Aerosmith's* "Jaded" (Columbia) is poised to climb into the top 10 next issue, with an outside shot at the top five, as the maxi-CD retail release will add to its overall points... *Destiny's Child's* "Survivor" makes the biggest leap on the Hot 100, climbing 43-17. "Survivor" is the Greatest Gainer/Airplay title with a 70% increase in listeners, from 37 million to 63 million. The song makes a similar 26-position leap on the Hot 100 Airplay chart, to No. 12.

BRIGHT SUNSHINE: *Sunshine Anderson* cracks the top 40 of The Billboard Hot 100, climbing 50-40 with her first charting single, "Heard It All Before" (Soulife/Atlantic). The Charlotte, N.C., native is hoping to have the same kind of success that her manager, *Macy Gray*, had with her maiden single—Gray's "I Try" peaked at No. 5 in May 2000. Based on her ascension rate on the chart, Anderson is well on her way. While "Try" took four weeks to make the top 40, "Before" reaches that level in its third week. Leading the way in airplay is Anderson's hometown radio station WPEG, where "Before" ranks as its most-played track. Anderson's debut album, *Your Woman*, hits retail April 1.

the TouchTunes MOST PLAYED

TOP 10

1 MILLION AMERICANS INTERACT WEEKLY.



1.5 MILLION PLAYS A WEEK AND CLIMBING.

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	PRODUCTION LABEL
Rock						
1	2	1	35	KRYPTONITE	3 DOORS DOWN	REPUBLIC UNIVERSAL
2	1	2	69	WITH ARMS WIDE OPEN	CREED	WIND-UP
3	3	3	75	SMOOTH	SANTANA	ARISTA
4	4	4	52	HIGHER	CREED	WIND-UP
5	5	6	40	VOODOO	GODSMACK	REPUBLIC UNIVERSAL
6	6	8	75	COWBOY	KID ROCK	ATLANTIC
7	7	5	136	MY OWN PRISON	CREED	WIND-UP
8	8	7	64	ONLY GOD KNOWS WHY	KID ROCK	ATLANTIC
9	9	9	40	WHATEVER	GODSMACK	REPUBLIC UNIVERSAL
10	10	10	4	ENTER SANDMAN	METALLICA	ELEKTRA

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	PRODUCTION LABEL
Pop						
1	1	1	126	BELIEVE	CHER	WARNER BROS.
2	2	3	19	MUSIC	MADONNA	MAVERICK
3	3	2	102	MAMBO NO 5	LOU BEGA	BMG RECORDS
4	4	4	127	DANCING QUEEN	ABBA	POLYDOR
5	5	5	66	LANDSLIDE	FLEETWOOD MAC	REPRISE
6	6	6	44	DON'T SPEAK	NO DOUBT	TRUUMA
7	7	7	98	GENIE IN A BOTTLE	CHRISTINA AGUILERA	RCA
8	8	*	2	TUBTHUMPING	CHUMBAWAMBA	REPUBLIC UNIVERSAL
9	9	*	4	ZOMBIE	THE CRANBERRIES	ISLAND
10	10	8	5	HEY JEALOUSY	GIN BLOSSOMS	A & M

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	PRODUCTION LABEL
R+B/RAP						
1	1	1	150	LET'S GET IT ON	MARVIN GAYE	MOTOWN
2	2	2	66	THE DOCK OF THE BAY	OTIS REDDING	ATLANTIC
3	4	3	136	WHAT'S GOING ON	MARVIN GAYE	MOTOWN
4	3	4	12	E I	NELLY	UNIVERSAL RECORDS
5	6	7	37	HE WASN'T MAN ENOUGH	TONI BRAXTON	LA FACE

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	PRODUCTION LABEL
R+B/RAP						
6	5	5	155	NO SCRUBS	TLC	LA FACE
7	7	6	150	GET UP	JAMES BROWN	POLYDOR
8	8	*	17	SUPER FREAK	RICK JAMES	MOTOWN
9	9	8	139	CREEP	TLC	LA FACE
10	*	9	132	MERCY MERCY ME	MARVIN GAYE	MOTOWN

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	PRODUCTION LABEL
COUNTRY						
1	1	1	150	COPPERHEAD ROAD	STEVE EARLE	MCA
2	2	2	88	THIS KISS	FAITH HILL	WARNER BROS.
3	3	4	150	MY MARIA	BROOKS & DUNN	ARISTA
4	4	3	16	POP A TOP	ALAN JACKSON	ARISTA
5	5	5	158	CRAZY	PAISY CLINE	MCA
6	6	6	112	NEON MOON	BROOKS & DUNN	ARISTA
7	8	7	8	AMIE	PURE PRAIRIE LEAGUE	MERCURY
8	7	8	20	LUCKENBACH, TEXAS	WAYLON JENNINGS	BMG RECORDS
9	9	9	121	WASTED DAYS AND WASTED NIGHTS	FREDDY FENDER	MCA
10	RE-ENTRY		2	I THINK I'LL JUST STAY HERE AND DRINK	MERLE HAGGARD	MCA

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	PRODUCTION LABEL
LATIN						
1	1	1	102	BAILAMOS	ENRIQUE IGLESIAS	INTERSCOPE
2	3	2	126	LA BAMBA	LOS LOBOS	WARNER BROS.
3	2	3	43	CORAZON ESPINADO	SANTANA	ARISTA
4	5	4	150	CLAVADO EN UN BAR	MANA	WEA LATIN INC.
5	7	9	28	LA CUMBIA DEL GARROTE	LOS DEL GARROTE	UNIVERSAL RECORDS
6	4	5	28	QUIZAS SI, QUIZAS NO	LOS TOROS BAND	POLYGRAM
7	6	6	90	BIDI BIDI BOM BOM	SELENA	EMI LATIN
8	10	7	62	COMO LA FLOR	SELENA	EMI LATIN
9	9	8	5	ME CAI DE LA NUBE	CORNELIO REYNA	BMG RECORDS
10	RE-ENTRY		19	SE ME OLVIDO OTRA VEZ	MANA	WEA LATIN INC.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED,

COMPILED, AND PROVIDED BY **SoundScan**[®]

MARCH 24, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	—	2	DAVE MATTHEWS BAND RCA 67988 (11.98/18.98)	No. 1 EVERYDAY	1
2	NEW	1	1	AEROSMITH COLUMBIA 62088*/CRG (12.98 EQ/18.98)	HOT SHOT DEBUT JUST PUSH PLAY	2
3	2	1	31	SHAGGY MCA 112096* (11.98/17.98)	HOTSHOT	1
4	NEW	1	1	EVE RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	4
5	3	—	2	DJ CLUE ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	3
6	5	4	43	DIDO ARISTA 19025 (11.98/17.98) HS	NO ANGEL	4
7	6	3	17	THE BEATLES APPLE 29325/CAPITOL (11.98/18.98)	1	1
8	10	7	20	LENNY KRAVITZ VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
9	4	—	2	PROJECT PAT HYPNOTIZE MINDS/LOUD 1950/CRG (12.98/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	4
10	8	8	22	JA RULE MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
11	7	5	11	SOUNDTRACK HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
12	11	9	16	CRAZY TOWN COLUMBIA 63654/CRG (11.98 EQ/17.98) HS	THE GIFT OF GAME	9
13	13	10	21	LUDACRIS DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4
14	16	15	21	LIMP BIZKIT FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
15	14	17	11	SOUNDTRACK MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	14
16	18	16	37	NELLY FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
17	19	18	34	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	17
18	21	13	7	DREAM BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6
19	29	34	19	LIFEHOUSE DREAMWORKS 450231*/INTERSCOPE (11.98/17.98) HS	GREATEST GAINER NO NAME FACE	19
20	20	20	18	R. KELLY JIVE 41705* (12.98/18.98)	TP-2.COM	1
21	9	2	3	JIM JOHNSTON SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5	2
22	17	6	7	JENNIFER LOPEZ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
23	24	19	17	SADE EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
24	26	23	12	SNOOP DOGG NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4
25	15	11	19	U2 INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
26	30	28	17	MUSIQ SOULCHILD DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	26
27	28	24	20	LINKIN PARK WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
28	32	26	32	SOUNDTRACK CURB 78703 (11.98/17.98)	COYOTE UGLY	10
29	23	14	76	CREED WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
30	27	22	19	OUTKAST LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
31	12	—	2	SILKK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	12
32	NEW	1	1	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	32
33	31	21	17	VARIOUS ARTISTS SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
34	37	35	14	3LW NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	34
35	35	27	24	LIL BOW WOW SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
36	33	29	16	ENYA REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
37	34	30	14	K-CI & JOJO MCA 112398 (12.98/18.98)	X	20
38	40	40	83	MOBY V2 27049* (10.98/17.98) HS	PLAY	38
39	25	12	5	VARIOUS ARTISTS GRAMMY 31520/CAPITOL (12.98/18.98)	GRAMMY NOMINEES 2001	12
40	36	25	25	MADONNA MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
41	22	—	2	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 450248/INTERSCOPE (10.98/16.98)	WHO I AM	22
42	42	45	25	FUEL 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
43	41	38	42	MATCHBOX TWENTY LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
44	43	33	16	BACKSTREET BOYS JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
45	47	47	22	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
46	45	41	24	MYSTIKAL JIVE 41696* (12.98/18.98)	LET'S GET READY	1
47	39	31	70	FAITH HILL WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
48	46	39	16	TIM MCGRAW CURB 77978 (12.98/18.98)	GREATEST HITS	4
49	38	32	42	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
50	52	—	2	A*TEENS STOCKHOLM 013666/MCA (12.98/18.98)	TEEN SPIRIT	50
51	54	48	24	AARON CARTER JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
52	48	49	42	LEE ANN WOMACK MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
53	44	36	51	'N SYNC JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	49	56	7	VARIOUS ARTISTS RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28
55	53	61	12	QB'S FINEST ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	53
56	51	62	13	COLDPLAY NETTWERK 30162/CAPITOL (16.98 CD) HS	PARACHUTES	51
57	75	91	10	UNCLE KRACKER TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98) HS	DOUBLE WIDE	57
58	59	37	7	O-TOWN J 20000 (11.98/17.98)	O-TOWN	5
59	50	57	30	DAVID GRAY ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	35
60	57	50	80	DIXIE CHICKS MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
61	65	64	11	NELLY FURTADO DREAMWORKS 450217*/INTERSCOPE (11.98/17.98) HS	WHOA, NELLY!	61
62	62	51	57	3 DOORS DOWN REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS	THE BETTER LIFE	7
63	61	46	85	DESTINY'S CHILD COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5
64	67	65	60	JAGGED EDGE SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
65	56	42	6	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	10
66	55	44	13	XZIBIT LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
67	68	58	43	BRITNEY SPEARS JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
68	64	52	19	JAY-Z ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
69	72	69	19	GODSMACK REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
70	58	67	3	VARIOUS ARTISTS INTEGRITY 61001/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — SHOUT TO THE LORD	58
71	76	79	67	INCUBUS IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
72	66	53	49	PINK LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
73	63	55	16	ERYKAH BADU MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
74	60	43	5	VARIOUS ARTISTS GRAMMY 31647/CAPITOL (12.98/18.98)	GRAMMY R&B/RAP NOMINEES 2001	43
75	71	59	17	RICKY MARTIN COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
76	73	74	20	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
77	69	63	39	BON JOVI ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
78	85	85	23	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	78
79	77	77	26	THE CORRS 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
80	74	60	31	BAHA MEN S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT	5
81	82	82	24	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
82	79	80	62	TOBY KEITH DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	78
83	80	78	5	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	36
84	87	84	46	DISTURBED GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
85	81	72	11	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) HS	CHA-CHA SLIDE	64
86	100	83	5	ROD STEWART ATLANTIC 83411/AG (12.98/18.98)	HUMAN	50
87	70	54	25	STEELY DAN GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
88	95	92	5	ATC REPUBLIC 013572/UNIVERSAL (12.98/18.98)	PLANET POP	73
89	78	68	4	ICONZ LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617/EEG (11.98/17.98)	STREET MONEY	64
90	109	107	17	S CLUB 7 POLYDOR/A&M 549628/INTERSCOPE (11.98/17.98)	7	90
91	99	99	47	JOE JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
92	88	—	2	DIRTY INFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	88
93	84	75	16	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
94	NEW	1	1	OLEANDER REPUBLIC 013377/UNIVERSAL (12.98/18.98)	UNWIND	94
95	97	87	69	DR. DRE AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
96	90	73	14	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	16
97	89	70	76	STING A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
98	86	66	5	SOUNDTRACK WARNER SUNSET 47944/WARNER BROS. (12.98/18.98)	SWEET NOVEMBER	66
99	125	115	38	BILLY GILMAN EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE	22
100	91	81	5	VARIOUS ARTISTS EMI/WORD 43163/VERITY (17.98/19.98)	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	75
101	110	106	21	SHYNE BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
102	93	105	5	VARIOUS ARTISTS VIRGIN 50836 (12.98/18.98)	PURE MOODS III	66
103	NEW	1	1	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	103
104	106	98	46	MYA UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
105	NEW	1	1	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98) HS	ANTHOLOGY	105
106	101	88	13	VARIOUS ARTISTS DEF JAM 520062/IDJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	43
107	115	125	22	TRAVIS TRITT COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
108	83	—	2	RICKY MARTIN SONY DISCOS 84300 (11.98 EQ/18.98)	LA HISTORIA	83

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	94	71	4	SOUNDTRACK EPIC 61599 (12.98 EQ/18.98)	DOWN TO EARTH	71
110	103	86	9	SOUNDTRACK SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON	86
111	102	95	17	THE OFFSPRING ▲ COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9
112	96	76	4	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR	76
113	98	—	2	GLADYS KNIGHT MCA 112397 (12.98/18.98)	AT LAST	98
114	105	94	81	CHRISTINA AGUILERA ▲ RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
115	117	102	46	PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
116	119	—	2	VARIOUS ARTISTS DEF JAM 542951/UTV (18.98 CD)	DEF JAM 1985-2001: THE HISTORY OF HIP HOP, VOLUME 1	116
117	126	—	2	AMERICAN HI-FI ISLAND 542871/IDJMG (12.98 CD) CS	AMERICAN HI-FI	117
118	118	96	19	VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
119	92	—	2	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745 (9.98/14.98)	SHH!	92
120	111	100	14	RAGE AGAINST THE MACHINE ▲ EPIC 85289* (12.98 EQ/18.98)	RENEGADES	14
121	107	89	85	MACY GRAY ▲ EPIC 69490* (12.98 EQ/18.98) CS	ON HOW LIFE IS	4
122	108	90	14	FUNKMASTER FLEX ● FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE LOUD 1961* (12.98/18.98)		26
123	122	119	90	LIMP BIZKIT ▲ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
124	104	93	12	LIL' WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16
125	116	101	20	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
126	123	117	32	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
127	144	141	12	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD) CS	RELATIONSHIP OF COMMAND	116
128	135	148	8	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD) CS	L.D. 50	113
129	161	130	16	ELTON JOHN UNIVERSAL 013050 (12.98/18.98)	ONE NIGHT ONLY — THE GREATEST HITS	65
130	150	154	22	SARA EVANS RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
131	130	120	53	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (12.98/18.98) CS	MOUNTAIN HIGH...VALLEY LOW	24
132	112	97	15	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	26
133	132	122	64	DMX ▲ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
134	137	134	62	VERTICAL HORIZON ▲ RCA 67818 (10.98/17.98) CS	EVERYTHING YOU WANT	40
135	124	118	92	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
136	131	121	47	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
137	121	114	16	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) CS	N.Y.C. UNDERGROUND PARTY VOLUME 3	93
138	NEW	1	1	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98) CS	LIVE IN CONCERT	138
139	113	109	17	KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	16
140	140	131	41	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
141	134	127	96	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) CS	THE WHOLE SHEBANG	70
142	127	113	5	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	DON'T HOLD BACK	89
143	138	128	91	SANTANA ◆ ¹⁴ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
144	114	110	3	VARIOUS ARTISTS RAZOR & TIE 89035 (10.98/18.98)	MONSTER BALLADS VOLUME 2	110
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145	190	168	5	DONNY OSMOND DECCA BROADWAY 013052/DECCA (17.98 CD)	THIS IS THE MOMENT	64
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147	120	103	23	RADIOHEAD ▲ CAPITOL 27753 (11.98/17.98)	KID A	1
148	NEW	1	1	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) CS	THE IRISH TENORS: ELLIS ISLAND	148
149	129	133	7	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	97
150	145	143	18	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	25
151	141	129	69	CELINE DION ▲ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	ALL THE WAY...A DECADE OF SONG	1
152	139	111	17	VARIOUS ARTISTS ▲ ARISTA/WARNER BROS./ELEKTRA/ATLANTIC 83412/AG (12.98/18.98)	TOTALLY HITS 3	25
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
155	158	145	9	VARIOUS ARTISTS UTV/VERVE 520191/AVG (18.98 CD)	PURE JAZZ	68
156	153	139	76	MARC ANTHONY ▲ ² COLUMBIA 69726*/CRG (12.98 EQ/18.98)	MARC ANTHONY	8
157	157	158	82	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
158	148	157	16	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98) CS	KEITH URBAN	148
159	128	104	9	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	42
160	136	116	16	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	5
161	167	180	6	PAULINA RUBIO ▲ UNIVERSAL LATINO 543319 (9.98/16.98) CS	PAULINA	156
162	196	189	28	SARAH BRIGHTMAN ● NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
163	166	190	27	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
164	156	146	16	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	39
165	143	112	13	SOUNDTRACK COLUMBIA 61595/CRG (12.98 EQ/18.98)	WHAT WOMEN WANT	30
166	147	147	11	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98) CS	SHIVER	125
167	155	135	34	VARIOUS ARTISTS ▲ ² EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
168	149	140	39	B.B. KING & ERIC CLAPTON ▲ ² DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
169	151	137	46	TONI BRAXTON ▲ ² LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
170	RE-ENTRY	2	2	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98) CS	NEW FOUND GLORY	168
171	164	167	18	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	15
172	RE-ENTRY	3	3	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98) CS	13 WAYS TO BLEED ON STAGE	172
173	NEW	1	1	VARIOUS ARTISTS F HAMMOND 43154/VERITY (10.98/16.98)	FRED HAMMOND PRESENTS: "IN CASE YOU MISSED IT...AND THEN SOME"	173
174	188	177	4	TANTRIC MAVERICK 47978/WARNER BROS. (11.98 CD) CS	TANTRIC	174
175	171	149	23	GREEN DAY ● REPRISE 47613*/WARNER BROS. (12.98/18.98)	WARNING:	4
176	NEW	1	1	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	176
177	165	159	35	EVERCLEAR ▲ CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
178	175	160	37	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
179	169	161	29	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	9
180	173	166	41	KID ROCK ▲ ² TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
181	198	192	23	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) CS	RASCAL FLATTS	122
182	195	183	11	SOUNDTRACK PLAY-TONE 61431/EPIC (18.98 EQ CD)	BRING IT ON	119
183	NEW	1	1	PAM TILLIS ARISTA NASHVILLE 67000 (11.98/17.98)	THUNDER & ROSES	183
184	154	123	24	98 DEGREES ▲ ² UNIVERSAL 159354 (12.98/18.98)	REVELATION	2
185	152	163	7	CHARLIE WILSON MAJOR HITS 490371/INTERSCOPE (17.98 CD) CS	BRIDGING THE GAP	152
186	142	108	21	PAUL SIMON ● WARNER BROS. 47844 (12.98/18.98)	YOU'RE THE ONE	19
187	NEW	1	1	VARIOUS ARTISTS FAT WRECK CHORDS 613* (6.98 CD)	FAT MUSIC VOLUME 5: LIVE FAT, DIE YOUNG	187
188	185	162	26	BARENAKED LADIES ▲ REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON	5
189	200	187	28	SOULDECISION MCA 112361 (11.98/17.98) CS	NO ONE DOES IT BETTER	103
190	183	156	4	VARIOUS ARTISTS WALT DISNEY 860692 (9.98/12.98)	RADIO DISNEY JAMS VOL. 3	109
191	162	142	8	ALABAMA RCA (NASHVILLE) 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	37
192	170	153	44	AVANT ● MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	45
193	194	178	93	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
194	NEW	1	1	BIGDUMBFACE FLAWLESS/FLIP/GEFFEN 490893/INTERSCOPE (17.98 CD) CS	DUKE LION FIGHTS THE TERROR!!	194
195	RE-ENTRY	3	3	SOUNDTRACK MIRAMAX 89472/SONY CLASSICAL (18.98 EQ CD)	CHOCOLAT	191
196	RE-ENTRY	6	6	VARIOUS ARTISTS ● WORSHIP TOGETHER 20282 (19.98 CD)	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS	144
197	189	176	37	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
198	177	136	15	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	33
199	RE-ENTRY	36	36	PLUS ONE 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
200	199	185	38	DEFTONES ● MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3

SEROBE NAMED HEAD OF SONY MUSIC SOUTH AFRICA

(Continued from page 5)

Music South Africa, reporting to Tony Woolcott, senior VP of Sony Music Entertainment Europe. (Serobe succeeds Guy Henderson, who was managing director since the South African division was formed. Henderson is expected to transfer to a position within Sony Music Publishing in the U.K.)

Serobe says, "It is an honor to represent this country and the continent from which I come. It's not something I take lightly, and I know how significant it is to Africans all over the diaspora. It also means that as a country we must be doing something right. Obviously, I accept and acknowledge that I am a beneficiary of the transformation that this country has been undergoing since 1990. But for that transformation, Sony Music would not have had the opportunity to appoint someone like me, and I think it vindicates them, because it's precisely because of the lack of this kind of opportunity that they were not here before."

Burger agrees, adding that it is "a sign of the fast-growing maturity of our South African company that we are able to make this promotion from within. Lazarus enjoys the respect of our artists as well as our staff, and his contribution to the growth of Sony Music South Africa has been significant on both the records and music publishing sides."

Further support for Serobe's appointment came from the MIDI Trust, an organization established in 1996 that, among other things, gives South Africans training and education in music-business issues.

MIDI GM Rosie Katz says, "The appointment of the first black [managing director] of a multinational record company is a great inspiration to us. Lazarus will be a role model to the many young South Africans who are taking on the challenge of empowerment in the music business. Lazarus has displayed commitment and dedication to South African music over many years, and his credibility within the industry is proven through this historic appointment."

Serobe—who holds a bachelor's degree in industrial sociology and a bachelor of laws degree from Wits University—joined Sony Music South Africa as legal and business affairs director at its commencement in September 1995. He was also appointed director of Sony/ATV Music Publishing South Africa in 1998, when the publishing company was founded.

Prior to joining Sony Music, Serobe worked for Gallo Africa, one of the country's oldest independent record companies, as group legal adviser; prior to that, he worked for various Johannesburg law firms.

South Africa ranks No. 22 in the International Federation of the Phonographic Industry's latest available market figures (for 1999), with sales accounting for 19.4 million units, at a total retail value of 1.1 billion rand (\$181.4 million).

Serobe says he is intent on continuing to expand Sony Music's share of the South African market (currently at 18%), while fully considering the company's position

continentally and globally.

"We want to grow our market share and stature in the SA music industry, but this won't be through a revolution at Sony SA," Serobe stresses. "Last year was a difficult financial year for the whole country, but I'm optimistic for 2001, [and I'm] hoping that a drop in tax rates and possibly in interest rates will put more money in people's pockets."

To that end, Serobe says he plans on working in tandem with local retailers. "I am intent on getting far closer to retail, and I have already begun meeting with this sector, with the idea of creating a better working environment for all partners. Part of my aim is to move into the mainstream of music consumption [to reach the] millions of South Africans who are not there at present and who experience music through the radio or purchasing pirated cassettes."

Focusing specifically on Sony SA, Serobe says he plans on putting more emphasis on the development of internal skills. "The culture of nurturing skills at Sony SA—and I think I'm a perfect example of that—will be very important in our future success. Successful artists need successful executives."

As far as domestic repertoire is concerned, Serobe claims Sony SA currently enjoys about 15% of the overall market, and he hopes this will continue to rise.

"We have taken artists on board with the commitment of developing and making a success of them," Serobe says. "We are still growing our key artists—people like Sibongile Khumalo, Hugh Masekela, Don Laka, M'du, Trompies, Bongo Maffin, Family Factory, and Joyous Celebration. There's no doubt our commitment

to developing our local roster of artists is very strong, and we plan to continue leading the *kwaito* [South African hip-hop] and Afro-jazz markets in particular, as well as making our presence felt more strongly in other genres. We are also hoping to work with other territories in securing more international releases for our artists—something we have already achieved for many of our Afro-jazz signings."

Serobe insists that he is committed to building a South African identity for Sony SA while continuing to balance this with the requirements of being part of a global company.

"We have the infrastructure to cope with both parts of our business," he says. "In fact, I am hoping to encourage more interaction between our international and domestic artists, as that makes for growth. We'd like to bring more Sony acts from all over the world here. This will drive South Africa as a country, which fits in with President Thabo Mbeki's idea of an African century. In a cultural sense, we can really give that idea a base in reality by making sure South Africa is visible in a positive way by developing acts here that can stand up against any other acts in the world and also by making this country a talking point amongst international acts."

Nurturing talent from Africa as a whole is also high on Serobe's agenda. "We have a vast continent full of incredible artists," he says. "As Africans, we have to recognize that we are a continent and not an island. Africa's future—culturally and economically—is as a continent, not as little pockets of success."

NAPSTER: FILE REMOVAL AT ISSUE

(Continued from page 10)

"That's the thing about injunctions—the judge will make them comply," says intellectual property attorney Jill Pietrini of Los Angeles-based firm Manatt, Phelps & Phillips.

Napster could file a "substantial compliance" motion as a rebuttal. This would indicate that Napster believes that it is attempting to comply with the court's order in good faith. Regardless of what action either parties take, it is unlikely that Patel would order that Napster to be shut down. Pietrini says, "She could sanction them, but shutting them down would be pretty drastic."

The injunction also contains a provision for the court to appoint a technical adviser if implementation of the injunction is disputed. King says he is against appointing such an adviser, as he believes it would further delay the removal of infringing tracks. At press time, Patel had not named an adviser.

Napster CEO Hank Barry says the company has taken several steps to broaden its filtering technology, which were outlined in a compliance report submitted to the court March 12. Details of the report were not immediately made available.

Barry does say that the company would welcome the court-appointed

adviser: "We still think that's a great idea." But he adds that Napster cannot be expected to find and remove songs that are often listed many different ways in a three-day frame.

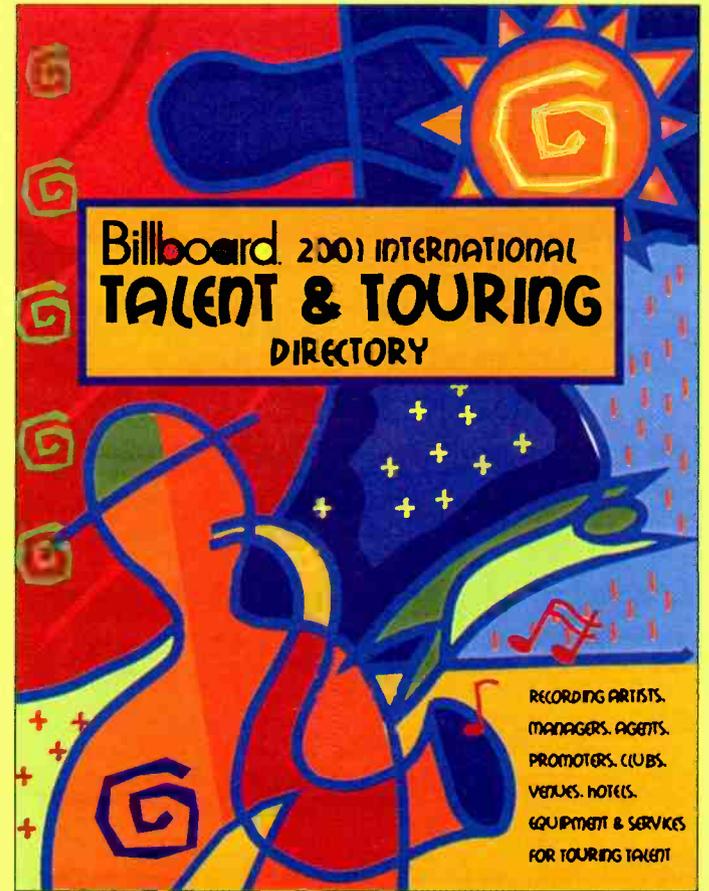
"We're complying with the order, but the policing system is ongoing," Barry says, "and not all the variances of each song or artist title can be completed in three days. We've hired people to work day and night on this."

On March 4, Napster deployed a flawed filtering technology that it said began removing unauthorized copyright songs from the system (Billboard, March 17). Now, Barry says, the company has added a new search tool that will identify titles that are misspelled or otherwise incorrectly entered in Napster servers.

Napster has also tapped the Gracenote database. The Gracenote database claims it has 140,000 variations of more than 250,000 artist names and more than 3 million variations of artist and song-title pairings.

While the RIAA and other organizations' frustrations with Napster are growing, Pietrini is willing to give Napster the benefit of the doubt. She says, "It may be that they're overwhelmed with the amount of material they are receiving."

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SPRING FESTS: FERTILE LAUNCH FOR SUMMER TOUR DATES

(Continued from page 5)

Among those festivals in late April/early May are Charlotte (N.C.) Center City Fest (April 27-29); Music Midtown in Atlanta (May 4-6); Beale Street Music Festival in Memphis (May 4-6); River Stages in Nashville (May 4-6); SunFest in West Palm Beach, Fla. (May 2-6); and the king of Southern music festivals, the New Orleans Jazz & Heritage Festival (April 27-May 6).

Agents have become acutely aware of what has developed into a profitable circuit over the past several years. "It's all about economies of scale," says Gary Weinberger, VP with SFX in Birmingham, Ala. "The last thing a promoter wants to hear is, 'You're an isolated date.' That means you would have to absorb all the costs of getting an artist up off the sofa and putting the band and crew together to get on the road."

A busy festival market in a tight time window creates a double-edged sword for talent buyers. "Sometimes it helps, sometimes it hurts," says Ali Harnell, talent buyer at SFX in Nashville, producer of River Stages. "It hurts when you get in a competitive bidding situation if an artist only has one or two dates available."

Today, talent buyers who once operated under a veil of secrecy and fierce competition now frequently share information. "We talk a lot to Nashville and our sister companies and some of the other festivals," says Peter Conlon of SFX in Atlanta, producer of Music Midtown. Founded by SFX acquisition Concerts Southern and now in its eighth year, Music Midtown will host 120 acts and draw more

than 200,000 people in 2001, with a talent budget of more than \$1 million.

Similarly, Nashville's River Stages was created by Pace Concerts and Cellar Door, both later acquired by SFX. In River Stages' first year, Conlon and Music Midtown were still competitors.

"We never talked to them in our first year," says Harnell, a former Pace talent buyer now with SFX, who adds she now communicates regularly with SFX's Atlanta buyers, as well as other regional offices.

Even non-SFX companies are in the loop, as all buyers have been in contact with agencies several months out to see who is available. All agree that putting an attractive lineup together takes months.

"It's hard work," says Wilson Howard, co-manager of SFX's Southeast region. "We go scouring the agencies for what might be available, beginning six months out."

QUICK HITS

Agents and managers know these dates route well and offer cost-efficient bookings while leaving the market relatively "clean" for a return visit. "I call them 'harmless' dates," says Buck Williams, president of Progressive Global Agency, booking agency for R.E.M., Widespread Panic, and Chuck Leavell. "Bands can go in and have a lot of fun, and it doesn't cost you a play in the marketplace. You can come back later on in the year, and it won't hurt you."

The fests in Memphis, West Palm Beach, Nashville, and Atlanta all fall on the same four-day weekend; New Orleans-based Beaver Productions books the talent in Memphis, Fantasma Productions produces West Palm Beach, and SFX produces the other two events.

"The agents know where we are and what routes [effectively], and acts can do pretty well on a three- or four-day run," says Conlon.

The Black Crowes are signed to play the festivals in Charlotte, Memphis, Nashville, West Palm Beach, and Atlanta, making for an

'These festivals aren't so slam-dunk that you don't have to pay attention to positioning.'

—BUCK WILLIAMS,
PROGRESSIVE GLOBAL AGENCY

efficient five-date road trip with relatively small jumps. The dates also serve as high-profile tune-ups before the Crowes kick off their co-headlining tour with Oasis May 11 at the Joint in Las Vegas.

"It's very nice that all of these events fall into the same period," says Troy Blakely, agent for the Black Crowes at APA. "With an act like the Black Crowes that are not necessarily already out on the road, it's much more cost-effective that [these events] are all right there together."

The hard-touring Dylan plays the fests in Charlotte (April 28), Atlanta (May 4), Nashville (May 5), and Memphis (May 6), and even manages to work one-offs in Knoxville, Tenn. (April 27), and Blacksburg, Va. (April 29), into the loop.

As paydays for the acts, festivals offer competitive guarantees. "They pay pretty good, but not excellent," says Williams. "The people that buy for these festivals know how to buy and not overpay like the fairs do for country artists. Don Fox [Beaver Productions] does Memphis, Tony Ruffino and Gary Weinberger do Birmingham, Wilson Howard does Charlotte, and Peter Conlon does Atlanta. These are experienced buyers who know what they're doing."

As the largest and most high-profile festival of its kind, as well as being an event placing equal emphasis on national headliners and niche acts ranging from zydeco to gospel, the New Orleans Jazz & Heritage Festival is largely above the fray in terms of such concerns as routing and competing with other events. It's

able to host one-offs from major headliners, such as Van Morrison, Paul Simon, and Dave Matthews Band this year, as well as gigs for some who are playing other festivals, including Lucinda Williams, the Wallflowers, and Widespread Panic.

MAKING IT COUNT

Prudent agents do more than just turn their acts over to the festival to place them where they may, Williams says. "You've got to use these events as best you can and get the right times and stages out of them," he says. "These festivals are not so slam-dunk that you don't have to pay attention to positioning. You've got to jockey it so you're not going up against [another act] that's really cool."

For their part, the festivals are often reluctant to release the full schedule to the public, preferring to sell tickets for the entire festival rather than for individual days.

River Stages in Nashville, now in its fourth year, will host 60 acts on five stages this year. Nashville being Music City, River Stages has a strong local and regional element, with dozens of baby acts vying for slots. "We have an acoustic stage that is 98% local talent and another stage for local and regional bands," says Harnell. "I've got so many tapes on my desk right now it's insane."

SFX's relationship with parent Clear Channel will come into play more in the promotion of these events this year. Clear Channel owns five radio stations each in Nashville and Charlotte, and seven in the Atlanta area. Such a wide promotional net is a helpful tool, particularly in regard to events hosting multiple genres of music.

"There are five Clear Channel stations in Charlotte, and everybody's on board," says Howard. "That is absolutely an advantageous situation."



Crazy Days. Sony Music executives present Columbia band Crazy Town with plaques marking platinum sales of its debut album, *The Gift of Game*. The set's third single, "Butterfly," is currently No. 1 on The Billboard Hot 100. Pictured in the back row, from left, are Thomas D. Mottola, chairman/CEO, Sony Music Entertainment; Tim Devine, senior VP of A&R, Columbia Records Group; John Ingrassia, executive VP, Columbia Records Group; Don Jenner, president, Columbia Records; Charlie Walk, executive VP of promotions, Columbia Records Group; Tom Donnarumma, senior VP of sales, Columbia Records; Michele Anthony, executive VP, Sony Music Entertainment; and Will Botwin, executive VP/GM, Columbia Records. In the front row, from left, are Crazy Town members Shifty Shellshock, Epic Mazur, Squirrel, JBJ, Faydoedeelay, and Trouble.

CLEAR CHANNEL SEES LABELS AS REVENUE SOURCE

(Continued from page 10)

ing to craft the system to meet federal regulations regarding pay-for-play, which only requires that paid spins be identified. The company says two PDs have been fired this year after their integrity had become "compromised."

The move is reminiscent of earlier attempts at label partnership with CBS/Infinity's country stations. A 1997-98 CBS proposal reportedly included paid spins but was modified by the time of its official unveiling to include paid back-sells, among other features. After less than a year, Infinity scrapped the effort. Says one indie wryly, "I don't hear anybody coming back and saying that was a great success for anybody—labels or radio."

Emmis Communications executive VP of programming Rick Cummings also questions whether such a move could work, in the wake of Infinity's failed experiment. Cummings understands

Clear Channel's attempts to raise additional revenue, but he doubts Emmis, with 23 stations, could try a similar strategy.

"I don't think we have enough size to make that a legitimate stream of revenue for this company," Cummings says. "We have not talked about doing anything like that, and whether we will remain to be seen. But we have never believed, at our size, that selling our research or late-night slots to record companies to play records would bring much revenue."

Another record promoter is not surprised that Clear Channel is chasing the bottom line: "They've got radio stations that are selling out their advertising time, and they're being pressured to find new revenue streams beyond the traditional sell-some-advertising [model] because that isn't enough anymore."

Although Michaels hopes to sell the program to record labels by saying they'll save money by cut-

ting out the middle layer of promotion, others are not convinced that will hold true.

"Everyone keeps talking like labels are forced to pay this money, but they aren't. They don't have to pay any of this money," says one indie. "They only have to

pay for what they feel they get value for, so if Clear Channel comes to labels with a plan and they don't see value, they don't have to take it. Does that mean Clear Channel is suddenly not going to play hit records? I don't see that for a second."

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2001 Billboard Scholarship Winner Named At NARM

Joseph Duke of Terre Haute, Ind., was named this year's recipient of the Billboard Scholarship at the National Assn. of Recording Merchandisers' Scholarship Foundation Dinner on March 12 in Orlando, Fla.

Since 1999, Billboard magazine has endowed the scholarship as part of the NARM program. The scholarships provide financial assistance in education to the employees of NARM-member companies and their families.

Duke, a high school student, is active in the Boy Scouts, earning Eagle Scout honors and serving as senior patrol leader. He also has excellent time-management skills, working 35 hours a week in his school's most difficult curriculum.



DUKE

In his free time, Duke enjoys guitar and playing basketball with the Terre Haute Boys and Girls Club All Stars. After graduation, Duke plans to attend the University of Indiana to double major in accounting and sports medicine. His mother, Susan Duke, is employed as a data entry operator at Columbia House.

The Scholarship Dinner, held in conjunction with the 2001 NARM Convention and Trade

Show, recognizes the outstanding students who receive scholarships awarded by NARM's Scholarship Foundation. Winners are judged on the basis of academic achievement, financial need, and future potential. This year, 32 worthy students received a scholarship.

Billboard Announces Dates For Three Conferences

Billboard has confirmed 2001 dates for three of its most highly revered music industry conferences.

The 8th annual Billboard Dance Music Summit, to be held July 24-26 at the Waldorf Astoria in New York City, will again unite artists, record label executives, producers, remixers, managers, DJs and more, for an in-depth look at the trends and critical issues facing the global dance music scene. The conference also includes informative panel discussions and nightly events featuring some of the biggest names in dance music.

After a highly successful debut in 2000, the Billboard/BET R&B Hip-Hop Conference, presented by Heineken, returns to the New York Hilton, Aug. 28-30, with an expanded lineup. The three-day event will feature panels exploring trends in R&B and hip-hop music and culture, nightly showcases and performances. New for 2001 is the annual Billboard/BET R&B/Hip-Hop Awards show honoring the best in urban music.

The Billboard/Airplay Monitor

Radio Seminar & Awards show is slated for Oct. 4-6 at the Eden Roc Hotel in Miami Beach, Fla. Now in its 8th year, this event unites programmers and music directors, on-air personalities, record label promotion executives, and artists for a look at what's new in radio, from changing tastes to the latest trends in technology. The awards show honors America's leading programmers and on-air personalities and features live performances by top artists.

These business-to-business events create an unparalleled networking opportunity for music industry professionals to gain exclusive access to the latest trends and information while meeting with the music industry's key decision-makers.

For general information, contact Michelle Jacangelo at 646-654-4660 or visit www.billboard.com/events or email bbevents@billboard.com. For information on registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

Billboard Latin Music Conference
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New York Hilton • New York City • August 28-30

Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Hotel • Miami Beach • October 4-6

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Crazy Town Floats With 'Butterfly'

THE MALE DOMINATION OF The Billboard Hot 100 continues for an uninterrupted eighth week, as Crazy Town wings to the top of the chart with its first entry, "Butterfly" (Columbia). That makes Crazy Town the first act to reach the summit with its debut chart entry since Vertical Horizon settled into pole position with "Everything You Want" in July 2000.

"Butterfly" is the fourth No. 1 hit in a row by a male act. You would have to go back 16 years to find a year during which no female artist had advanced to the top by the fourth week in March. First-quarter 1985 saw No. 1 hits by Foreigner, Wham! Featuring George Michael, REO Speedwagon, and Phil Collins. Collins' "One More Night" was succeeded by "We Are the World,"

by the co-ed assemblage known as USA for Africa, April 13. If you don't count that charity single, Madonna's "Crazy for You" glided into first place May 11. But we haven't had to wait this long for a female to take over the chart since then. Although the top four titles this issue are all by male artists, Janet Jackson is poised for a takeover, as her "All for You" (Virgin) leaps 14-6.

The success of Crazy Town continues the run of rock acts that have climbed to the pinnacle in the past 18 months. Aside from Vertical Horizon, the other rock acts to lead the list include Santana, matchbox twenty, and Creed. The ascension of "Butterfly" engendered a note from frequent Chart Beat contributor William Simpson of Los Angeles, who points out that the Crazy Town song is the first Hot 100 chart-topper to mention an insect in the title. About time, after all

the mammals, birds, and reptiles that have clawed their way to the top.

HEARD ON HIGH: Before Shaggy and Rayvon blended "Angel of the Morning" with "The Joker" and came up with "Angel" (MCA), the No. 2 title on the Hot 100 this issue, two different artists took "Angel of the Morning" into the top 10. It was first a No. 7 hit for Merrilee Rush & the Turnabouts in 1968, then a No. 4 hit for Juice Newton in 1981. That means Shaggy's take on the song is the highest-ranking version to date.

CONTENDERS: As sure as the arrival of spring, this month marks the arrival of contenders for this year's Eurovision Song Contest on various international charts. The two national finalists with the highest chartings in their respective countries are the songs from Denmark and Sweden.

The Danes have a lot to live up to, as they won the 2000 competition, thanks to the Olsen Brothers' "Fly on the Wings of Love." This year's host country, Denmark has gone with an established act, Rollo & King. The duo's entry, "Der Star et Billede af Dig Pa Mit Bord" (Mega/edel), falls 1-2 this issue.

Sweden, which won the 1999 contest with Charlotte Nilsson's Abba-like "Take Me to Your Heaven," has gone with another Abba sound-alike this year. "Lyssna Till Ditt Hjarta" (Listen to Your Heartbeat), on Mariann Gramfon, slips 4-5 on the Swedish singles chart this issue.

The U.K. entry, "No Dream Impossible," performed by 16-year-old newcomer Lindsay D, who has been signed to Universal in the U.K., will be released next month.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001	2000	2001
TOTAL	147,705,000	142,456,000 (DN 3.6%)	CD	118,420,000 124,602,000 (UP 5.2%)
ALBUMS	134,599,000	135,112,000 (UP 0.4%)	CASSETTE	15,872,000 10,249,000 (DN 35.4%)
SINGLES	13,106,000	7,344,000 (DN 44%)	OTHER	307,000 261,000 (DN 15%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,008,000	13,284,000	724,000
LAST WEEK	LAST WEEK	LAST WEEK
15,411,000	14,579,000	832,000
CHANGE	CHANGE	CHANGE
DOWN 9.1%	DOWN 8.9%	DOWN 13%
THIS WEEK 2000	THIS WEEK 2000	THIS WEEK 2000
15,061,000	13,732,000	1,329,000
CHANGE	CHANGE	CHANGE
DOWN 7%	DOWN 3.3%	DOWN 45.5%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
	2000	2001	CHANGE
CHAIN	75,082,000	75,864,000	UP 1%
INDEPENDENT	21,264,000	18,358,000	DN 13.7%
MASS MERCHANT	35,589,000	36,147,000	UP 1.6%
NONTRADITIONAL	2,664,000	4,743,000	UP 78%

ROUNDED FIGURES FOR WEEK ENDING 3/11/01

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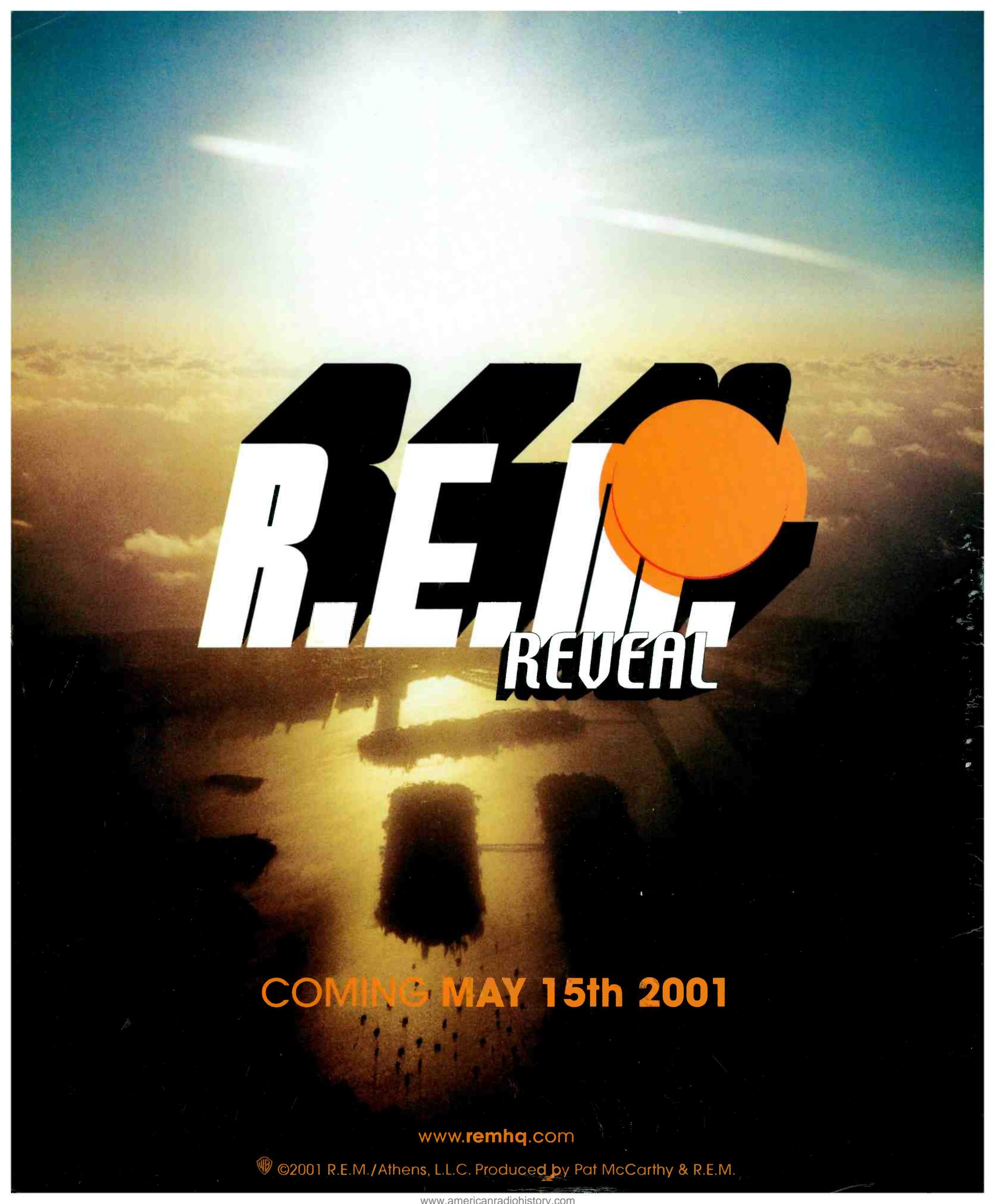
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