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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT APRIL 7, 2001

To Reverse Decline, WMG Restructures, Downsizes

BY ED CHRISTMAN and MELINDA NEWMAN

The latest restructuring of Warner Music Group (WMG) is designed to help the once mighty company reverse its market-share decline and improve profitability.



MOUNT



On March 27, WMG closed three WEA sales offices and downsized the distributor by about 80 people. The following day, it began implementing layoffs on the label side, with further cuts at Warner Bros. Records.

Worldwide, the company was expected to reduce its head count by 600 people, of which about 500 were said to be choosing an early-retirement buyout package. (Continued on page 105)

TIM MCGRAW CROONS AMERICANA TUNE ON CURB

BY DEBORAH EVANS PRICE

NASHVILLE—For an artist who laughingly confesses that his first album didn't even go "wood," never mind gold or platinum, Tim McGraw rebounded with a vengeance.

The five albums that followed each debuted, and spent multiple weeks, at No. 1 on *Billboard's* Top Country Albums chart. *Not a Moment Too Soon* spent 29 weeks at the summit in 1994 and also logged two weeks at No. 1 on *The Billboard* 200. His 1999 al-



MCGRAW

bum, *A Place in the Sun*, bowed at No. 1 simultaneously on both charts. Needless to say, expectations are high for McGraw's *Set This Circus Down*, due April 24 from Curb Records.

McGraw's "about the closest thing we have to a star right now, and we need stars," says WSM-FM Nashville PD Tim Murphy. "He kind of snuck up on people. Nobody was out running around saying he was the next great savior of the for-

(Continued on page 113)

New Capitol CEO Slater Aims To Bolster Label's U.S. A&R

BY MELINDA NEWMAN

LOS ANGELES—When new Capitol Records CEO/president Andy Slater officially assumes his post May 1 in Los Angeles, his first order of business will be to steady the label's course for the future.

"I think there's a perception that Capitol drifted a bit during the [failed EMI/Warner Music Group] merger period," says EMI Recorded Music president/CEO Ken Berry, to whom Slater will report. "And it's been hard for everyone in the interim" since the negotiations began with Slater late last year. "We've been anxious to get Andy free and clear to just get on running the business. (Continued on page 106)



SLATER



Dualtone Sets Dual Goals: Profitable But Artist-Friendly

BY PHYLLIS STARK

NASHVILLE—The founders of a new Nashville-based label hope to establish it as an artist-friendly home for a diverse roster of acts who prefer to work outside the major-label system.

Dualtone Music Group has been created by former Arista Austin executives Dan Herrington and Scott Robinson, who serve as co-partners in the label. Among the first releases will be projects from veteran Nashville artist/writers Radney Foster and Jim Lauderdale, as well as a quirky bluegrass album of AC/DC covers.

Both Foster and Lauderdale agree with Robinson when he says the deals that the label strikes "are completely artist-friendly" and allow the artists to retain control of their own careers. While some artists are signed to the label outright, others, like Foster, licensed their completed albums to the label but retain ownership of the masters.

Lauderdale says that, after meeting with Herrington (Continued on page 112)

Conyers Is In Artists' Corner

BY BILL HOLLAND

WASHINGTON, D.C.—There is no member of Congress who has been more vocal about the treatment of musicians than 19-term Congressman John Conyers Jr., the ranking Democratic member of the House Judiciary Committee.

At 72, Conyers is the second-most senior member in the House of Representatives and a founding member of the Congressional Black Caucus. He has long served on the

Judiciary's Copyright Subcommittee, now titled the Subcommittee on Courts, the Internet, and Intellectual Property.

Conyers is considered a friend of the record industry, but on issues where he feels artists themselves are being unfairly treated, he speaks out, as he did in 1998 against a controversial bankruptcy amendment involving recording artists; last year, he spoke in favor of repealing the work-for-hire (Continued on page 104)



CONYERS

DON HENLEY TO TESTIFY ON CAPITOL HILL: SEE PAGE 106

SITES+SOUNDS
BILLBOARD SPOTLIGHTS THE DIGITAL MUSIC REVOLUTION
BEGINS ON PAGE 83

Mock & Roll Latest Debut Of Yet Another Latin Label

BY LEILA COBO

MIAMI—In what is turning out to be an increasingly diverse playing field, another new Latin label has opened shop and is slated to put out its first release—an album by Panamanian rapper El General—as early as May 1, *Billboard* has learned.

Miami-based Mock & Roll is an alliance among Venezuelan indie label Líderes, the Cisneros Group, Telefónica de España, and former BMG U.S. Latin managing director Francisco Villanueva, who will run the label. Product will be distributed by Líderes, which, in the U.S., is carried by Universal.

Villanueva envisions the label as a vertically integrated operation that will develop, manage, and record artists. "This is a label dedicated to signing and exploiting talent," he says. "And I have the partners to do that."

The Cisneros Group is a media conglomerate that has interests in, among other things, HTV, Venevisión (Continued on page 105)

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RAP + HIP-HOP
BEGINS ON PAGE 21

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Regrettable Afterglow Of The Gilded Age

"The hall was crowded with the fashion of the town—the concert was one of those fragmentary dreaminesses that people endure because they are fashionable; tours de force on the piano, and fragments from operas, which have no meaning without the setting. There is the comic basso on such familiar terms with the audience; the attitudinizing tenor; the soprano who warbles and trills and fetches her breath, and ends with a noble scream that brings down a tempest of applause. Just as the soprano was in the midst of that touching ballad, 'Comin' Thro' the Rye' (the soprano always sings [it] on an encore), there was a cry of Fire!"

In 1873, when Mark Twain published *The Gilded Age*—his renowned *roman à clef* of modern social climbing, cynical financial speculation, and governmental graft—the grist for his storytelling was an era of entrancing new technologies and the corresponding hunger to control their commercial potential. As ever, the mechanisms of big business seemed a bottomless fountain of bounty, and much of post-Civil War America raced to drink deeply of its messy cascades.

Part of that cash-drenched sweepstakes involved malleable politicians eager to flex the levers of government in the service of those who funneled them a steady supply of what's known in this century as "soft money"—unrestricted donations from corporations, unions, and wealthy individuals under the frighteningly vague banner of political fund raising. While much of the action in Twain's admonitory novel takes place in the U.S. capital ("It's democratic, Washington is," observes a senator in the text, "money or beauty will open any door"), the book examines an entire culture—whether quaintly rural or self-consciously cosmopolitan—as it collectively denies its limitations.

The subtitle of Twain's novel—written with *Hartford Courant* associate editor Charles Dudley Warner—is *A Tale of To-Day*. After rereading it during the sordid conjunction of Sean "P. Diddy" Combs' justice-poor trial, the dissolution via Wall Street of the dot-com investment craze, bipartisan hearings over sleazy pardons by recent Democratic and Republican presidents, and continuing contests on Capitol Hill to abscond with the much-coveted intellectual property of others, the book still seems awfully topical.

The Gilded Age (which named for posterity the debauched period it depicted) blended Twain's practiced penchant for satiric observation with his journalist-collaborator's inquiring perspective on the political and business scandals of the time—including the corruption that infested the second presidential administration of Gen. Ulysses S. Grant, the Crédit Mobilier scheme to secure illicit government funding for the Union Pacific Railroad, and the trial of Tammany Hall leader William "Boss" Tweed, who defrauded New York of millions of dollars through crooked contracts and political bribery.

The point of studying history is to heed its lessons while eschewing its pitfalls, since no amount of wrongs make a right. Crime is by definition unjust, senseless, or disgraceful. Yet it's popular these days among many status-quo-seduced members of the Fourth Estate to find often specious precedents for contemporary evils in order to dismiss them. (The oft-cited ancient Anglo-Celtic heritage of so-called "murder ballads" is an example, those raising it conveniently ignoring that most such songs were cautionary moral fables seldom authored by felons in a position to profit from their dissemination.)

Just as prevalent in our current culture is the mercenary, anti-historical practice of splicing something noble and selfless from the past onto something mundane and grasping in the present, such as

the unspeakably crass "exploitation" (to use NAACP chairman Julian Bond's withering word) of doctored footage from Martin Luther King Jr.'s historic 1963 "I Have a Dream" civil-rights speech during the March on Washington, D.C., in a new TV/print ad for Alcatel Americas, a branch of a French firm that deals in voice and data networks. Bearing in mind that King died for the cause articulated in that speech, one assumes we'll soon see the press photos taken of Memphis' Motel Lorraine balcony in the aftermath of King's 1968 assassination being used in a TV spot for some similarly banal product or service. In all the above instances, the fact that these strategies can make a great deal of money becomes the trite alibi for such aggressively graceless insensitivity.

The rise in the 1840s of the private corporation—which was derived from the chartered companies of early colonial America but adjusted in the Gilded Age to meet new financial needs like the development of railroads—was both helpful to citizens and hazardous. Investors could buy pieces of a project—i.e., shares that yielded proportionate dividends from profits and similar voting power—while enabling the corporation to acquire cash to a degree not otherwise readily attainable. In an overheated economy, corporate stock-trading assumed the temper of a lottery, with those who had large blocks of stock and inside knowledge of the corporation in a position to cue and promote the canny shifting of shares in advance of market fluctuations.

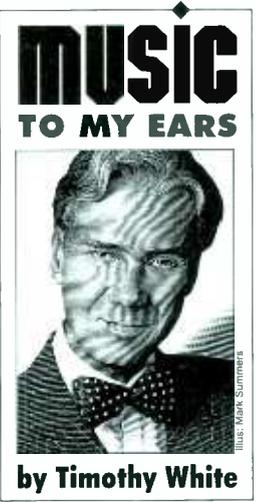
As J.C. Furnas wrote in *The Americans: A Social History of the United States, 1587-1914* (G.P. Putnam's Sons, 1969) regarding the notorious turn-of-the-century manipulation of the emergent railroad industry, "Promoters so diligently imitated their cynical device of stock watering—a term said to derive from the cattle drover's trick of causing steers to drink heavily just before the purchaser weighed them—that our railroad economy still shows the ill effects." Such tactics were antique equivalents of dotcom stunts like

declaring "pro forma net income"—i.e., fictitious characterizations of one's "core business" or other euphemisms for whatever's functioning in a dysfunctional corporation—by excluding non-cash charges like depreciation and line expenses like payroll taxes. Earnings figures are thus as bloated as a steer before he drains his bladder.

As with manipulators of 19th-century railroad stock, many new fortunes have been made by insiders at Nasdaq companies who unloaded their shares between late September 1999 and the last days of 2000. This is the callous, high-handed sort of elite Twain attacked in *The Gilded Age*, who likewise took profits from companies never positioned (or in some cases not even intended) to succeed.

Twain published *The Gilded Age* via subscription publishing, a 19th-century forerunner of on-demand biblio-production whereby technological strides in papermaking, printing, and binding made cheap editions possible of what had been a luxury item. A flashy book sample was hawked to homebodies outside of major cities, then printed and mailed based on orders. Subscription publishing provided door-to-door sales jobs for decommissioned Civil War soldiers or their widowed wives and helped transform the selling and cultural penetration of books; but despite decades of predictions, it never replaced regular book retailers.

Twain got rich from such publishing methods but was ruined financially shortly after publishing Gen. Grant's two-volume memoir by subscription. After hot initial sales, Twain's operating costs mounted, and his fashion-conscious subscription audience eventually got restless and bolted, exiting another tarnished dream.



Japanese Labels Retain Right To Set Prices

BY STEVE McCLURE

TOKYO—The Japanese government's Fair Trade Commission (FTC) announced March 23 that it is to retain the controversial resale price maintenance system on such copyrighted goods as CDs for the time being, ending a decade-long discussion of the controversial system.

Under the system, known as *saihan*, Japanese labels are allowed to set the retail prices of domestically pressed product—including non-import international repertoire—for two years from the release date.

The FTC, explaining its decision, says a national consensus on abolition of *saihan* has yet to be reached and cites what it says is widespread public support for resale price maintenance.

The decision means that new albums by domestic acts will continue to be priced as high as 3,000 yen (\$24.44) each.

"Copyrighted products such as books and CDs are different from other merchandise in that they have roles to play in cultural promotion, and a price competition system is not appropriate for them," said Recording Industry Assn. of Japan (RIAJ) chairman Isamu Tomitsuka in a statement welcoming the FTC's announcement.

But Tomitsuka warns that the FTC's decision is not grounds for complacency on the part of Japanese labels. He also notes that various labels have shown flexibility in their *saihan* policies.

In recent years, several labels have

reduced the fixed-price period for various categories of product. Toshiba-EMI, for example, is reducing it from two years to six months for foreign albums released after April 1.

"We will keep thinking about what is in the real public interest and continue these measures," Tomitsuka said.

Avex chairman Tom Yoda said the significance of the FTC's announcement is that it reflects not only successful lobbying by the RIAJ, but also consumer acceptance of *saihan*. Like Tomitsuka, Yoda said that Japanese labels should use *saihan* with flexibility, paying close attention to market conditions, adding that "recently, the market has shown a sharp decline in sales [of new albums and singles] after the release date."

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★ PURE JAZZ
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JAZZ / CONTEMPORARY

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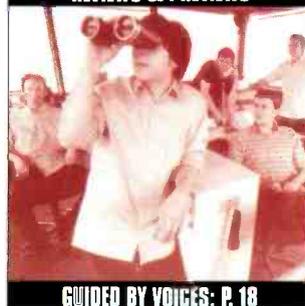
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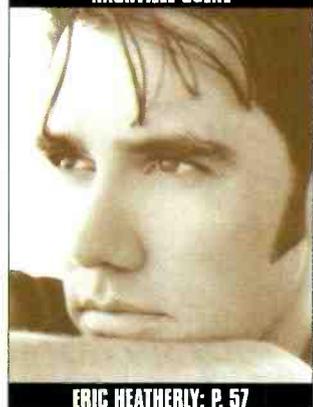
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K-Tel Arm Files For Liquidation, Blames Trans World

BY BRIAN GARRITY

NEW YORK—K-tel International has lost 128 members of its 150-person U.S. staff, including two senior executives, through layoffs and resignations in connection with the recent filing for liquidation by its American distribution arm, K-tel International (USA).

Among those who have left the Maple Plain, Minn.-based compilation specialist are president Ken Onstad, a former Musicland executive who joined the company in March 2000, and CFO Ayers Merrill, a food industry executive who was hired last July. Both left earlier in the year over what one K-tel executive described as "philosophical differences" with founder/CEO Philip Kives concerning the company's direction.

Bill McMahon, a former K-tel executive who spent many years with the company,

has returned as acting president. Dennis Ward, the controller of K-tel's Canadian operations, is now the acting CFO.

Most of the personnel losses have come via layoffs in the distribution and sales operations in its Minnesota office. K-tel Distribution (KTD) also closed its New York satellite office, and the entire staff there was let go. The U.S. sales force has been scaled back to a single staffer, chief Mike Gleason.

K-tel stopped shipping product to most accounts in February. Its outstanding debts to such KTD-distributed labels as Jamdown, ICU, Mix Connection, and Naked Music are likely to go unpaid, sources say.

The company is blaming the move—which comes after a year of staff cuts and

cost reductions—on unfavorable market conditions and on the alleged failure of retail chain Trans World Entertainment to pay its outstanding bills. K-tel has disclosed that it filed suit against Trans World, one of its "largest customers," last November in U.S. District Court in St. Paul, Minn., alleging that the retailer purchased music product and failed to pay for it. The company also claims Trans World did not return unsold goods in a timely manner, forcing K-tel International (USA) to manufacture new product rather than recycle returned product to fill orders. K-tel is seeking to recover payment of \$1.6 million.

K-tel International and its other subsidiaries—Dominion Entertainment Inc., K-tel Entertainment (U.K.) Ltd., and K-tel DVD—will continue operating.



John Phillips



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RIAA Asks Court To Instruct Napster To Improve Filtering

BY EILEEN FITZPATRICK

In the next face-off between the Recording Industry Assn. of America (RIAA) and Napster, RIAA attorneys will ask the court to instruct Napster on which filtering technology it should use to block access to hundreds of thousands of copyrighted songs still available on the file-swapping service.

The RIAA laid the groundwork for the order in a March 27 report outlining Napster's noncompliance with the preliminary injunction order handed down March 5 by U.S. District Judge Marilyn Hall Patel. Both sides are scheduled to meet April 10 before Patel in San Francisco to discuss compliance issues. The RIAA sued Napster for copyright infringement in December 1999.

Since the March 5 injunction went into place, the RIAA and its member labels have continued to complain that Napster's filtering technology is not working. In its noncompliance report, the RIAA blasts Napster for choosing "the most porous method" of filtering

and ignoring more sophisticated methods such as digital fingerprinting or MD5 Hash and CheckSum—which both assign a numerical value used to identify individual data.

The RIAA also suggests that Napster deploy a technology that would not allow users to place copyrighted works into the system. "We want our works completely off the system," RIAA president/CEO Hilary Rosen says. "That's the end result, not just making an effort."

The report claims that Napster's own search engine "is smarter than its filter," since when it fails to find a particular song, it lists alternatives or "inexact" matches. "I think the report has shown that Napster has not done anything near what they're supposed to be doing under the injunction," RIAA outside counsel Russell Frackman says. "[The infringements] should not and ought not continue with this hole-ridden way of filtering. They've had their chance, and it's beyond any doubt that it's not working."

(Continued on page 113)



3Com Dashes Plan For Internet Receiver

BY FRANK SAXE

NEW YORK—In a move that surprised many industry insiders, 3Com Corp. has scrapped its plan to market the Kerbango Internet radio receiver.

Kerbango, a free-standing unit that allows a user to listen to Internet radio without a computer, was seen as a forerunner in Internet radio appliances. 3Com's decision to drop the product may signal a shift in the direction Internet radio appliances will take.

3Com made the move at the end of an abysmal quarter, during which it lost \$123 million—double the previous quarter's loss. To stop the "cash burn," as company executives describe it, Kerbango and the Audrey E-mail device were both discontinued.

"We believed that these purpose-built devices leveraging broadband connection would provide exciting new ways for consumers to benefit from the Internet," 3Com president/CEO Bruce Clafin says. "While we continue to believe in the potential for this category, it is clear it will take longer to develop than originally planned, and it will likely generate losses for the foreseeable future."

3Com purchased Kerbango last summer for \$80 million, as part of the company's efforts to expand its consumer products division. Clafin says the consumer categories "did not generate anticipated revenues," in large part because of a sharp decline in demand in the U.S.

3Com spokeswoman Amy Conversa says the issue was not with the engineering or the software but rather the tough times technology companies like 3Com have fallen upon. "We're not in a position to make the investment that is needed," she explains. The company is searching for a buyer for Kerbango; if one is not found by May 31, Conversa says, the

operation will be shut down. 3Com will not release the number of Kerbango units that have already been sold, but none were shipped to consumers. It is also unclear how many jobs may be cut in association with Kerbango and Audrey, although 3Com is eliminating 1,200 positions as part of a larger restructuring.

Not everyone is dismayed by Kerbango's situation or the effect 3Com's move might have on similar products in development.

"This is technology that won't be missed, and 3Com is making the right



KERBANGO INTERNET RADIO RECEIVER

decision in putting it to sleep," says Jupiter Research senior analyst Aram Sinnreich, who was never bull-



ish on the Kerbango unit because its longevity was limited. "Consumers will most likely be better served by devices with a broader range of functionality. The whole notion that there will be dozens of individual devices with individual purposes somehow tying into the Internet at the same time just doesn't make a lot of sense from the consumer standpoint; that's just needlessly duplicative." Instead,

2001's Headlining Tours Looking Up Despite Some Revamped Programs, Season Appears Bright

BY RAY WADDELL

NASHVILLE—In the early stages of the 2001 concert season, megatours are occasionally navigating choppy waters, but the general feeling among promoters is positive.

Faring best in terms of ticket sales are Dave Matthews Band, U2, and the Billy Joel/Elton John event. Hitting the odd snag but still notching respectable numbers are the George Strait Country Music Festival and 'N Sync's stadium shows. A Backstreet Boys summer tour originally planned for stadiums has been redirected to arenas—which, based on early ticket sales, appears to have been a shrewd move.

All news is good so far for U2's Elevation arena tour, which began March 24-26 with a pair of sellouts at National Car Rental Center in Sunrise, Fla. The second show set a building record for paid attendance at 19,100.

"The shows were absolutely brilliant," says Arthur Fogel, the SFX VP who spearheaded the promoter's efforts in bringing the U2 tour into the fold. The rest of the tour looks equally strong—all 50 North American

dates have either gone clean or are virtually sold out, and of its 30 European dates, those that have gone on sale "sold out in minutes," Fogel tells *Billboard*.

Similarly, Dave Matthews Band is solidifying its status as one of the top-touring acts in the world. Last year, the group grossed almost \$68 million on the road (*Billboard*, Dec. 30, 2000), and with 19 stadiums and double- and triple-plays at amphitheaters, the band should do even better this year. Early signs point to Matthews and company topping the touring list for 2001. The tour begins April 21 at Scott Stadium in the band's hometown of Charlottesville, Va., where a second show was just added for April 22.

"We're selling out lots and lots of dates," says Chip Hooper, the agent responsible for Dave Matthews Band at Monterey, Calif.-based Monterey Peninsula Artists. "Early sales are phenomenal. We haven't had to rethink any of these dates."

The Joel/John co-headliner has emerged as a bit of a sleeper in the first half of '01—albeit one with plenty of star power. Their Face to Face tour, which runs through May, has routinely topped \$1 million per show at the box office.

"The Billy and Elton tour shows that something unique and special still gets a tremendous response," says promoter Alex Hodges, executive VP with House of Blues Concerts. John and Joel have toured together in the past, with the highest profile dates being stadium shows in the mid-1990s.

ROUGHER GOING

The going has been tougher for other stadium tours, particularly where the bar has been set extremely high. The SFX-produced George Strait Country Music Festival, featuring headliner Strait along with Alan Jackson, Lee Ann Womack, Sara Evans, Brad Paisley, Lonestar, Asleep at the Wheel, and others, scaled back four of its 16 stadium dates to amphitheaters with much smaller capacities.

A scheduled March 25 show at Pro-Player Stadium in Miami was moved to Mars Music Amphitheatre in West Palm Beach, Fla.; a May 13 show originally set for the TWA Dome in St. Louis was moved to Riverport Amphitheatre in Maryland Heights, Mo.; a May 20 show originally booked at the Metrodome in Minneapolis has been moved to the Post-Gazette Pavilion in Burgettstown, Pa., near Pittsburgh; and a May 26 show outside Chicago at the Route 66 Speedway in Joliet, Ill., was moved to the World Music Theatre in Tinley Park, Ill.

The Miami show had sold more than 20,000 tickets before being moved to the amphitheater, where it drew about 20,000 attendees; the other dates were moved before tickets went on sale. Two of the shows—St. Louis and Minneapolis—may have been scaled down as a pre-emptive move after further gauging of the

market. The fourth show, in the Chicago market, was likely moved because of traffic problems associated with the speedway. The new site at the World Music Theater can still accommodate upward of 30,000 people.

Over three previous tours, the Strait festival has grossed more than \$90 million and averaged more than 45,000 in attendance per show. When all is said and done this year, the tour will still probably average well above 30,000 per date. That's enough to make it far and away the top-drawing country tour for the year.

Fogel says any soft dates with Strait and the other tours are more indicative of individual markets than any problems with the bills or overall economic indicators. The Strait tour, for example, has continually tried to break new markets rather than return to its standbys; all but one market—San Antonio—are new to the tour this year.

This effort to expand into new markets may bring the tour's numbers down from previous years. "It's always easier to play to your strengths in terms of markets, and when you step out sometimes into different markets it can be tougher," Fogel points out. "There are markets where we may have to work, but that's what we do."



FOGEL

BOY-BAND PEAK?

Last year, 'N Sync sold out the majority of its dates, including multiple dates at stadiums, on the way to grossing nearly \$60 million as one of the top-touring acts of the year, according to *Billboard* sister publication *Amusement Business* (*Billboard*, Dec. 30, 2000). This year's all-stadium 'N Sync tour—produced by SFX, as was last year's outing—isn't quite as strong out of the box as the 2000 effort. Still, producers aren't sounding any alarms.

"Any speculation that this tour isn't doing well is wrong," says SFX VP Brad Wavra. "We've had a couple of soft dates, but we've also had some tremendously big dates. We added a third Giants Stadium [show], a third Foxboro [Mass.] Stadium, and a second Oakland, [Calif., date]. Of 37 dates that are on sale, two are being evaluated."

Dates that will be "evaluated" are Charlotte, N.C., (May 22) and Birmingham, Ala. (Aug. 7). "We may have to rethink those two cities," says Wavra. "We're not in an alarm state at all. Remember, [their new] record hasn't even been released yet, and we're just finalizing the support."

Support will be three acts per date, including various combinations of BBMak, 3LW, Eden's Crush, Samantha Mumba, Dream, and Meredith Brooks. Options in the softer markets include taking the shows indoors or moving them to entirely different cities. "We'll take a look and see how they sell through," says Wavra. "We may just have to work a little harder. This is not something we need to worry about. We're just at the point where we set expectations so high

(Continued on page 104)

To

CHRIS BLACKWELL

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Your Friend,

Chris

Australian Gov't To Examine Music-Stickering Policy

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Reaction to the Australian government's plans to investigate the effectiveness of the music industry's voluntary stickering code runs the gamut from indifference to alarm.

After a three-day meeting in Adelaide March 20-22, state and national censorship ministers decided to set up a committee to examine whether the voluntary code, run by the Australian Record Industry Assn. (ARIA) in conjunction with the Australian Music Retailers Assn. (AMRA), should be reviewed.

A statement issued after the meeting by the ministers, most of whom are attorneys general, reads, "In general terms, the code appears to be operating satisfactorily. However, censorship ministers are concerned about the levels of compliance."

The statement adds, "Ministers agree that audio recordings [that] advocate suicide, violence, sexual violence, necrophilia, and other abhorrent or criminal activities should not be available to children."

The code came into effect in 1996 and tends to elicit fewer than a dozen complaints a year from consumers. In the past 12 months, most of the complaints filed have been about alleged sexual and/or violent lyrics on CDs by Eminem, Marilyn Manson, and Limp Bizkit.

The latest political move comes as no surprise to ARIA. At the group's annual meeting in February, executive officer Emmanuel Candi warned the board that, with three state elections and a national election to come in 2001, such themes as censorship and law and order would be used as vote-catchers.

Candi emphasizes, "Our code is one of the toughest in the world,

and the labeling sufficiently and responsibly warns against explicit lyrics and themes."

Robert Walker, executive director of AMRA, believes the code is successful. "Each year ARIA and AMRA submit a review of the operation of the code to the Office of Film and Literature Classification," he points out. "Retailers take their responsibilities seriously that some groups in the community might find some lyrics offensive. If we do get a complaint, we alert our member responsible to the code and contact the complainant to tell them we are pleased that the code is working."

But Michael McMartin, manager of professional international development at the Music Managers Forum (MMF), is worried. "Banning records is a slippery slope and something we strenuously object to. If a review of the code is planned, the MMF looks forward to working with the authorities on it."

John Anderson, managing director of EMI Music Publishing, says, "It's a natural reaction from parents. The code is more a guideline for parents, but I doubt if that's going to stop a child from listening to a record given to them by a friend."

Warner Music Australia artist Jimmy Barnes agrees, saying, "Honestly, I don't think it's going to stop [children from] buying [the records]." Barnes sees this as the latest attack on the music industry by the current government, following moves to relax parallel-import restrictions and ax grass-roots music organizations set up by the previous government." The R&B singer says, "[They] need to really think about what they're doing to the music industry in general. They just keep making stupid mistakes."



CANDI



BARNES

Warner Plans European Expansion

Joining Of French Music, Publishing Units Among First Moves

BY EMMANUEL LEGRAND

LONDON—Recent changes in Warner Music Europe's top management, along with the end of a period of uncertainty linked to the ill-fated Warner merger with EMI Group, have signaled the start of a new era for the division, which has underperformed for the past couple of years.

A series of decisions by Paul-René Albertini, who joined Warner Music Europe as president last December after two years as executive VP at Sony Music Europe, sends strong signals both internally and externally that the region offers growth potential and that his division will exploit it.

Current retrenchment in other parts of Warner Music Group (see story, page 1) is apparently not deterring Albertini. He is selecting key executives to help strengthen Warner's businesses in France, Spain, and Portugal and to help identify acquisition targets. Among his more unusual moves is the reorganization of the company's French recorded music

and music publishing units under one roof, with former Mercury/Island France managing director Yan-Philippe Blanc appointed chairman/CEO of this combination.

Moreover, Albertini has realigned the duties of Gero Caccia, Warner Music International's president for southern Europe, who becomes executive VP of Warner Music Europe beginning April 1. As a result, the French and Iberian (Spain and Portugal) operations, respectively under the management of Blanc and Saul Tagarro, will now report directly to Albertini.

Caccia will remain based in Milan and will assist Albertini in coordinating corporate and business development for the entire European region, while continuing as president of Warner Music's companies in Italy and Greece. In Italy, sources predict,

WEA Records Italy managing director Massimo Giuliano will play a greater role alongside Caccia.

In his first major interview since joining Warner Music, Albertini explains that Caccia's new position is "not a token role; he ranks very high in the Warner Europe hierarchy." This appointment is "a real value-add for the region. He will help me in expanding our business."

He adds, "We have set a list of geographical and repertoire priorities and mapped the places where we have weaknesses and where there is a potential for growth. Caccia, who has a real background in finance and deal-making, will implement our expansion strategy. Caccia will look at all the opportunities and make recommendations for a quick expansion."

Albertini declines to discuss any specific targets, but sources at Warner suggest that Scandinavia is already on the executive VP's radar as a potential acquisition.

Central to Albertini's strategy for

(Continued on page 106)



ALBERTINI

BMG's Rubin Appointed To New Post

BY ADAM WHITE

LONDON—BMG Entertainment continues to tap its worldwide pool of executive talent, turning to a 13-year company veteran with front-line experience in large and small international markets to fill a vital global marketing slot in New York.

BMG Entertainment's latest traveler is Stuart Rubin, who has been appointed senior VP of worldwide marketing, based in New York (**Billboard** Bulletin, March 26).

The move signals a new allegiance to an organizational structure first deployed when BMG was formed in 1987. It is also evidence that the major music companies are increasingly sending middle managers to work in different countries—a practice virtually *de rigueur* at CBS Records and EMI Records in the '60s

and '70s, albeit for different reasons.

For the past 20 months, Rubin has been managing director of BMG in New Zealand, his homeland. Before that, he spent more than six years in

Hong Kong as BMG's VP of A&R and marketing for the Asia-Pacific region and three years as managing director of the company's Australian business. For 13 years previously, he worked at PolyGram Australia.

(In an unrelated move, BMG's executive VP for the Assn. of South East Asian Nations region, Maarten Steinkamp, is ocean-hopping, too. He is due to leave his Singapore-based post after only 10 months [Billboard,

June 24, 2000] to return to Europe, as VP/GM of marketing for the music division of BMG U.K.)

Rubin, 54, expects to take up his new slot by July, reporting to Thomas Stein, executive VP of worldwide marketing and A&R, who himself moved to the U.S. in January after running BMG's business in Germany, Switzerland, Austria, and Eastern Europe for many years. Ruben takes over from Bill Wilson, who left the company in March. Stein replaced Kevin Conroy, who left in January.

The New Zealander's quarter-century of music-business experience around the Pacific Rim qualifies him to know something about the tricky business of turning domestic stars into international attractions.

(Continued on page 109)



RUBIN

EXECUTIVE TURNTABLE

RECORD COMPANIES. Andy Slater is named president/CEO of Capitol Records in Los Angeles. He was founder of Slater Management.

Stuart Rubin is promoted to senior VP of worldwide marketing for BMG Entertainment in New York. He was managing director of BMG New Zealand.

Ric Wake is named senior VP of A&R for Epic Records in New York. He is also co-owner of DV8 Records.

Jeff Kempler is named senior VP, business and legal affairs, for the Island/Def Jam Music Group in New York. He was a partner with Greenberg Traurig LLP.

Nikke Slight is promoted to senior VP of new media for Atlantic Records in New York. She was VP of new media.

Frank Callari is named senior VP of A&R and artist development for Lost Highway Records in



WAKE



KEMPLER



SLIGHT



CALLARI



LOZOW



FOX



BROOKS



TRAVIS

Nashville. He was owner of FCC Management.

Charles Lozow is promoted to VP, business affairs, for Elektra Entertainment Group in New York. He was senior counsel.

Jive Records promotes Victor Jackson to manager of publicity/artist relations in New York. Jive Records also names Dawn Fox VP of rhythm/crossover promotion in New York. They were, respectively, publicity coordinator and VP of pop promotion at Epic Records.

Melanie Halbach is named senior director, alternative and E-commerce sales, for Capitol Records in Hollywood. She was national retail marketing director for Virgin Records.

Susan Schiffer is promoted to senior director, publicity, for Sony Classical in New York. She was director of publicity.

Stuart Radford is promoted to director, music video and broadcast media, for MCA Records in Santa Monica, Calif. He was asso-

ciate director of music video.

PUBLISHERS. Liz Brooks is named VP, creative, for BMG Songs in Los Angeles. She was VP, marketing, at Napster.

Merlene Travis is promoted to VP, copyright, for Warner/Chappell Music in Los Angeles. She was senior director of copyright.

Rebecca Wright is promoted to director of creative affairs, East Coast, for Universal Music Publishing Group in New York.

She was creative manager, East Coast.

RELATED FIELDS. Mark Kauffman is promoted to senior VP of music affairs for New Line Cinema in Los Angeles. He was VP of music affairs.

William Turner is named an associate in the corporate department for Dinsmore & Shohl LLP in Nashville. He was a manager of legal and business affairs for EMI Music Publishing.



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Blind Boys And Real World Give Contemporary Voice To Old-Time Gospel

BY SCOTT AIGES

British pop star Peter Gabriel is known more for championing a diverse array of African and Asian artists on his Real World label than for any enthusiasm for Americana. But when Gabriel heard the new album by the Blind Boys of Alabama—a group of septuagenarian gospel singers that has been together since 1939—it was love at first listen.

Gabriel was instantly moved by the combination of old-time gospel soul and darkly atmospheric blues. He immediately offered to license the record, *Spirit of the Century*, which will be released via Real World April 9 in Europe and April 24 in the U.S. “For us it was a no-brainer,” Gabriel said from his London office. “As soon as we heard the music, we were hooked.”

Against a sparse but potent musical backdrop created by a studio band of roots-music heroes—guitarist John Hammond, harmonica player Charlie Musselwhite, multi-instrumentalist David Lindley, and the rhythm section from Richard Thompson’s touring band—the Blind Boys adapt their traditional jubilee-style harmonies to songs by contemporary writers like Tom Waits, Ben Harper, and Mick Jagger/Keith Richards. They also reinvent some classic spirituals, as with their haunting version of “Amazing Grace” set to the tune of “House of the Rising Sun.”

While the Blind Boys don’t compromise their lifelong commitment to a Christian message, Real World hopes to maximize the record’s crossover potential—which may be considerable, given the recent success of American roots and gospel music on the gold-certified Mercury soundtrack to the film *O Brother, Where Art Thou?* (which is No. 14 on The Billboard 200 this issue).

Spirit of the Century may be to gospel what *Buena Vista Social*

Club (with U.S. sales of 1.2 million, according to SoundScan) was to Cuban music. At least that’s what Chris Goldsmith of San Francisco’s Rosebud Agency hopes. Goldsmith, the Blind Boys’ longtime booking agent, conceived the project with producer John Chelew and financed the recording before it was shopped to various labels.

“To me, *Spirit of the Century* is almost a world-music record, which is why Real World is a great label for this to be on,” Goldsmith says. “I see parallels between the Blind Boys and people like the Buena Vista Social Club, in that they’re legendary performers who have sort of been in the background and are now being brought to the forefront. And I think they



BLIND BOYS OF ALABAMA

have something to offer everybody, even people who aren’t necessarily into that genre.”

Gabriel agrees, saying that gospel

music is “not my normal diet, and I’m not a practicing Christian in that way. But to me, when people sing from their souls, it really resonates. I think one of the attractions with a lot of African music is that it combines the spiritual content with a more physical, passionate form. And this music [on *Spirit of the Century*] definitely does that. I think the [Christian] message is clearly important to them, and because of that, it becomes important to me and to the listener.”

Clarence Fountain, George Scott, and Jimmy Carter—the core members of the Blind Boys—first started singing together at the Talladega Institute for the Blind in Alabama. In the ensuing decades, they followed a hardscrabble path

that included tragedy (such as the accidental shooting death of founding member Velma Taylor in 1947) and career conflict (Fountain left the group to pursue a solo career for much of the ’70s). Along the way, the Blind Boys recorded nearly two-dozen albums for numerous labels and became one of the nation’s top gospel acts, thanks to constant touring and a rousing live show. A turn off-Broadway in the 1994 Obie-winning *Gospel at Colonus* brought the group to an even wider audience.

The idea for *Spirit of the Century* sprang from a 1998 package tour on which the Blind Boys and Hammond performed “Motherless Child” together. “It was just an

(Continued on page 99)

Junior Kelly’s ‘Love’ Marks North American Debut On VP

BY ELENA OUMANO

Last year’s overnight reggae sensation actually has an 18-year-long career saga. Due April 3, Junior Kelly’s North American debut album on the VP label—titled after the artist’s beloved 2000 single “Love So Nice”—demonstrates that years of seasoning have given this outstanding singer/DJ/reggae rapper a distinct advantage.

Only a mature, secure Rastaman could admit before the world that he has actually been hurt by love—a rare and welcome admission of emotional vulnerability in this particularly macho reggae era.

“Clean Heart,” the opening cut of *Love So Nice*, emphasizes the Rastafarian messages of, as Kelly puts it, “upful livivity” and “one love,” steering clear of the “unnecessary complexities” that Kelly says bog us down today. Rendered in an appealingly rough

but tuneful singing style, the love song “Sunshine”—the upcoming U.S. single, also due April 3—is a leading contender for the reggae anthem of 2001.

“It’s going to sell well,” predicts Cherrel Foster, sales manager for the Bronx, N.Y.-based one-stop Moodies Records. Kelly “is a great lyricist, as everyone knows from the singles ‘Love So Nice’ and ‘Boom Draw.’ He’s also a dynamic performer and could easily become the top reggae act right now.”

Kelly’s vocal agility and breadth of lyrical vision are equally evident in such tough DJ rhymes as the track “Boom Draw,” which is already charting

in the top 10 in Jamaica. On the other hand, the aching soul of “Well Runs Dry” could easily figure on R&B and gospel charts.

“This is one of the most highly anticipated reggae albums for 2001,” says WRTN-FM New Rochelle, N.Y., radio jock DJ Roy. “After having a top reggae single for 2000 in all countries, Junior Kelly is definitely living up to expectations. He’s here to stay.”

With “Love So Nice,” Kelly had a top single in both Jamaica and the U.K.—a dual feat that “says something about this artist,” notes Randy Chin, vice president of marketing for VP. “Love So Nice” was first released abroad,



KELLY

by England’s Jet Star Records last year. A visiting Canadian DJ took the song home to play on his station; then Jamaican DJ Richie B discovered the tune during a Canadian appearance and brought it to the island.

Kelly’s first single, 1985’s “Over Her Body,” came out via Neco Records. Eight years later, his “Give Them a Bly” launched Bob Marley’s sons’ Ghetto Youths label. “Go to Hell,” Kelly’s scathing ’95 attack on Jamaica’s political system, was banned from the island’s airwaves—always a mark of distinction within the reggae fraternity.

Kelly is in the midst of a 49-date North American tour, headlined by reggae singer Luciano (and booked by the Peter Schwartz Agency). It began March 22 in Lancaster, Pa., and ends May 13 in Brooklyn, N.Y.

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Pearl Jam Delivers Its Own Bootlegs

Touring Video Accompanies Epic Act's 72 Live Double-Discs At Retail

BY JONATHAN COHEN

NEW YORK—Pearl Jam hasn't played live in nearly five months, and it's been nearly a year since their sixth Epic album, *Binaural*, hit stores. There are no plans to record again until 2002. But this is not a quiet off-season for the veteran act. Instead, Pearl Jam is offering its fans an unprecedented array of new releases.

By month's end, the band will have issued an astonishing 72 double-disc live "bootleg" albums via Epic, the third installment of which hits retail Tuesday (27). Then there's the band's first-ever concert video, *Touring Band 2000*, due on DVD Video and VHS April 10. It all chronicles what band members say was one of the most emotionally trying years in Pearl Jam's history. The band even considered splitting after nine fans were crushed to death during its set at the Roskilde Festival, held near Copenhagen last summer (Billboard, July 15, 2000).



AMENT

"Before everything went down in Roskilde, I think we felt like we were playing better than we'd ever played," bassist Jeff Ament tells *Billboard*.

Then there was "a pivotal moment watching Sonic Youth open the first show back in the States," singer Eddie Vedder writes in the video's liner notes. "All the questions, doubt, and despair were laid to waste by the power of the sound and those who were making it."

This renewed sense of purpose continued throughout the 47-date North American tour, footage of which makes up the bulk of *Touring Band 2000*. The film sports 28 songs drawn from 19 different concerts, emphasizing Pearl Jam's policy of never following the same set list twice. (During two nights last August in Boston, the group played 51 different songs, repeating only seven.) In all, more than 70 different songs were played during the tour.

Extending the organic spirit of cre-

ation that also birthed the bootleg project, crew members Liz Burns, Steve Gordon, and Kevin Shuss "would finish their regular duties by show time, then grab cameras and become a documentary film team," Vedder writes. Each night, the three-some shot about three-fourths of the show on digital cameras provided by Epic parent Sony.

Although Shuss had been informally filming Pearl Jam's shows for years, Burns had no prior filmmaking

(Continued on page 14)



O-Town Goes Platinum. On March 16, O-Town was presented a platinum sales award by the Recording Industry Assn. of America for their eponymous J Records debut. The plaque was presented during a gig at New York's Hammerstein Ballroom. The event was captured by the ABC TV show *Making the Band*, which begins airing its second season April 13. Pictured backstage, from left, are J Records executive VP of promotion Richard Palmese; O-Town's Jacob Underwood; J Records president/COO Charles Goldstuck; J Records executive VP of worldwide marketing and sales Tom Corson; O-Town's Erik-Michael Estrada; J Records founder Clive Davis; Actual Management's Mike Cronin; O-Town's Trevor Penick, Ashley Parker Angel, and Dan Miller; and Actual Management's Mike Morin.

Madonna's Tour To Start, Drive-In's To Stop; Honors Go To Parton, Warren, Los Lobos

WHAT IT FEELS LIKE FOR A GIRL . . . on tour, that is. While all the official announcements are still to come, look for **Madonna** to kick off her tour in early June in Europe. She will then come to the U.S. in mid-July and tour stateside into September.

SING A SONG: Dolly Parton, Diane Warren, Willie Nelson, Eric Clapton, and Paul Williams will be inducted into the National Academy of Popular Music/Songwriters Hall of Fame June 14 in New York. **Billy Joel** will receive the Johnny Mercer Award, **Gloria and Emilio Estefan** will get the Sammy Cahn Lifetime Achievement Award, and peer music's **Ralph Peer** will be honored with the Abe Olman Publisher Award.

MORE TO THE STORY? Grand Royal/Virgin act **At the Drive-In** has canceled its April 11-23 tour and gone on "indefinite hiatus," according to guitarist **Omar Rodriguez**. The move comes as the 7-year-old band is experiencing its first blush of mainstream success with the album *Relationship of Command* and modern rock single "One Armed Scissor." In a statement, Rodriguez said, "We need time to rest up and re-evaluate, just to be human beings again and to decide when we feel like playing music again." A spokesman for the band said that the group has not broken up and that Grand Royal is preparing to work the group's next single, "Invalid Litter Department."

MAMMOTH CHANGES: Los Lobos, which is getting a Lifetime Achievement Awards at the Billboard Latin Music Conference and Awards, slated for April 24-26 in Miami Beach, have shifted from Hollywood Records to Mammoth Records. The group, which will celebrate its 25th anniversary next year, heads into the studio for its Mammoth debut this summer. Both Mammoth and Hollywood are part of the Buena Vista Music Group.

FLYING HIGH: The Eagles have surpassed **Pink Floyd** as the third best-selling group of all time, according to the Recording Industry Assn. of America.

Behind only **the Beatles** and **Led Zeppelin**, the Eagles have now reached 83.5 million in cumulative record sales. More than 25% of the sales come from the band's *Their Greatest Hits: 1971-1975*, which at 27 million is the top-selling album ever in the U.S.

AIN'T AFRAID OF NO LAWSUIT: Ray Parker Jr. has sued **Huey Lewis** and his publishing company Hulex Music over comments Lewis allegedly made on

VH1's *Behind the Music*. The action, filed Thursday in California Superior Court in Los Angeles, claims that Lewis violated the agreements set forth in an earlier lawsuit between the two.

In 1984, Lewis sued Parker and others, claiming that Parker's tune "Ghostbusters" infringed upon his song "I Want A New Drug." In 1995, the parties reached a settlement, which, according to the new suit, included a confidentiality clause. Parker now alleges that Lewis breached that clause when he spoke about the suit on a recent episode of *Behind the Music*. Parker is asking for "all the consideration" the defendants were awarded

in their original settlement, as well as damages for emotional distress. No dollar figure was given.

"We're looking at the original agreement, and we'll compare it to [Lewis'] original comments to see what this is all about," says **Gerard Margolis**, Lewis' attorney.

LAWSUIT, PART II: Discretion Records has filed suit against pop band **All-4-One** and its manager

Patty Nichols, alleging breach of contract. The suit, filed March 22 in California Superior Court in Los Angeles, contends that the group, which entered into a joint venture with Discretion in August 2000, has refused to deliver masters for its current album to Discretion. Additionally, the suit alleges that the group has "refused to cooperate" in securing rights from third-party producers used on the album and has told Gaylord Music Publishing to refuse to issue mechanical licenses for material on the album. According to the suit, the group was responsible for securing the rights.

Furthermore, the plaintiff alleges that the defendants demanded that the plaintiff sell All-4-One the rights to the recordings after they were finished making the album for less money than Discretion had already invested, plus a 1% royalty rate.

All-4-One's attorney **William Blackwell** says the suit came as a surprise to his clients. "We had been working with them to solve some of these issues when the suit was served . . . The [producer, musician, and publishing] agreements should have been secured before you start a project. It's not up to the band to chase people all over the country."

STUFF: Direct Management is now representing Columbia Records act **Evan & Jaron**. The duo will begin a 30-date tour, sponsored by Chanel, April 17 in Seattle. The label has just released the pair's second single, "From My Head to My Heart" . . . **Maria Malta** has started at Columbia Records as senior director of publicity. She formerly held the same post at Capitol Records.

Inside-Out's Sherinian Solos With All-Instrumental 'Inertia'

BY CLAY MARSHALL

LOS ANGELES—Derek Sherinian is a busy man. By year's end, the Los Angeles-based keyboardist will have performed on nine albums in the past four years. Somehow, in the middle of all this activity, the in-demand musician found time to cut his own solo set, *Inertia*.

Due April 17 via Inside-Out Music America, *Inertia* offers 10 instrumentals that range from metal to jazz fusion, showcasing a high-profile lineup of musicians that includes long-time Jeff Beck drummer Simon Phillips and guitarists Steve Lukather (Toto)

and Zakk Wylde (Ozzy Osbourne, Black Label Society).

"I knew that instrumental music is a hard sell to begin with," says Sherinian, whose résumé includes studio stints with Dream Theater, Alice Cooper, Platypus, and Kiss. "If I was going to get any attention, I had to get great players."

He continues, "I wanted this album to have more guitar on it than my first solo album—and I wanted Zakk as well as Steve, because they have such contrasting styles . . . I was trying to absorb and learn as much as I could."

Sherinian, whose compositions are published through an eponymous

BMI company, reveals that he also took notes from an unlikely source: hip-hop maestro Dr. Dre.

"[Dre] knows the art of balance, of sharing the spotlight," he says. "His solo albums aren't solely focused on him; he's not afraid to take a step back and let the spotlight go. Give everyone a chance to do their own thing, because ultimately it's going to make the album better."

Inside-Out managing director Jim Pitulski believes Sherinian succeeded in giving *Inertia* a musical feel reminiscent of classic jazz-fusion groups like the Mahavishnu Orchestra and Return to Forever. "Great individual players coming together as one unit in singular musical expression [has become rare]," he says. "We're happy to bring that back."

Pitulski says the label will work the set's powerhouse rendition of Edgar Winter's No. 1 1973 hit, "Frankenstein," at metal and active rock radio. Sherinian, Lukather, and Phillips will likely tour Japan together and possibly perform several stateside shows.

Still, the self-managed Sherinian will have to be back in the studio sooner rather than later. The second album by his progressive-rock supergroup, Planet X, is due in the fall.

'If I was going to get any attention whatsoever, I had to get great players around me.'

—DEREK SHERINIAN

Reprise's Cave & Bad Seeds Return With New Look At Old Themes

BY JULIE TARASKA

It has been four years since Nick Cave & the Bad Seeds released an album of new material. In that time, the multifaceted Cave has curated a major London music festival, finished a screenplay for Australian director John Hillcoat, assembled a greatest-hits collection of his band's work, written and performed an essay called *Secret Life of the Love Song*, and appeared in two tributes to American folk-music archivist Harry Smith.

But perhaps most characteristic, the 43-year-old singer/songwriter has also penned a foreword to the *Gospel According to Mark* for an abridged series of the Bible. Mark's Gospel is an "extraordinary piece of storytelling," Cave says. "It's very short and very rushed. It's like an excited child telling this incredible story. It's obsessed with the death of Christ and just rockets to this horrible conclusion." He pauses. "I find [the whole tale] very exciting."

Of course he does; that cauldron of religious ecstasy and impending dread has been the leitmotif of Cave's work over the past 25 years. Since his days as one of the post-punk hellions in the Birthday Party, from the ashes of which he formed the Bad Seeds, Cave has served as preacher-cum-entertainer, sermonizing gospel-inflected rock, delta blues, and expansive ballads to a congregation of feverish fans.

Yet it is a more mature, confident Cave revealed on the group's 11th studio set, *No More Shall We Part*. Reprise will issue the album April 19 in the U.S., while Mute will release it April 2 everywhere else. In the U.K.—which the Australian-born Cave has long called home—there will be two versions of the album: a standard set and a limited-edition package with bonus tracks and footage of the recording sessions.

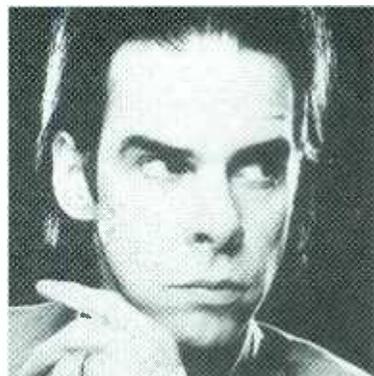
In a change, the album's songs were recorded in real-time, with Cave performing alongside the band; usually his parts are overdubbed. Contemporary folk singers Anna and Kate McGarrigle also lend their voices to the set, with vocals that Cave says are "painfully beautiful, so fragile and unobtrusive."

Backing up Cave in the Bad Seeds—an experimental-rock "supergroup"—are Mick Harvey (ex-Birthday Party), Blixa Bargeld (Einstürzende Neubauten), Thomas Wydler (Die Haut), Martyn Casey (ex-Triffids), Warren Ellis (Dirty Three), Jim Silavunos, and Conway Savage.

Although Cave's subject matter has deepened with each subsequent album, the singer remains, by his own admission, "musically and lyrically . . . chained to the same bowl of vomit," for which he does not apologize.

"There aren't that many themes in the world," he stresses. "There's love and death, God, and some variations of that."

Cave also remains nonplussed about his band's narrative style,



CAVE

which is the opposite of the chorus-driven teen pop and rap dominating the charts today.

"I've always thought that the Bad Seeds were hopelessly irrelevant to what was going on in the world of music," he says dryly. "I think it's one of their primary charms." He adds, "I have my own voice. You may not like it, but it stands on its own, and I'm happy about that."

That voice has found Cave a place among several different media. He has appeared in more than a half-dozen movies, including Wim Wenders' *Wings of Desire*, Tom DiCillo's *Johnny Suede*, and Hillcoat's *Ghosts . . . of the Civil Dead*, the score and screenplay to which he co-wrote. He has composed music for seven films and penned two collections of lyrics and plays, *King Ink* and *King Ink II*. In addition, he has written a novel, *And the Ass Saw the Angel*, which won Book of the Year award from *Time Out* in 1990.

Cave cites Dostoevsky and W.H. Auden as literary heroes, as well as Shakespeare and Southern Gothic writer Flannery O'Connor. But ask him if he is a musician or songwriter, and he harbors no illusions.

"Well, the lyric-writing—and writing in general—come more naturally. I feel I do that quite well," he says. "As a musician, I have always felt an impostor. For a long time, I didn't think I approached songs musically, although that has certainly changed over the years as I've gotten a better grasp on music. I can sing better now; I can play the piano. But, you know, I'm primarily a songwriter."

Like many idiosyncratic European artists, Cave is a household name in some territories and inevitably less popular in others. Accordingly, Mute and Reprise are each tailoring their strategies to fulfill audience demand market-by-market.

In Europe and Australia, where Cave benefits from fea-

tures in mainstream magazines, Mute is pursuing an aggressive plan to promote the new album. According to Donna Vergier, Mute's international marketing director, a video for the first single, "As I Sat Silently by Her Side," has been serviced to music channels around the globe. The clip, directed by Cave cohort John Hillcoat, has already achieved highest rotation status on German music channel Viva2.

A commercial single of "As I Sat Silently by Her Side" was released March 19 in all countries except the U.S. A second single from the album, "15 Feet of Pure White Snow," will street May 21. Hillcoat will shoot a video for the track prior to its release.

In all Mute territories, there will be promotional album giveaways, including bookmarks, T-shirts, and limited-edition prints of the record's cover (a painting by Tony Clark). In addition, Penguin U.K. will publish a Nick Cave lyric book that will be used in that country's campaign.

Mute recently revamped Cave's Web site, nickcave.co.uk, and sent journalists interactive press kits that include artist interviews, video footage, press

shots, and press releases. The label introduced the material at a worldwide album launch party March 6 in London.

Cave and the band will also perform the music live starting

'There aren't that many themes in the world. There's love and death, God, and some variations of that.'

—NICK CAVE

April 18 in Stockholm, where they commence a three-month European tour.

In the U.S., where Cave is considered more of a cult artist, Reprise will "capitalize on Nick's base, which might not be gigantic but is very dedicated," says Reprise president Howie Klein. The label has selected "15 Feet of Pure White Snow" as the set's first single; the radio-only track was serviced to outlets March 13. A second cut from the album,

most likely "As I Sat Sadly by Her Side," will follow in the fall to correspond with Cave and the Bad Seeds' U.S. tour.

Instead of publicizing the album through retail signings and meets-and-greets, Cave is playing nine intimate solo shows in the U.S. during the last two weeks of March. He also performed March 19 on *Late Show With Dave Letterman*.

According to a Reprise spokeswoman, each Cave album has sold between 50,000 and 75,000 copies in the U.S. Mute's Vergier says that each of Cave's last two albums, *Best of* (1998) and *Boatman's Call* ('97), sold approximately 500,000 copies worldwide. Yet Cave's '96 album, *Murder Ballads*, which features duets with British rocker Polly Jean Harvey and Australian pop star Kylie Minogue, sold close to 1 million copies worldwide on the strength of its hit single, "Where the Wild Roses Grow."

Cave's corpus of song is published by Windswept Pacific in the U.S. and by Mute Song in the U.K. The Bad Seeds are booked by Billions Corp. in the U.S. and by the U.K.'s Fair Warning/Wasted Talent elsewhere.



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Artists & Music

PEARL JAM DELIVERS ITS OWN BOOTLEGS

(Continued from page 12)

experience. All three honed their chops on the fly, providing a seldom-seen look behind the scenes of the live Pearl Jam experience.

"We really wanted to make the fans feel like if they weren't there [at a show] that they knew what happened and what went on and that they were part of it," Burns says. The DVD edition boasts 50 minutes of bonus footage, including a montage of European tour clips set to three previously unheard instrumentals from the *Binaural* sessions, plus music videos for the songs "Do the Evolution" (from 1998's *Yield* album) and "Oceans," which was shot in 1991 but never released in the U.S. Also included is footage from the "Matt-Cam," allowing viewers to watch three songs from drummer Matt Cameron's vantage point.

Just as Pearl Jam's devoted fan base got first crack at each installment of the so-called tour bootlegs for a discount price, *Touring Band* will be available through the band's fan organization, the Ten Club, one week prior to its arrival at retail. The film will sell for \$15.95 via PearlJam.com and \$24.98 in stores. "Over the last two years, the Ten Club has become a whole different organization," Ament says. "It's a pretty amazing way to dis-

tribute just about anything."

Long one of the most-bootlegged bands in music, Pearl Jam had discussed releasing shows en masse for several years. But the group was "never that excited about what we heard," Ament says. Other issues, including how to present the releases in the marketplace and the logistics of preparing the show tapes for mass consumption, kept the idea on the back burner until last summer.

"You really have no idea what the size of the group of people is that collects this stuff," band manager Kelly Curtis says. "It was bigger than we thought, for sure."

Still, even after the idea was greenlit by Curtis and the band, Ament says he thought no more than "a couple thousand [copies] of each" show would be pressed and that Epic would be, to say the least, hesitant to bring the project under the Sony umbrella. Instead, the label threw its full international marketing muscle behind what Ament describes as a "great rock'n'roll chance." The band's sound man, Brett Eliason, working in tandem with engineer John Burton, went right to work, and barely eight weeks after the European tour ended, the shows were in the hands of fans.

To ease uncertain consumers into

the project, the band selected six noteworthy shows—marked with a small "ape man" logo on the CD—from each installment that they felt best represented the spirit of the tour. The second of two gigs in Katowice, Poland, was especially

Pearl Jam broke the record for simultaneous debuts on The Billboard 200.

memorable for both Ament and Cameron. "We came out with a set list that was definitely a lot different than anything we'd done on the tour," Ament says, "but pretty much right at the beginning, we said, 'Let's relax and do whatever comes to mind.'"

To the pleasant surprise of all parties, the bootlegs were an immediate hit with fans and newcomers alike. The tour opener in Lisbon, Portugal, last May even debuted at No. 1 on the Portuguese album chart, according to Epic executive VP/GM Steve Barnett. During the first week of October, five European shows arrived at once on The Billboard 200, breaking the

record for simultaneous debuts previously held by Selena, with four.

In early March, the ante was upped when the discs for seven shows from the first leg of the North American tour bowed on the chart. "It's a testament to the band's uniqueness, and almost truly fitting, for them to break their own records," Barnett says, adding that the first two installments of bootlegs have to date sold more than 1.2 million copies worldwide.

The one-two punch of the final set of bootlegs and the home video is "an undeniable combination that will complement all the releases to date," says Epic VP of worldwide marketing Scott Greer. "It's the first commercially available live footage on the band that exists and an incredible companion piece to the live shows."

According to Epic VP of marketing Chris Poppe, the label is rolling out a multifaceted marketing campaign for "Touring Band" that began the week-

end of March 16, when individual song clips aired at the top of every hour on MTV2. An hour-long edit of the release will air April 14 on VH1, while still another edit is set to run starting in July on PBS. Screenings in theaters with digital projection are set for New York (April 5) and Seattle (April 9), and Epic college reps are coordinating screenings on a dozen university campuses for the week of April 2.

With a monumental year of music under its collective belt, the Pearl Jam camp already has some intriguing ideas up its sleeve for future projects. Ament says the band is sifting through B-sides and compilation and soundtrack cuts for a rarities album, which could be out by Christmas.

"There's a handful of songs that we're all bummed out ended up as a B-side and got forgotten, whether it's 'Dead Man' or even 'Yellow Ledbetter,'" he says. "They're songs that we feel are really great."

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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ALEJANDRO SANZ	Auditorio Nacional Mexico City	March 3-18	\$2,818,519 (26,775,930 pesos) \$75/\$10	80,909 89,154 nine shows	RAC Producciones
BACKSTREET BOYS, KRISTAL	Staples Center Los Angeles	March 14-15	\$1,952,674 \$69.50/\$51.25	30,545 two sellouts	SFX Music Group, Nederlander Organization
MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE	Madison Square Garden New York	March 16	\$552,275 \$45/\$35	14,205 sellout	Metropolitan Entertainment Group
AC/DC, WIDE MOUTH MASON	The Pyramid Memphis	March 24	\$519,265 \$45/\$35	12,237 14,000	Beaver Productions
ERYKAH BADU, COMMON, BILAL	Universal Amphitheatre Universal City, Calif.	March 9-10	\$461,425 \$58.50/\$48.50/ \$33.50	9,370 12,152 two shows	House of Blues Concerts
MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE	The Pyramid Memphis	March 23	\$457,905 \$35	13,083 sellout	Beaver Productions
JULIO IGLESIAS	James L. Knight Center Miami	Feb 10-11	\$452,710 \$70/\$60/\$40	8,895 two sellouts	NYK Productions
AC/DC, WIDE MOUTH MASON	Alltel Arena North Little Rock, Ark.	March 26	\$402,855 \$45/\$35	9,587 12,000	Beaver Productions
PANTERA, SOULFLY, MORBID ANGEL, NOTHINGFACE	Hammerstein Ballroom New York	March 8-10	\$394,175 \$40/\$35	10,394 three sellouts	Metropolitan Entertainment Group
ALAN JACKSON	Mark Tress Arena Atlantic City, N.J.	March 9-10	\$362,131 \$38.50/\$27.50	10,562 two sellouts	New Park Entertainment

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
◀ No. 1 ▶				
1	1	CREED ▲ ⁵ WIND-UP 13049 (11.98/18.98) HS	MY OWN PRISON 51 weeks at No. 1	182
2	2	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	LEGEND	613
3	3	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	165
4	5	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	502
5	6	KID ROCK ▲ ⁹ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	117
6	4	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	116
7	8	SHANIA TWAIN ◆ ¹⁸ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	177
8	16	AEROSMITH ◆ ¹⁰ COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	331
9	9	AEROSMITH ▲ ⁴ Geffen 424716/INTERSCOPE (12.98/18.98)	BIG ONES	154
10	12	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	335
11	11	DMX ▲ ⁴ RUFF RYDERS/DEF JAM 558227*/IDJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	126
12	7	JOURNEY ◆ ¹⁰ COLUMBIA 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	486
13	13	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1251
14	10	BON JOVI ▲ ³ MERCURY 526013/IDJMG (10.98/17.98)	CROSS ROAD	88
15	14	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (12.98/18.98)	SUBLIME	225
16	—	B.B. KING THE BEST OF B.B. KING — 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION MCA 111939 (6.98/11.98)		3
17	20	AC/DC ◆ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	345
18	21	2PAC ▲ ⁷ AMARU/OEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	89
19	15	MILES DAVIS ▲ ⁷ LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	101
20	34	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	539
21	19	ENYA ▲ ² REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	54
22	22	U2 ● ISLAND 524613/IDJMG (12.98/18.98)	THE BEST OF 1980-1990	58
23	28	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	398
24	23	DEF LEPPARD ▲ ² MERCURY 528718/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	224
25	18	JANET JACKSON ▲ ² A&M 540399*/INTERSCOPE (12.98/18.98)	DESIGN OF A DECADE 1986/1996	31
26	17	DAVE MATTHEWS BAND ▲ ¹ RCA 66904 (11.98/17.98)	CRASH	246
27	24	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	208
28	25	AC/DC ▲ ³ EASTWEST 92215/EEG (11.98/17.98)	LIVE	149
29	—	VARIOUS ARTISTS TIME LIFE 3397 (17.98/19.98)	BODY + SOUL: LOVE SERENADE	15
30	30	VARIOUS ARTISTS ● MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)	TODDLER FAVORITES	12
31	39	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	173
32	43	SUBLIME ▲ GASOLINE ALLEY 111474/MCA (12.98/18.98) HS	40 OZ. TO FREEDOM	124
33	31	BRITNEY SPEARS ◆ ¹³ JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	115
34	27	EMINEM ▲ ⁴ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	105
35	26	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	204
36	—	EVA CASSIDY BLIX STREET 10045 (11.98/16.98)	SONGBIRD	1
37	33	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	130
38	42	CAROLE KING ◆ ¹⁰ EPIC 65850 (7.98 EQ/11.98)	TAPESTRY	447
39	49	NIRVANA ◆ ¹⁰ DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	287
40	50	GUNS N' ROSES ◆ ¹⁵ Geffen 424148/INTERSCOPE (12.98/18.98)	APPETITE FOR DESTRUCTION	480
41	44	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	7
42	37	PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	120
43	36	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	147
44	46	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	357
45	35	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	107
46	—	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	374
47	41	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	157
48	—	JIMI HENDRIX ● EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)		53
49	—	TOOL ▲ ² VOLCANO 31087* (11.98/17.98)	AENIMA	175
50	32	DAVE MATTHEWS BAND ▲ ³ RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	109

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). 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, 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.

TVT's Guided By Voices Hopes 'Isolation Drills' Will Revive Rock Radio

BY JONATHAN COHEN

NEW YORK—Rock'n'roll runs deep through Robert Pollard's veins. Indeed, the 43-year-old front man of Dayton, Ohio-based underground icons Guided by Voices has been singlehandedly trying resurrect the glory days of rock radio for more than 15 years. His band's new album, *Isolation Drills*, might give him his best shot yet.

Isolation Drills, due April 3, is GBV's second set for TVT after a long, productive tenure with Mator. And while its predecessor, 1999's Ric Ocasek-produced *Do the Collapse*, brought the band to a greater level of visibility than ever before, its slick studio polish at times obscured



GUIDED BY VOICES

the stripped-down rock power and oddball narratives GBV fans have come to call holy.

Luckily for devotees, both are back in full force on *Isolation Drills*, which was produced by Rob Schnapf (Beck, Elliott Smith) and recorded at New York's Loho Music. Pollard, who was a fourth-grade teacher in the Dayton public schools until 1994, admits with a laugh that "it's weird for the 12th album to be the one where the band matures." But his uncharacteristically introspective lyrics provide an intriguing, seldom-seen glimpse at the men behind the music.

The new album's recurring theme of separation was inspired by the yearlong tour in support of *Do the Collapse*, the longest the band had ever undertaken. While the trek helped the album sell 38,000 copies in the U.S., according to SoundScan, it exacted a heavy emotional toll on Pollard and his revolving-door cast of bandmates. (The current lineup finds Pollard joined by guitarists Doug Gillard and Nate Farley, bassist Tim Tobias, and drummer John McCann, who replaced Jim MacPherson after *Isolation Drills* was completed.)

Pollard drove back to Dayton alone after the tour wrapped, scribbling out lyrics far removed from the abstract vignettes that frequent such previous classics as 1994's *Bee Thousand* and 1995's *Alien Lanes*.

While setting the weighty words to his signature melodies (best heard on first single "Glad Girls"), Pollard realized that he had written an album "about what we do on a daily basis" (Continued on page 68)

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Top 10 Favorite Artist Picks

March 16, 2001

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Deceiving Ralph	Punk	1
2	Julii Akins	Pop, Rock	1
3	Sylvia Tosun	Pop, World Beat	1
4	Brickfoot	Pop, Rock	17
5	P. T. Grimm	Weird	1
6	Clove	Pop, Rock	6
7	Christos	Pop, Dance	2
8	Rock Stars	Hip Hop	3
9	The Vermin	Punk, Rock	3
10	Betsy Ullery	Pop, Electronic	6

Weekly results are based on votes cast by Broadband's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

Radio Play Favorite Song Requests

March 16, 2001

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Surprise Ending, Brickfoot	Pop, Rock	18
2	All This Time, Sylvia Tosun	Pop, World Beat	1
3	Backseat, Clove	Pop, Rock	6
4	Heath Of The Night, Catherine Phoenix	Pop, Country	26
5	Fire, Mr. Vein	Rock, Hard Rock	12
6	Kissing Leaf, Mrs. Annthrob	Heavy Metal, Punk	1
7	Chameleon, Brickfoot	Pop, Rock	15
8	Beautiful Love (remix), Kellee	R 'n B, Urban	2
9	Can't Let You Go, The Vermin	Punk, Rock	2
10	I Love You Anyway, Shabazz	R 'n B	13

Weekly Radio Play rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

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Artists & Music

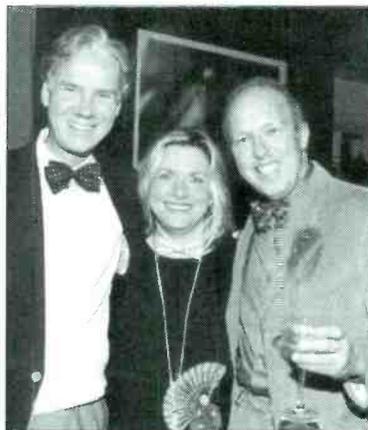
Caldwell And Merlis Leave Warner

Warner Bros. Records VP of corporate communications Bob Merlis and director of talent placement Melenie Caldwell threw a party March 9 to celebrate working together at Warner Bros. for more than 25 years. The event also turned out to be a farewell, as the pair are both taking an early retirement package offered by Warner Music Group.

The celebration, held at Los Angeles restaurant Atlantic, included artists, executives, journalists, and

publicists who have worked with Caldwell and Merlis. (Many there will likely work with the latter again soon via the new Merlis For Hire public-relations firm.) The party included USA Networks president Doug Herzog, Sire staff producer Andy Paley, Warner Bros. Studios publicist Joe Hyams, RIAA West Coast head Joe Flatow, and longtime industry exec Tom Vickers. Merlis and Caldwell's last day at Warner was March 30. (Photos: Jackie Korito)

M.f.h.



Ties That Bind. Old pals compare war stories and bow ties. Pictured, from left, are *Billboard* editor in chief Timothy White, Warner Bros. Records senior VP of publicity and New York operations Liz Rosenberg, and Merlis.



Family Ties. Warner compatriots and friends reminisce with the guests of honor. Pictured, from left, are Warner Music Group's senior VP of strategic promotion Jim Noonan, Merlis, Caldwell, Warner Bros. VP of artist relations Larry Butler, and the RIAA's Ceci Vasconcellos.



Heart-Shaped World. Artists and executives share a moment of mutual admiration. Pictured, from left, are Merlis, Caldwell, TV actor/Reprise singer Chris Isaak, and film star Minnie Driver.



As Long As I'm With You. Power pop, past and future, is discussed with famed Rubinoos founder/vocalist John Rubin. Pictured, from left, are *Billboard* director of special issues Gene Sculatti, Caldwell, Rubin, and Merlis.



Words And Music. A quarter-century of Warner Bros.' hits and heritage are recalled over cocktails by, from left, longtime colleagues Caldwell, *Billboard* special correspondent/music publishing editor Jim Bessman, and Merlis.



The Beat Goes On. Partiers pause while chatting about Merlis' new M.F.H. (Merlis For Hire) public relations firm to smile for the camera. Pictured at the festivities, from left, are *Billboard* Los Angeles bureau chief Melinda Newman, Caldwell, *Billboard* editor in chief Timothy White, and Merlis.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			APRIL 7, 2001	
			No. 1	
1	4	4	AMERICAN HI-FI (ISLAND 542871/IDJMG (12.98 CD))	AMERICAN HI-FI
2	NEW		OLD 97'S (ELEKTRA 62531/EEG (17.98 CD))	SATELLITE RIDES
3	2	20	MUDVAYNE (NO NAME 63821/EPIC (17.98 EQ CD))	L.D. 50
4	5	47	KEITH URBAN (CAPITOL (NASHVILLE) 97591 (10.98/16.98))	KEITH URBAN
5	7	3	ALIEN ANT FARM (NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98))	ANTHOLOGY
6	10	17	NEW FOUND GLORY (DRIVE-THRU 112338/MCA (8.98/12.98))	NEW FOUND GLORY
7	NEW		SKRAPE (RCA 67935 (13.98 CD))	NEW KILLER AMERICA
8	11	6	TANTRIC (MAVERICK 47978/WARNER BROS. (11.98 CD))	TANTRIC
9	12	13	PAULINA RUBIO (UNIVERSAL LATINO 543319 (9.98/16.98))	PAULINA
10	NEW		MR. SHORT KHOP (HEAVYWEIGHT 2150*/TVT (10.98/16.98))	DA KHOP SHOP
11	8	24	AT THE DRIVE-IN (GRAND ROYAL 49999*/VIRGIN (9.98 CD))	RELATIONSHIP OF COMMAND
12	15	16	COLD (FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98))	13 WAYS TO BLEED ON STAGE
13	1	3	ANTHONY KEARNS/ROMAN TYNAN/FINBAR WRIGHT (MUSIC MATTERS 9020 (13.98/17.98))	THE IRISH TENORS: ELLIS ISLAND
14	6	13	CHARLIE WILSON (MAJOR HITS 490371/INTERSCOPE (17.98 CD))	BRIDGING THE GAP
15	NEW		LFT CHURCH CHOIR/HEZEKIAH WALKER (VERITY 43157 (10.98/16.98))	LOVE IS LIVE!
16	9	3	KIM BURRELL (TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98))	LIVE IN CONCERT
17	NEW		BANDA EL RECODO (FONOVI 6102 (8.98/12.98))	CONTIGO POR SIEMPRE
18	NEW		ME FIRST AND THE GIMME GIMMES (FAT WRECK CHORDS 620* (14.98 CD))	BLOW IN THE WIND
19	19	6	LUPILLO RIVERA (SONY DISCOS 84276 (8.98 EQ/13.98))	DESPRECIADO
20	16	42	RASCAL FLATTS (LYRIC STREET 165011/HOLLYWOOD (11.98/17.98))	RASCAL FLATTS
21	14	21	JAMIE O'NEAL (MERCURY (NASHVILLE) 170132 (11.98/17.98))	SHIVER
22	13	31	SOULDECISION (MCA 112361 (11.98/17.98))	NO ONE DOES IT BETTER
23	20	12	BLUE MAN GROUP (BLUE MAN GROUP 48613/VIRGIN (17.98 CD))	AUDIO
24	17	18	VICENTE FERNANDEZ (SONY DISCOS 84185 (9.98 EQ/15.98))	HISTORIA DE UN IDOLO VOL. 1
25	3	2	CLUTCH (ATLANTIC 83433/AG (11.98/17.98))	PURE ROCK FURY

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. © 2001, Billboard/BPI Communications.

26	18	30	ZOEGIRL (SPARROW 51734 (15.98 CD))	ZOEGIRL
27	21	36	THE UNION UNDERGROUND (PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98))	...AN EDUCATION IN REBELLION
28	23	17	SAMANTHA MUMBA (WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98))	GOTTA TELL YOU
29	33	8	NICKEL CREEK (SUGAR HILL 3909 (16.98 CD))	NICKEL CREEK
30	NEW		JERRY RIVERA (ARIOLA 82955/BMG LATIN (10.98/15.98))	RIVERA
31	24	23	KURT CARR & THE KURT CARR SINGERS (GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98))	AWESOME WONDER
32	22	22	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE (VERITY 43139 (12.98/18.98))	NOT GUILTY... THE EXPERIENCE
33	25	30	STACIE ORRICO (FOREFRONT 25253 (11.98/15.98))	GENUINE
34	NEW		GRUPOMANIA (UNIVERSAL LATINO 013815 (9.98/16.98))	MANIA 2050
35	31	3	BAD BOY JOE (WHAT IF 364/E-LASTIK (15.98 CD))	THE BEST OF FREESTYLE MEGAMIX
36	35	2	NONPOINT (MCA 112364 (8.98/12.98))	STATEMENT
37	27	86	BRAD PAISLEY (ARISTA NASHVILLE 18871/RLG (10.98/17.98))	WHO NEEDS PICTURES
38	40	6	AZUL AZUL (SONY DISCOS 83941 (10.98 EQ/16.98))	EL SAPO
39	46	12	ST. GERMAIN (BLUE NOTE 25114*/CAPITOL (16.98 CD))	TOURIST
40	NEW		KAM (HARD TYME/JCOR 493007/INTERSCOPE (12.98/17.98))	KAMNESIA
41	30	5	TIM RUSHLOW (ATLANTIC (NASHVILLE) 83326/AG (10.98/16.98))	TIM RUSHLOW
42	41	14	JUAN GABRIEL (ARIOLA 80227/BMG LATIN (9.98/14.98))	ABRAZAME MUY FUERTE
43	26	4	JOHN DIGWEED (BOXED 019/STUDIO K7 (18.98 CD))	LOS ANGELES—GLOBAL UNDERGROUND
44	42	2	JOHN HAMMOND (POINTBLANK 50764/VIRGIN (17.98 CD))	WICKED GRIN
45	39	20	RACHAEL LAMPA (WORD 61068/EPIC (11.98 EQ/16.98))	LIVE FOR YOU
46	32	15	PRU (CAPITOL 23120 (6.98/9.98))	PRU
47	NEW		GILBERTO SANTA ROSA (SONY DISCOS 84291 (10.98 EQ/17.98))	INTENSO
48	29	3	MIKAILA (ISLAND 542726/IDJMG (8.98/12.98))	MIKAILA
49	NEW		LARS FREDERIKSEN AND THE BASTARDS (HELLCAT 80438*/EPTAPH (16.98 CD))	LARS FREDERIKSEN AND THE BASTARDS
50	28	2	LOS SUPER SEVEN (COLUMBIA 61429/SONY DISCOS (17.98 EQ CD))	CANTO

POPULAR UPRIISINGS

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

COUNTRY 'DREAM': Country/pop group **South 65's** new album, *Dream Large*, due May 1 on Atlantic Nashville Records, is off to a promising start.

The album's first single,



Schneider's Land. Bluesy rocker Bob Schneider is a popular attraction in his hometown of Austin, Texas. He won several honors at last year's Austin Music Awards, including musician of the year and songwriter of the year. Schneider's album *Lonelyland* was released March 27 on Universal Records. Schneider says that he likes making music that "I could still be doing in 20 years."

"The Most Beautiful Girl," is ascending the Hot Country Singles & Tracks chart (No. 57 this issue) and the Top Country Singles Sales

chart (No. 8).

The song is the first to chart for South 65, as its 1998 self-titled debut album did not yield any charting singles.

South 65 appeared at the National Assn. of Campus Activities Convention in February. There are tentative plans for South 65 to do a U.S. college campus tour this fall, preceded by another tour closer to the new album's release.

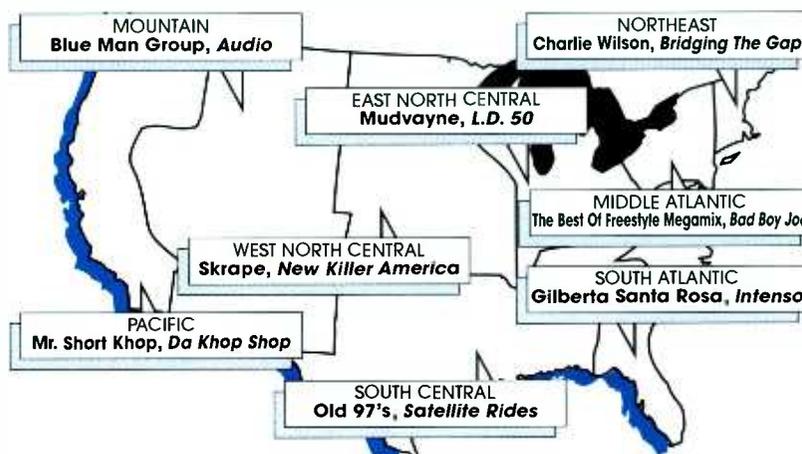
OVER THE CHARTS: Rock band **Over the Rhine** has carved out a niche following over the years, releasing several albums since 1991. The Cincinnati-based group's first Billboard chart entry was the 1994 album *Eve*, which peaked at No. 8 on the regional East North Central chart. Over the Rhine returns with *Films for Radio* (Back Porch/Narada Records), which bows this issue at No. 16 on the East North Central chart.

The band is currently on a U.S. tour. Upcoming dates are April 7 in Los Angeles; April 9 in Tucson, Ariz.;



Lopez In English. Latin music artist Alvaro Lopez makes his English-language debut with *The Alvaro Lopez Project* (One Voice Records). Lopez, a former member of the Dove Award-winning group Torre Fuerte, was also once a member of Luis Miguel's band. Lopez says that "love and life" are his two favorite musical subjects.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Mudvayne L.D. 50	1. Gilberto Santa Rosa Intenso
2. American Hi-Fi American Hi-Fi	2. American Hi-Fi American Hi-Fi
3. Skrape New Killer America	3. Keith Urban Keith Urban
4. Tantric Tantric	4. Charlie Wilson Bridging The Gap
5. Charlie Wilson Bridging The Gap	5. Mudvayne L.D. 50
6. Keith Urban Keith Urban	6. Ednita Nazario Sin Limite
7. Alien Ant Farm ANThology	7. Co-ed Utopia
8. Rascal Flatts Rascal Flatts	8. Skrape New Killer America
9. Mr. Short Khop Da Khop Shop	9. LFT Church Choir/Hezekiah Walker, Pastor Love Is Live!
10. A.Kearns/R.Tynan/F.Wright The Irish Tenors: Ellis Island	10. Field Mob 613: Ashy To Classy

April 11 in Santa Fe, N.M.; April 13 in Austin, Texas; April 14 in Dallas; April 17 in Lawrence, Kan.; April 18 in Iowa City, Iowa; April 19 in Minneapolis; and April 20 in Chicago.

IN CONTROL: Latin music group **Control** may be on the verge of a Heatseekers breakthrough with its latest album on EMI Latin. The self-titled set is currently bubbling under the Heatseekers chart. The album's strongest sales are in the south central region, and it debuts this issue at No. 14 on that region's chart.

Control has also charted this issue on The Billboard Latin 50 (at No. 28) and the regional Mexican chart (No. 8).

Last year, Control had a hit on those two charts with *Cumbias Sin Control*, which reached at No. 40 on The Billboard Latin 50 and No. 12 on the regional Mexican chart.

FARINA MUSHROOMS: San Francisco-based **DJ**

Mark Farina has released several albums featuring his specialty—electronic/house music. He's experiencing an impact on a *Billboard* chart with his current release, *Mushroom*



Davis' Solo Debut. Jody Davis, guitarist for the popular Christian rock group the Newsboys, steps into the spotlight with his self-titled debut solo album, released March 27 on Pamplin Records. Davis says that he's still a member of the Newsboys but that he wanted to do a solo project as an outlet for his "original ideas that haven't been on a Newsboys album."

Jazz Vol. 3 (Om Records), which bows this issue at No. 18 on the Pacific regional chart. His next album, *Mixer Presents United DJ's Of*, is due Tuesday (3) on Razor & Tie.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ **LAURA NYRO**
Angel in the Dark
 PRODUCERS: Laura Nyro, Scott Billington, Eileen Silver-Lillywhite
 Rounder 11661-3176

Few albums have been as aptly titled, as Laura Nyro's fans will receive these final studio recordings like an angel's gift from heaven. Nyro, who succumbed to ovarian cancer in 1997, recorded these tracks in '94 and '95, mostly self-accompanied on acoustic piano. Co-producers Eileen Silver-Lillywhite, who partnered with Nyro in a record company project, and Scott Billington, Rounder VP of A&R, wisely added top-flight pop/jazz backup in keeping with Nyro's tradition—and only when appropriate. Many songs, such as Nyro's achingly beautiful "Serious Playground," feature only her vocals and piano. In addition to her own material, she cut a number of classic pop and soul covers. Her emotion-drenched versions of Smokey Robinson & the Miracles' "Ooh Baby Baby" and Burt Bacharach and Hal David's "Walk on By" recall her landmark Motown/soul-cover album *Gonna Take a Miracle* (featuring LaBelle); her anguished solo rendition of Rodgers & Hart's "He Was Too Good to Me," meanwhile, salutes her great popular song predecessors and consecrates her deserved place alongside them.—*JB*

★ **THE PRAYER BOAT**
Polichinelle
 PRODUCER: not listed
 Atlantic 83431

If you're among the impassioned cult of Anglophiles who dig tirelessly for buried U.K. treasure, then you're probably already a fan of *Polichinelle*, which was issued by the Irish act via Setanta/Invisible Records last year. The sad truth, though, is that this wonderfully original yet wholly accessible recording may not reach beyond those dedicated, musically adventurous spirits. The Prayer Boat is

SPOTLIGHT



BRUCE SPRINGSTEEN AND THE E STREET BAND
Live in New York City
 PRODUCERS: Bruce Springsteen, Chuck Plotkin
 Columbia 85490

Debate rages over what is not included on this two-disc document of Springsteen's reunion with the E Street Band, but this companion to the HBO concert special of the same name (plus bonus tracks) handily supports the legend of the group's live power and passion. Notable in the mix of old and new is a beautifully countrified "Mansion on the Hill," a spirited "Prove It All Night," and the unreleased, controversial "American Skin (41 Shots)," written in response to the New York police shooting of immigrant Amadou Diallo. Of the six bonus cuts, most gripping are the rarely played "Lost in the Flood," from Springsteen's '73 debut, and an intense solo reclamation of "Born in the U.S.A." Tales of redemption and introspection take on new life as Springsteen plays the inspired role of rock'n'roll revivalist, and very together with the band, he performs as if the very soul of music depended on it.—*JB*

not cut from trendy cloth, and as a result, it's not likely to perform well against today's seemingly endless barrage of teen acts, hip-hoppers, and pimp-rockers. Still, *Polichinelle* has the sweet pop melodies that should tickle mainstream ears. Front man Emmett Tinley is a masterful tunesmith with a lilting tenor voice warmly reminiscent of Travis' Fran Healy. Soft, piano-driven songs, such as the single-worthy title cut and the delicate "It Hurts to Lose You," are not blatantly commercial. Rather, they're timeless in production, meticulous in construction, and offered in intimate arrangements that reward repeated listens. But in order for that to happen, one needs to put down the disc that the big pop machine is telling you to buy (or broadcast) and try some-

SPOTLIGHT

BIG PUN
Endangered Species
 PRODUCERS: various
 Loud 1963



Big Pun is the latest rapper to pass before his time. Loud pays tribute to its fallen soldier with *Endangered Species*, and unlike recent tribute albums, this 24-track set features Pun as its centerpiece. The collection includes classic songs from his first album (1998's *Capital Punishment*), guest appearances, previously unreleased material, and new songs. First single "How We Roll" is one of the

new tracks; offered in two versions, the original is a methodical tune that samples Janet Jackson's "Let's Wait Awhile," while Irv Gotti's light-hearted remix is tailor-made for radio. The album also features Pun classics such as his appearance on the Beatnuts' "Off the Books." What's most striking about *Endangered Species* is that it shows Pun's rejection of musical limits. Tracks featuring Kool G. Rap, Brandy, Joe, and Ricky Martin proved the rapper's crossover potential.—*RH*

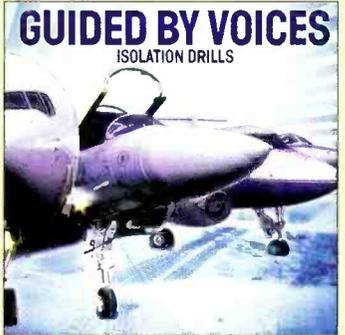
thing new and different. In the case of the Prayer Boat, you'll be glad you did.—*LF*

★ **SWAG**
Catchall
 PRODUCER: Brad Jones
 Yep Roc 2023

Red-blooded, full-hearted guitar pop returns with a vengeance. Mavericks vet Robert Reynolds teamed up with Wilco's Ken Coomer, Tom Petersson of Cheap Trick, keyboardist Jerry Dale McFadden, and Doug Powell to create this valentine to pure-pop music. The album is laden with the sort of romanticism, very much out of favor nowadays, that compels guys to write love songs to girls named Louise and Trixie. Every tune has a girl, and every girl is a mystery. The ruling

SPOTLIGHT

GUIDED BY VOICES
Isolation Drills
 PRODUCER: Rob Schnapf
 TVT 2160



Unlike so many bands who have either carefully copied or mindlessly aped their British Invasion heroes, Dayton, Ohio's Guided by Voices has always followed the spirit rather than the letter of that musical law. GBV leader Robert Pollard churns out a couple of albums' worth of impossibly melodic, bittersweet power-pop every annum. This year's model is both sonically and emotionally the most up-to-date yet. Pollard's lyrics often ache now with the pain and wisdom of middle age, although his latest outfit can rock with the sound of evergreen youth. With widescreen tracks like "Fair Touching," producer Rob Schnapf ups the ante on Ric Ocasek's radio-ready work for GBV's 1999 TVT opus, *Do the Collapse*. On the flipside, the dirge "How's My Drinking?" sees Pollard trading his usual lyrical abstraction for bracing reality. On *Isolation Drills*, Pollard proves that thinking like a grown-up and rocking like a teenager aren't necessarily mutually exclusive.—*BB*

vibe, lyrically and instrumentally, is Brit-pop: early Beatles, Gerry & the Pacemakers, and Herman's Hermits rush to mind as the tracks spin by, with a Zombies feel on "Please Don't Tell." For fading flower children, *Catchall* will prompt severe flashback episodes, while younger listeners will find this disc a reimagined Oasis. At its heart, it's a meticulously crafted, genuinely enthusiastic plunge into a style of pop songcraft that almost sounds like it comes from another world. Contact: 336-578-7300.—*PVV*

TRAIN
Drops of Jupiter
 PRODUCER: Brendan O'Brien
 Columbia 69888

Train was set to become the next Count-

ing Crows when "Meet Virginia," its ode to a wrong-side-of-the-tracks girl full of quirky contradictions, hit radio in 1998. Sadly, beyond "Virginia," its eponymous debut album fell into an abyss of sameness, its songs such carbon copies of each other that it was impossible to tell them apart. *Drops of Jupiter* fails slightly better. The music fails to gain any momentum until track seven, and by then, Train's lucky the listener's still spinning the CD. Too bad, because that's where its Southern folk/rock begins to rumble, with the nostalgic "Let It Roll," the throbbing "Getaway," and the melancholy, sax-tinged closer, "Mississippi." Let's hope that if Train's given the chance to make a third album, it'll finally fill it with clearly discernable songs. A shame for a band that seems so earnestly on the verge of realizing itself.—*CLT*

JOURNEY
Arrival
 PRODUCER: Kevin Shirley
 Columbia 05329

Several minutes into *Arrival*, the listener is likely to reach for a calendar. Is it really 2001? In the land of Journey, one can't be too sure. Much of the veteran band's 18th set sounds like it could've been recorded during its '80s prime. That's not necessarily a bad thing; after all, it would be more jarring had the band returned swathed in electronic sonics or hip-hop samples. Instead, *Arrival* shows Journey striving for a steady, consistent musical familiarity. Unfortunately, the new album shows the band attempting to mine well-turned soil even as it tries to recover from the loss of longtime belter Steve Perry. To his credit, replacement Steve Augeri has respectable chops, and he works his way through both metallic anthems and power ballads with relative ease. It doesn't hurt, either, that he has a vocal tone and a style that's remarkably close to Perry's. Still, it's hard to imagine a Journey record sans the original Steve faring well in today's marketplace.—*LF*

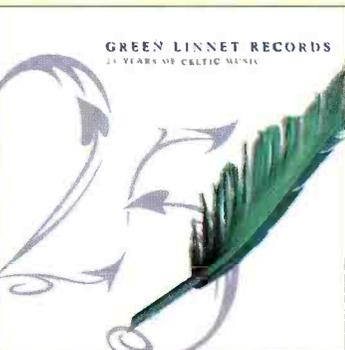
R & B / HIP-HOP

MIKI HOWARD
Three Wishes
 PRODUCERS: various
 Peak Records 8502

While New Jackers, rappers, and R&B poppers angled for chart space in the '80s and early '90s, along came Chicago singer/songwriter Miki Howard. The daughter of celebrated gospel singers and the former lead singer of the group Side Effect more than held her own, notching hits ("Ain't Nuthin' in the World," "Love Under New Management") and signature album tracks ("Imagination") by channeling a jazzy, R&B style influenced by such disparate sources as '40s bandleader Glenn Miller and Queen of Soul Aretha Franklin. Seven years after her 1994 tribute album to another idol, Billie Holiday, Howard is back with a seventh album that seeks to reclaim her classic soul status. Overall, the set doesn't quite meet that challenge. But with the help of such producers as Barry Eastmond and Gary Brown, Howard's smoky vocals come closest to echoing her well-remembered siren call on the jazz-soothed "Kiss of a Stranger" and the soulful love song "Nobody." Contact: 818-225-5373.—*GM*

VITAL REISSUES®

VARIOUS ARTISTS
Green Linnet Records—25 Years of Celtic Music
 ORIGINAL PRODUCERS: various
 REISSUE PRODUCER: Rob Simmonds
 Green Linnet 110



Twenty-five years ago, Wendy Newton opened the doors of Green Linnet Records, which specializes in Celtic music from both sides of the Atlantic. This two-CD compilation offers a 32-song label retrospective. Disc one takes listeners from 1976 to 1996; disc two covers more recent releases, running from 1997-2000. From the elegant craft of Altan and the stirring vocals of Mairéad Ní Mhaonaigh to the fiery, super-melodic fiddling of Kevin Burke, Liz Carroll, Máirín Fahy, John Cunningham, Eileen Ivers, and Manus McGuire—and from the Celtic music of Brittany's Kornog and the distinctive piping of Lúna's John McSherry to John Whelan's button-accordion virtuosity and the modernist bent of Scotland's Wolfstone—there is much here to fire one's soul—and much to celebrate. The collection concludes with fiddlers Burke, Christian Lemaire, and Cunningham, accompanied by guitarist Soig Siberil, reprising the weeping Scottish air "The Dark Island." It's easy to imagine how this music originally stole Newton's heart 25 years ago.—*PVV*

ZOOT SIMS AND EDDIE "LOCKJAW" DAVIS
The Tenor Giants Featuring Oscar Peterson
 PRODUCER: Norman Grant
 Pablo 2310

Try this: Walk up to a friend who likes his or her jazz mainstream, finger-poppin', and swingin', and mention Zoot Sims, "Lockjaw" Davis, and the title of this album. You might also want to add that the bass player is Niels-Henning Orsted Pedersen and the drummer is Louis Bellson. Now, get ready for a major smile. Jammin' doesn't come any better than this live *Jazz at the Philharmonic* recording from European dates in 1975. Even on the slow numbers, there's some irresistible preachin' going on by the two poles-apart tenor titans (Davis plays Coleman Hawkins to Sims' Lester Young). Peterson is at his embroidered-support best. Also of interest from Pablo is *Gerry Mulligan Quartets in Concert*, comprising *JATP* live shows with Bob Brookmeyer from '57 and '62. Both discs arrive via Fantasy's ongoing series excavating Pablo's rich, deep vault.—*BH*

GARY TAYLOR
Under the Nightlight
 PRODUCER: Gary Taylor
 Morning Crew Records 1855

Songwriter/producer Gary Taylor has come a long way since his first solo turn in 1983, the A&M album *G.T.* With a

CONTRIBUTORS: Bradley Bamberger, Jim Bessman, Leila Cobo, John Diliberto, Gordon Ely, Larry Flick, Brian Garrity, Steve Graybow, Bill Holland, Barry Jeckell, Martin Johnson, Gail Mitchell, Christa L. Titus, 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)

still-strong U.K. following, such titles as Anita Baker's "Good Love" and the Whispers' "Just Gets Better With Time," and collaborations with Grover Washington Jr. and others to his credit, Taylor launched Morning Crew in 1990. His goal: to obey his own creative muse rather than the industry's commercial command. But interestingly enough, keyboardist Taylor—cousin to hit songwriter Skip Scarborough—is poised to become a commodity with this new album, which soulfully confronts the male/female relationship content of his previous albums. Tapping into a vibe that recalls the '70s heyday of Roy Ayers, Donny Hathaway, and Lonnie Liston Smith, Taylor conjures a romantic mood whose various nuances are shaped by such tracks as "The Nightlight," "All or Nothing at All," and "Keep an Open Heart." Contact: 818-387-2261.—**GM**

COUNTRY

► **LORRIE MORGAN & SAMMY KERSHAW**

I Finally Found Someone

PRODUCERS: Norro Wilson, Brian Tankersly
RCA 07863

Taking a page from the George Jones/Tammy Wynette handbook, established artists Lorrie Morgan and Sammy Kershaw have parlayed their personal romance into a charming country album. Morgan is a confident stylist in excellent form on this outing, and the capable Kershaw has always owned plenty of vocal personality. Comparisons with George and Tammy may be a bit unfair, but these two do indeed scale those heights at times, as on the country gold "Be My Reason" and "That's Where I'll Be" and the Mexicali trailer-park fun of "He Drinks Tequila." They're also both effective when they step out on their own: Morgan kills on the bittersweet ballad "I Must Be Gettin' Older," and Kershaw is downright funky on "Sugar." Both of these artists have seen radio success fall off somewhat in recent times, but this top-notch effort offers plenty of hit potential, if aided by the occasional headline.—**RW**

★ **CHARLIE ROBISON**

Step Right Up

PRODUCERS: Charlie Robison, Blake Chancey
Lucky Dog/Columbia 61404

On his second Lucky Dog offering, Texas songsmith Charlie Robison manages to up his commercial ante while in no way sacrificing his scruffier tendencies—or his considerable sense of humor. "Right Man for the Job" is all twangy machismo, and "The Wedding Song" is sweet Hill Country romance. Robison is clearly not targeting radio on such cuts as "The Preacher," a left-of-center take on sin and redemption. The most radio-friendly cut is the melodic, uptempo "I Want You Bad," but the leering "Life of the Party" is a heck of a lot more fun. Robison is an excellent storyteller, with well-drawn, rough-hewn characters and keen observational skills in songs such as the rough-and-tumble "John O'Reilly" and the clever bullshit-artist saga "One in a Million." With his work a rare blend of barroom bluster, romance, and skillful songwriting, Robison has put together a killer album—one that could raise his profile considerably.—**RW**

DANCE

JAFFA

Elevator

PRODUCER: David Kakon
Nude Recordings 6567

Montreal native David Kakon makes his studio debut with this Muzak-inspired set under the moniker Jaffa. A classically trained pianist, Kakon mixes bits of soul, breakbeats, and jazz on the all-too-aptly-titled *Elevator*. The title track—and its two accompanying remixes cour-

tesy of the Herbaliser and Fila Brazillia—are soothing and grooving. The hip-hop influenced "Star 67," which incorporates sound bites of a telephone conversation into the mix, spotlights Kakon's marvelously cheeky side. At 24, Kakon—who wrote, produced, and engineered *Elevator*—seems so modest that his own image appears nowhere on the album. Not one to rest, Kakon is already at work on a follow-up. He's also confirmed to perform at this year's Montreal Jazz Festival. Contact: 514-286-3860.—**RH**

JAZZ

► **JOSHUA REDMAN**

Passage of Time

PRODUCER: Joshua Redman
Warner Bros. 47997

Saxophonist Joshua Redman's early-'90s arrival on the jazz scene was greeted by an onslaught of hype depicting him as an innovator in the tradition of Sonny Rollins and John Coltrane. Not only was the buildup overheated, it was inaccurate. As a decade of solid recordings have indicated, Redman is less an innovator than a developing stylist with a keen ear for melody and a deep affection for the work of some of his most underrated elders. Redman's latest recording showcases his growth as a composer, an improviser, and the leader of a fine quartet. *Passage of Time* is an eight-part song cycle designed to highlight the interplay of his band—pianist Aaron Goldberg, bassist Reuben Rogers, and drummer Gregory Hutchinson. Redman's own playing is leaner and more introspective than in the past. Highlights include Redman's solo "Before," the catchy "Free Speech Phase One," and the elegant "Our Minuet."—**MJ**

WORLD MUSIC

ANTIBALAS AFROBEAT ORCHESTRA

Liberation Afrobeat Vol. 1

PRODUCERS: Martin Antibalas, Antibalas
Ninja Tune CD56

The revival of Afro-Beat—the sensuous, pulsating mix of African highlife, jazz, funk, and salsa—is one of the most welcome and unexpected recent developments in the world-music/world-fusion communities. It began last year with the release of Femi Kuti's *Shoki Shoki* and continued throughout the year as MCA embarked on an ambitious reissue program of recordings by Femi's father and Afro-beat's legendary founder, Fela Anikulapo Kuti. Now, with the release of *Liberation Afro-Beat Vol. 1*, the sound is both revived and updated by Antibalas, a 14-piece Brooklyn band. Antibalas—Spanish for "bulletproof"—has been steadily amassing a following in the New York area since 1998. The polish that comes from their steady gigging is a highlight of the recording. The horn ostinatos are razor sharp, the harmonies open, and steam rises from the interlocking grooves created by the bass, drums, and many African percussion instruments. True to the music's origins, the group maintains a solidly leftist political agenda, but it doesn't clang listeners over the head with it. Instead, tracks like "Dirt and Blood" and "World War IV" seek to free your booty; the rest is sure to follow.—**MJ**

LATIN

► **SERRALDE**

No Hay Na' Mejor

PRODUCER: José Quintana
Hollywood Records 62268

Mexican singer/songwriter Viktor Serralde (who goes by his last name alone) writes wistful, beautiful songs reminiscent of '70s pop/rock. There are Latin elements, like the piano and trumpet of "Voy a Enloquecer" and the pseudo-flamenco guitar of "Quiero Ir a Casa." But this album is about midtempo, guitar-based tunes with well-crafted lyrics. Although Serralde makes no attempt

to break new ground—indeed, he's often derivative, as in "Vuelvo a Caer," which sounds too much like the Rob Thomas/Santana smash "Smooth"—the music is consistently pleasing, even enchanting. Overall, this is an album with no guises, charming in its simplicity.—**LC**

► **ANDRÉS CEPEDA**

El Carpintero

PRODUCER: Juan Diego Montoya
Discos FM 2845

After a brief distribution stint in the U.S. with Balboa Records, Colombian troubadour Andrés Cepeda has released his follow-up on Colombia's Discos FM. An eclectic mix of Latin rhythms, *El Carpintero* is an entirely acoustic album that manages to have a decidedly contemporary feel. Cepeda balances tradition with vision, blending Colombian rhythms, boleros, and even mariachi with a certain edginess that depends more on the sincerity of the music than slick production. *El Carpintero* can be danced to (as in "El Tren") or simply savored (as in Cepeda's aching version of Alvaro Carrillo's "Sabor a Dios"). And although this album tends to be all over the map when it comes to musical styles, it also slowly reaches out and takes hold of the listener.—**LC**

BLUES

★ **LUCKY PETERSON**

Double Dealin'

PRODUCER: John Porter
Blue Thumb 314 549 475

Lucky Peterson's Blue Thumb debut is a collection of powerful R&B/blues tunes. Backed by a seasoned group of players, including Jon Cleary, Tony Braunagel, and the Texicali Horns, Peterson handles vocals, lead guitar, and Hammond B-3 organ. He's a superb musician and a stirring singer who brings an Albert Collins-like fire to his work. He has also written three of the tunes on the CD, including "4 Little Boys," a touching slow blues based on a true story, and the bitter tale "When My Blood Runs Cold." These tracks show evidence of Chicago, Texas, and Memphis influences, fused by Peterson's dramatic performance style into a sortie that satisfies the craving for gut-check blues—along with the need to bring new material to the genre. Peterson has been cutting tracks for 16 years; this record weds the vitality of his late-'80s, early-'90s Alligator period with a mature, self-possessed musicianship.—**PVV**

CLASSICAL

JORGE BOLET

Rediscovered Liszt Recital

PRODUCERS: John Pfeiffer, Jon M. Samuels
RCA Victor 09026-63748

Liszt seems all the rage these days, with such stellar younger pianists as Stephen Hough (Hyperion), Leif Ove Andsnes (EMI), and Claudius Tanski (MDG) devoting recent recital discs to the composer. Here, though, is a disc's worth of long-lost Liszt recordings from a late piano giant—Jorge Bolet (1914-90). The Cuban-born Romantic idol was a bit underexposed on record until he was past his prime, but this set finds him in peak form, circa 1972. However fine the playing, though, this disc doesn't feel like a complete album, since the majority consists of some of Liszt's slighter, more hackneyed pieces. The exception is the 11-minute-plus *Funérailles*, played with poetic intensity. Also, the bonus track—a first-take run-through on Liszt's transcendental transcription of Wagner's *Tannhäuser* Overture—possesses the air of inspiration on the wing. Despite its lack of wholeness, this collection is wholly welcome, especially as it was beautifully produced for CD by Jon Samuels—who also wrote excellent liner notes about his rediscovery of the tapes in the RCA vaults.—**BB**

ON ★ STAGE

NEWYORKERS

Music by Stephen Weiner

Lyrics by Glenn Slater

Directed by Christopher Ashley

Choreography by Daniel Petzig

Set by Derek McLane

Costumes by David C. Woolard

Lighting by Ken Billington

Starring Stephen DeRosa, Jerry Dixon, Jesse Tyler

Ferguson, Pamela Isaacs, Liz Larsen, Priscilla Lopez

Produced by Manhattan Theatre Club

City Center Stage II, New York

If you aren't grinning from ear to ear five minutes into the new revue *newyorkers*, you're probably from out of town, because Manhattan Theatre Club's latest offering is a hilarious inside joke. Never fought the crowds at Zabar's or begged for reservations at Balthazar? You might find yourself wondering what all the laughter is about.



At left, the entire cast of *newyorkers* comes together in a frenetic 12-step meeting to commiserate about life in the Big Apple. At right, cast members make fun of the New York Police Department in "Officers of the Dance."

hard, or you'll miss some of the evening's best lyrics). And "The Board" is a not-too-exaggerated look at the rigorous screening process at many cops. "Is that a wig?" the members demand of the flustered Stephen DeRosa during his cross-examination. "Can you crochet?"

Even when the show gets a tad silly, such as Larsen's turn as a sexually frustrated Statue of Liberty in "Tall, Quiet Guy," Weiner and Slater steer clear of sophomoric humor. This puts them head and shoulders above others writing similar material. A song like "The Last Straight Man in Chelsea," which doesn't really go anywhere after the punch line, is still funnier than



But anyone who can tell an Upper East Side socialite from an East Village hipster will find a lot to love in this slice of the Big Apple. In less than an hour and a half, composer Stephen Weiner and lyricist Glenn Slater lead us on a tour of various types of Manhattanites, from Armani-clad brokers on Wall Street to Prada-wearing fashionistas on Seventh Avenue. This fresh, funny show is like the Metropolitan Diary column of *The New York Times* set to music.

If the idea of a revue sounds a bit old-fashioned, that's exactly the point. Weiner and Slater have updated the format used by such old-timers as Rodgers and Hart. This is no love letter along the lines of "I'll Take Manhattan"; it's more of a confession. The title song is set at a 12-step meeting where the cast members reveal their addiction to the city. "I was born here," says the effervescent Liz Larsen. "I guess it runs in the family."

The best numbers explore the love-hate relationship many New Yorkers have with the city. "That's How We Relax" is a rapid-fire recitation of over-scheduled leisure-time activities (try not to laugh too

anything in the puerile off-Broadway revue *Naked Boys Singing*).

Director Christopher Ashley keeps things at a breathless pace, and he's aided and abetted by one of the best casts around. Anyone who saw *The Life* knows Pamela Isaacs has a fabulous voice, but it turns out she also has a flair for comedy. She stops the show with her portrayal of a blasé Starbucks employee in "No Hurry at All," then stops it again when she plays a manic mother in "My Child." Jesse Tyler Ferguson leaves the audience in stitches with no more than a tiny gesture or plaintive sigh, while Priscilla Lopez achieves the same result with shameless mugging in an ode to reconstructive surgery called "I Look Great."

The intimate Stage II is the perfect home for the show, which would have been hemmed in by a cabaret space but lost in a larger theater. Here's hoping Weiner and Slater rate a return engagement. There are plenty of other New Yorkers—residents and psychologically kindred spirits alike—who need a good laugh.

MARK SULLIVAN

Reviews & Previews

SINGLES

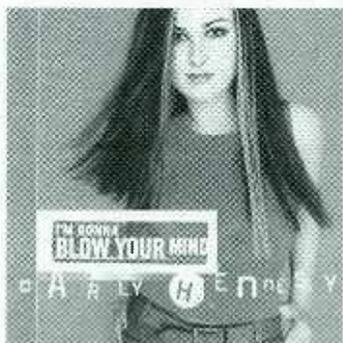
EDITED BY CHUCK TAYLOR

POP

★ **MADONNA** *What It Feels Like For A Girl* (4:02)
 PRODUCERS: Madonna, Guy Sigsworth, Mark "Spike" Stent
 WRITERS: Madonna, G. Sigsworth
 PUBLISHERS: WB Music Corp./Universal-PolyGram International, ASCAP
Maverick/Warner Bros. 100591 (CD promo)
 It's a shame that Madonna decided that hype, hype, hype was the preferred means of introducing her latest single, "What It Feels Like for a Girl," because pure and simple, it's one of the more substantive—and mature—musical ventures of her career. The "controversy" surrounding the videoclip—its airing on MTV/VH1 as a purported news item and subsequent high-profile banishment from the networks—was nothing less than a stinky publicity stunt that took away from the air of sophistication that enveloped Madonna's previous two outings from *Music*. That aside, the track's keen radio edit gurgles alongside its midtempo electronic backdrop at a self-assured pace, as Lady M sings soothingly of the limitations often placed on women: "Strong inside but you don't know it/Good little girls they never show it/When you open up your mouth to speak/Could you be a little weak?/Do you know what it feels like for a girl?" Nice stuff. Remixes are, of course, on the way—including the version found in the video, which reduces the song to a mindless trickle of beats without any hint of the verses. What's the worth of that? Stick with the original here, try to forget the video ever happened, and you've got another magical moment from this latest chapter in Madonna's long-lived show-biz career.—**CT**

MARCUS *Pop Musik* (3:09)
 PRODUCER: P.M. Dawn
 WRITERS: R. Scott, M. Limal, A. Cordes, J. Cordes
 PUBLISHERS: Robin Scott/BMG Music Publishing International Ltd.
J Records J1DJ-21012 (CD promo)
 M's well-traveled 1979 No. 1 "Pop Musik" gets a millennium-brand update (and a new spelling) from New York nightclub owner/self-proclaimed "popaholic" Marcus, who refashions the track as a forthright tribute to the day's pop stars, from Will Smith, Hanson, and Ricky Martin to 'N Sync, Mandy Moore, and even Marilyn Manson. The ubiquitous hook remains intact as Marcus leads a lighthearted rap about his love for all things pop, insisting that the rest of us are on the same tip: "Stop frontin' on the pop hits/You know you're all buying it." This is G-rated fun that could connect with the younger side of the top 40 demographic, and it could charm the ears of programmers looking for an instant reaction record—but, boy, does its novelty effect wear thin after only a few listens, particularly if you're old enough to have endured this song the first time around. Even so, J Records has faith: It has signed Marcus for a full-length project, due May 15 and produced by P.M. Dawn. The artist is also currently in the studio working with '80s icon Howard Jones. Sounds like a one-man '80s revival.—**CT**

SPOTLIGHT



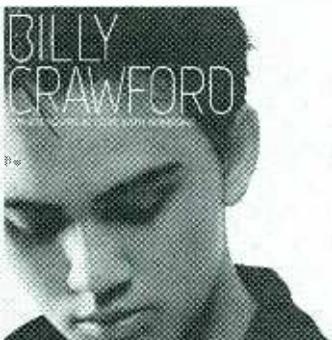
CARLY HENNESSY *I'm Gonna Blow Your Mind (Really Wanna Kiss You)* (4:05)
 PRODUCER: Gregg Alexander
 WRITER: G. Alexander
 PUBLISHER: not listed
MCA 25341 (CD promo)

Fresh from his work on Rod Stewart's latest album, producer/one-time New Radical Gregg Alexander lends his songwriting/production skills to the other side of the demographic spectrum with teen newcomer Carly Hennessy. In the same vein as his own "You Get What You Give" (and Stewart's "I Can't Deny It," for that matter), this track is infused with such rapturous spirit that even if spring weren't around the corner, you'd swear you were sniffing it with a spin of this one. "I'm Gonna Blow Your Mind (Really Wanna Kiss You)" is a playful, affection-filled romp—instantly memorable and as melodic as a Petula Clark throwback—accented by a rollicking uptempo beat, organic instrumentation, and the impressive, playful vocals of Dublin native Hennessy, who sounds a bit like '90s pop hitmaker Cathy Dennis. It's nearly impossible to believe that this young talent is a mere 17, and naysayers will be backed up against the wall to dare compare her to other teen-pop princesses; for one, she wrote a number of songs on her upcoming MCA debut. But it all starts here, with the most promising debut track we've heard this year.—**CT**

STELLA SOLEIL *Kiss, Kiss* (3:05)
 PRODUCER: Thom Panunzio
 WRITERS: Sezen, Aksu, Kames, Welton-James
 PUBLISHERS: Raks Muzik/Polygram Publishing/Riverhorse Songs
Universal Records 20426 (CD promo)
 With attentive response already flooding in from major markets such as New York, Miami, Dallas, and Atlanta, this left-of-center record could redefine the staid borders of top 40 in 2001. Stations looking for an alternative to teen pop, corporate rock, and Destiny's Child-based R&B are definitely going to find an elixir in "Kiss, Kiss," which fuses Middle Eastern instrumentation with a quivering vocal and midtempo beat. Imagine Siouxsie & the Banshees singing an Ofra Haza track, complete with finger

SPOTLIGHT

BILLY CRAWFORD *When You're in Love With Someone* (4:02)
 PRODUCER: Eve Nelson
 WRITERS: E. Nelson, M. Gross
 PUBLISHERS: Music of V2 America/Eve Nelson Music, ASCAP; Warner/Chappell Music
V2 Records 27690 (CD promo)
 It's almost a shame that Billy Crawford is just 18 years old, if only because there's the risk he may be lumped in with the glut of other teen acts out there. He has made all the requisite stops to gain top 40's notice—toured with 'N Sync and 98°, appeared on the multi-platinum soundtrack to *Pokémon*:



The First Movie, wowed the pop rags with his striking teen-idol looks, and impressed numerous programmers via his energetic 1998 debut, *Urgently in Love*. But this young man is an entertainer in the old-school showbiz tradition, and a veteran at that. The Filipino has already acted in 10 films, spent eight years on a TV show in his homeland, and won the local version of an Academy Award. As a singer, he possesses the emotional range and presence of a seasoned performer, and on "When You're in Love With Someone," he's given the chance to really show off. The glowing love song bubbles with melodious charm, without resorting to the usual tricks of the trade. It's a grand, mature outing that could easily charm the softer side of pop radio, and it's a natural for AC stations. An auspicious peek into his upcoming sophomore set, *Ride*, due in June.—**CT**

cymbals and a camel or two in the background. Reaction from listeners to this oddball cut is either going to be love or hate. The song is the launch single from the act's upcoming *Dirty Little Secret*, due May 1. This is definitely one wild card to watch.—**CT**

ROCK TRACKS

★ **THE DANDY WARHOLS** *Godless (Remix)* (3:06)
 PRODUCERS: Courtney Taylor-Taylor, Gregg Williams
 WRITER: C. Taylor-Taylor
 PUBLISHERS: Dandy Warhols Music/Chrysalis Music Limited, U.K.
Capitol Records 7087 (CD promo)
 Following the Dandy Warhols' foray into alterna-fuzz rock with 1997's "Not

SPOTLIGHT



MATCHBOX TWENTY *Mad Season* (4:28)
 PRODUCER: Matt Serletic
 WRITER: R. Thomas
 PUBLISHERS: EMI Blackwood Music/Bidnis, BMI
Atlantic 300434 (CD promo)

After successful outings with the first two singles from Matchbox Twenty's triple-platinum *Mad Season*—the No. 1 "Bent" and top five "If You're Gone"—Rob Thomas and company give it a go with the playful title track. This one is going to grab listeners by the neck with its opening line alone: "I feel stupid, but I know it won't last for long." Add to that a cart full of musical hooks, from a repeated teasing guitar lick to the easygoing, instantly adhesive chorus and Thomas' loose, whimsical vocal. It's a great lyric throughout, as the songwriter/lead vocalist seems to struggle with a torn relationship: "I feel stupid, but I think I been catchin' on/I feel ugly, but I know I still turn you on/You seem colder now, torn apart, angry, turned around/Will that whole mad season knock you down." Expect action across the board, at mainstream top 40, hot AC, and adult top 40, while the self-effacing videoclip is destined to be a VH1 staple. At a time when so many rock bands come and go with the wind, Matchbox Twenty has managed to carve a consistent niche for itself in America's musical consciousness—and at the top of the charts. Expect this killer track to follow suit.—**CT**

If You Were the Last Junkie on Earth," the long-lived act comes up aces on "Godless." The opening track on *Thirteen Tales From Urban Bohemia* gets the remix treatment by Massive Attack's Robert 3D Del Naja, which tightens up the 5:22 album version, making it more accessible for radio play. The song itself pits a less-than-worthy friend against a whispered vocal attack by lead singer Courtney Taylor-Taylor. It opens with a simple acoustic chord progression that gives way to the true star of the track—a trumpet-induced hook laid down by guest musician Eric Matthews. The perfectly layered rhythm section finds new life under

NEW & NOTEWORTHY

ALICIA KEYS *Fallin'* (3:16)
 PRODUCER: Alicia Keys
 WRITER: A. Keys
 PUBLISHERS: FellowEMI, ASCAP
J Records 21015 (CD promo)
 Alicia Keys may be a 19-year-old pop newcomer, but don't mistake her for another teen-idol wanna-be striving to steal some of Britney Spears' or Christina Aguilera's thunder. Aside from the fact that she wrote and produced this cut (and much of her sterling *Songs in A Minor* album) without outside assistance, this New York native is coming from a completely different musical angle. Keys moves through this gospel-spiced, piano-



driven pop/R&B ballad with equal parts natural soul and technical prowess. She seems intent on introducing herself as a mature artist cast from a different mold. Yet she never comes across as overly precocious or as anything less than genuine. Rather, Keys is clearly comfortable in her own creative skin, and she proudly taps into the influences of old-school legends such as Roberta Flack and Aretha Franklin. Wisely, though, she doesn't mimic them; she merely uses them as a point of reference in the evolution of her own unique sound. And if that's not the mark of a star waiting to happen, then what is?—**LF**

'80s control with a driving bassline and a denser hum of electric guitars. The DWs will always be embraced by college radio, but justice will put this summery gem on mainstream rock playlists as well.—**PE**

R & B

► **FAITH EVANS FEATURING CARL THOMAS** *Can't Believe* (4:09)
 PRODUCERS: Sean "P. Diddy" Combs, Mario "Yellow Man" Winans
 WRITERS: S. Combs, M. Winans, A. Young, C. Taylor, N. Jones, J. Baxter, A. Cruz
 PUBLISHERS: Justin Combs Publishing, administered by EMI-April Music/Ain't Nuthin' Going On but F***in'g/WB Music/Hard Working Black Folks Music Publishing/Ciara June Music/Zomba Enterprises/Will Music/Life's a Bitch Publishing/EMI-April Music, ASCAP; Marsky Music, BMI
Bad Boy 9359 (CD promo)
 After a brief hiatus, Faith Evans returns swinging with a one-two punch. Last year, she issued the disco-laced "Good Life" from Funkmaster Flex's *Mix Tape, Vol. 4*. She follows that club hit with the straight-ahead R&B/hip-hop jam "Can't Believe." This first offering from a forthcoming *Bad Boy* compilation features *Bad Boy*'s reigning R&B prince, Carl Thomas. Behind the boards, Sean "Puff Daddy" Combs and Mario Winans once again lift the hook from a popular song, this time the Firm's "Phone Tap," with head-nodding results. The track's familiar sound, teamed with stellar vocals from Evans and Thomas, should translate into another hit for the label. One minor point of contention: Some listeners might be led into thinking that "Can't Believe" is a remix of Thomas' "Emotional," as several references are made to the song. "Can't Believe" comes in two versions—one featuring Shyne and one without. Already, action is stirring at R&B radio. Let's hope that "Can't Believe" means that the wait is over for a new album from Evans.—**RH**

AC

► **STEVIE NICKS** *Planets of the Universe* (4:21)
 PRODUCERS: John Shanks, Stevie Nicks
 WRITER: S. Nicks
 PUBLISHER: Welsh Witch, BMI
Reprise 00572 (CD promo)
STEVIE NICKS *Every Day* (3:34)
 PRODUCER: John Shanks
 WRITERS: J. Shanks, D. Johnston
 PUBLISHERS: EMI-Virgin/Little Miss/Line One, ASCAP
Reprise 00570 (CD promo)
 One of music's true originals previews *Trouble in Shangri-La*, her first studio collection in five years, with a sterling pair of tunes that nicely reflects the project's overall tone. "Planets of the Universe" shows Nicks in classic form, wrapping her unique brand of romantic poetry in jittery electric guitars and a chugging groove, à la her now signature 1982 smash "Edge of Seventeen." Meanwhile, "Every Day" casts the artist in a more time-conscious mode, as she gamely interprets a sweet John Shanks/Damon Johnston song amid a cozy swirl of synths and strumming acoustic guitars. Although "Planets" is wisely aimed at mainstream rock and triple-A formats and "Every Day" is geared toward AC and top 40 outlets, the currently quirky (that is, narrow-cast) nature of radio dictates that Nicks' best shot at airplay for either track is at AC. Given a choice, most programmers will likely opt for "Planets," if only because it's her strongest self-penned effort in years. It's also a refreshingly vibrant, instantly memorable recording on which Nicks performs with the kind of heart that's made her an enduring rock heroine. In the end, though, both songs are several notches above the material currently vying for attention right now. You can't lose by choosing either tune.—**LF**

CONTRIBUTORS: Patrick Eves, Larry Flick, Rashaun Hall, Chuck Taylor. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. **VITAL REISSUES:** Re-released 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 (JM):** 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.

Rap 101



Spring
The Billboard Spotlight

Hip-Hop's Creative Renaissance

A Different Outlook And A New Breed Of Artists Bring A Fresh Perspective To The Community

BY MARCI KENON

The tons of money raked in by the boy-band teenybopper craze has minimized the attention given to hip-hop's consistent contribution to record sales and revenue. Major sellers like Eminem's *Marshall Mathers* album on Web/Aftermath/Interscope and Nelly's Fo' Reel/Universal album *Country Grammar* (RIAA-certified eight-times and five-times platinum, respectively) have continued to sell into 2001. Based on past sales performance, expectations are high for Juvenile's new album, *Project English*, and the untitled debut album from St. Lunatics, a clique that includes Nelly. Both albums are scheduled for release this month on Universal.

Ludacris' platinum debut, *Back for the First Time*, continues to sell on Disturbing Tha Peace/Def Jam South, as does OutKast's triple platinum *Stankonia* on LaFace/Arista,

in the diversity of hip-hop acts with albums dropping this year.

MUCH NEEDED BALANCE

The renaissance isn't just in the sound of the music and the unique flows of the artists, but it's in the lyrical content and songwriting skills of some newer acts who join the likes of Common, Lauryn Hill and The Roots. Hopefully, these artists will penetrate radio, bringing much-needed balance to mainstream hip-hop. The renaissance also reflects a backlash to the poisonous image that has become synonymous with the genre on record and in the lives of its artists/entrepreneurs, who are constantly on trial—literally and figuratively.

Black Ice (aka Lamar Manson), a rapper turned poet

advantage of the mindset, building companies and artist rosters on the corporate fear.

"No major label would sign the people I'm dealing with, because nobody is going to put up with the shit," says Jeff Pringle, owner of Next Level/WEA—a Nashville-based company that recently entered the rap game. "These are kids who live in public housing, kids who are living the street life but want to do something else. If they weren't doing this, they'd be locked up."

NEWCOMERS AND NEW FILMS

On the flip side, Squint Entertainment, another Nashville-based company, has added L.A. Symphony, a hip-hop collective of MCs/producers, to its roster. *Call It What You Want*, the group's debut album, drops June 19. The lyrics are substantive and thought provoking, and the songs are structured and melodic. The label waited for the right group to come along before moving into the hip-hop arena, says Dave Palmer, GM of the label and optimist about L.A. Symphony's chances of breaking through.

Other newcomers bringing some freshness to hip-hop include Nappy Roots, a Kentucky-based group whose *Watermelon, Chicken and Grits* album drops on Atlantic later this year. Mystic, a female vocalist/rapper/poet, makes an impressive debut with *Cuts for Luck and Scars for Freedom*, a melodic combination of rhyme and song dropping June 19 on GoodVibe Recordings/JCOR.

This summer, MCA Records releases *Masterpiece Theater*, the solo debut of Black Thought, a member of The Roots. Sophomore solo efforts from Q-Tip and Black Rob drop this fall on Arista and Bad Boy/Arista, respectively. Missy "Misdemeanor" Elliott's new album drops May 15 on The Gold Mind/East West/Elektra. New solo projects from Method Man and Redman bow on Def Jam this summer.

Despite any shortcomings, hip-hop continues to be economically viable in other arenas like the box office, as displayed by the success of *Save the Last Dance*, a Paramount/MTV film and platinum soundtrack on Hollywood Records. Not only is DMX's new album highly anticipated with *...And Then There Was X* having sold more than 5 million units to date, but his starring role in *The Crow: Lazarus*, presented by FB Entertainment/FUBU Films and Pressman Films, is sure to pack theaters. Filming begins this spring, and the Ruff Ryders/Def Jam album bows this summer.

Continued on page 28

Despite any shortcomings, hip-hop continues to be economically viable in other arenas like the box office, as displayed by the success of *SAVE THE LAST DANCE*, a paramount/MTV film and platinum soundtrack on Hollywood records.

which could spur a fourth single. Hip-hop artists hit the road early in the year with national road trips like *Stanklove: The Tour*, headlined by OutKast. The tour kicked off in Hampton, Va., in early March and wraps up with dates in Atlanta, the duo's hometown, Orlando, Fla., and Greensboro, N.C.

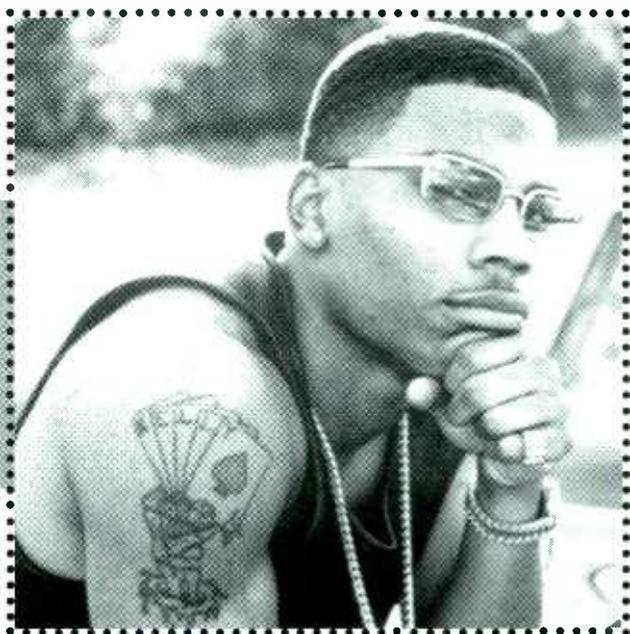
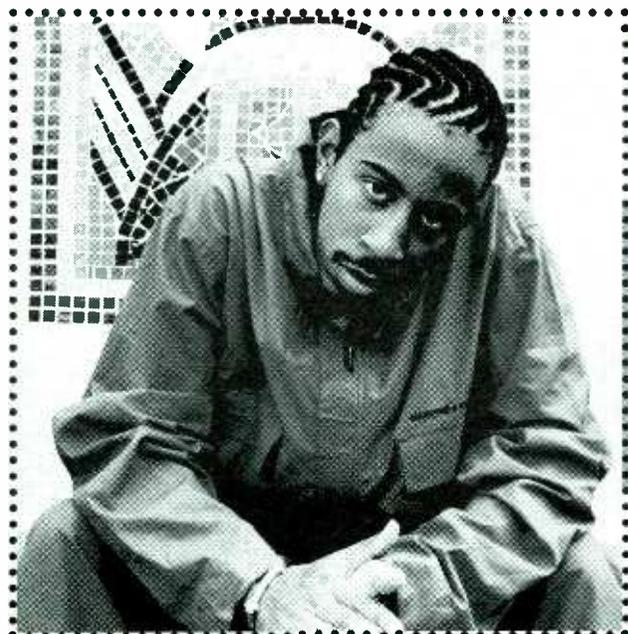
The House of Blues (HOB) Concerts continues to be a supporter of hip-hop tours. Xzibit and Tha Liks, both acts on Loud Records, wind down a six-week tour, which began at Chicago's HOB and ends in Los Angeles with three shows (April 9-11) at the HOB. A couple of hip-hop arena tours are being routed for the summer.

Ludacris, another Atlanta-based artist appearing on *Stanklove: The Tour*, brought a fresh perspective to hip-hop with his debut, further melting the regional barriers and paving the way for the creative renaissance reflected

whose career is being personally launched by Russell Simmons through Def Poetry/Def Jam, described the genre as "genocidal." He feels *The Philadelphia Negro*, his debut album, "keeps it real," because it does not omit the consequences of street life to individuals as well as whole communities—the most vulnerable being the African-American community itself.

"The biggest trick the devil ever pulled was making cats believe that he doesn't exist at all," says a redeemed and enlightened Manson, whose music career was once derailed by the allure of the streets. "He pulled that trick on me. I always knew the things I was doing out there were wrong."

Despite the enormous amount of income being generated by hip-hop, some in the industry still quietly view it as a risk and potential liability. Some businessmen are taking



From left: Ludacris, Missy Elliott and Nelly

even though we are:

CNN

DMX

FOXY BROWN

JA RULE

LADY LUCK

LUDACRIS

METHOD MAN

REDMAN

we are still

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Rap on The Road

Hip-Hop Grows Up To Become A Touring Success

BY RAY WADDELL

Following a milestone year in which rap music finally cracked the mainstream touring market, concert producers are hopeful hip-hop can maintain its momentum heading into this summer. Few would argue that 2000 was the most successful year ever for hip-hop touring, with high-profile arena and stadium tours and relatively few major negative incidents.

While rap has been dominant at the retail level, the genre has never made a similar impact on the touring world—at least not until last year. Not only did the Dr. Dre-headlined *Up in Smoke* tour (with Snoop Dogg, Eminem, Ice Cube, Warren G and Xzibit) rank among the top 25 tours of the year with more than \$22.2 million in revenues, other outings, like the Cash Money/Ruff Riders tour, did respectable business and went off with only a few unsavory incidents.

BECOMING A FACTOR

“There is no question that last year was finally the year that hip-hop grew up to be a successful touring genre,” says John Scher, one of the producers of *Up in Smoke*.

So why did it take so long for rap to become a factor in touring? “It took a while for a lot of reasons,” says Scher. “Some of it had to do with the disagreements between different camps, and some promoters and agents not really knowing how to put the right packages together. And some of it had to do with audience expectations about what a live concert was supposed to be, and perhaps less than complete acceptance if there was not a band involved. I think that clearly Dr. Dre and *Up in Smoke* showed how you can have production values that compare with the

biggest tours out there.”

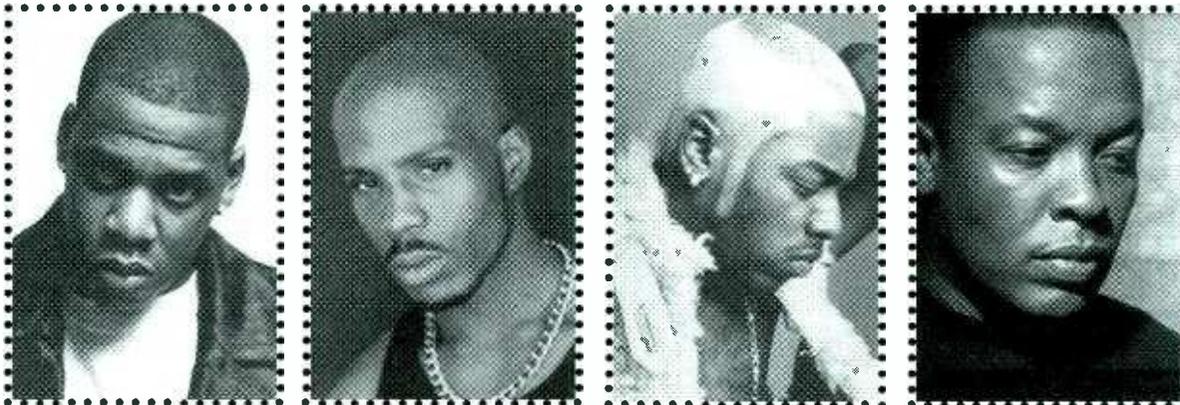
Other factors played a role in hip-hop’s relatively slow road development. “There is no doubt that urban music has been an under-exploited touring market,” says David Zedeck of New York-based Evolution Talent, booking agency for such acts as Sisqo, Tatyana Ali and Blaque. “The artists who go out in a touring situation have real

“I think the fact that those tours went off last year without any problems proves that we can do these shows,” says Mark Cheatham of International Creative Management, booking agency for such acts as DMX, Nelly and several other urban acts. “They’re more open to working with us now.”

Currently, Cheatham is working on putting together a DMX package with strong support to play arenas in July and August. Cheatham is also assembling a plan for chart sensation Nelly, whose new single, “Ride Wit Me,” is strong out of the box. “We’re taking it in two phases with Nelly,” says Cheatham. “He’ll go out in April to secondary markets, playing 3,000- to 5,000-seat theaters. Then, after the momentum builds, we’re looking at the major markets for July and August, probably in amphitheaters.” Additionally, Cheatham says Usher will likely work in support of a new album this summer.

Evolution Talent’s Zedeck says Sisqo will play a combination of small arenas, large theaters and amphitheaters this year. He will be booked as a headliner or co-headliner with two other artists. Sisqo received excellent exposure on last summer’s *N Sync* stadium tour. “We’re waiting for the release of Sisqo’s new single and album this spring,” says Zedeck. “Sisqo had a great run off the first single [“Thong Song”], but, rather than work all winter off that single, he decided to go back into the recording studio.”

Another act said to be considering tours for this summer is OutKast, currently on the road with Ludacris. Destiny’s Child will likely follow up a stint opening for the Backstreet Boys with its own headlining tour. There is also talk of a Jay-Z/R. Kelly package that has yet to be confirmed. ■



From left: Jay-Z, DMX, Sisqo and Dr. Dre

careers, but a lot of artists try to work non-exclusively with numerous agencies.”

Such a strategy provides little focus, Zedeck says. “In that type of situation, people are just booking dates to get the commission, rather than building careers,” he says. “I think this has held back some of the artists who don’t commit to an individual agency. It holds back their touring careers.”

LOOKING UP

While no major tours on the scale of the Dr. Dre package or the Cash Money/Ruff Riders tour are currently on the horizon, there appears to be plenty of urban/hip-hop activity planned for this summer, in many ways due to the success seen last year.

To Keep It Real or Make A Deal?

Many Of Hip-Hop’s Indie Label Owners And Their Artists Want A Piece Of The Majors’ Pie

BY MARCI KENON

One of the great advantages major labels seem to have when negotiating with some independent hip-hop labels is the owners’ and artists’ addiction to the spotlight.

“Eight out of ten times, they are going to select fame over money,” says Karl Marcellus Washington, an outspoken Atlanta-based attorney who represents a host of independent labels and often negotiates deals with majors. “You have two schools of thought—people who want to be rich and people who want to be famous. There are those who want money, women, cars—all the things considered the trappings of success. They are not necessarily concerned with how much money is going into their accounts. Then you have those who want to be rich and will stay independent because they truly understand what it takes to make it in the record business.”

MAJOR-MUSCLE SUPERSTARS

The hunger for fame and recognition can be so great that it makes a seemingly shrewd businessman give

up ownership of a prospering company for the opportunity to see himself on popular music networks—a task more easily accomplished through major-label affiliation. (Mind you, some of these independents have sold upwards of 50,000 units regionally.)

“They want to be national superstars,” says Jocelyn Cooper, senior VP and special assistant to the chairman at

From left: Tommy Hill, Luke Campbell, Karl Marcellus Washington, Bryan Turner and Snoop Dogg



Universal Music Group. “In order to do that, you have to have the muscle of a major record company behind you. That is the difference in the psychology. A lot of these guys want to see their videos on BET 20 or 30 times a week. If you examine the history of black music at record companies, it looks like we are coming full circle.”

Cash Money/Universal and No Limit/Priority represent the main success stories of independents joining forces with majors and their efforts skyrocketing. However, these joint ventures are not guaranteed to transform a regional success story into a national one. A distribution deal with Capitol Records netted lower than expected additional sales of *My Life*, an album by rapper Methrone, which has sold 209,000 units on Clatown/Capitol, according to SoundScan.

“Clatown [owned by blues man Willie Clayton] put the record out in January of last year, sold right at 100,000 units, then did a deal over at Capitol,” Washington explains. “They felt that Capitol Records could take the project from one level to the next. You would think they could’ve taken this record nearly gold [500,000 units]. It didn’t happen.”

WHOLE NEW BALL GAME

Sometimes, entrepreneurs have found that majors’ involvement alters the terrain, and the adjustment can be challenging. Tommy Hill, member of the group Ram Squad and co-owner of Bankroll Management, discovered that being at Universal was a very different ball game. “I’m used to selling 20,000 to 30,000 units and livin’,” Hill says. “To Universal, that wasn’t [much]. They were telling me, if you don’t do 150,000

Continued on page 34

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Bridging The Gap

With The Recent Influx Of Recording Stars Hitting Both The Big Screen And Prime Time, Many Artists Are Reaching A Larger Audience **BY GIL ROBERTSON**

Take a look at the production charts of any Hollywood film or TV series, and you're likely to see the name of your favorite music star attached to the cast. Hollywood's long love affair with the music industry has resumed; only this time around, it's rap and hip-hop recording artists who are in the mix. In recent months, the urban-music world has seen a flurry of activity, as a wide cross-section of hot urban acts like Aaliyah, Busta Rhymes and DMX pull double duty behind the mike and in front of the camera. And, as the trend catches steam, the big question on everyone's mind is, how long will it last?

Of course, strategically positioning your career to reach a larger audience is the goal of every artist. Just take a look at the multi-market success enjoyed by Will Smith, Queen Latifah and LL Cool J, and the tremendous benefits become clear. However, never before in its history has Hollywood seen such an influx of urban-music talent rush their gates for a chance at stardom in the celluloid spotlight.

THE RISKS INVOLVED

"It's no secret that a TV or film career can translate into huge untapped resources for an artists," says Edmonds Entertainment executive Michael McQuarn. "Today, acts like Jennifer Lopez and Aaliyah have used the medium to greatly enhance their careers. They can demand seven-figure salaries for their services, without the hassles and overhead of touring. Most artists know that music careers generally have a short life span, so it's no surprise that more artists would want to pursue opportunities that can offer them a more lasting time in the spotlight."

Although the rewards run high for an artist who decides to develop a TV or film career, the risks involved with succeeding at such an endeavor are equally great. Of many of the challenges inherent in making the switch, perhaps the biggest lies with perception. "Sometimes, it's very difficult for casting agents to see beyond the image that the artists have created for themselves on stage," comments Mona Scott, president of the Violator Management Group. "Busta Rhymes is one of our clients, and he experienced a great deal of difficulty getting people to see past his unique and highly crafted stage persona. Sometimes moving an artist into a different market can be very challenging because our goal is to position our clients into roles that offer them a wide range of opportunity. They aren't limited to the caricatures and stereotypes that Hollywood executives perceive of them. In Busta's case, he chose to respond by holding firm to his belief in himself as an artist. Because of that commitment, he's now beginning to move beyond the narrow niche-market opportunities that the industry was making available and into roles that are



Busta Rhymes



Aaliyah



Destiny's Child



Tyrese



Will Smith



Queen Latifah



LL Cool J

more varied. What we've seen is that, although repositioning an artist into a new career can be difficult, it's not impossible."

REAPING THE REWARDS

Preparation is also another key barometer for successful transition. "From the very beginning, I make sure that all of my clients know that they're operating in a totally different world," says Holly Davis, president of Agency West, a leading talent-management firm in Los Angeles. "I tell them to realize that the TV and film industry moves to a different beat than the music world. Most know that, coming into this, they're starting from scratch and must prove themselves all over again. That means getting to work on time, knowing their lines and being prepared to work some long hours. If an artist tries to get into this game with the wrong attitude, they're not going to last very long. I work hard with my clients to make sure that they're fully equipped to get their jobs done."

For Beyoncé Knowles, the lead singer of the R&B super group Destiny's Child, her decision to take on the lead role in MTV's upcoming hip-hop remake of the Bizet opera *Carmen* was a strategic move designed to take her career to the next level. She says, "I jumped at the chance to play this role because it represents a new step in my evolution as an artist. Creative people are always seeking new ways to share their talents, and, for me, acting is the perfect vehicle to reach that goal."

"I think it's a good thing for everyone," says soul-music heartthrob Tyrese, who makes his acting debut this spring with the lead role in director John Singleton's coming-of-age drama, *Baby Boy*. "Believe me, it's a win-win situation." From recording artists' perspective, breaking into acting is an excellent marketing tool that not only expands on their talents but also offers exposure to a larger audience. This arrangement also works for studio executives who recognize that by bringing in a music star, they also deliver a significant audience base to the film or TV show that they're trying to sell.

Although it's anyone's guess just how long Hollywood's infatuation with urban music artists might last, Hollywood insider Lee Gibson does have a prediction. "Watch the box office," he says. "In Hollywood, money is more coveted than anything else. As long as the studios can reap financial rewards by casting urban-music artists in their projects, they will continue to use them. But when the numbers at the box office begin to drop, the studios will move on to something else. It's nothing personal; it's just the way business is done in this town. Let's face it, few people get into this business to be creative. In the end, it's all about the Benjamins." ■

CREATIVE RENAISSANCE

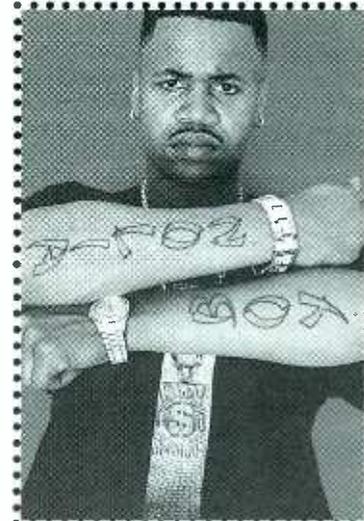
Continued from page 24

Sean John, Phat Farm, FUBU and other hip-hop-oriented fashion lines continue to report profits and expansion. However, expectations have plummeted in the urban dot-com world, with companies like Hookt.com and Platform.net merging and layoffs following. AKA.com trimmed its staff and restructured. Urban Box Office (UBO.net) declared bankruptcy.

"It's a result of what's happening overall in the economy and the Internet industry," explains Felicia Palmer, CEO/president of 4Control Media, a company that did survive the UBO.net fallout last year and will present and televise its fifth annual Online Hip-Hop Awards in New York, May 3. "Companies were growing quickly. You had greedy entrepreneurs and greedy investors getting together to make IPOs happen in time frames that were unreasonable. These companies were just sucking up money. Then the real world started to encroach, and it became evident that these companies were not viable."

TAPPING INTO THE WORLD

Hip-hop's global economic viability is being recognized, and companies are setting the stage to fully tap into the world market. "Most people don't realize that only about 50% of the global music economy comes from America," says Kendall Minter, Atlanta-based attorney and owner of International Music Services, which has licensed the product of independent labels for more than 20 years. "If all you are doing is focusing primarily on the American market, you are leaving 50% of your potential payday on the table uncollected."



Punch Media, Inc. recently opened its first overseas office in Paris, aiming to make it easier for American artists to promote and market overseas. "I



From top: Juvenile and Xzibit

don't always see the international departments of labels pushing for U.S. hip-hop artists," says Lauren Coleman, owner/president of Punch Media. "There are certainly some cases [OutKast, Nelly, Xzibit, Eve], but it's not routine like it is for pop artists. I think the artists and their managers have to be more educated about the opportunities and more vocal about wanting to go abroad to get their chips."

Independent-label owners can tap into the foreign market if they have maintained ownership of their companies and masters—a challenge for many drawn to quick cash offered by major and mid-size labels.

"We are posing—fronting—taking loans from 'banks' and putting ourselves in debt," says KRS-One (aka Kris Parker), veteran artist and advocate for a positive change in hip-hop. "The only way you own your business is when you can prove you are not in debt. Otherwise, the one who you are indebted to owns your business. That's Capitalism 101." Parker is hosting the fourth annual Hip-Hop Appreciation Week, May 14 through 21 in New York, and promoting self-reliance, a small part of an ambitious agenda beneficial to the hip-hop community. ■

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concepts and lyrical dexterity, as well as his authority and blatant command of the mic, shook me," he says. "Skeme hurts the microphone, really hurts it, and gives us a dirty, heartfelt London street savvy sound." The "U.K. Bubblers" title was originally an old Saxon record.

"Saxon is known for promoting English reggae and English DJ style," says Rodney P, formerly of London Posse, the rap duo that popularized reggae sensibilities at home and abroad. "So the 'U.K. Bubblers' thing is just paying homage to that. It's me and Skeme lyrically flexing."

Evidence can be found on London Posse's 1990 Island debut album, *Gangster Chronicles*, which is set for reissue this spring on World Play/Source through Virgin Records.

"We felt if we were going to be honest to ourselves and the music, it was going to have to have reggae in it," says Rodney P, "because that's what we grew up with more than anything else."

Even more eclectic is former Prodigy member Leeroy Thornhill, now going under the Flight-

crank monicker. His debut album, *Beyond All Reasonable Doubt*, released in March by Copasetik Recordings, has influences such as electronica, trip-hop and hip-hop. But reggae and dub also have a place on the disc. Check out "Inside Out," which was remixed by dubmeister Mad Professor, and "Twisted," which is produced and mixed by Lee "Scratch" Perry, who also chats on it. "It was an honor" to have the track touched by mystical reggae icon Perry, says Thornhill. "There are quite a few reggae influences in the music—just in sort of the melody and rhythms, which I like," he says. "Even though a lot of the songs have got acoustic guitar and stuff like that, if you actually strip them down, the beats are pretty hip-hoppy and really hard. "I like the simplicity of hip-hop; the same with reggae. You don't have to have loads going on for it to be interesting—just keep a groove going. I like that when I write music I tend to keep one noise—like a bassline—going all the way through it."

—Kwaku

PARIS—Hailing from Guadeloupe, Nuttea (pronounced Nutty)

has been earning his reputation for the past decade as the "French Ambassador of Reggae and Ragga." A Sing J—Jamaican singer/toaster—with a strong dancehall influence, Nuttea deftly blends deep-timbered vocals (sung in French, English and Creole) with ragga toasting and rapid-fire rap, moving through music styles ranging from classical to pop, reggae and hardcore. His third and most accessible album *Un Signe du Temps (A Sign of the Times)*, was released in August on Delabel/Virgin in Europe and in the U.S. last spring. Produced by Handel Tucker (The Fugees, Diana King) and recorded at Bridge Sound Studio in Philadelphia, the single "Elle Te Rend Dingue" (Poom Poom Short) recently reach the top 40 on the Music & Media Euro Chart Hot 100 Singles and was the seventh top national seller and No. 15 in major-market air-play in France.



Nuttea

"To me, DJ-vocalist Daddy Nuttea is a unique artist capable of crossing any language barrier, anywhere in the world," says Handel Tucker. "As a DJ, he brings to the worldwide stage an avant-garde French style. As a vocalist, his ability to touch audiences through the power of his melodies makes his work even more exciting." The album also features "N (Haïne)," a collaboration with Akhenaton, leader of the French rap group IAM, and "The Key," a hymn-like duet with Jamaican Rastafarian star Luciano. Nuttea recently gained European interest as the singer of "One Shot," the hip-hop collective featured on the soundtrack to the popular Luc Besson-produced film *Taxi 2*. Released last March on Virgin France, a parallel German version of the album featured local German hip-hop artist Breite Seite on "Elles Dansent," a track also featured on the *Un Signe de Temps* album.

Virgin France export product manager Thibaut Casanova says, "Nuttea was originally an ultra ragga artist with credibility essentially in the reggae world, reinforced by touring extensively in the French overseas territories of Martinique, Guadeloupe, Guyana and La Reunion. With this album, Nuttea has opened up to a more hip-hop public."

—Millané Kang

SYDNEY—"Reggae's lyrics obviously reflect a lot about the situation of Australia's indigenous people as much as rap does," says Cameron Callope, singer and songwriter with the Queensland band Native Ryme Syndicate (NRS). "But their rhythms strike a chord in our subconscious, too."

When Callope was growing up

in the remote settlement of Normanton, in the northernmost tip of Australia in the Gulf of Carpentaria, an uncle returned from a trip to the city with Bob Marley and Peter Tosh records. "Their posters were on my bedroom walls," he recalls. "There wasn't much for entertainment in Normanton, so those records were what we listened to repeatedly."

Formed in 1994 in Brisbane, NRS combines rap, reggae and hip-hop, with a DJ (Craig Feltns) and two didgeridoo players, Rodney Boschmann and Danny Kinchela. Jaselyn Hall, presenter with radio network Triple J's world-music show described their sound as "a lovely breath of fresh air waiting to be taken to the world." An EP co-produced by former Regurgitator drummer Martin Lee is in the works; and NRS has also recorded a duet with Melbourne hip-hop/metal band 28 Days for inclusion on a CD being compiled by Festival Mushroom Records, which sees indigenous and non-indigenous acts collaborating.

—Christie Eliezer

TOKYO—Adding a reggae vibe to rap music has proven to be a winning formula for the Japanese band Ketsumeishi, which has swiftly developed into a very hot act over the last few months. "They're incredibly popular with the kids who come to our store," says a spokesperson for Tower



Ketsumeishi

Records flagship outlet in Tokyo's Shibuya district, explaining that Ketsumeishi's melodic take on rap/hip-hop strikes a chord with Japanese music fans.

Another reason for the popularity of Ketsumeishi (the band's name has something of the connotation of "blood brotherhood") is that three songs by the band, "Kochi Oide" (Move Over Here), "Motto" (More) and "Otoko Otoko" (Man Man) were used as theme songs for Toyota's Gazoo.com online shopping mall. That helped the band's first three singles achieve total sales of 100,000 units in the region—amazing for a band that was still signed to an indie label. Four-member Ketsumeishi is now signed to mid-ranking, Tokyo-based label Toy's Factory, whose affiliated label, Future Tracks, released the group's first full album, *Ketsu no Police*, in December. The label says that the album has sold some 60,000 copies so far, which is remarkable for a Japanese rap group.

—Steve McClure

LONDON—For many black Britons of Caribbean parentage, reggae and its sound-system culture is an early introduction to music. So it's not surprising that rapper Skeme incorporates reggae influences on his debut single, "U.K. Bubblers/Turning," released in mid-February by Titan Sounds. Skeme served his early musical apprenticeship chatting—reggae rapping—on London's veteran reggae sound system Saxon.



Flightcrank

"Dancehall blew up before hip-hop did in this country," says Skeme, who has an album due later this year. "That's why the strong West Indian heritage shines through in a lot of British rap."

Skitz, Skeme's producer and the owner of Titan Sounds, explains the appeal of Skeme's work. "The

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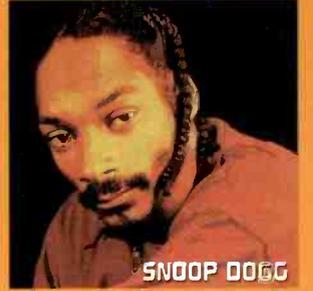
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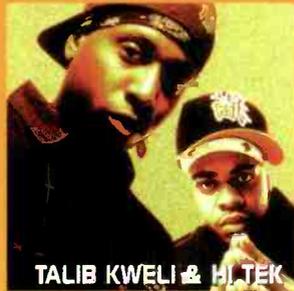
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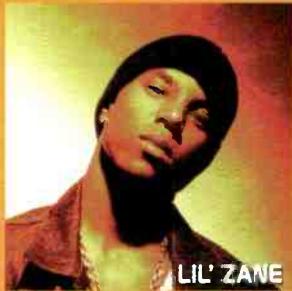
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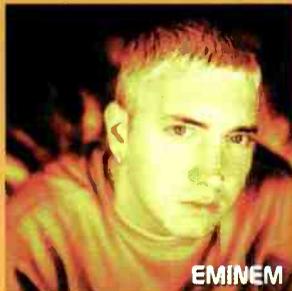
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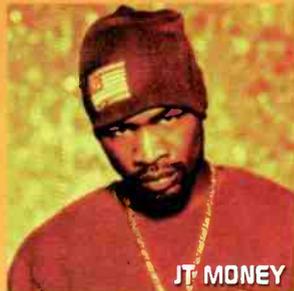
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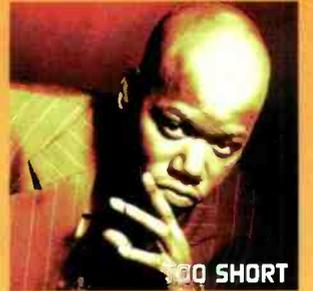
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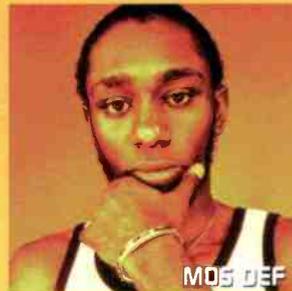
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New Artist Roundup

Introducing Some Up-n-Comers To Keep An Eye On

BY MARCI KENON

Though these artists' journeys to the Promised Land of record-label affiliation are quite diverse, their love of music, the hunger and the relentless pursuit, as well as the creative strategies for keeping hope alive in a most competitive industry, bind them. Meet these hip-hop soldiers who are slinging verbal assaults of customized rhymes and rhythms from the campuses of Kentucky to the alleys of Detroit, from the projects of Queens to smoke-filled cafes in Philly.

ALLEY LIFE (web/farmclub/interscope)

Everything in Detroit happens on the down low—in back alleys, which are plentiful throughout the city. So it only makes sense that Alley Life (aka Marcellus Mitchell) would take the back route of rapping with a rock 'n' roll band to present his eponymously titled debut album, dropping on Web/Farmclub/Interscope Records April 17.

"I always wanted to do the type of music that I am doing now," says the 28-year-old rapper, whose musical influences collide into an 18-track explosion of rhythmic and lyrical innovation and a multitude of hit songs. "I did other things in Detroit because there were no record companies or ways to get noticed."

Mitchell's writing skills were evident when he was young and winning essay contests. He's always had the knack for painting a picture so real that the reader feels like a part of the journey. The listener is right there with him on cuts like "This Is How We Roll," "Addicted to Rhyme," "Death Ain't Got No Name" and "Stuck In Da Game" (featuring Kurupt).

"People have been held back thinking you have to do this or do that to come out," says the artist, who is managed by Evan Bogart and rolls with his crew, the Alley Dwellas. "All you have to do is be yourself. That's keeping it real."

BACKBONE

(crazy world/universal)

The saga of Atlanta's Dungeon Family continues with *Concrete Law*, the debut album from Backbone dropping May 15 on Crazy World/Universal. Those who know Goodie Mob are already acquainted with Backbone, whose gruff and raw vocals can be heard on the group's *Still Standing* album. Backbone is, in fact, one of the original members of Goodie Mob. "This was before we met OutKast," says the Atlanta native (aka Jahmar Williams). "Back then, the entire collective of MCs was known as the Goodie Mob. I used to go by the name Stampede."

Backbone contributed "Angelic Wars" to the *Set It Off* soundtrack. He was later featured on "Slump" from OutKast's *Aquemini* album. He received kudos for the skills he exhibited on Goodie Mob's "Get Rich to This," which was originally slated for Backbone's debut. Backbone didn't mind giving up the track because he keeps it all in the family, with his crew Slick Potna and members of the

Dungeon Family contributing to this 16-song set, which is led with the single "Phat Face." Organized Noize, OutKast, Goodie Mob, Mark Twain and Lucky Calhoun produced the album, which features much of the Dungeon Family cast.

BARS & HOOKS (infamous records)

Mike Delorean (aka Michael Alston) and Mr. Bars (aka Swails McFadden) go way back. The 19-year-old rappers who make up the Infamous Records duo Bars & Hooks were born and raised in the Queensbridge projects in New York and have been hanging since they were 6 years old. They played basketball together and watched Mobb Deep shoot videos in the neighborhood together, and they were inspired. "At basketball practice, we would beat on the lockers and rhyme to the rhythm," Alston recalls. "Then we started to take it more serious. We started buying equipment, getting studio time, doing songs."

Prodigy and Havoc of Mobb Deep took note and decided to launch Infamous Records with Bars & Hooks' eponymously titled debut album, which drops this spring. "They are bringing originality to the table," says Prodigy, who has cast the duo in *Murda Muzik*, an indie film produced by Mobb Deep. Alston and McFadden also appear on the soundtrack dropping on Loud this year. "Nobody sounds like them," Prodigy continues. "They bring their own lyrical style to the game. The whole package is just different."

Videos of "Mexican Bars" and "Don't Say Bars," two of the duo's songs, will be featured at the end of the movie, scheduled for release this year. Mr. Beats produced six tracks, and producers Just Blaze, Irv Gotti, Havoc and Steve Sola add to the 22-track set.

BLACK ICE

(def poetry/def jam)

Black Ice is very fortunate. Not many artists have Russell Simmons take them under his wing and set the stage for a worldwide introduction. But, as the Philly-based poet (aka Lamar Manson) admits, the career opportunity is not the

only blessing from Simmons.

"Since I've met Russ, he has introduced me to the practice of yoga," says the 29-year-old poet. "That, to me, is the best thing that has happened. It means he has taken an interest in me personally."

Manson has been writing since he was a kid. He eventually began to spit rhymes as a rapper. "I went through it all—from pop lockin' to break dancin' to beat boxin' to rappin'," he recalls. "Then I lost touch for a minute. I got lost in the streets." Then Manson found what he'd been missing—the positive, raw energy of poetry. Now he is on a mission, and astronomical record sales are not his primary goal.

"It's time to show kids a way out and to stop bragging about the degradation that we cause," says this rare gem whose lyrical prowess will be showcased on *The Philadelphia Negro*, his Def Poetry/Def Jam album dropping late this year. "That's what hip-hop does right now, brag about the degradation."

CERTIFIED HUSTLERS (silva nom)

How does a group get the key to the city of its hometown of Ruston, La., before its debut single even hits the streets? By hustling and having as many skills as the six-member

INDIES WANT A PIECE OF THE PIE

Continued from page 26

to 200,000 [units] in your first week, you're over. That was scary to me. I'd rather do 20,000 to 40,000 and keep livin'."

The group was let out of the Universal deal in late 2000 without a full album release. While recently negotiating with RED for distribution of *Out My Own Pocket*, *Random Access Money*, the new Ram Squad record, Hill was faced with a crucial decision—put the record out independently or sell the record to JCOR/Interscope/Geffen/A&M. "They offered me a one-album, one-shot deal and some real good money," Hill says. "I had to go with it." *Random Access Money* drops May 22.

Just saying no to hundreds of thousands and sometimes millions of dollars upfront is challenging to most, despite the long-range benefits of finance, equity and control. "I had an artist come into my office who has been on platinum-selling product and had never gotten a royalty check," Washington says. "I can tell you about independent clients who go out and sell 50,000 units and they get \$7 a pop. That's about \$350,000, and it's their money."

Washington's clients include Collipark, which sold 82,000 units of Ying Yang Twins' *Thug Walkin'* before its deal with Universal, and Madd Society, which sold 285,000 units of Pastor Troy's *We Ready I Declare War*—both figures according to SoundScan. Pastor Troy, who is now a Universal artist, has a new album dropping this year.

Sometimes, the entrepreneur's strategy is simply to make some noise and get a major label involved. In those cases, relinquishing equity is no big deal. In other cases, the smaller labels are not equipped to handle a hit or the owners lack the discipline to curb spending on lavish lifestyles developed overnight. These and numerous other circumstances prevent some businessmen from maintaining ownership and its long-term benefits.

P&D VS. LOGO DEALS

"Being an independent means being able to position your records with a lot more latitude and having the opportunity to develop the artist at a pace that is going to be beneficial for yourself and the artist," says MC Serch (aka Michael Berrin), CEO of Serchlite Music. "A lot of major labels don't have more than six weeks to look at any given artist."

Entrepreneurs assume that "logo or imprint" deals are situations in which the independent label retains ownership of its masters. That's not true. Nonetheless, these deals can have a greater value than artist deals. "Most people want an imprint deal because they understand the value of branding," Cooper says. "When you are an independent and have an imprint or logo, you come into a record company with more leverage than if you just walk in from the street and say, 'Hi, I'm talented. Please sign me.'"

Today, majors are not as willing to participate in ventures without partial ownership or, in most cases, full ownership with the imprint getting a royalty.

"There are very, very few P&D [pressing and distribution] deals," assures Cooper. "I know of two or three. Most of the deals that we do are logo deals. It is not our policy to do P&D deals. However, every deal is done on a case-by-case basis."

Bryan Turner, president of Priority/EMI, says that P&D deals often require that the company utilize resources outside of pressing and distribution. The "independent" label does not always have the infrastructure necessary to support a record, so Priority has kicked in where needed. When EMI purchased Priority, those deals were no longer economically feasible, Turner explains. A scenario in which Priority would consider a P&D deal, Turner says, would be "if we had a future option that could lead to an equity position and the [indie] company had a history of success."

PRODUCT & PROFIT CONTROL

Labels like TVT, JCOR and Koch Entertainment Label Alliance (KELA) are providing distribution and other support for artists and labels that want to maintain ownership and control of their product and earn a larger share of the profits. Koch signed a deal with Luke Records, owned by Luther "Luke" Campbell, and Grand Puba's Risin' Sun Records. JCOR's signings include a P&D deal with GoodVibe Recordings. New albums by GoodVibe artists Bahamadia, Slum Village and Mystic are set for release this year. Jay Faires, owner of JCOR, intends to release 25 albums per year through his distribution deal with Interscope/Geffen/A&M.

"We try to offer artists the best of both worlds," says Steve Gottlieb, founder/president of TVT, which had a major success with a joint venture with Dogg House for the release of *Snoop Dogg Presents Tha Eastsidaz*. "This is an

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Backbone



Certified Hustlers



Remy Martin



Jo Jo Pelligrino

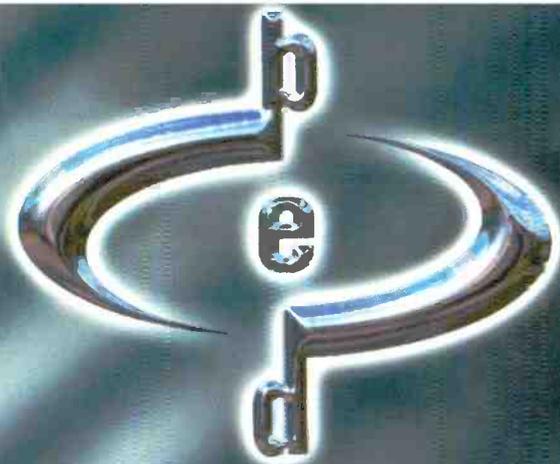


L.A. Symphony



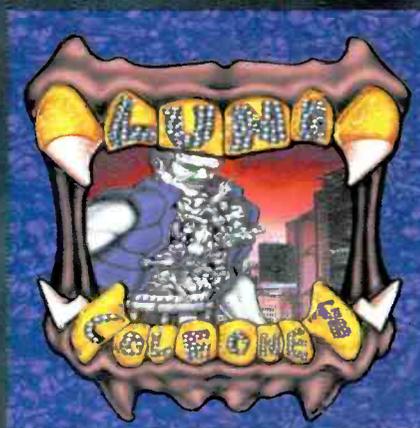
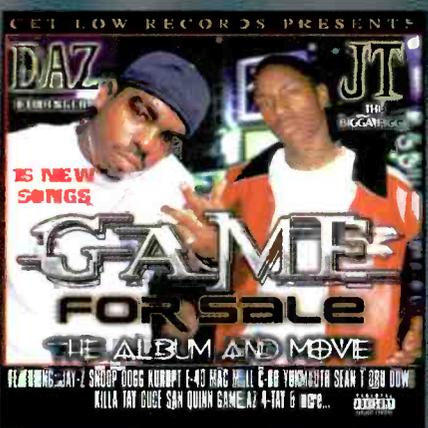
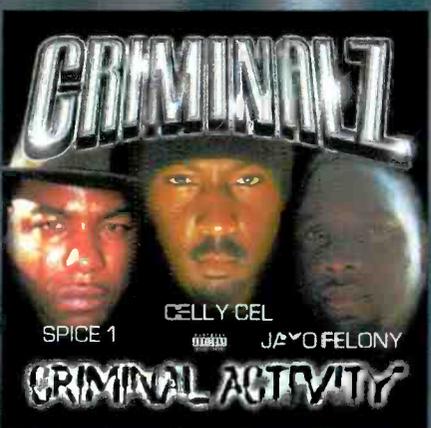
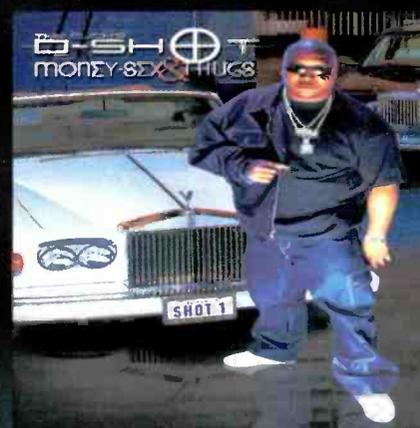
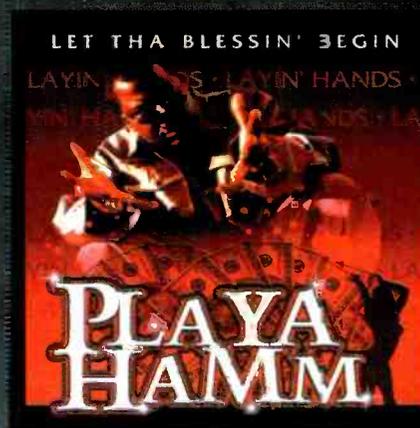
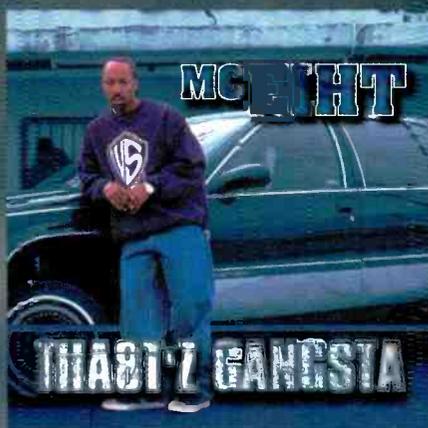
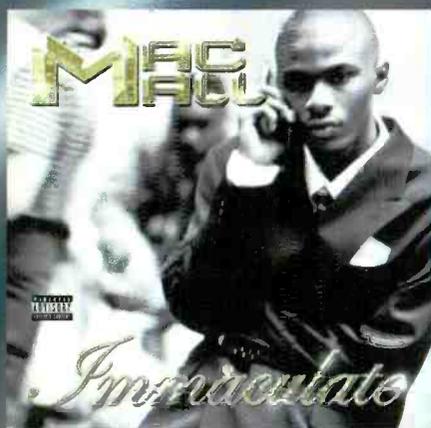
Nappy Roots

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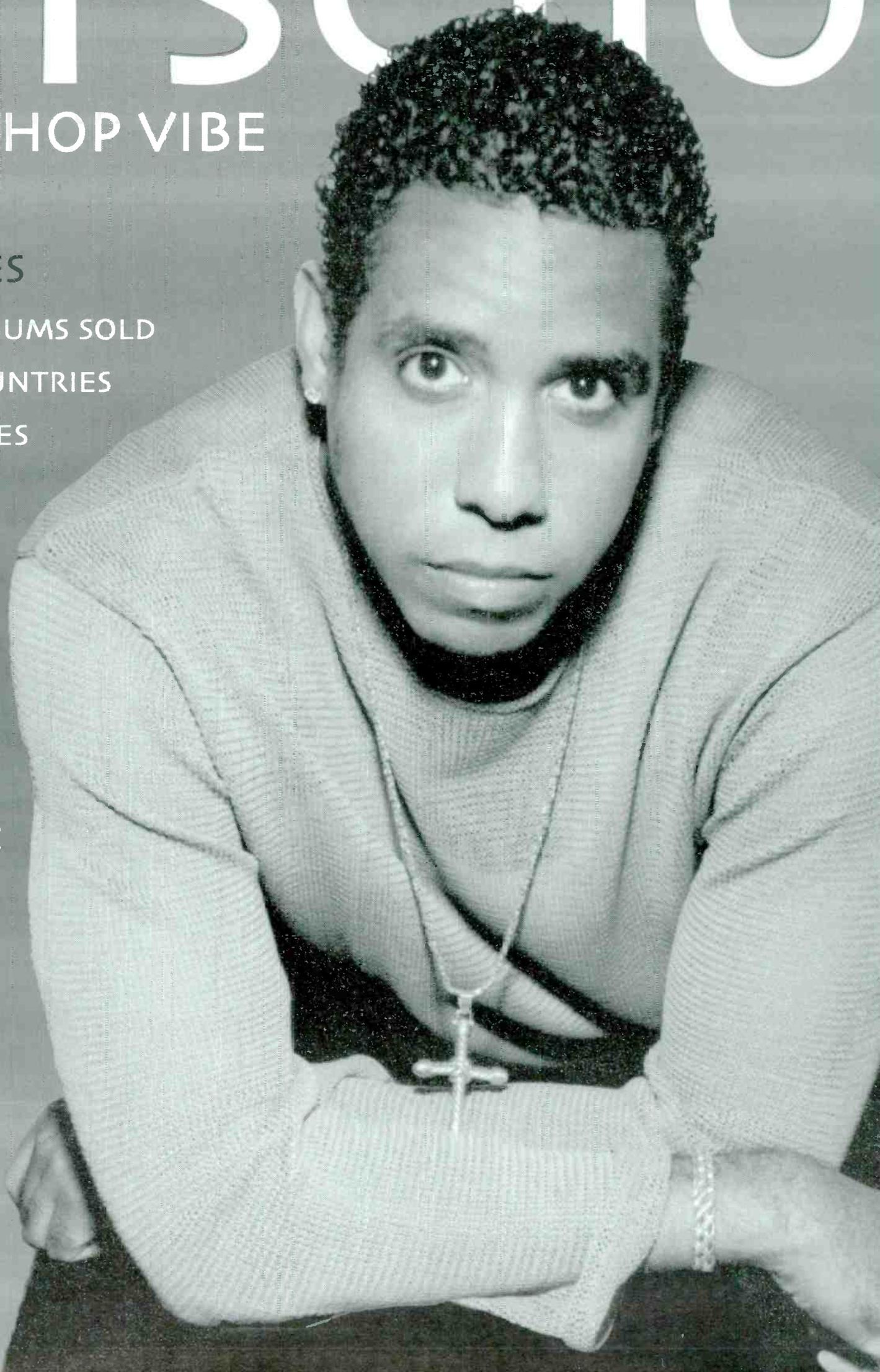
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1050 Records © 2001
(Putting Latin Hip Hop On The Map)



A who's who of who's hot among up-and-coming executives and producers

BY GAIL MITCHELL

As music raps and hip-hops its way into the new millennium, a growing legion of up-and-coming executives and producers is anxious to leave its own stamp on the rhythmic proceedings. Here are five such stories in the making:

GOODVIBE RECORDINGS

Just as its name implies, GoodVibe Recordings is on a simple mission: to put out good-sounding, creative, progressive music while embracing the once-standard, now seemingly abandoned label tenet known as artist development.

"While other companies tend to follow trends and support their artists based on market trends, we sincerely believe in the artists we work with and support them through the good and bad times," says Matt Kahane. He, along with fellow UC Berkeley grads Chris Nagy and Cliff Feiman, co-founded the Los Angeles-based label in 1996. "Our mission is to completely revolutionize the way musicians and music



itself are marketed. This company is a family of people who live and die for what we're creating for hip-hop and music in general."

With the goal of targeting hip-hop, then moving into R&B, new soul, trip-hop, drum 'n' bass, and other genres, GoodVibe counts among its current roster such acts as Slum Village, Bahamadia, Spontaneous, Phil Tha Agony, Mystic (whose GoodVibe debut *Cuts for Luck and Scars for Freedom* bows in June), Bilal Bashir, and The Animal Pharm (whose members include Kahane). Once affiliated with now-defunct Web outlet Atomic Pop, the label recently joined the JCOR family.

With a growing number of artists from rock and other genres incorporating hip-hop into their mixes, both Kahane and Nagy see hip-hop as a "melting pot" creating new forms of music and in turn doubling as a unifying agent. "As hip-hop culture pervades our society," predicts Nagy, "more artists and styles will emerge that seamlessly blend various musical backgrounds. And artists will be truly representing their artistry wholly—not because it's the music industry's current 'cash cow.' I look at hip-hop and urban culture as a chance to break down racial, ethnic and other barriers that have existed for so long. Hopefully, we get it right this time."

HIT A LICK RECORDS

Latino hip-hop is the designated province of Los Angeles-based Hit A Lick Records. Its roster of underground Latino rappers includes genre veteran Frost, Mellow Man Ace, The Saint, (the duo of ALT and Malice), E-Side Ghetto, Lil' Blacky and G Fellas (Slo Pain and Neno Brown). Both E-Side Ghetto and Lil' Blacky are currently represented in the market by two new releases, titled *Ghetto Tales* and *Big Ballin'*, respectively.

Established last year, Latino owned-and-operated Hit A Lick is helmed by president/CEO Pablito Vasquez and president of production and music, Tony G, who was a leading rap DJ/mix master at L.A.'s first all-rap station, KDAY. The partners in turn convinced industry veteran and Ruthless Records co-founder Jerry Heller to cut short his business hiatus and come aboard as COO.

"Latino hip-hop is right where I was at Ruthless in



1987—at the beginning," says Heller, who was partners in Ruthless with the late Eazy-E and also managed N.W.A., whose members included Eazy-E, Dr. Dre and Ice Cube. "It offers an incredible landscape of untapped musical talent. We're making records that sound like they cost half a million dollars, but we can make these records inexpensively enough for everyone to get rich: writer, artist, producer, publisher and record company. That's something everyone seems to have lost sight of these days—making great music that's also economically sound. The 'brown wave' will sweep across America."

Adds Vasquez, "With Hit a Lick located in L.A.'s controversial Rampart district, it's important for us to show we're here to help. We want to impact our community and then the world."

LOFEY

Producer/songwriter/musician Lofey says Jay-Z's Hard Knock Life tour was the turning point for him. The keyboardist/percussionist was invited to play on that tour and soon found himself working on tracks for various artists while on the road.

"I started working on the tour bus doing tracks for Memphis Bleek, DJ Clue, Amil, Jay-Z and many of the Roc-A-Fella acts," recalls Lofey (aka Michael Sandlofer), who first began doing session work in the early '90s for Ali Dee of The Bomb Squad. "By the end of the tour, I'd worked on material for LL Cool J, DMX and Eve, as well. Then I started getting referrals from the contacts I made on that tour for more projects."



Having finished the cut "Knock" for the forthcoming Foxy Brown album, Lofey says his future work schedule includes two tracks for one of Rodney Jerkins' new music acts, Ludacris' new album and projects for the pop groups Say Yes and Element. He's also shopping a rapper named Flow. Lofey describes his musical style as "melodic, jazzy and organic. I create a lot of the instrumentation in my work. I'm turned on by hip-hop because it's always changing. At the same time, I'm frustrated by it because there's not enough of the artist/producer/writer/musician creative process at work in the studio. A huge deterrent to this process is today's technology, which is so fierce. But we need to make more records from 'scratch'—and not just from the formula we heard before on somebody else's record."

MEECH WELLS

Producer Meech Wells, son of Motown's "My Guy" chanteuse Mary Wells and Cecil Womack, first thought he wanted to be an entertainment lawyer. But that changed when he bought his first instrument, a D-20 keyboard. "My mother was against the whole thing at first, until she realized I was serious—and good," laughs Wells.



Since then, Wells has definitely gotten busy on that keyboard. He's written and produced for the legendary George Clinton and his son, Trey Lewd. In 1993, he and partner Def Jef co-founded a production company called The Arsenal, lining up projects with Shaquille O'Neal, Maze featuring Frankie Beverly and Tevin Campbell. After deciding to go their separate ways, Wells established his own company, In-A-Zone Productions. He's since worked with Kurupt, Silkk Tha Shocker, Tha Eastsidaz and, most notably, Snoop Dogg (including the albums *Top Dogg* and the current *The Last Meal*). He's also helped score Snoop's *Bones* movie, placed a cut on both the hot *Oz* and *The Brothers* soundtracks and recently wrapped production on

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NEW ARTIST ROUNDUP

Continued from page 34

group displays on the debut album *Cold Like Me*, dropping on Silva Dom Records by summer. This group's sound and flow defies the norm of the bounce music expected from that region. Much of that is attributed to Dat Dam Boi (aka Chris Foster), a member of the group and its primary producer.

"Don't even call us the South," says the very intense, self-taught 21-year-old artist/producer who creates as many as 10 tracks a day. "I'm on another level with my sound. Coming from the South, people expect a certain sound. I think my sound is universal. I want to reach the people on Pluto."

Certified Hustlers has been performing throughout Louisiana and other parts of the South. Along the way, the members, whose ages range from 15 to 21, have been evolving personally and professionally.

"We put life back into [hip-hop] music," says Foster. "People go other places with their music. I used to cuss a lot in my music. I don't anymore. I want my grandma rockin' to my music. I don't need to cuss to make people feel me."

JO JO PELLIGRINO (violator/Loud Records)

Jo Jo Pelligrino (aka Joseph Edwards) makes it very clear that he is not hopping on the hip-hop bandwagon. "I'm different from a lot of the white boys that are trying to do this now," says the 23-year-old from the suburbs of Staten Island, N.Y. "The difference between me and them is that I was [in the hip-hop game] in a certain time bracket that you had to be there. The type of credibility I have is going to take me to the promised land—the right relationships, the right sales, the right respect in the game."

On skills alone, Edwards will get the right respect. It doesn't hurt that his passion for hip-hop made him risk his life hanging out on the other side of the tracks where the music was booming during a time when racial tensions were high.

"I think that hip-hop music actually brought the kids a bit closer," says Edwards, who has been rapping since he was 13. "But, back in those days, there was a lot of fighting, a lot of hatred. I never took part in any of that. I come from a better family than that."

Pelligrino Story, a 16-track set, drops on Violator/Loud Records in June/July. Most of the tracks were produced by Calogero Ammorelli. Method Man joins Edwards on "Up and at 'Em," and Busta Rhymes is featured on "Built Like That."

L.A. SYMPHONY (squint entertainment)

The union itself is as unlikely as the coincidence that led a small Nashville-based label with a couple of modern-rock hits under its belt (Chevelle and Sixpence None the Richer) to team up with a multicultural collective of eight MCs/producers out of Los Angeles. Dave Palmer, Squint's GM, came across an MP3 of the group online the same day Steve Taylor, the label's owner, received its demo hand-delivered by a member's Nashville-based friend. *Call It What You Want*, the group's debut Squint album dropping May 1, is the result.

"We had never envisioned ourselves signing with anyone from Nashville," says L.A. Symphony member FLYNN (aka Flynn Atkins). "When they came to us and told us what they really felt about the music and the vision that they had for us...our visions as musicians were aligned."

The collective (FLYNN, CookBook, bTwice, Joey the Jerk, Sharlok Poems, Uno Mas, J-Beits and Pigeon John) penned 42 songs and, in a very democratic manner, selected 15 to include on the album that is led by the single "Broken Tape Decks." "It's been a challenge," Atkins admits of the creative process. "You have eight very different perspectives and strong personalities coming at it." Add to that the production work of Prince Paul (De La Soul) and Will I Am (Black Eyed Peas).

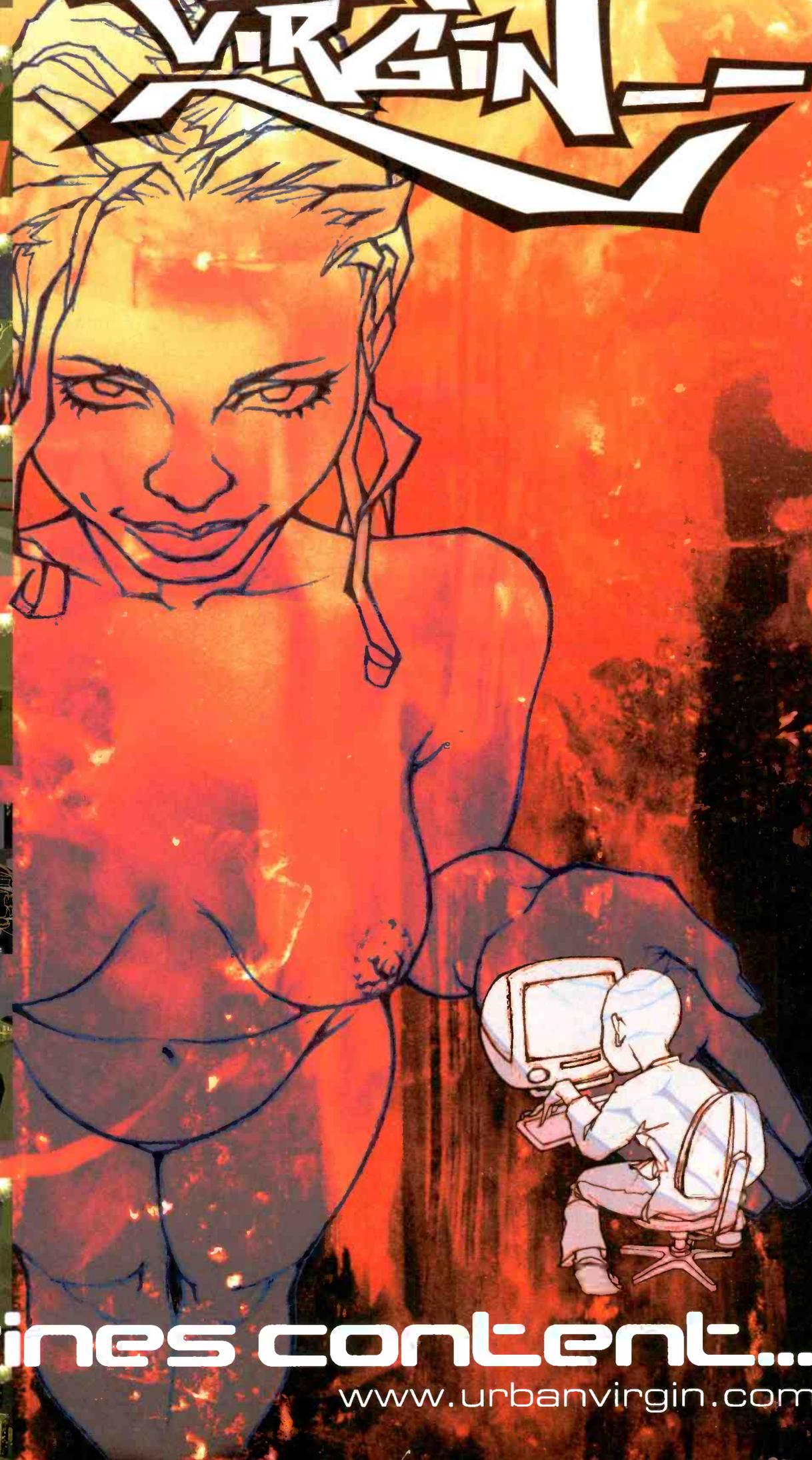
NAPPY ROOTS (Atlantic)

Usually, a red light means stop, but not at the campus house parties at Western Kentucky University, where members of the group Nappy Roots first met. It signaled the beginning of the freestyling sessions at the end of the night. "We all had informal introductions through that and later hooked up and started building Nappy Roots," says 25-year-old Saan (aka William Hughes), one of five members of the group, whose Atlantic debut album, tentatively titled *Watermelon, Chicken and Grits*, drops later this year. The group's brand of hip-hop reflects its locale—somewhere in a neutral zone where radio plays hip-hop from all over the map.

"We don't talk about the money thing or things that we don't have," says Louisville-born Hughes about the group's lyrics and music, which incorporates live violins,

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Koch Records Expands

The Indie Label Is Making A Name For Itself In The Hip-Hop World

BY GAIL MITCHELL

In the wake of the music industry's consolidation craze, a number of independent labels have jumped into the fray to embrace the disenfranchised, as well as promising untapped talent.

One of these is Koch Entertainment, which, in a relatively short period of time, is aggressively making a name for itself in hip-hop circles.

New York-based Koch Entertainment is the umbrella under which several divisions reside, including Koch Records, which specializes in pop, rock and soundtracks; Koch International Classics (KIC); Koch Jazz; publishing arm Koch Music; country label Audium Entertainment; folk/singer-songwriter imprint Koch Progressive; and the newly created hip-hop subsidiary In the Paint Records. Koch Entertainment itself was founded in 1999 by CEO Michael Koch—who also doubles as CEO of Koch International—following Koch's acquisition of the Walter Yetnikoff-founded Velvel Music Group. Serving as president of Koch Entertainment is Bob Frank, Velvel's former president.

OPEN MARKET, TALENTED ARTISTS

Earlier this year, ex-Relativity Records GM Alan Grunblatt was appointed president of In the Paint, whose roster includes KRS-One (whose new album arrives this month); Fredro Starr (*Firestart*), who appears in the movie *Save the Last Dance*; Afru-Ra; Haystak (*Car Fulla White Boys*); B Legit; Moochie Mack; Flesh-N-Bone; and Lil' Keke (described by Grunblatt as "the biggest underground artist in the South").

"Our goal is to be very successful real quickly," says Grunblatt, who's also an executive VP of Koch Entertainment. "The market's open right now. The majors have been dominating, but they don't care about the artists who sell in the 300,000 to 400,000 level. So we're able to pick up tons of talented artists." With that in mind, Koch Entertainment also launched another new entity earlier this year called KELA, an acronym for Koch Entertainment Label Alliance. Its premise: offering marketing support to promising new labels in the record business. Essentially, the KELA concept is a hybrid between an artist and a distribution deal. Koch International will manufacture and distribute the

given project, while Koch Entertainment will provide marketing assistance. In addition to labels, KELA will release artist one-offs.

The first three projects coming out of the KELA chute are rap veteran Luther Campbell's Luke Records' *Somethin' Nasty* album (released in March); Grand Puba, whose *Project Heat* album bows in May via Rising Son; and La Chat, who's part of the Hypnotize Minds camp (Project Pat, Three 6 Mafia, Gangsta Boo). There are also plans for a compilation of underground hip-hop through Fat Beats. Originally designed to accommodate rap labels, KELA is now looking to bring in rock labels as well.

MAJOR ALTERNATIVES

Manning KELA as general manager is another former Relativity executive, Cliff Cultreri, who reports to Grunblatt. "KELA will revolutionize the rap game," he says. "When Alan and I ran Relativity, we broke many artists, but they were not all recouped. KELA puts more pressure on the artists, but the rewards are there. The formula is simple: Spend \$100,000 in recording costs, another \$200,000 in marketing, sell 200,000 units, and there's a very nice profit to be made for all concerned."

Between In the Paint and KELA, Grunblatt plans to release 25 records a year—which breaks down to one a month from each company. "In the course of my career, I've found a lot of artists who really knew what they were doing," says Grunblatt. "They had a core audience and knew how to reach it. KELA is a way for artists with their own labels to get a little help. They own the masters, while KELA helps them on the marketing end. If we sell 250,000 units, the artists make a lot of money—without any ridiculous production costs."

Working with Grunblatt as In the Paint's head of marketing and promotion is Dee Sonaram. Handling publicity for In the Paint and KELA in her capacity as director of media relations for Koch Entertainment is Lulu Cohen.

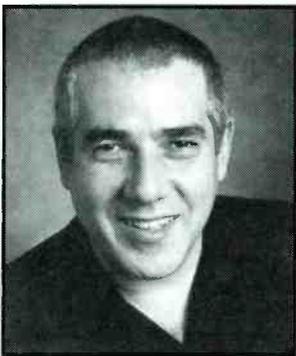
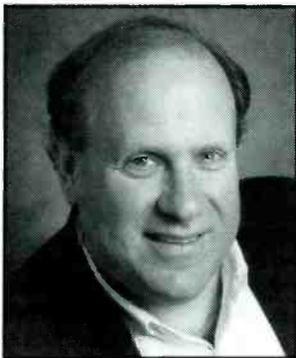
"In the Paint is the alternative to the majors," adds Grunblatt. "I come from the majors, and I think they suck. So I'm trying to be real and not bullshit with artists, not rob them. And we're working with great records. We're here to show that a small company can compete head-to-head with the majors with the right records and beat them every time." ■

"No Frontin' on Me Tonight" by R&B singer Sir Kent, which attracted the attention of then-Universal executive Daniel Glass. However, Rico S.'s partner declined Universal's offer of a deal.

"We should have taken the deal," recalls Rico S. "But that experience taught me to be my own boss." Thus, in 1995, he and wife Naomi launched Silva Dom. After securing funding in 1998 from FTF Corp. the label first gained notice in 2000 with the release of a solo album, *The Dirty Version*, by rapper A.G. of the D.I.T.C. Crew. During the time leading up to the project, Rico S. also met the Certified Hustlers, whose debut Silva Dom album arrives June 5. The album includes the lead single, "Take One 2 the Head," and "What's Up Wit Dat," the latter of which sets its socially conscious lyrics against the theme from the syndicated TV series *Gulligan's Island*.

In addition to signing female R&B/pop quintet Kanada, whose members are of Philippine descent, Silva Dom also houses artist (Terror Squad's Sunkiss and Cuban Link) and sports management (New York Giant Ron Dixon) divisions and plans to branch into film, cable and television.

"I see hip-hop evolving into true songs," says Rico S., "with real intros, bridges, hooks and breaks that will impact the listener like R&B and country songs do. The listener wants more than just 16 bars of free-styling with a catchy hook. That formula is dead." ■



From top: Alan Grunblatt and Cliff Cultreri

WHO'S WHO

Continued from page 38

the Eastsidaz album due in spring.

"I think one of the reasons I'm getting calls to work on projects is because of my originality and knowledge of music," says Wells. "While some producers get locked into only knowing and mastering beats for one genre, I think I've successfully crafted a universally appealing sound that rappers and singers can embrace."

SILVA DOM RECORDS

At the tender age of 12, Rico S. was street-teaming in New York for YSS Productions—and determined to make a career out of music. Now as CEO of New York-based Silva Dom Records, he's made good on that dream—and is still busy fostering others.

The road to Silva Dom included stints as a promoter, coordinating shows in Queens with DJ Baby J, DJ Red Alert and Mr. Magic, producing artist demos, and then buying into a small Harlem studio and label called PMP Records at the suggestion of longtime friend/music veteran Eric B. That hook-up led to producing the single



The Silvas

NEW ARTIST ROUNDUP

Continued from page 38

banjos and mandolins.

Hughes and a partner opened a retail store called ET's Music and installed an 8-track in the back. Nappy Roots recorded its first album, *Country-Fried Cess*. The group used some proceeds from sales to upgrade the studio with ADATs and recorded *No Comb, No Brush, No Fade, No Perm*, an 18-track set. The group continued to pump out CDs and all types of promotional items, including videos of "Country Road" and "Sixteen Bars," shot by a college student. Michael Caren, VP/A&R at the label, got wind of the buzz and signed the group in 1998.

REMY MARTIN (Loud)

"It was so simple," says 20-year-old Remy Martin (aka RemyNice Smith), a Bronx-born rapper discussing how she got signed, while taking a break from recording her Loud debut, *Remy on the Rocks*, dropping this year. "I didn't make a demo or none of that."

An impromptu performance in the middle of the street for Elektra artist Sunkiss led to a pay-phone audition for the late Big Punisher (Big Pun), who invited her to his Bronx home on the spot.

"So I have my mother with me," she recalls with great humor. "We have a bag full of fish, we go inside and Pun has a full house—his wife, kids, mother, grandmother, aunts, cousins, everybody. He puts on the worst beat I've ever heard in my whole life. I'm like 'Never mind.' [Laughs] I'm rhyming for a good 15 minutes, nonstop. So then Pun rhymes, Sunkiss starts rhyming, and another guy starts rhyming. We were rhyming for about an hour and a half."

The next day, Pun picked Smith up and began grooming her for release on his new Foundation label. She recorded "Ms. Martin" and "You Was Wrong" for the rapper's *Yeeeah Baby* album on Loud Records and is also featured on albums by Funkmaster Flex and the late Big L.

"After Pun passed, his wife was going to take up launching the label, but she chose not to," Smith says. "Fat Joe [Smith's manager] was there. He took me under his wing."

SUNKISS (Elektra Entertainment)

Sunkiss (aka DeShawn Barzey) has only recently recovered from the death of Big Pun, his friend and mentor. Taking a break from recording "Sick" for his debut album, *Son of Samantha*, dropping on Elektra Entertainment this year, Barzey remembers the man who he escorted to a weight-loss facility in North Carolina.

"I had done 18 months in jail," says the 26-year-old rapper from Washington Heights, N.Y., whose Dominican father named him after the brand of oranges he picked hoping that his labor and the nickname would lead to prosperity for his son. "I came home and didn't have any place to stay. I was real hungry. I ran into Pun, and he moved me into his house, fed me, bought me clothes, jewelry and everything."

Barzey, who refers to his brand of hip-hop as "comedic terror," met Don Pooh, VP A&R at MCA, while waiting in the wings to record for Big Pun's evolving label, Foundation. He recorded "Wrong Ones" for Pun's *Yeeeah Baby* album and co-wrote several other tunes. Pooh helped him get the Elektra deal with Pun's blessings.

"My man passed away while I was doing my album," says Barzey. "Then, I met Rico [Silva, co-manager and owner of Silva Dom Records]. Elektra brought Mayhem [A&R rep] on board. Now, I am finally back in the studio and rejuvenated." ■

INDIES WANT A PIECE OF THE PIE

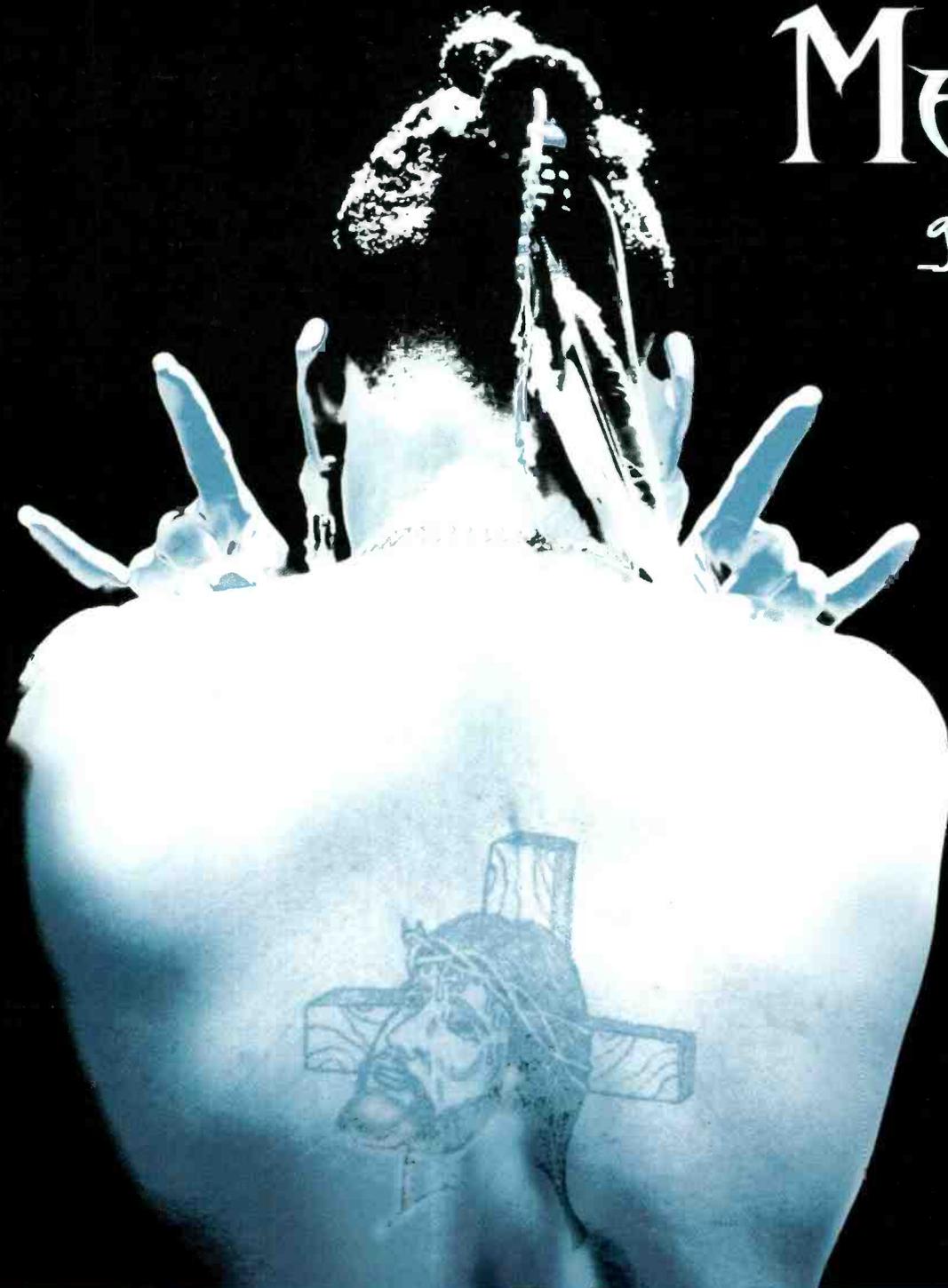
Continued from page 34

expensive game now. To compete, you have to come ready to fight aggressively in the marketplace for your fair share. You need some muscle, and you need some real stamina to get everything that you deserve."

Napoleon (aka Mutah Beale), a member of Outlawz, feels that it is crucial to be an example in the hip-hop community by maintaining independence. His group, which had been signed to Death Row before a court order released it from the obligation, has sold 106,000 units of its debut album, *Rule Wit Us Or Collide Wit Us*, according to SoundScan. All four members of Outlawz are equal partners in Outlawz Recordz, distributed by Bayside Entertainment. "We can control our own destiny this way," says 23-year-old Beale. "The money part helps, but we can put out the type of music we want to put out this way. We also prove to the other young black men that you can do it independently, still eat and feed your family and get more respect in the industry." ■



R E A L T I M E E N T E R T A I N M E N T



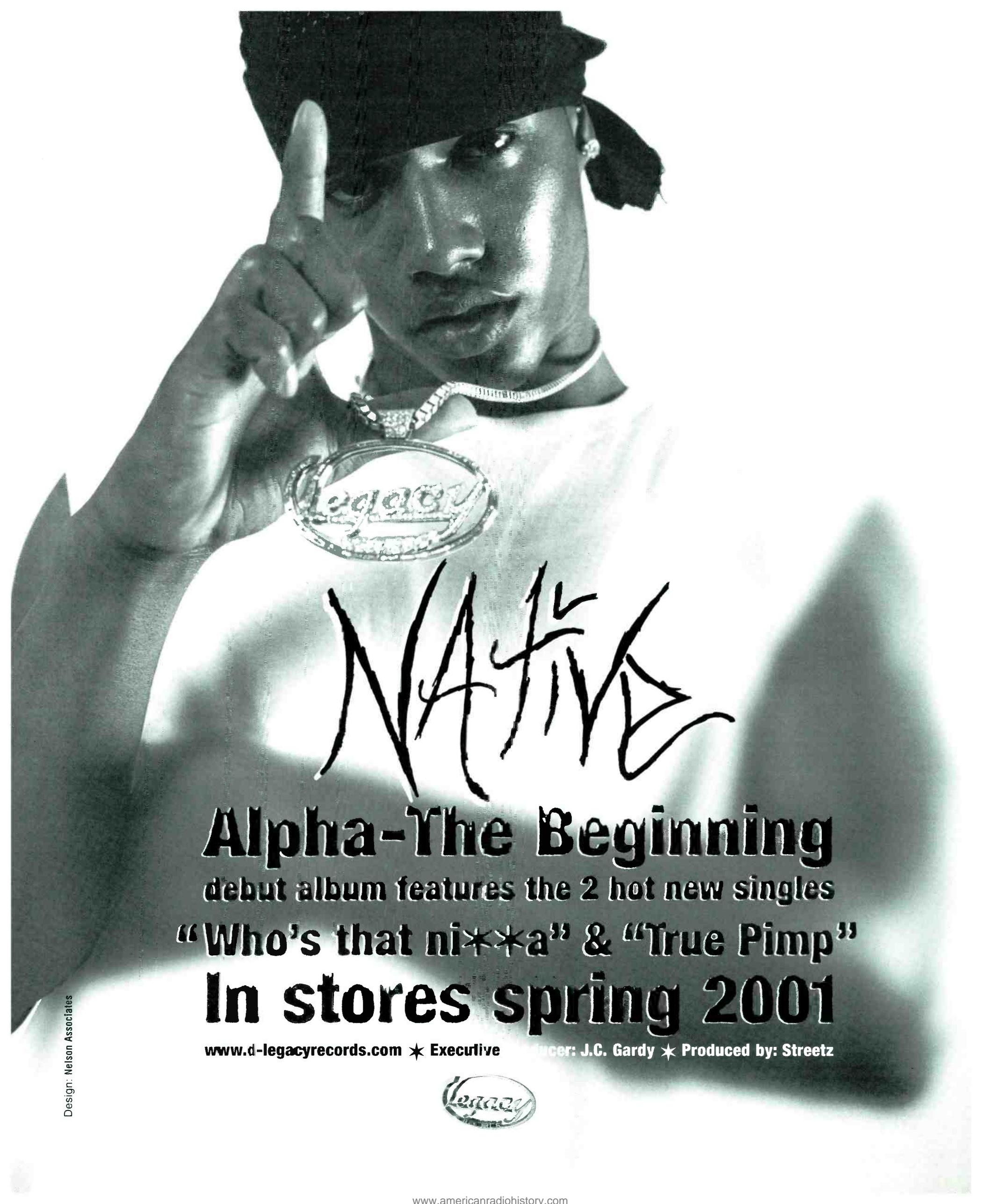
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Jammin' With Hammond. In celebration of the release of his 15th album, *Music Is Life*, reggae legend Beres Hammond recently performed at Joe's Pub in New York. At the end of the show, Wyclef Jean joined Hammond onstage for the duet "Dance 4 Me." Pictured, from left, are VP Records director of creative services James Goring, Harmony House Productions executive Mervis Walsh, Hammond, and VP Records president Chris Chin.

Case Readies To 'Open' His 'Letter'

Def Soul Crooner Launches Album With Chart-Climbing Single

BY RASHAUN HALL

NEW YORK—For Def Soul artist Case, recording his latest set—*Open Letter*; due April 24—was a physically daunting task. The process was so strenuous that by the time he finished recording the last song, "Missing You," he had completely lost his voice.

"I'd lost my voice earlier in the week," he says. "But it got down to the last day, and we had to do the song. I went in there, sang it twice, and after I finished I couldn't sing or talk."

The stress seems to have paid off. "Missing You," the album's first sin-

gle, currently stands at No. 13 on *Billboard's* Hot R&B/Hip-Hop Singles & Tracks chart. The song also appears on the soundtrack to Eddie Murphy's *Nutty Professor II: The Klumps*. But that placement wasn't originally what the artist had in mind.

"Def Jam wanted me to do a song for the *Nutty II* soundtrack, but at the time I didn't want to do a song for any soundtrack," says the artist, who scored his first hit with "Touch Me, Tease Me" from 1996's *The Nutty Professor* soundtrack. "We sat down and talked about it, and they convinced me that it would be a cool idea to do it. However, we stashed it so not too many people would know it was on there and saved it for the new album's first single."

"Touch Me, Tease Me" was "the exact reason why I didn't want to do more soundtracks," adds Case. "It was the first single from that soundtrack, which went platinum, and the single went platinum. So by the time my album [*1996's Case*] came out, we had already shot our load. I wasn't trying to do that this time, because I didn't want people to be distracted from this album."

Preparation for *Open Letter* began long before the New York native entered the studio. "I had the album title a few months before we started recording," says Case, who is managed by Maynes Entertainment and booked by International Creative Management. "Every song is like me sitting down and writing a letter to somebody."

To drive his "letters" home, Case enlisted the help of such producers as Tim and Bob, Jimmy Jam and Terry Lewis, and Shep Crawford, among others. "It was cool because everybody I worked with was on the same

page," says the Baby Spike (ASCAP)-published artist. "It didn't take a lot of time to get the songs together."

Case is particularly fond of "A Song for Skye." "That's the most important

song on the album because it's for my daughter," says Case of the song he wrote for the then-2-month-old Skye. "She was at home with me, I heard the track, and the song just came out. I picked up a tape recorder and just started singing. When she gets old enough, she'll understand exactly how I felt about her then."

Def Soul is equally excited about the heartfelt emotion expressed on *Open Letter*. "This time out it's all about the record," says Def Soul/Def Jam senior director of marketing Chonita Floyd. "This is a great album that really shows how much Case has grown since *Personal Conversation*."

The label is launching a 12-city promotional tour April 2, during which Case will visit radio stations to hold exclusive listening sessions. One market where Case is already making his presence known is New York. "The single has done very well for us," says Tracy Cloherty, PD for New York's WQHT. "The research on it has been so good that it's one of our power-rotated records right now."

Def Soul has set up case.defsoul.com, where fans can get more information on Case's upcoming projects. Case and the rest of the Def Soul roster will also participate in a BET.com-sponsored prom-date promotion. As part of a special retail promotion, "Missing You" was released commercially via limited-edition enhanced CDs March 27. The single features an exclusive remix of "Missing You," as well as "Not Your Friend," another *Open Letter* track.



CASE

MCA Takes On An Alluring Proposition; Aaliyah's New Album Now Set For June 5

AN ALLURING RETURN: The ladies of *Allure* return this summer with a still-untitled MCA debut. The female quartet, who scored a top five hit in 1997 with a cover of *Cyndi Lauper's* "All Cried Out," left Columbia last year to pursue a new deal.

"When Crave [*Mariah Carey's* label] folded, we were moved over to Columbia, and that didn't work out," says *Alia Davis*, who has been with group members *Lalisha McLean*, *Akissa Mendez*, and *Linnie Belcher* for 15 years. "So we decided to leave, and it was a mutual agreement between Trackmasters and Columbia. And we knew that we'd just have to shop around for another deal."

The group signed with MCA late last summer. "We felt we would be a priority [at MCA]," Davis says. "At Columbia, there were a lot of girl groups, like *Destiny's Child*, *Xscape*, and *Blaque*."

"Also, knowing the history of MCA helped," McLean adds. "We've always been fans of *Mary [J. Blige]*, *K-Ci & JoJo*, and *Jodeci*. Our A&R rep for the project—*Jeff Redd*—was so influential in their careers that we figured he would do the same for us."

The new album features the production prowess of *KayGee*, *Zhane's Jean Norris* and *Renee Neufville*, and *Ron Lawrence*, among others.

"This album shows how much we've grown through everything that we've been through in our personal lives as well as the business," Davis says. "You're really getting all of our talent. They made us hold back a little bit on the first album. This time we're giving you *Allure* for real."

AALIYAH ALERT: Right after the No. 1 debut of newcomer *Tank* on *Billboard's* Top R&B/Hip-Hop Albums chart last issue comes word about fellow Blackground/Virgin artist *Aaliyah*. In advance of her long-awaited third album (*The Beat*, *Billboard*, Jan. 20), the still-untitled set's first single, the *Timbaland*-produced "We Need a Resolution," arrives April 13. *Timbaland* also turns in a guest rap on the midtempo tune. It sounds like *Aaliyah* may be flirting with another hit. "We Need . . ." is written by *Static*, who penned *Aaliyah's* "Try Again" and *Ginuwine's* "So Anxious." Her album is now slated for

release June 5. *Aaliyah* is preparing to spend time in Los Angeles shooting the single's video with director *Paul Hunter*.

INDUSTRY BRIEFS: Spotted March 25 at Faithful Central Bible Church was recently acquitted producer/artist *Sean "Puffy" Combs*. Church Bishop *Ulmer* announced to the Inglewood, Calif., congregation that Combs and the church will be working together on a future CD project. It's tentatively titled *The Truth . . .* Producer/songwriter/artist *Teddy Riley* signs with SESAC for exclusive worldwide performing rights representation . . . Los Angeles jazz fans will be able to get their fix 24/7 beginning April 2, when BET on Jazz: The Jazz Channel becomes available as part of AT&T Broadband's digital entertainment programming package (via Channel 218) . . . April 2 also marks the nationwide launch of the Grammy Foundation's Art of Music program. A QVC live broadcast from Seat-

**The Rhythm
The Rap
and The
Blues**



by Gail Mitchell

tle's interactive Experience Music Project Museum gets things started with a foundation benefit auction of a *Jimi Hendrix* guitar, a *Donna Summer* limited-edition lithograph, and other artists' memorabilia. During a recent private ceremony, French President *Jacques Chirac* promoted *Quincy Jones* from Legion d'Honneur status to the Commandeur level—making him the first American-born musician to attain this highest level of the order.

INDIE BEAT: While the major labels' R&B resurgence has been making news, there's a raft of independent releases that also warrant attention. Among them: *Angela Johnson* with "Ordinary Things" on Purpose Records/LandSpeed (purposerecords.com). Written and produced by Johnson, the funk-hooked ditty appears on the forthcoming *Lost Found Soul, Volume 1*, a compilation of songs by New York R&B underground artists . . . Gospel's *Angie Winans* switches gears to jazz/R&B on her debut solo CD, *Melodies of My Heart*, from her own Against the Flow Records. The April 24 release features such guests as *Kirk Whalum*, *Take 6*, and *Paul Jackson Jr.* For more info, contact manager *Bill Carpenter* at

(Continued on page 50)



Image-Makers. Sidney Poitier received the Hall of Fame Award during the 32nd NAACP Image Awards festivities. Also earning special honors were President Clinton (the NAACP President's Award) and comedian/actor Steve Harvey (entertainer of the year). The annual ceremony—telecast March 9 on Fox—honors achievements in music, film, TV, and literature. Flanking Poitier, from left, are Motown founder Berry Gordy and the Image Awards' executive producer, Suzanne de Passe.



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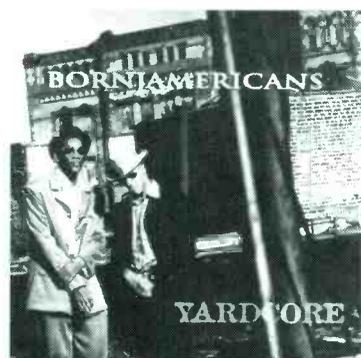
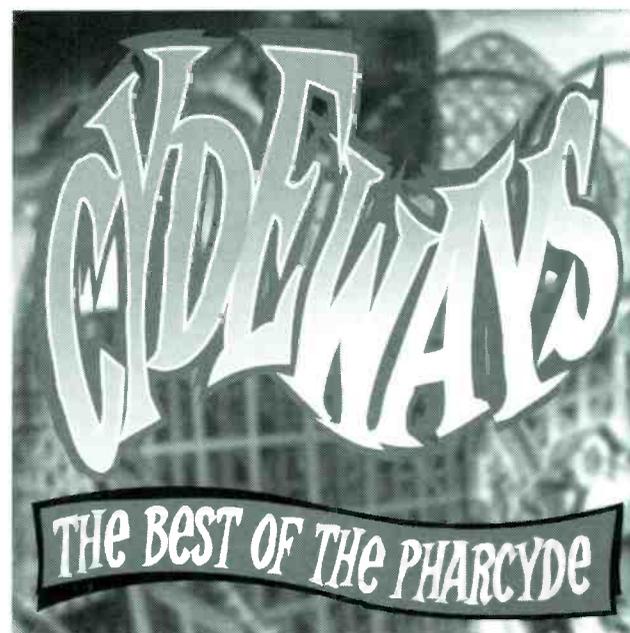
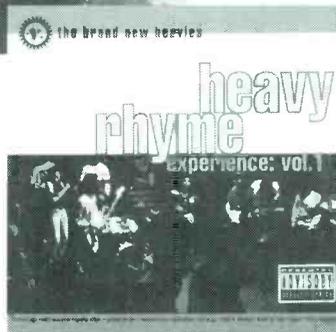
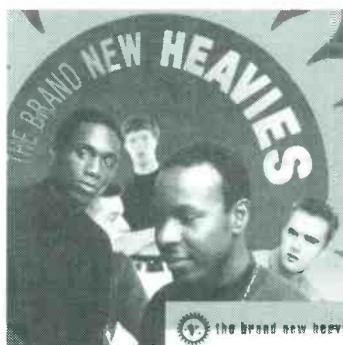
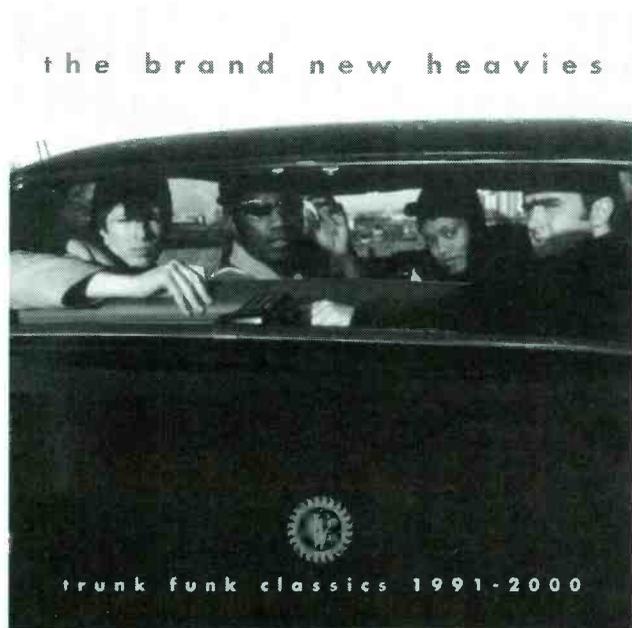
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1/GREATEST GAINER ◀					
1	2	2	5	WHAT WOULD YOU DO? (C) (D) BOOGA BASEMENT 497489/INTERSCOPE †	CITY HIGH 1 week at No. 1
2	1	1	15	BOW WOW (THAT'S MY NAME) (D) (T) (X) SO SO DEF/COLUMBIA 79556/CRG †	LIL BOW WOW
3	3	—	2	REQUEST LINE (C) (D) (T) INTERSCOPE 497498 †	BLACK EYED PEAS FEATURING MACY GRAY
4	4	3	17	IT WASN'T ME (T) (V) (X) MCA 155782* †	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
5	5	5	9	DOLLAZ, DRANK & DANK (C) (D) (T) HEAVYWEIGHT 2152/TVT †	MR. SHORT KHOP FEATURING KOKANE
6	6	4	18	MS. JACKSON (D) (T) (X) LAFACE 24525*/ARISTA †	OUTKAST
7	7	6	24	CROSS THE BORDER (C) (D) (T) (X) ATLANTIC 85008/AG †	PHILLY'S MOST WANTED
8	8	7	10	UHHNNHH (T) J GRAND 299*/RAWKUS	THE BAD SEED
9	10	12	6	THA RODEO (C) (X) KING B 3001*	PHENOMENON
10	14	8	4	GET UR FREAK ON (T) THE GOLD MIND/EASTWEST 67190*/EEG †	MISSY "MISDEMEANOR" ELLIOTT
11	9	9	18	\$#!* ON YOU (T) (X) SHADY/RAWKUS 497344*/INTERSCOPE †	D-12
12	11	10	9	THE WOOD (C) (X) NEW MILLENNIUM 0003*/KMJ	PAPA SEVILLE
13	33	—	2	SO FRESH, SO CLEAN (T) LAFACE 24537*/ARISTA †	OUTKAST
14	NEW ▶	—	1	DA B.O.M.B. (D) TOMOBOOM 1108	CAPONIAC
15	12	29	3	GUILTY UNTIL PROVEN INNOCENT (T) ROC-A-FELLA/DEF JAM 572809*/IDJMG †	JAY-Z FEATURING R. KELLY
16	26	34	17	NO! NO! NO! (C) (D) (T) KING PIN STATION 197 †	SUNNI BLACK FEATURING MOTHER SUPERIA
17	16	16	15	SOUTHERN HOSPITALITY (T) DISTURBING THA PEACE/DEF JAM SOUTH 572749*/IDJMG †	LUDACRIS
18	17	15	7	WHO'S THAT GIRL? (T) RUFF RYDERS 497488*/INTERSCOPE †	EVE
19	22	32	9	GET UP (T) RAWKUS 295*	COCOA BROVAZ
20	15	14	23	WHERE I WANNA BE (C) (D) (T) BABY REE 35058/LONDON-SIRE †	DAMIZZA PRESENTS SHADE SHEIST FEATURING NATE DOGG & KURUPT
21	NEW ▶	—	1	MIND THROBBIN (D) LLO 8588	LOW LIFE ORGANIZATION
22	19	22	4	SON OF A BITCH (D) (T) (V) BIG YARD 6380/VP	LADY SAW & MARSHA
23	21	21	8	TAKE IT TO DA HOUSE (T) SLIP-N-SLIDE 85063*/ATLANTIC †	TRICK DADDY FEATURING THE SNS EXPRESS
24	NEW ▶	—	1	LAY LOW/SNOOP DOGG (T) NO LIMIT 50174*/PRIORITY †	SNOOP DOGG FEATURING MASTER P, NATE DOGG, BUTCH CASSIDY & THA EASTSIDAZ
25	25	23	6	GET CRUNKED UP (T) LANDMARK/SLIP-N-SLIDE/ELEKTRA 67154*/EEG †	ICONZ FEATURING TONY MANSHINO
26	29	17	21	DA BRIDGE 2001/OOCHIE WALLY (T) ILL WILL/COLUMBIA 79522*/CRG †	QB'S FINEST
27	20	26	14	ANTE UP (ROBBING-HOODZ THEORY) (T) LOUD 1949* †	M.O.P.
28	18	18	7	NO ESCAPIN' THIS (T) LOUD 1983* †	THE BEATNUTS
29	30	49	8	CHICKENHEAD (T) HYPNOTIZE MINDS 1973*/LOUD †	PROJECT PAT
30	13	11	8	LIKE THAT (C) (D) GETTO JAM 1041/BIG WHALE †	DOMINO FEATURING DIAMONIQUE
31	23	13	12	R.E.S.P.E.C.T. (D) (T) LOOKALIVE/RAWKUS 497459/INTERSCOPE †	4TH AVENUE JONES
32	NEW ▶	—	1	HOW WE ROLL (T) LOUD 1979* †	BIG PUN FEATURING ASHANTI
33	NEW ▶	—	1	POUNDS UP (T) D.I.T.C. 202*/RAWKUS	M.O.P.
34	24	19	10	THE BLAST (T) RAWKUS 294* †	TALIB KWELI & HI-TEK FEATURING VINIA MOJICA
35	31	25	30	MOVE SOMETHIN' (C) (D) (T) RAWKUS 38703/PRIORITY †	TALIB KWELI & HI-TEK
36	RE-ENTRY	—	3	SUPERB (C) (X) FY STATION 5690*	SUPERB
37	28	31	16	DANGER (BEEN SO LONG) (T) JIVE 42860* †	MYSTIKAL FEATURING NIVEA
38	36	24	15	PUT IT ON ME (T) MURDER INC./DEF JAM 572751*/IDJMG †	JA RULE FEATURING LIL' MO & VITA
39	32	38	7	DO MY... (T) ROC-A-FELLA/DEF JAM 572762*/IDJMG †	MEMPHIS BLEEK FEATURING JAY-Z
40	34	33	11	CHANGE THE GAME (T) ROC-A-FELLA/DEF JAM 572761*/IDJMG †	JAY-Z, BEANIE SIGEL AND MEMPHIS BLEEK
41	27	20	4	CASH BURNS FAST (D) STATUS 1111	KODIAK
42	46	50	24	IT'S OK (C) (D) (T) AQUEMINI/EASTWEST 67091/EEG †	SLIMM CALHOUN FEATURING ANDRE 3000
43	41	40	22	SOULJAS (C) (D) (T) NO LIMIT 38747/PRIORITY †	MASTER P
44	39	28	29	HE DID THAT (C) (D) (T) NO LIMIT 38736/PRIORITY †	SILKK THE SHOCKER FEATURING MASTER P AND MAC
45	RE-ENTRY	—	3	SUPERMODEL (T) WU-TANG 79550*/EPIC †	CAPPADONNA
46	49	—	16	IS THAT YOUR CHICK (T) ROC-A-FELLA/DEF JAM 562865*/IDJMG †	MEMPHIS BLEEK FEATURING JAY-Z & MISSY ELLIOTT
47	NEW ▶	—	1	DO IT DO IT (D) UNCONTROLLABLE BULLETPROOF 001	D-RED
48	40	36	3	X (T) LOUD/COLUMBIA 1968*/CRG †	XZIBIT
49	44	43	31	SHAKE IT LIKE A DOG (C) (D) MOST WANTED EMPIRE 0002 †	KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE
50	NEW ▶	—	1	LIVE FROM PIMP PALACE EAST (T) EASTERN CONFERENCE 314*/RAWKUS	J-ZONE PRESENTS PRESENTS THE OLD MAID BILLIONAIRES

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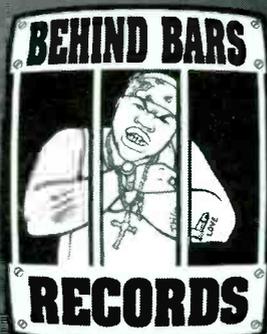
DIVA SURVIVORS: *Destiny's Child's* members are still the poster children of radio these days. It seems as if radio can't get enough of these young ladies. They jump 10-4 on the airplay chart, increasing their audience reach to 37.7 million. Their "Survivor" earns the Greatest Gainer/Airplay award, pushing the song into the top 10 on the Hot R&B/Hip-Hop Singles & Tracks (12-10). There is currently no commercial single available on the track. In the current top 10, only two records are unavailable at retail: "Survivor" and *Musiq Soulchild's* "Love" (Def Soul/IDJMG), which sits at No. 2. *D'Angelo's* last hit, "Untitled (How Does It Feel)," reached No. 2 on this chart March 11, but it couldn't break the top spot without that sales boost.

In fact, no record has reached the No. 1 position on the Hot R&B/Hip-Hop Singles & Tracks chart without some sort of product available commercially. In the past year, three records achieved the top slot with just a commercial 12-inch available: *Carl Thomas' "I Wish"* (Bad Boy/Arista), *R. Kelly's "I Wish"* (Jive), and *Jay-Z's "I Just Wanna Love U (Give It 2 Me)"* (Roc-A-Fella/Def Jam/IDJMG). *OutKast's* "Ms. Jackson" made it to No. 1 with only a DVD single at stores.

EARLY INK: Officially, it wasn't available a week ago, but *Janet's* "All for You" debuts on the Hot R&B/Hip-Hop Singles Sales chart because of street-date violations. At No. 15, it's one of the highest premature debuts on this chart in recent memory and also the top debut on this issue's list, selling 1,500 pieces. With a full week of sales under her belt, the March 26 release should take a major leap on the sales chart next issue, helping her break into the top five on the singles and tracks chart, where she is currently at No. 9. *Casé's* "Missing You" also starts early, at No. 40, although he has an even larger total at the overall SoundScan panel. He is No. 23 on Hot 100 Singles Sales. *OutKast's* "Ms. Jackson" is No. 29.

HOW LONG IS long enough? *Carl Thomas' "Emotional"* and *Avant Featuring Ketara Wyatt's "My First Love"* have had more than 30 weeks on the Hot R&B/Hip-Hop Singles & Tracks chart. They hold down 38 weeks and 31 weeks, respectively. While that's a major feat, it's been bested a number of times. Since the beginning of the SoundScan era, 23 records have remained on the chart between 39 and 49 weeks. The records that have stayed the longest? *Usher's* "You Make Me Wanna..." (LaFace/Arista) with 71 weeks; *Dru Hill's* "In My Bed" (IDJMG) with 63; *Next's* "Too Close" (Arista) at 60; and *Joe's* "I Wanna Know" (Jive) at 57.

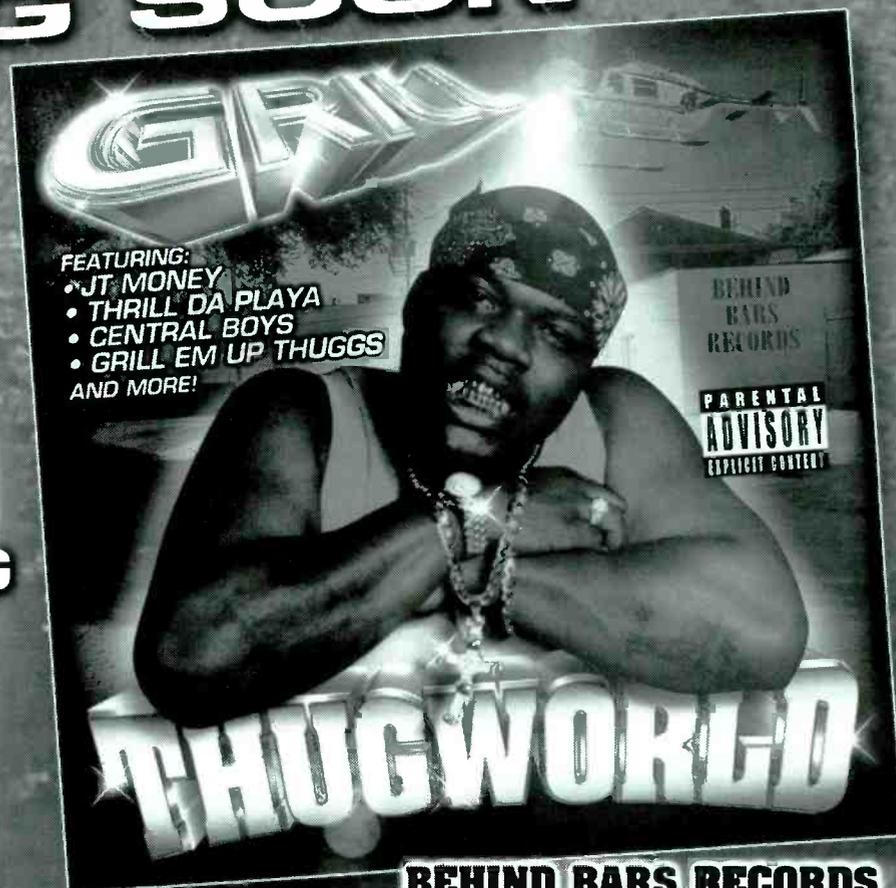
BIG BIZOUNCE: New artist *Olivia* takes a huge 41-4 bounce, as "Bizounce" (J Records) leaps 37 positions on Hot R&B/Hip-Hop Singles & Tracks. That jump was propelled by a sales increase of almost 10,000 pieces at core R&B stores, moving her 50-1 on the sales chart and giving her the Greatest Gainer/Sales title.



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I Miss You

**The single from the
upcoming album**

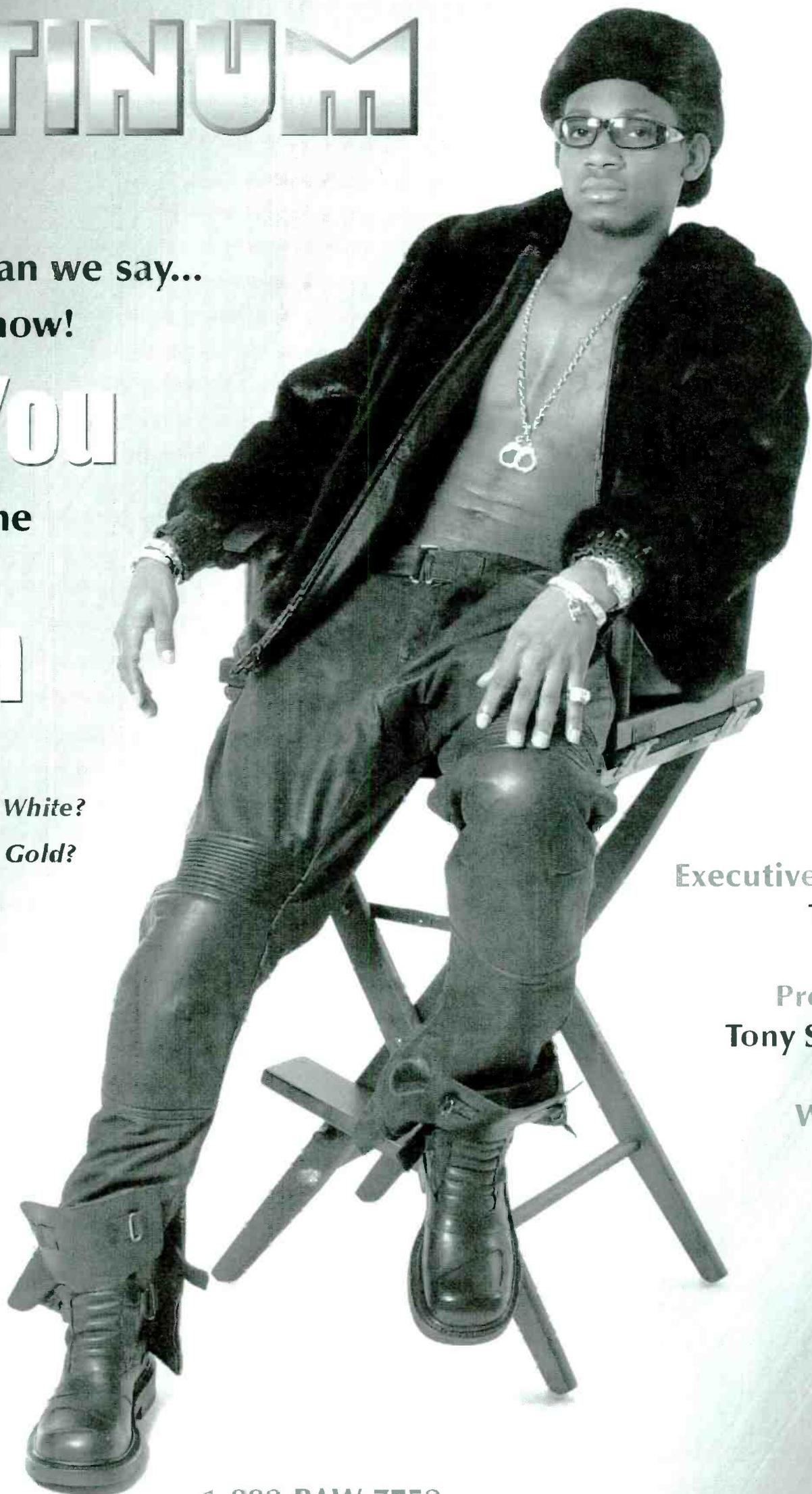
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New Jersey's Miilkbone Returns With Xcaliber Album 'U Got Miilk'

GOT MIILK? It's been nearly six years since New Jersey rapper **Miilkbone** debuted on Capitol Records with *Da' Miilkrate*, which featured the tracks "Keep It Real" and "Where'z Da' Party At?," a collaboration with the **Notorious B.I.G.**

Now back with a new album, *Miilkbone* says that he wants to set the record straight. "A lot of people are looking at me like I fell off," he says, "like I just was a fly-by-night thing. I don't care if this album goes anywhere. I don't care if the next one goes anywhere. I'm still going to be doing it."

His new album, *U Got Miilk*, on Lightyear/WEA imprint Xcaliber Entertainment, features lead single "Yes, Yes, Y'all." *Miilkbone* adds, "I knew I couldn't come with nothing less than the best, because it's not 1995 anymore. Hip-hop's a lot bigger; you're attracting a wide variety [of people]. The more people who can buy it, the more people who can turn it down."

Xcaliber VP of artist development **Sean Cleveland** says that he hopes the April 17 release of *U Got Miilk* will reintroduce *Miilkbone* to his already established fan base. "So many people both inside and outside the industry remember him," he says. "We're spotlighting the fact that he's

your average, everyday, inner-city white American youth who is blessed with legitimate lyrical ability."

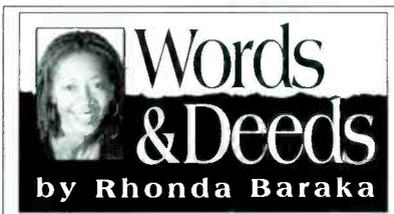
IT'S A DIRTY JOB: Often when a new act signs with a major label, it breathes a sigh of relief, elated that its hard work has finally paid off. But for Universal rap duo **Dirty**, the first major hip-hop act to sprout from Montgomery, Ala., the work is just beginning. The pair, whose *The Pimp & Da Gangsta* album now stands at



DIRTY

No. 30 on the Top R&B/Hip-Hop Albums chart, say that they work just as hard now to set up their own appearances as they did before Universal signed them.

"That's what we were doing when we were indie," says **Daniel "Big Pimp" Thomas**, who, along with **Tar-**



vares "Mr. G' Stacka" Webster, makes up Dirty. "We'd jump in our car and just do shows. It ain't for the money—it's just strictly to get ourselves out there."

The twosome's manager, **Mike Jackson**, has taken the group throughout the Southeast. He says that this method of self-promotion is what attracts major labels to smaller outfits like his Nfinity Records, which originally released this new album and Dirty's first set, *Countryversatile*.

"That's why [the majors] make you sell 2,000-3,000 copies on your own before they actually pick you up, because they know what it takes to do that," Jackson says. "We've been doing it for the last two or three years. [The majors] like the fact that they don't have to set up promo tours anymore, that they can sign up these little labels that can do it themselves."

Universal's **Doug Craig**, director of promotions and marketing for the Southeast region, agrees. "They have

taken a very proactive approach to breaking the project in different markets. That's allowed me to concentrate on getting radio airplay, knowing that they're there to support what we accomplish at radio."

HOLIDAY'S IN: MTV's **KK Holiday** is mixing it up in the studio these days. The host of *DFX* and *Hot Zone* is working on an as-yet-untitled remix for Def Jam rapper **Ludacris**.

Holiday and Ludacris go back a few years when they both worked at Atlanta FM outlet WHTA (Hot 97.5).

"Ludacris and I have been collaborating on projects way before he got his deal," Holiday says. "He was interning at Hot 97.5. We'd make beats until 4 or 5 in the morning sometimes just for fun."

Holiday, who did his first remix about five years ago for Columbia R&B singer **Kaycee Grogan**, is also working on a hip-hop version and a house mix of Bad Boy/Arista act **Dream's** "This Is Me."

Rhonda Baraka can be reached at baraka3@mindspring.com.



Eagle Eyes Success. A contingent of music industry veterans has established Los Angeles-based Eagle Music Group, a marketing, sales, promotion, production, and distribution link for independent labels. Among Eagle's initial label signings are Major Hits Records (Gap Band front man Charlie Wilson), D2 Entertainment (St. Lunatics Featuring Nelly), and Doc Hollywood Records (69 Boyz). Eagle will distribute these and other labels through an exclusive pact with DNA. Pictured, from left, are DNA business manager Tim Hinsley, director of marketing John Ruch, and GM Jim Colson; Eagle executives Eddie Gilreath, Mitch Rabin, Tod Ratfield, and Joey Quarles; marketing consultant Lauren Johnson; and DNA sales manager Pip Smith.

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AZZMAR RECORDS LLC PRESENTS

KYLE MECHEDY KRAZE



Azzmar Records is the first record label to launch hip-hop and r&b out of the Baltimore MD, and D.C. area. The music industry will recognize Azzmar's might once the intermediate stages of promotion begins. The eye, and ear catcher of our conglomerate is the totally new sound we project. The sound is totally different and more spiritually up lifting than any other sound on the market. Baltimore at the present time is known as the unfound land in the music industry. The major financial investors and government agencies do not direct their power toward the entertainment talent in this area. Right now we have numerous of platinum artist who are frustrated because the economic budget does not pertain to them. Its like taking a F-16 fighter jet, strapping it down so it can't move, and turning the thrusters on full throttle. The plane will burn up or just won't move. Azzmar production team, and lyricists has set operation seize and control. Which means Our sound will take hip-hop and r&b art forms to the next level. Planting new seeds for the growth of new thicker roots, Letting the first seeds replenish them selves, and severing the ties of the leaches who misinterpret and damage the first roots. We are very confident that our artists will obtain global success once their projects are underway.

The first artist to represent Azzmar Records is "KYLE MECHEDY KRAZE". Recently elected president, by all the trend setters in the Maryland, and D.C. entertainment world, MECHEDY has more support and fan base than any other artist in the region. "KYLE MECHEDY KRAZE's" first project is operation onslaught. He's the top terrorist skilled professional for the attack on the MC's in the hip-hop industry. Hip-hop is about to take a new turn, so fasten your seat belts and pray he doesn't drive you to suicide. He claims he can control people with his vocals. Stay out of his way or become KYLE MECHEDY KRAZE robots or casualties. He's aiming his missiles as we speak, t- minus 10 to fire, until he breaks into what he calls a hypnotic break down. To understand his clauses, the public will have to journey three albums deep. KYLE says 13 year old kids will grow gray hair and gray beards. America will never be the same once Mr. MECHEDY forms great dane, breaking civilians bones with vocal tones.

KYLE MECHEDY KRAZE's main focus is to create a new award committee. He demands that the Grammy, Source, Soultrain, and Billboard music awards issues the best M.C in the world award. He predicts he will win 10 years in a row needing Secret Service protection from the savage MC's who will fall in envy and anger from his special abilities. He protests the grotesque war that is going on in the hip-hop industry. Mc's want to obtain the dominate skills in rhyiming, and producers want to control the rhythms with there latest beats. Too late says MECHEDY. He reckons he rein supreme don. He calls this the MECHEDY address to the hip-hop industry. You had your Rakim, KRS 1, NAS, BIGGIE & TU-PAC, DRE & SNOOP, DMX WU-TANG, Jay-Z. Now the future of hip-hop lies with "KYLE MECHEDY KRAZE". Check out the latest single "KYLE MECHEDY KRAZE" on the Billboard compilation album. To chat with our executive staff and KYLE MECHEDY KRAZE email us at AZMARREC@MSN.COM.

APRIL 7, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW	1	112	BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	1
2	NEW	1	TRICK DADDY	SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	2
3	NEW	1	JON B	EDMONDS 69998*/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE	3
4	1	2	TANK	BLACKGROUND 50404 (12.98/16.98)	FORCE OF NATURE	1
5	NEW	1	SOUNDTRACK	BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM	5
6	2	2	JAHEIM	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	2
▶ GREATEST GAINER ◀						
7	6	5	19	MUSIQ SOULCHILD ● DEF SOUL 548289*/DJMGM (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	4
8	3	2	5	DJ CLUE	ROC-A-FELLA/DEF JAM 542325*/DJMGM (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2
9	NEW	1	SOUNDTRACK	WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS	9
10	4	1	3	EVE	RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION
11	5	3	4	PROJECT PAT	HYPNOTIZE MINDS/LOUD 1950/CRG (12.98/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN
12	7	4	33	SHAGGY ▲	MCA 112096* (11.98/17.98)	HOTSHOT
13	8	6	36	JILL SCOTT ▲	HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) [S]	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1
14	9	9	20	R. KELLY ▲	JIVE 41705* (12.98/18.98)	TP-2.COM
15	12	12	23	LUDACRIS ▲	DISTURBING THA PEACE/DEF JAM SOUTH 548138*/DJMGM (12.98/18.98)	BACK FOR THE FIRST TIME
16	11	10	14	SNOOP DOGG ▲	NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL
17	NEW	1	L-BURNA A.K.A. LAYZIE BONE	RUTHLESS 85173*/EPIC (11.98 EQ/17.98)	THUG BY NATURE	17
18	14	11	24	JA RULE ▲	MURDER INC./DEF JAM 542934*/DJMGM (12.98/18.98)	RULE 3:36
19	NEW	1	BIZZY BONE	AMC 71150 (11.98/17.98)	THE GIFT	19
20	NEW	1	THE BEATNUTS	LOUD 1906*/CRG (12.98 EQ/18.98)	TAKE IT OR SQUEEZE IT	20
21	16	15	22	OUTKAST ▲	LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA
22	10	8	4	SILKK THE SHOCKER	NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY
23	13	7	3	KOFFEE BROWN	DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS
24	NEW	1	YOLANDA ADAMS	ELEKTRA 62629*/EEG (12.98/18.98)	THE EXPERIENCE	24
25	15	13	15	QB'S FINEST ●	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	10
26	18	18	39	NELLY ▲	FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR
27	19	16	22	TAMIA	ELEKTRA 62516*/EEG (11.98/17.98)	A NU DAY
28	17	14	19	SADE ▲	EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK
29	20	17	16	K-CI & JOJO ▲	MCA 112398 (12.98/18.98)	X
30	21	22	4	DIRTY	NFINITY 013557*/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA
31	22	26	29	DONNIE MCCLURKIN	VERITY 43150 (10.98/16.98) [S]	LIVE IN LONDON AND MORE...
32	27	20	18	ERYKAH BADU ▲	MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN
33	26	25	26	LIL BOW WOW ▲	SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG
34	28	23	22	JAY-Z ▲	ROC-A-FELLA/DEF JAM 548203*/DJMGM (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)
35	25	21	26	MYSTIKAL ▲	JIVE 41696* (12.98/18.98)	LET'S GET READY
36	NEW	1	MR. SHORT KHOP	HEAVYWEIGHT 2150*/TVT (10.98/16.98) [S]	DA KHOP SHOP	36
37	24	19	14	SOUNDTRACK ▲	HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE
38	29	27	24	MR. C THE SLIDE MAN	UNIVERSAL 159807 (12.98/18.98) [S]	CHA-CHA SLIDE
39	23	24	6	ICONZ	LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617*/EEG (11.98/17.98)	STREET MONEY
40	34	29	18	DAVE HOLLISTER ●	DEF SOJAD/DREAMWORKS 450278*/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE
41	33	30	9	JENNIFER LOPEZ ▲	EPIC 63786 (12.98 EQ/18.98)	J.L.O
42	35	28	62	JAGGED EDGE ▲	SO SO DEF/COLUMBIA 69862*/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK
43	30	42	19	CHARLIE WILSON	MAJOR HITS 490371*/INTERSCOPE (17.98 CD) [S]	BRIDGING THE GAP
44	36	37	27	SHYNE ●	BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE
45	32	31	16	3LW ●	NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW
46	39	35	9	DREAM ▲	BAD BOY 73037*/ARISTA (11.98/17.98)	IT WAS ALL A DREAM
47	41	38	4	GLADYS KNIGHT	MCA 112397 (12.98/18.98)	AT LAST
48	31	34	6	FREDRO STARR	OTHER PEOPLES MONEY/IN THE PAINT 8180*/KOCH (11.98/17.98)	FIRESTARR

49	38	33	15	XZIBIT ▲	LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
▶ PACESETTER ◀							
50	46	53	3	VARIOUS ARTISTS	LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	46
51	37	32	16	MEMPHIS BLEEK ●	ROC-A-FELLA/DEF JAM 542587*/DJMGM (11.98/17.98)	THE UNDERSTANDING	1
52	42	39	14	LIL' WAYNE	CASH MONEY 860911*/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
53	40	36	45	EMINEM ▲	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
54	NEW	1	LIONEL RICHIE	ISLAND 548085*/DJMGM (12.98/18.98)	RENAISSANCE	54	
55	43	45	49	JOE ▲	JIVE 41703 (12.98/18.98)	MY NAME IS JOE	1
56	45	41	50	CARL THOMAS ▲	BAD BOY 73025*/ARISTA (10.98/17.98)	EMOTIONAL	2
57	49	44	18	8BALL & MJG	JCOR 860915*/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9
58	44	40	7	PUBLIC ANNOUNCEMENT	RCA 69310 (10.98/16.98)	DON'T HOLD BACK	30
59	NEW	1	LFT CHURCH CHOIR/HEZEKIAH WALKER, PASTOR	VERITY 43157 (10.98/16.98) [S]	LOVE IS LIVE!	59	
60	50	50	23	TALIB KWELI & HI-TEK	RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
61	47	48	19	KEITH SWEAT ●	ELEKTRA 62515*/EEG (12.98/18.98)	DIDN'T SEE ME COMING	5
62	54	51	71	DR. DRE ▲	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
63	53	49	7	VARIOUS ARTISTS	GRAMMY 31647/CAPITOL (12.98/18.98)	GRAMMY R&B/RAP NOMINEES 2001	37
64	59	56	6	SMUT PEDDLERS	EASTERN CONFERENCE/RAWKUS 50164*/PRIORITY (10.98/16.98) [S]	PORN AGAIN	43
65	57	52	47	MARY MARY ●	C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
66	52	43	11	SOUNDTRACK	AVATAR 10007 (11.98/17.98)	OZ	8
67	56	55	87	DESTINY'S CHILD ▲	COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	2
68	51	46	17	MASTER P	NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	2
69	NEW	1	KAM	HARD TYME/JCOR 493007*/INTERSCOPE (12.98/17.98) [S]	KAMNESIA	69	
70	48	47	79	YOLANDA ADAMS ▲	ELEKTRA 62439*/EEG (12.98/18.98) [S]	MOUNTAIN HIGH... VALLEY LOW	5
71	60	69	67	DMX ▲	RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
72	58	54	16	FUNKMASTER FLEX ●	LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	5
73	55	59	27	LIL' ZANE	WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
74	62	64	48	MYA ●	UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
75	NEW	1	CO-ED	RUBICON 159772*/UNIVERSAL (8.98/12.98)	UTOPIA	75	
76	61	58	19	PRU	CAPITOL 23120 (6.98/9.98) [S]	PRU	38
77	63	62	51	PINK ▲	LAFACE 26062*/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
78	67	94	9	DESMOND PRINGLE	TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98) [S]	LOYALTY	67
79	71	70	48	TONI BRAXTON ▲	LAFACE 26069*/ARISTA (11.98/18.98)	THE HEAT	1
80	72	72	17	VARIOUS ARTISTS	RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	7
81	88	100	28	RACHELLE FERRELL	CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
82	64	68	18	B.G. ●	CASH MONEY 860909*/UNIVERSAL (11.98/17.98)	CHECKMATE	5
83	68	77	8	THE DAYTON FAMILY'S OWN GHETTO E	OVERCORE 2210/TVT (10.98/16.98) [S]	GHETTO THEATER	54
84	65	57	46	AVANT ●	MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	6
85	76	73	19	WU-TANG CLAN ▲	WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	1
86	77	65	4	MAC MALL	SESED OUT/MOSES SOUL 1535/BAYSIDE (11.98/16.98)	IMMACULATE	65
87	69	67	25	SCARFACE ●	RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
88	81	79	48	TRINA ●	SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
89	70	63	19	CHANTE MOORE	SILAS 112377/MCA (12.98/18.98)	EXPOSED	10
90	75	74	20	PRODIGY OF MOBB DEEP ●	INFAMOUS/VOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	6
91	92	88	7	VARIOUS ARTISTS	TOM JOYNER PRESENTS: THE UNITED WE FUNK ALL STARS LIVE MAJOR HITS/JAKE 670007*/INTERSCOPE (17.98 CD)	71	
92	78	80	84	MACY GRAY ▲	EPIC 69490* (12.98 EQ/18.98) [S]	ON HOW LIFE IS	9
93	73	75	15	FIELD MOB	MCA 112348* (12.98/18.98) [S]	613: ASHY TO CLASSY	35
94	80	85	39	SOUNDTRACK	OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL	15
95	82	84	7	MARVIN SEASE	JIVE 41712 (11.98/17.98) [S]	WOMEN WOULD RATHER BE LICKED	51
96	RE-ENTRY	15	MONIQUE MOSEE	KNR 1237 (15.98 CD)	GIRL LIKE ME	74	
97	95	96	21	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	VERITY 43139 (12.98/18.98) [S]	NOT GUILTY... THE EXPERIENCE	41
98	74	61	6	RICHIE RICH	TEN SIX 601 (10.98/14.98)	THE GAME	53
99	79	76	15	VARIOUS ARTISTS ●	DEF JAM 520062*/DJMGM (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	35
100	84	66	19	CAPONE -N- NOREAGA	TOMMY BOY 3110* (12.98/18.98)	THE REUNION	8

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. [S] indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THE RHYTHM, THE RAP, AND THE BLUES

(Continued from page 43)

202-986-0693... Down-home R&B is one of the hallmarks of Shreveport, La.-based Susie Q Records (800-446-2865). It's on the map now with a subgenre the label is calling Southern soul. Its leading practitioners are Donnie Ray with his debut album, *Let's Go Dancing*, and Maurice Wynn with *Better Safe Than Sorry*... Kevin Johnson, formerly with '70s/'80s funk group Slave ("Slide," "Watching You") is putting his musical muscle behind rapper Robby C, whose single "I

Bet You Never Thought" is available through Johnson's California-based company, J's Masters Recorders (562-691-4324). Also on the J's team: former Atlantic/Cotillion executive Henry Allen... And Melvin Riley, formerly the leader of Ready for the World (1985's "Oh Sheila," 1986's "Love You Down"), steps back into the solo scene with *Bedroom Stories* via his own Bogard Entertainment (810-577-6728). The April 10 release includes "Scream, Shout," a duet with come-

dian Jamie Foxx.

BLUES BROTHERS 2001: The Blues Foundation announces its 2001 Hall of Fame inductees, who'll be formally welcomed on May 24 in Memphis during the organization's 22nd annual W.C. Handy Blues Awards ceremony. Making the honor roll this year:

Classics of blues recordings/album: Muddy Waters, *The Complete Plantation Recordings* (Chess/MCA).

Classics of blues recordings/single: Big Joe Turner, "Shake Rattle and Roll" (Atlantic).

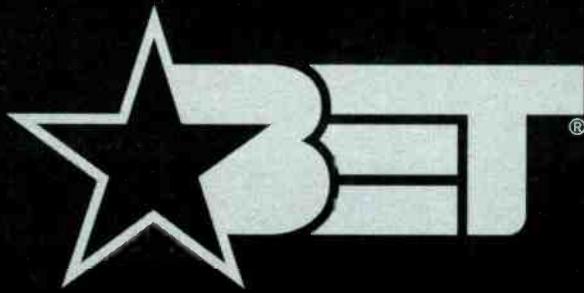
Individuals/performer: Etta James, Junior Parker, and Rufus Thomas.

Classics of blues literature: *Stormy Monday: The T-Bone Walker Story* by Helen Dance.

Individuals/nonperformer: former Chicago club owner Theresa Needham and the late New York Times writer/pop critic Robert Palmer.

MAYBE IT'S THE WATER: Congrats to longtime musical partners/collaborators Antonio "L.A." Reid and Kenneth "Babyface" Edmonds, who have more than hits to celebrate: Their wives gave birth on the same day. Arianna Manuelle Reid and Dylan Michael Edmonds both debuted on March 26.

Assistance in preparing this column was provided by Rashaun Hall in New York.



THE VOTES

106 & PARK EDGES OUT THE COMPETITION

ARE IN



Weekdays

6:00 p.m. ET/PT

ONLY ON 



Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1		38	39	20	DIDN'T CHA KNOW	ERYKAH BADU (MOTOWN)
1	1	15	LOVE	MUSIQ SOULCHILD (DEF SOUL/DJMG) 2 wks at No. 1	39	29	23	IT WASN'T ME	SHAGGY FEAT. RICARDO "RIKROK" DUCENT (MCA)
2	3	9	HEARD IT ALL BEFORE	SUNSHINE ANDERSON (SOULIFE/ATLANTIC)	40	44	12	GUILTY UNTIL PROVEN INNOCENT	JAY-Z FEAT. R. KELLY (ROC-A-FELLA/DEF JAM/DJMG)
3	2	20	PUT IT ON ME	JA RULE (MURDER INC./DEF JAM/DJMG)	41	38	12	CHANGE THE GAME	JAY-Z BEANIE SIGEL AND MEMPHIS BLEEK (ROC-A-FELLA/DEF JAM/DJMG)
4	10	4	SURVIVOR	DESTINY'S CHILD (COLUMBIA)	42	49	4	LET ME BLOW YA MIND	EVE FEAT. GWEN STEFANI (RUFF RYDERS/INTERSCOPE)
5	5	23	PROMISE	JAGGED EDGE (SO SO DEF/COLUMBIA)	43	60	3	I LIKE THEM GIRLS	TYRESE (RCA)
6	7	17	A LONG WALK	JILL SCOTT (HIDDEN BEACH/EPIC)	44	40	8	BIZOUNCE	OLIVIA (J)
7	8	5	ALL FOR YOU	JANET (VIRGIN)	45	47	4	A WOMAN'S THREAT	R. KELLY (JIVE)
8	4	18	STUTTER	JOE FEAT. MYSTIKAL (JIVE)	46	45	11	FEELIN' ON YO BOOTY	R. KELLY (JIVE)
9	11	10	OOCHIE WALLY	QB'S FINEST FEAT. NAS (ILL WILL/COLUMBIA)	47	42	24	MS. JACKSON	OUTKAST (LAFACE/ARISTA)
10	6	14	SOUTHERN HOSPITALITY	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	48	51	9	THAT'S COOL	SILKA THE SHOCKER FEAT. TRINA (NO LIMIT/PRIORITY)
11	12	12	MISSING YOU	CASE (DEF SOUL/DJMG)	49	43	7	ANGEL	SHAGGY FEAT. RAYVON (MCA)
12	9	16	AFTER PARTY	KOFFEE BROWN (DIVINE MILL/ARISTA)	50	55	3	UNTIL THE END OF TIME	2PAC (AMARU/DEATH ROW/INTERSCOPE)
13	14	15	MAYBE I DESERVE	TANK (BLACKGROUND/VIRGIN)	51	59	10	IF I	JESSE POWELL (SILAS/MCA)
14	16	17	SO FRESH, SO CLEAN	OUTKAST (LAFACE/ARISTA)	52	48	14	GET CRUNKED UP	ICONZ (LANDMARK/SLIP-N-SLIDE/ELEKTRA/VEEG)
15	17	8	GET UR FREAK ON	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)	53	54	9	WE FALL DOWN	DONNIE MCCURKIN (VERITY/JIVE)
16	13	23	DANGER (BEEN SO LONG)	MYSTIKAL FEAT. NIVEA (JIVE)	54	64	2	LOVE DON'T LOVE ME	ERIC BENET (WARNER BROS.)
17	21	9	VIDEO	INDIA.ARIE (MOTOWN)	55	62	18	OH NO	MOS DEF & PHARDAHE MONCH (RAWKUS)
18	15	21	IT'S OVER NOW	112 (BAD BOY/ARISTA)	56	52	13	GOODLIFE	FUNKMASTER FLEX FEAT. FAITH EVANS (LOUD)
19	31	11	FIESTA	R. KELLY FEAT. JAY-Z (JIVE)	57	50	10	JUST ANOTHER GIRL	MONICA (EPIC)
20	18	20	STRANGER IN MY HOUSE	TAMIA (ELEKTRA/VEEG)	58	46	19	IS THAT YOUR CHICK	MEMPHIS BLEEK (ROC-A-FELLA/DEF JAM/DJMG)
21	24	7	LAY LOW	SNOOP DOGG (NO LIMIT/PRIORITY)	59	56	7	BONNIE & SHYNE	SHYNE FEAT. BARRINGTON LEVY (BAD BOY/ARISTA)
22	19	11	WHO'S THAT GIRL?	EVE (RUFF RYDERS/INTERSCOPE)	60	53	8	BACK 2 LIFE 2001	DJ CLUE (ROC-A-FELLA/DEF JAM/DJMG)
23	28	10	THERE IT IS	GINUVINE (EPIC)	61	58	6	THE BLAST	TALIB KWELI & HI-TEK (RAWKUS)
24	22	11	GET TO KNOW YA	MAXWELL (COLUMBIA)	62	61	6	WANNA DO YOU RIGHT	K.C.I. & JOJO (MCA)
25	20	11	DON'T TALK	JOHN B. (EDMONDS/EPIC)	63	68	4	SUPERWOMAN	LIL' MO (EASTWEST/EEG)
26	25	20	COULD IT BE	JAHEIM (DIVINE MILL/WARNER BROS.)	64	57	8	BEHIND THE WALLS	KURUPT FEAT. NATE DOGG (AVATAR)
27	37	5	PUPPY LOVE	LIL BOW WOW FEAT. JAGGED EDGE (SO SO DEF/COLUMBIA)	65	66	3	GOOD LOVE	RL (WARNER BROS.)
28	23	26	I JUST WANNA LOVE U (GIVE IT 2 ME)	JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	66	63	9	BITTER	CHANTE MOORE (SILAS/MCA)
29	41	3	PEACHES & CREAM	112 (BAD BOY/ARISTA)	67	67	19	SNOOP DOGG	SNOOP DOGG (NO LIMIT/PRIORITY)
30	27	26	ONE WOMAN MAN	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)	68	73	2	CAN'T BELIEVE	FAITH EVANS (BAD BOY/ARISTA)
31	32	31	JUST FRIENDS (SUNNY)	MUSIQ (DEF JAM/DEF SOUL/DJMG)	69	71	8	NONE TONIGHT	LIL' ZANE (WORLDWIDE/PRIORITY)
32	35	7	TAKE IT TO DA HOUSE	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	70	—	1	WHAT WOULD YOU DO?	CITY HIGH (BOOGA BASEMENT/INTERSCOPE)
33	33	9	RIDE WIT ME	NELLY FEAT. CITY SPUD (FO' REEL/UNIVERSAL)	71	—	1	NO SUNSHINE	DMX (BLACKGROUND/VIRGIN)
34	34	10	MAN AIN'T SUPPOSED TO CRY	PUBLIC ANNOUNCEMENT (RCA)	72	—	1	HI-LO	JT MONEY (FREEWORLD/PRIORITY)
35	26	12	CHICKENHEAD	PROJECT PAT (HYFNOTIZE MINDS/LOUD/COLUMBIA)	73	—	1	HIT 'EM UP STYLE (OOPS!)	BLU CANTRELL (ARISTA)
36	30	30	EMOTIONAL	CARL THOMAS (BAD BOY/ARISTA)	74	72	2	DO MY...	MEMPHIS BLEEK FEAT. JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)
37	36	31	MY FIRST LOVE	AVANT FEAT. KETIARA WYATT (MAGIC JOHNSON/MCA)	75	74	3	BALLAD	EMINEM (WEB/AFTERMATH/INTERSCOPE)

Records with the greatest airplay gains. © 2001 Billboard/BPI Communications.

HOT R&B/HIP-HOP RECURRENT AIRPLAY

1	12	8	NO MORE	RUFF ENZ (EPIC)	14	4	4	BAG LADY	ERYKAH BADU (MOTOWN)
2	3	8	LET'S GET MARRIED	JAGGED EDGE (SO SO DEF/COLUMBIA)	15	11	2	PROJECT CHICK	CASH MONEY MILLIONAIRES (CASH MONEY/UNIVERSAL)
3	2	5	OPEN MY HEART	YOLANDA ADAMS (ELEKTRA/VEEG)	16	25	13	WITHOUT YOU	CHARLIE WILSON (MAJOR HITS/JAKE/INTERSCOPE)
4	8	15	WIFEY	NEXT (ARISTA)	17	19	30	TRY AGAIN	AALIYAH (BLACKGROUND/VIRGIN)
5	1	3	INDEPENDENT WOMEN PART I	DESTINY'S CHILD (COLUMBIA)	18	15	5	NO MORE (BABY I'MA DO RIGHT)	3LW (NINE LIVES/EPIC)
6	5	4	I WISH	R. KELLY (JIVE)	19	24	25	I WANNA KNOW	JOE (JIVE)
7	7	8	BETWEEN ME AND YOU	JA RULE (MURDER INC./DEF JAM/DJMG)	20	18	33	U KNOW WHAT'S UP	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
8	6	6	WHAT'S YOUR FANTASY	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	21	17	9	GIRLS DEM SUGAR	BEENIE MAN FEAT. MYA (SHOCKING VIBES/VP/IRGIN)
9	10	3	CRAZY	K-C.I. & JOJO (MCA)	22	20	27	I WISH	CARL THOMAS (BAD BOY/ARISTA)
10	9	7	E.I.	NELLY (FO' REEL/UNIVERSAL)	23	21	12	DOWN FOR MY N'S	C-MURDER (TRU/NO LIMIT/PRIORITY)
11	14	8	SHAKE YA ASS	MYSTIKAL (JIVE)	24	—	1	CHA-CHA SLIDE	MR. C THE SLIDE MAN (M.O.B./UNIVERSAL)
12	13	7	INCOMPLETE	SISQO (DRAGON/DEF SOUL/DJMG)	25	—	2	CROSS THE BORDER	PHILLY'S MOST WANTED (ATLANTIC)
13	16	12	GETTIN' IN THE WAY	JILL SCOTT (HIDDEN BEACH/EPIC)					

Recurrences are titles which have appeared on the Hot R&B/Hip-Hop Singles chart for more than 20 weeks and have dropped below the top 50.

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

15	AFTER PARTY	(Airs Street, ASCAP/WB, ASCAP/Teron Beal, BMI/BMG Songs, ASCAP/Darker Brother, ASCAP/14th Force, BMI/Zomba, ASCAP/New Nation, ASCAP/Magic Man, PRS) HL/WBM
9	ALL FOR YOU	(Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Little Macho, ASCAP/WB, ASCAP/Aradesh Communications, ASCAP) HL/WBM
56	ANGEL	(Sailor, ASCAP/Jim Rooster, ASCAP/EMI Blackwood, BMI/Unichappel, BMI) CLM/HL
66	BACK 2 LIFE 2001	(Mr. Manetti, BMI/EMI April, ASCAP/Flyte Tyme, BMI/Duro, BMI/Cora, ASCAP/EMI Virgin, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP) HL/WBM
83	BALLAD	(Eight Mile Style, BMI/Ensign, BMI)
69	BEHIND THE WALLS	(Sharon Hill, BMI/Antraphil, BMI/Nate Dogg, BMI/Still N-The Water, BMI)
72	BITTER	(EMI Blackwood, BMI/Lil' Bit Mo', ASCAP/EMI April, ASCAP/Air Control, ASCAP/Siliwak, ASCAP/Tickle Box, ASCAP/Breezeville, ASCAP/Songs Of Peer, ASCAP/Chante' 7, BMI) HL
4	BIZOUNCE	(Tallest Tree, ASCAP/DreamWorks Songs, ASCAP/Melodic Noise, ASCAP/Plaything, ASCAP/O Lovely, ASCAP/Kingmaker, ASCAP/Q-Zik, ASCAP/Music Pieces, ASCAP) CLM
60	THE BLAST	(Pen Skills, BMI/DJ Hi-Tek, BMI)
67	BONNIE & SHYNE	(Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/Harms, ASCAP/WB, ASCAP) HL/WBM
43	BOW WOW (THAT'S MY NAME)	(EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI/My Own Chit, BMI) HL
75	CAN'T BELIEVE	(Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Hard Workin' Black Folks, ASCAP/Ciarra Jay, ASCAP/Zomba, ASCAP/III Will, ASCAP/Life's A Bitch, ASCAP) HL/WBM
47	CHANGE THE GAME	(EMI April, ASCAP/Cyphercliff, ASCAP/Mo Down, ASCAP/EMI Blackwood, BMI/Lil Lu Lu, BMI/Shakur Al-Din, ASCAP/Hitco South, ASCAP) HL
33	CHICKENHEAD	(SOH, ASCAP/B&M, ASCAP/Three Cheers, ASCAP/Zomba, ASCAP/Sarand, BMI) WBM
8	COULD IT BE	(E-Ballad, ASCAP/WB, ASCAP/Hood Classics, ASCAP/I Want My Daddy's Records, ASCAP/Zabula, ASCAP/May Baby, BMI/EMI Longitude, BMI/Universal-PolyGram International, SESAC/Jahogee Joints, SESAC) WBM
78	CRY NO MORE	(Heartless, ASCAP/Beginning Here & Now, ASCAP/Ha-Ia, ASCAP)
99	DA B.O.M.B.	(Not Listed)
21	DANGER (BEEN SO LONG)	(The Braids, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP) HL/WBM
93	DEMI THANGS	(Noche, ASCAP/EMI April, ASCAP/Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP) HL
46	DIDN'T CHA KNOW	(Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG Songs, ASCAP)
70	DOLLAZ, DRANK & DANK	(Always Thinkin', ASCAP/knockhound, ASCAP/Kokeizit, ASCAP/Show 'Em How Daddy Ball, ASCAP)
76	DO MY...	(Va's Child, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Brownstone Cake, BMI/Hot Butter Milk, ASCAP/Dreamworld Pudding, ASCAP/Bug, ASCAP/Songs Of Universal, BMI) HL
26	DON'T TALK	(Sany/ATV Songs, BMI/Yab Yum, BMI/Vibezelect, BMI) HL
44	EMOTIONAL	(Thom, ASCAP/Yellow Man, BMI/Butter Jinx, BMI/Magnetic, BMI/EMI Blackwood, BMI) HL
52	FEELIN' ON YO BOOTY	(Zomba, BMI/R. Kelly, BMI) WBM
22	FIESTA	(Zomba, BMI/R. Kelly, BMI) WBM
97	FIVE, DEUCE, FOUR, TRE	(Street Top, ASCAP/Organized Noise, BMI)
54	GET CRUNKED UP	(Lyrics And Beats, BMI)
28	GET TO KNOW YA	(Sany/ATV Tunes, ASCAP/Muszewell, ASCAP) HL
18	GET UR FREAK ON	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
100	GIRL NEXT DOOR	(EMI April, ASCAP/Touched By Jazz, ASCAP/Nvrae Tyke, ASCAP/Pamjo, BMI/EMI Blackwood, BMI) HL
63	GOODLIFE	(Chyna Baby, ASCAP/Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/World Of Windswept, ASCAP/Gallo, ASCAP/EMI Blackwood, BMI/Chyna Baby, BMI/Janice Combs, BMI) HL/WBM
68	GOOO LOVE	(Famous, ASCAP/HL, ASCAP/EMI April, ASCAP/Conjunction, ASCAP/New Columbia, ASCAP/Sony/ATV Tunes, ASCAP) HL
86	THE GREATEST SEX	(Zomba, BMI/R. Kelly, BMI) WBM
42	GUILTY UNTIL PROVEN INNOCENT	(Lil Lu Lu, BMI/EMI Blackwood, BMI/Dave's Day, BMI/Warner-Tamerlane, BMI/Zomba, BMI/R. Kelly, BMI) HL/WBM
3	HEARD IT ALL BEFORE	(Mike City, BMI/Pinkeys's Playhouse, ASCAP/Copyright Control)
73	HI-LO	(Not Listed)
81	HIT 'EM UP STYLE (OOPS!)	(Cypton, BMI/EMI Blackwood, BMI) HL
96	HOW WE ROLL	(Let Me Show You, ASCAP/Joe Cartagena, ASCAP/Jelly's Day, ASCAP/Ivy Lorenzo & Paul Walcott Publishing, J.I.D., BMI)
95	I DO!!	(Sixx & Jones, ASCAP)
84	I DON'T MEAN IT	(Zomba, BMI/R. Kelly, BMI) WBM
58	IF I	(Chrysalis, BMI/To The Third Power, BMI/EMI April, ASCAP/E Two, ASCAP/Demi's Hot, ASCAP/Tamara Jordan, ASCAP) HL
32	I JUST WANNA LOVE U (GIVE IT 2 ME)	(Lil Lu Lu, BMI/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Eric Amadio, BMI/Mind Tiger, BMI/Strand, BMI/Zomba, BMI/Mike City, BMI) HL/WBM
49	I LIKE THEM GIRLS	(Warner-Tamerlane, BMI/Demis Songs, ASCAP/EMI April, ASCAP/Valentine's Day, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP) HL/WBM
59	IS THAT YOUR CHICK	(Lil Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) HL
7	IT'S OVER NOW	(Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Liquid Liquid, BMI/Sugarhill, BMI/Twenty Nine Black, BMI) HL
29	IT WASN'T ME	(Livingsting, ASCAP)
64	JUST ANOTHER GIRL	(Damon Sharpe, ASCAP/Annotation, ASCAP/WB, ASCAP/Angelou, ASCAP/Universal, ASCAP/Slobber Dog, BMI/Connotation, BMI/Warner-Tamerlane, BMI) WBM
40	JUST FRIENDS (SUNNY)	(Warner-Tamerlane, BMI/Portable, BMI/Notable, ASCAP/EMI April, ASCAP/Touched By Jazz, ASCAP/Nvrae Tyke, ASCAP/Double Oh Eight, ASCAP) HL/WBM
90	LAPDANCE	(EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP/Genmarc, ASCAP) HL
25	LAY LOW	(WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Elvis Mambo, ASCAP/Five Card, ASCAP/Windswept II, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Big P, ASCAP/Nate Dogg, BMI/Means Family, BMI/Lil Gangsta, ASCAP/Tray Trays, ASCAP) HL/WBM
48	LET ME BLOW YA MIND	(Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambo, ASCAP/TVI, ASCAP/Blackjack, ASCAP) WBM
11	A LONG WALK	(Blues Baby, ASCAP/JATCAT, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP) WBM
2	LOVE	(EMI April, ASCAP/Nvrae Tyke, ASCAP/Touched By Jazz, ASCAP/Soulchild, ASCAP/Dirty Dre, ASCAP/JATCAT, ASCAP/Universal, ASCAP) WBM
79	LOVE DON'T COST A THING	(D. Sharpe, ASCAP/Annotation, ASCAP/WB, ASCAP/G.Q. Romeo, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Sweetie Ya, ASCAP/J-Rated, BMI/Gods Child, BMI) WBM
57	LOVE DON'T LOVE ME	(India B., BMI/Universal-Songs Of PolyGram International, ASCAP/Dirty Dre, BMI/Demontes, BMI/Warner-Tamerlane, BMI/Colpix, BMI/Sony/ATV Songs, BMI) HL/WBM
36	MAN AIN'T SUPPOSED TO CRY	(Public Announcement, ASCAP/Smelgod, ASCAP)
16	MAYBE I OESERVE	(Tank 1176, ASCAP/Black Fountain, ASCAP)
13	MISSING YOU	(Time4Flytes, BMI/Songs Of DreamWorks, BMI/Tallest Tree, ASCAP/WB, ASCAP/563, ASCAP) CLM/WBM
38	MS. JACKSON	(Gnat Booty, ASCAP/Chrysalis, ASCAP/Dungeon Ratz, ASCAP/EMI April, ASCAP) HL/WBM
45	MY FIRST LOVE	(EMI Virgin, ASCAP/Rene Moore, ASCAP/Angel Notes, ASCAP)
71	NO ESCAPIN' THIS	(Psycho Les, ASCAP/6 Deep, ASCAP)
71	NONE TONIGHT	(Lil' Netie, ASCAP/Dale's Mix, ASCAP/Soundtron Tunes, BMI/Platinum World, BMI)
77	NO SUNSHINE	(Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/Damon Blackmon, ASCAP/Interior, BMI)
61	OH NO	(EMI Blackwood, BMI/Medina Sound, BMI/Trescadaphobia, BMI/Nate Dogg, BMI/Dayna's Day, BMI/Warner-Tamerlane, BMI) HL/WBM
35	ONE WOMAN MAN	(Mike City, BMI)
92	ON YOU	(Eight Mile Style, BMI/Famous, ASCAP/Ensign, BMI/NuezMusic, BMI/Idote Biz, BMI/EMI Blackwood, BMI/Runyon Ave, BMI/McVey, BMI/Dirty Works, BMI) HL
14	OOCHIE WALLY	(Jabari Jones, BMI/Ez Elpee, ASCAP/Lamont

Hot R&B/Hip-Hop Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1		38	34	15	SOUTHERN HOSPITALITY	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)
1	50	3	BIZOUNCE	OLIVIA (J) 1 wk at No. 1	39	35	7	WHO'S THAT GIRL?	EVE (RUFF RYDERS/INTERSCOPE)
2	2	18	COULD IT BE	JAHEIM (DIVINE MILL/WARNER BROS.)	40	—	2	MISSING YOU	CASE (DEF SOUL/DJMG)
3	1	6	IT'S OVER NOW	112 (BAD BOY/ARISTA)	41	40	9	GET UP	COCOA BROVAZ (RAWKUS)
4	5	5	WHAT WOULD YOU DO?	CITY HIGH (BOOGA BASEMENT/INTERSCOPE)	42	33	20	WHERE I WANNA BE	DANIZA PRESENTS SHA

Groovejet, Once Miami-Based, Takes Its Act On The Road

GROOVEJET GROOVES ON: It appears that the now defunct Miami club Groovejet—in association with New York-based entertainment company Synkronize and Pagan Records U.K., an imprint of Ark 21 Records—is following in the footsteps of such internationally recognized clubs as Ministry of Sound and Gatecrasher by taking its show on the road.

“We’re taking the club experience out of the nightclub and into a variety of unique venues around the world on a regular basis,” Groovejet founder **Greg Brier** says.

The first official stop was held March 25, during the Winter Music Conference at the Bath Club in Miami. (The unofficial launch occurred New Year’s Eve at the Angel Orensanz Art

Center, a gothic synagogue on New York’s Lower East Side built in 1849.) Parties are planned for Aug. 17 at the Pacha club in Ibiza, Spain, and Aug. 18 at the Ministry of Sound club in London; both will feature DJ **Angel Moraes**.

In addition to the special events, the Groovejet brand will extend to compilations (via Pagan Records, which is distributed by Universal in the U.S.), as well as a retail/lifestyle store scheduled to open in the fall in New York’s SoHo neighborhood.

“The market is finally standing up to club music,” Brier explains. “People are opening their ears to this music. When there’s an audience embracing a sound and culture, you must help to cultivate it.”

Synkronize founder **Stephanie Reid** concurs, adding, “Now is the time to take the Groovejet name global. Thanks to the club’s previous parties held during the Winter Music Conference, Groovejet is internationally recognized.”

According to Pagan A&R director **Richard Breeden**, the label will release two compilations worldwide per year, with the first volume arriving in May. “Such a deal goes hand in hand with our continuing plans for expansion, especially in the U.S.,” notes Breeden.

“I’m investing heavily in Pagan over the next 12 months and planning to expand the operation rapidly in the U.S.,” Ark 21 chairman **Miles Copeland** says. “The Groovejet deal is a great addition to the Pagan roster.”

In other Pagan news, the label has signed **A Man Called Adam** to a multi-album deal, with the act’s first album for the label arriving in fall. Additionally, Breeden confirms a fall release for a new set by **Presence**. Also due imminently are the A Man Called Adam-mixed *Punta del Este Sunset* compilation and singles from **Terry Francis**, **Turbulent**, **Smoke-Stack**, and **GoodGuys**.



by Michael Paoletta

NEWSY NEIGHBORS: After months of speculation, DJ/producer **Peter Rauhofer’s** label, Star 69 Records, has inked a distribution deal with London-Sire. The agreement enables London-Sire to “lift up” any Star 69 release that it feels has the potential to cross over; Rauhofer says. “In other words,” he explains, “London-Sire will have first options to license Star 69 product.”

In related news, Rauhofer says he’s confirmed to helm London-Sire’s next installment in its “Essential Mix” series. Due to arrive in mid-summer, the series’ sixth set follows in the footsteps of “Essential Mix” volumes from **Pete Tong** and **Boy George**, both of which arrived earlier this year.

And on May 8, Star 69 will release **Frankie Goes to Hollywood’s** “Relax,” complete with remixes by Rauhofer and **Saeed & Palash**. This will be followed by the act’s remix album, *Welcome to the Pleasuredome*, in the summer. In other Rauhofer

news, the Grammy Award winner recently completed remixes of **Madonna’s** “Impressive Instant” and **Jennifer Lopez’s** “Play.”

San Francisco-based UBL Recordings has signed a distribution deal with Navarre, ending its deal with Streetbeat Records/RED, which retains the label’s back catalog, UBL founder **Jim Ubl** confirms. The first release under the new partnership is the **St. John**-mixed *Work This, Vol. 3*, which streets June 16. St. John, by the way, is a DJ at KYLD San Francisco.

In a joint venture, Palm Pictures and Quango Music Group have relaunched the Quango imprint. Several Quango compilations are scheduled for release this year, including *Quango Cosmic Funk*, *Quango Mystic Groove*, *Quango Brazilified*, and *Quango Lush Life Electronica*, among others.

In case you haven’t heard, **Trevor Seamon** and **Brian Bumbery** are back together again, as partners at Score Press, a Los Angeles-based independent publicity, promotion, and marketing company founded by Seamon two years ago. Six years ago Bumbery founded Motormouth Media, which is where Seamon launched her publicity career. Since departing Motormouth in ’97—which is now helmed by **Judy Miller**—Bum-

bery has held positions at Sire Records and the **Dust Brothers’** Ideal imprint.

ABOVE THE CLOUDS: **Francis Grasso**—one of clubland’s most groundbreaking DJs—has passed away. While the exact day of his death remains uncertain, he was discovered alone in his apartment March 18; the cause of death is not yet known.

A native of Brooklyn, N.Y., Grasso is considered to be the inventor of the modern DJ, one of the first to truly beat-mix/blend songs together—and one who truly understood the power of programming/sequencing. Grasso didn’t just play records—he deftly took dancers on a musical journey.

Unlike many of today’s club jocks, Grasso, who manned the turntables at pre-disco New York clubs like the Sanctuary, did so because he loved music—not because he expected to earn vast sums of money.

Not afraid of musical diversity, Grasso wholly embraced rock, pop, soul, and African sounds, playing acts like **Osibisa**, **the Staple Singers**, **the Rolling Stones**, **the Chamber Brothers**, **the Supremes**, and **Rare Earth**.

A cremation service for Grasso was held March 23, two days before what would have been his 53rd birthday.

The Dance Trax HOT PLATE

• **New Order**, “True Faith” (Qwest/Warner Bros. single). New Order’s post-disco jam “True Faith” is one of those timeless tracks that refuses to go away. Years after its release, the song resurfaces with timely remixes by **Richard Morel** and **Philip Steir**. Without question, go directly to Morel’s progressive Pink Noise and Calling Shifty Dub mixes. Promotional 12-inches are now available, with a commercial release set for May.

• **Chocolate Puma**, “I Wanna Be U” (... Records single). Produced by Dutchmen **DJ Zki & Dobre**—aka **Jark Prongo** (“Shake It”) and the **Goodmen** (“Give It Up”)—“I Wanna Be U” is currently the song of the moment overseas. Now available stateside, the track’s progressive tribal beats and incessant vocal hook have been seriously embraced by such DJs as **Richie Santana**, **Junior Vasquez**, **Skribble**, and **Peter Rauhofer**.

• **Saison**, “Reminiscein” (Real Deal Records single). Those with fond memories of **CeCe Peniston’s** “Finally” are advised to immediately snag a copy of newcomer Saison’s “Reminiscein,” which recalls “Finally’s” buoyancy and soul and was co-penned by Peniston herself. Saison’s soulful vocals perfectly suit the track’s classic-sounding house beats and lush keyboards (and just wait till the piano solo kicks in). For mass appeal, a more progressive (and aggressive) mix may be needed. Racked by Orpheus Music/EMD.

• **Tenth Planet**, “Ghosts” (Tommy Boy Silver Label single). Tenth Planet is the latest guise for South London-based trance producers **Nick Hale & Gex Dewar**, who have, over the years, recorded together as **Heliotropic** and **Multiply**, among others. Hypnotic and infectious, “Ghosts”—a clever cover of the **David Sylvian** classic—features the celestial vocals of **Clare Pearce** (formerly of **Tenth Chapter**) and tweakin’ restructurings from Junior Vasquez, **Trouser Enthusiasts**, **Vincent De Moor**, **Redanka**, and **Jon Doe**.

• **The Avalanches**, “Since I Left You” (XL Recordings/the Beggars Group U.K. single). This sample-happy Australian outfit previews its deliciously snappy eponymous debut with this ultra-sweet love song. Referencing the **Main Attraction’s** “Everyday” and **Klaus Wunderlich’s** “Let’s Do the Latin Hustle”—as well as “By the Time I Get to Phoenix”—“Since I Left You” is just right for that postcard-perfect spring day, which should arrive any day now. Also included are two non-album bonus tracks: the **Basement Jaxx**-styled “Everyday” and the **Andy Votel**-mixed “Thank You Caroline.”

Billboard. **Dance**
HOT Breakouts
APRIL 7, 2001
CLUB PLAY

1. **SUPER CALIFORNIA FUNKY GREEN DOGS** MCA
2. **WHAT'S ON YOUR MIND (PURE ENERGY)** INFORMATION SOCIETY TOMMY BOY SILVER LABEL
3. **GROOVEJET (IF THIS AIN'T LOVE)** DJ SPILLER ATLANTIC
4. **SOUNDS OF BAMBOO** FLICKMAN STAR 69
5. **JUST FRIENDS (SUNNY)** MUSIQ DEF JAM/DEF SOUL

MAXI-SINGLES SALES

1. **LET ME BE THE ONE** SASHA ALEXANDER REPRISE
2. **GHOSTS** TENTH PLANET TOMMY BOY SILVER LABEL
3. **GOD BLESS THE CHILD** BILLIE HOLIDAY CLEOPATRA
4. **FEELIN' ME** KIM SOZZI BAB
5. **DESCENT** DIESELBOY PALM

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

For Om Records, Soulstice Will Arrive In The Springtime

BY CRAIG ROSEBERRY

Every so often a dance act comes along that manages to create a sound that is quite distinctive, taking familiar elements and interpreting them into something that transcends boundaries and genres. San Francisco-based Soulstice is one such act.

Merging electronic ingenuity with adept organic instrumentation, Soulstice designs sultry soundscapes that reflect its musical influences, which range from jazz, blues, and neo-soul to drum'n'bass, abstract hip-hop, and Brazilian bossa rhythms. Nowhere is this more apparent than on its debut, *Illusion*, which arrives internationally April 24 via San Francisco's Om Records.

Soulstice, comprising Mei-Lwun Yee (turntables), Andy Caldwell (programmer), and siblings Gabriel (keyboards) and Gina Rene (vocals), has created an enthralling post-club disc, one that is awash in temporal melodies, languid beats, and plaintive soul elements. While the group has been compared with Sade, Portishead, and Esthero, such tracks as the jazz-inflected deep-house jam “Lovely” and the dub-drenched “Not Alone” spotlight an act that’s following the beat of its own drum.

“Musically, our sound represents a variety of influences,” explains chanteuse Gina Rene. “We all grew up around music and art and have

such a deep appreciation for both. Rather than simply emulate our influences, we wanted to create our own sound that perhaps reflected those influences. Also, we’re a very diverse group of people, ethnically and culturally, and that has a great impact on what we do.

“Our music reflects our lives, our environment, our heritage, our influ-



SOULSTICE

ences,” Rene continues. “I think it would be impossible for us to create something that was one-dimensional, which may explain why our music covers such a wide spectrum. We realize this may make things difficult for us, especially in terms of marketing, but this is what makes us happy and fulfilled as artists.”

Om Records has taken a decidedly calculated approach to increasing Soulstice’s profile, opting to sparingly release a few tracks at a time. The cinematic “Wind” appeared on various compilations and samplers, followed by the act’s debut single, a bossa-etched drum’n'bass interpretation of the Nat King Cole classic “Tenderly.”

Earlier this year, the label issued “Lovely.” On Tuesday (3), the label will release a second version of the single

with additional remixes by Onionz, Julius Papp, and Johnny Fiasco. This will be followed by “Fall Into You” in early summer.

“Our main goal is to provide Soulstice with as much exposure as we can,” says Om VP of marketing and sales Kiri Eschelle, who adds that college radio outlets such as KCRW Santa Monica, Calif., have embraced “Lovely.” On the Internet, fans can obtain Soulstice information and musical bits at Om’s Web site (Omrecords.com), as well as at “high-profile sites like Liquid audio.com,” says Eschelle.

Veterans of San Francisco’s live club circuit, Soulstice—complete with a seven-piece band—recently embarked on the first leg of the North American Sounds of Om tour (which also features label mates aFRO-mYSTiK and DJ Mark Farina). Throughout April, the group—managed and booked by label owner Chris Smith—will partake in a mini European tour, performing in England, France, and Germany. In May, Soulstice will embark on the second leg of the North American Sounds of Om tour, with scheduled stops in Los Angeles, San Diego, San Francisco, Seattle, and Vancouver.

“We just hope to bring many different types of people together with our music,” explains Rene. “I know it sounds horribly cliché, but all people can, if they’re exposed to it, appreciate the music we make.”

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	3	7	7	MINE TO GIVE ASTRALWERKS 38766/VIRGIN 1 week at No. 1	PHOTEK FEATURING ROBERT OWENS
2	2	4	8	IS IT LOVE? RAZOR & TIE 80778	CHILI HI FLY
3	4	3	8	PASS IT ON MOONSHINE 88474	KEOKI
4	6	10	6	NAIVE SONG NAIVE/DAYLIGHT PROMO/EPIC †	MIRWAIS
5	8	16	7	FEEL THE BEAT GROOVILICIOUS 242/STRICTLY RHYTHM	DARUDE
6	1	2	7	THE POWER TOMMY BOY SILVER LABEL 2195/TOMMY BOY	ROSABEL FEATURING JEANIE TRACY
7	13	24	4	LOOKING FOR LOVE MCA 572801 †	KAREN RAMIREZ
8	5	6	10	STAND UP TOMMY BOY SILVER LABEL 2221/TOMMY BOY	THUNDERPUSS FEAT. LATANZA WATERS
9	11	22	4	ARE YOU SATISFIED TOMMY BOY SILVER LABEL 2206/TOMMY BOY	VICTOR CALDERONE FEAT. DEBORAH COOPER
10	9	12	8	THRU DA ROOF GROOVILICIOUS 237/STRICTLY RHYTHM	FUTURE GROOVE EXPRESS
11	14	18	6	LET ME LOVE YOU EDEL AMERICA PROMO	DA BUZZ
12	17	19	5	INNOCENTE NETTWERK 33115	DELERIUM FEATURING LEIGH NASH
13	7	1	11	JUST KEEP THINKING ABOUT YOU LOGIC 81359 †	GLORIA GAYNOR
14	12	9	11	NEEDIN' U II DEFINITY 010 DAVID MORALES PRESENTS THE FACE FEAT. JULIET ROBERTS	
15	10	5	10	STAR 69 (WHAT THE FUCK) SKINT PROMO/ASTRALWERKS †	FATBOY SLIM FEAT. ROLAND CLARK
16	20	28	5	A TIME FOR US ATLANTIC 87538	BARRATT WAUGH
17	21	27	4	WHAT GOES AROUND COMES AROUND AVEV 1117/KING STREET	GTS FEAT. LOLEATTA HOLLOWAY
18	16	15	8	SPACED INVADER INTERNATIONAL HOUSE 9059	HATIRAS
19	15	8	10	BLACK VELVETEEN VIRGIN PROMO †	LENNY KRAVITZ
20	29	42	3	EVERYTIME YOU NEED ME GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
◀ POWER PICK ▶					
21	28	39	4	WHO AM I STAR 69 213	MASSIV
22	30	44	4	LOVE DON'T COST A THING EPIC 79547 †	JENNIFER LOPEZ
23	26	35	4	YOU MAKE ME SICK LAFACE 24533/ARISTA †	PINK
24	39	—	2	GOT TO HAVE GROOVILICIOUS 241/STRICTLY RHYTHM	DJ PRINCE & JUSTIN K
25	19	11	11	STRANGER IN MY HOUSE ELEKTRA 67173/EEG †	TAMIA
26	25	21	11	SUNNY TRUMPETS GROOVILICIOUS 236/STRICTLY RHYTHM	MDC
27	36	41	3	OPTICON WARNER SUNSET/ELEMENTREE 44976/REPRISE	ORGY
28	23	23	9	ALL THOSE TRIBAL BEATS G2 015/STRICTLY RHYTHM	THEATRE OF THE MIND
29	41	48	3	CRAZY LOVE ISLAND PROMO/IDJMG	MJ COLE
30	18	13	12	WHO THE HELL ARE YOU? VICIOUS GROOVES/C2 PROMO/COLUMBIA †	MADISON AVENUE
31	24	20	11	NOTHINGNESS JELLYBEAN 2595	KARMADELIC FEATURING SANDY B.
32	35	33	5	MELANCHOLY ROSE E-MAGINE 61040	OPERATICA FEATURING MAUREEN O'FLYNN
33	45	—	2	YOU MAKE ME FEEL... (MORE & MORE) CUTTING 449	BECCA
34	33	40	5	MIRROR, MIRROR DEF SOUL 562953/IDJMG	KELLY PRICE
35	27	17	10	EASY LOVE (STAY THE NIGHT) COLUMBIA PROMO	LADY
36	47	—	2	SATISFIED EPIC PROMO	RHONA
37	22	14	13	PAPA'S GOT A BRAND NEW PIGBAG TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
38	37	32	6	ANGEL ISLAND PROMO/IDJMG	LIONEL RICHIE
◀ Hot Shot Debut ▶					
39	NEW ▶	1	1	PLAYED-A-LIVE (THE BONGO SONG) MCA PROMO	SAFRI DUO
40	NEW ▶	1	1	ALL FOR YOU VIRGIN PROMO †	JANET
41	32	30	8	NOT SEVENTEEN V2 27680	MANDALAY
42	38	34	5	CAMELS ULTRA 073	SANTOS
43	48	—	2	HAPPY PEOPLE CITY OF ANGELS 76701	STATIC REVENGER
44	44	46	3	IT'S GONNA BE OKAY STREETBEAT 080	ROBIN FOX
45	31	25	10	THE FIELDS OF LOVE RADIKAL 99044 †	ATB FEATURING YORK
46	NEW ▶	1	1	AIN'T WHAT I EXPECTED GROOVILICIOUS 238/STRICTLY RHYTHM	DONICA
47	49	—	2	IN 2 THE FUTURE XTREME 71379	MIKE SKI
48	43	36	7	FUCK ME HARDER 4 PLAY 2032	HARRIS & COX
49	NEW ▶	1	1	FEELIN' ME BAB 182461/EDEL ENTERTAINMENT	KIM SOZZI
50	NEW ▶	1	1	LET ME BE THE ONE REPRISE PROMO	SASHA ALEXANDER

○ 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					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	5	LOVE DON'T COST A THING (T) (X) EPIC 79547 †	JENNIFER LOPEZ
2	2	2	17	ONE MORE TIME (T) (X) VIRGIN 38758 †	DAFT PUNK
3	3	3	5	BY YOUR SIDE (T) (X) EPIC 79544 †	SADE
4	4	4	16	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
5	5	5	15	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
6	7	—	2	I TURN TO YOU (X) VIRGIN 38773 †	MELANIE C
7	6	6	11	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
8	8	7	32	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
9	9	8	48	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
◀ Hot Shot Debut ▶					
10	NEW ▶	1	1	OPTICON (T) (X) WARNER SUNSET/ELEMENTREE/REPRISE 44976/WARNER BROS.	ORGY
11	10	10	15	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
12	11	9	16	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
13	12	11	21	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
14	13	13	28	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
15	14	12	26	INDEPENDENT WOMEN PART I (T) (X) COLUMBIA 79493/CRG †	DESTINY'S CHILD
16	19	15	11	CASTLES IN THE SKY (T) (X) ROBBINS 72046	IAN VAN DAHL FEATURING MARSHA
17	15	16	37	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
18	NEW ▶	1	1	EVERYTIME YOU NEED ME (T) (X) GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
◀ GREATEST GAINER ▶					
19	33	41	6	STRANGER IN MY HOUSE (T) (X) ELEKTRA 67173/EEG †	TAMIA
20	21	18	47	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
21	17	14	14	WHO LET THE DOGS OUT (X) TRULY HYPE 71211	BAHAMA MAMA'S
22	18	17	8	BOY (T) (X) REPRISE 44928/WARNER BROS. †	BOOK OF LOVE
23	23	20	15	SPENTE LE STELLE (T) (X) RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
24	NEW ▶	1	1	LOOK AT US (T) (X) PLAYLAND 50193/PRIORITY †	SARINA PARIS
25	25	22	55	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
26	27	21	40	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
27	30	28	50	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
28	22	19	17	ALL GOOD? (T) (X) TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
29	26	25	44	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
30	29	26	32	THE HAMPSTERDANCE SONG (X) KOECH 8161 †	HAMPTON THE HAMPSTER
31	24	23	22	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
32	28	29	18	WE ARE ALIVE (T) (X) MUTE 69145 †	PAUL VAN DYK
33	37	36	21	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
34	31	24	10	LOVIN' YOU (T) (X) RCA 60400	KRISTINE W
35	36	27	11	MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 †	FRENCH AFFAIR
36	NEW ▶	1	1	I LIKE THEM GIRLS (T) RCA 60418 †	TYRESE
37	35	32	35	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
38	NEW ▶	1	1	ARE YOU SATISFIED (T) TOMMY BOY SILVER LABEL 2206/TOMMY BOY	VICTOR CALDERONE FEAT. DEBORAH COOPER
39	47	37	46	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
40	32	35	34	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
41	45	49	9	JUST KEEP THINKING ABOUT YOU (T) (X) LOGIC 81359 †	GLORIA GAYNOR
42	34	31	51	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
43	NEW ▶	1	1	SOUNDS OF BAMBOO (T) (X) STAR 69 210	FLICKMAN
44	RE-ENTRY	28	28	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
45	NEW ▶	1	1	STAND UP (T) (X) TOMMY BOY SILVER LABEL 2221/TOMMY BOY	THUNDERPUSS FEAT. LATANZA WATERS
46	38	30	10	LIVIN' FOR LOVE (T) (X) ELEKTRA 71532/EEG	NATALIE COLE
47	46	40	12	LIFETIME TO LOVE (T) (X) 4 PLAY 2029	CECE PENISTON
48	42	46	6	LOOKING FOR LOVE (T) (X) MCA 572801 †	KAREN RAMIREZ
49	39	34	8	AROUND THE WORLD (LA LA LA LA LA) (T) REPUBLIC 158610/UNIVERSAL †	ATC
50	40	39	10	PAPA'S GOT A BRAND NEW PIGBAG (T) (X) TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS

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GUARANTEED

Two Rockabilly Foundations Plan Multi-Artist Concerts

BY RAY WADDELL

NASHVILLE—Renewed interest in rockabilly music has sparked plans for two separate multi-artist concerts in support of two rockabilly music foundations that are at odds with each other.

Nashville's Ryman Auditorium is the proposed venue for the *Rockin' at the Ryman* event to be held April 5, featuring Brenda Lee, Eric Heatherly, Rosie Flores, Billy Burnette, the Jordanares, Boots Randolph, and others. The concert is produced by and will benefit the Rockabilly Foundation, a nonprofit organization that counts among its causes the creation of a rockabilly museum.

Jackson, Tenn., south of Nashville, will be the site of Rockabilly Fest 2001. Produced by the International Rock-A-Billy Hall of Fame and Museum, it will be held June 28-July

1. On that bill are Bill Haley's original Comets, Wanda Jackson, Ace Cannon, Narvel Felts, Big Al Downing, Burnette, Ray Walker (the Jordanares), D.J. Fontana, Lee Rocker (the Stray Cats), and many others. The brainchild of Jackson businessman Henry Harrison, Rockabilly Fest debuted last April and included the induction of a first round of hall of famers.

Despite their shared intent to promote rockabilly music, the two groups find themselves in contention these days, which is in many ways indicative of a rockabilly renaissance. "There is definitely a resurgence in rockabilly, or we wouldn't be fighting over it," says Bob Timmers, founder of the Rockabilly Music Foundation, who says he created the Web site rockabillyhall.com and trademarked "Rockabilly Hall of Fame" four years ago, from which

the Rockabilly Foundation spun off.

The International Rock-A-Billy Hall of Fame is also a nonprofit corporation, incorporated in the state of Tennessee, Harrison says. There is a rockabilly museum in place in Jackson (with plans for expansion), and Harrison says he and Timmers' organization had an agreement that the latter would remain an Internet entity only. "Now they've said they'll build [a museum] up there [in Nashville], but whether they will or not, I don't know," Harrison says.

The museum appears to be only a long-term goal for the Rockabilly Music Foundation. "We see ourselves as something parallel to the Country Music Foundation [CMF], although on a much smaller scale," says Randy Fox, a freelance music writer who also serves as secretary/treasurer for the Rockabilly Music Foundation. "The [CMF] runs

the Country Music Hall of Fame, but is also involved in the publishing of historical books, publishing historical country music material, and other projects."

Rockabilly music has become something of a "musical footnote," Fox adds. "Rockabilly is a musical history that's kind of fallen through the cracks," he says. "We're dedicated to providing a central source where people come and get information about rockabilly music. The popularity of rockabilly has grown, but it's still not something you can find out about easily."

Meanwhile, both groups were proceeding with their events at press time. *Rockin' at the Ryman* will be

highlighted by the presentation of a career Lifetime Achievement Award to Brenda Lee.

"My first records, if you listen to them, would be considered rockabilly today, but I didn't know that at the time," Lee says. "Those are my roots. I do feel very close to that music. I love a lot of people within the rockabilly world, and I certainly respect what they've brought to the music."

Lee admits she was surprised by the Lifetime Achievement Award. "I was completely taken off guard," she says. "I would've thought I would have been one of the last ones to be honored with that award."

Lee, who played the Jackson Rockabilly Fest last year and says she would consider doing it again this year if asked, says both foundations have good intentions. "One group is real interested in archiving rockabilly history, and the other wants to fund a museum," she says. "I think both factions are headed in the right direction."

While most agree that interest in rockabilly music has increased worldwide, few could say it has reached the level of the peak renaissance years of the early 1980s, when retro rockabilly groups such as the Stray Cats graced the charts and did well at the box office. In 2001, tickets aren't exactly flying out the window for either rockabilly foundation's live events.

The Rockabilly Fest in Jackson drew about 2,800 attendees last year. Tickets only recently went on sale for this year's event. "What's amazing is we've sold tickets to people in places like Nigeria, England, California, and Maine," says Harrison. "Rockabilly has a limited audience, but there has been a tremendous resurgence in it and the styles that spawned from it."

For the Nashville event, "sales could be better," according to Timmers, who adds that interest has also been very international. "We might have priced it a tad high [at \$40-\$50]," he says. "We've got a sales team that will sell blocks of tickets to corporations at a slightly reduced cost."

As for the competing foundations and halls of fame, it's possible—but certainly not probable—that they may one day come to a meeting of the minds. "Once we get rolling with the Foundation, we'll see what happens," says Fox. "Ultimately we're working toward the same goal. I don't see us as enemies."

Harrison seems confident the two groups could work together, but wouldn't rule it out. "I would work with them, but it doesn't seem likely," he says. "They've taken every idea I've had, and I cannot see them coming back to me at this point and saying they want to work with me. If they did, I'd listen because I'm a businessman, and this is something to honor people from Tennessee that created a style of music that went around the world."



LEE

Heatherly Carries Torch For Rockabilly/Country Music

HEPCAT: In a format that tends to expect its male stars to be Wrangler-wearing cowboys singing—in the words of **Alan Jackson**—"three-minute, positive, not-too-country, uptempo love songs," **Eric Heatherly** is a refreshing change. With slicked-back black hair, two-tone shoes, and a signature green Stratocaster, the 31-year-old Heatherly makes music that successfully straddles the line between country and rockabilly.

He grew up listening to all the Sun Records artists and Grand Ole Opry stars. Blending the best of both camps ultimately helped Heatherly shape his own style.

For Heatherly, who will perform at the Rockabilly Music Foundation's benefit concert in Nashville April 5 (see story, this page), carrying the rockabilly/country torch is a mission.

"I'm not a cowboy type [roping] cattle all day long," says Heatherly, a Tennessee native. "My dad brought me up on all the old Grand Ole Opry artists like **Faron Young** and **Webb Pierce** and **Hank Snow**, those guys that always slicked their hair back and shined their shoes. That's what I always aspired to be, more of a hepcat. I feel like sometimes I'm a one-man army out here when it comes to reverence of the old Opry stars and Sun Records artists."

"I go out and do shows with other new artists of my stature—one hit or two—and I'll go backstage and try to hit up a conversation about some of the old cats and talk about old records and old songs, and they don't have a clue what I'm talking about, and that really upsets me," says Heatherly. "It's almost as if they couldn't care less about who laid the foundation here that we're treading on. It's just very disturbing."

Heatherly says his music is "heavily influenced by rockabilly, but it goes in a lot more directions than just that. What I love about the whole rockabilly field is the sincerity of it and just the uninhibited nature of the beat."

"As far as the scene out here," Heatherly continues, "I think there is always going to be a core audience for old hillbilly and rockabilly music. It's just going to take somebody like me to bust it wide open. In this drum-loopy, Pro Tool world

we're in right now, it's making me go further to the edge of wanting to make the public understand that what I'm doing is 100% real and sincere, and they're being so appreciative of it."

"I'm doing everything I can to carry the torch," he says. "If it's passed on to me, then I'm more than happy to carry it. It's a battle sometimes, but I'm in it for the long haul."

His debut album, *Swimming in Champagne*, has sold 213,000 units since its release last April,



by Phyllis Stark

according to SoundScan. Among the new tracks Heatherly has cut for his next album, expected later this year, is a remake of Faron Young's 1955 hit "Live Fast, Love Hard, Die Young." While the original was recorded without drums, Heatherly says on his version, "I've hot-rodged it. I totally revamped it with my style, a rockabilly backbeat on the drums, cool hillbilly guitar, and old-time lap steel—the lap steel with no pedals on it—and it's so cool."

ON THE ROW: Warner Bros. senior VP/GM **Bill Mayne** has opted to take an AOL Time Warner early-retirement package and will exit the label at the end of May. Mayne plans to take the summer off before exploring other options in the business.

Rodney Bailey joins Monument Records as West Coast regional promoter, filling the spot formerly held by **Pamela Newman**. Bailey, who starts April 9, had been Southwest regional promoter for Giant Records.

Publicist **Scott Stem** will exit FORCE and launch his own firm, Scott Stem Publicity, effective April 2. He will retain some clients, including **Tyler England** and **Peter Frampton**.

HALL OF FAME: Country Radio Broadcasters



HEATHERLY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	2	3	21	No. 1 WHO I AM 1 week at No. 1 B.GALLIMORE (B.JAMES,T.VERGES)	JESSICA ANDREWS (V) DREAMWORKS 450918 †	1
2	1	2	22	ONE MORE DAY M.D.CLUTE,DIAMOND RIO (S.D.JONES,B.TOMBERLIN)	DIAMOND RIO (V) ARISTA NASHVILLE 69036 †	1
3	5	5	13	IF MY HEART HAD WINGS B.GALLIMORE,F.HILL (A.ROBOFF,J.F.KNOBLOCH)	FAITH HILL (V) WARNER BROS. 16773/WRN †	3
4	4	6	16	IT'S A GREAT DAY TO BE ALIVE B.J.WALKER,JR.,T. TRITT (D.SCOTT)	TRAVIS TRITT (V) COLUMBIA 79563 †	4
5	3	1	24	YOU SHOULDN'T KISS ME LIKE THIS J.STROUD,T.KEITH (T.KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	1
6	7	9	8	AIN'T NOTHING 'BOUT YOU K.BROOKS,R.DUNN,M.WRIGHT (T.SHAPIRO,R.RUTHERFORD)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT †	6
7	8	8	12	DON'T HAPPEN TWICE B.CANNON,N.WILSON,K.CHESENEY (C.LANCE,T.MCHUGH)	KENNY CHESNEY (V) BNA 69035 †	7
8	9	10	23	SHE MISSES HIM D.MALLOY (T.JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	8
9	6	4	26	BUT FOR THE GRACE OF GOD M.ROLLINGS,K.URBAN (C.CAFFREY,J.WEIDLIN,K.URBAN)	KEITH URBAN (V) CAPITOL 58877 †	1
10	10	11	7	IF I FALL YOU'RE GOING DOWN WITH ME B.CHANCEY,P.WORLEY (M.BERG,A.ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	10
11	13	30	3	GROWN MEN DON'T CRY B.GALLIMORE,J.STROUD,T.MCGRAW (S.SESKIN,T.DOUGLAS)	TIM MCGRAW CURB ALBUM CUT	11
12	12	17	23	POUR ME C.HOWARD (TRICK PONY,R.BEIGHLEY,S.WEDLOCK)	TRICK PONY (C) (D) (V) WARNER BROS. 16816/WRN †	12
13	19	21	11	MRS. STEVEN RUDY M.MCGUINN,S.DECKER (M.MCGUINN,S.DECKER)	MARK MCGUINN (D) VFR 734758 †	13
14	11	15	15	IT'S MY TIME M.MCBRIDE,P.WORLEY (B.CRAIN,T.HYLER,K.TRIBBLE)	MARTINA MCBRIDE RCA ALBUM CUT	11
15	16	20	28	RIGHT WHERE I NEED TO BE T.BROWN,M.WRIGHT (C.BEATHARD,K.MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	15
AIRPOWER						
16	22	26	6	IF YOU CAN DO ANYTHING ELSE T.BROWN,G.STRAIT (B.LIVSEY,D.SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 172200	16
AIRPOWER						
17	21	22	12	ROSE BOUQUET B.GALLIMORE,P.VASSAR (P.VASSAR,R.BYRNE)	PHIL VASSAR (V) ARISTA NASHVILLE 60937 †	17
AIRPOWER						
18	26	25	8	I COULD NOT ASK FOR MORE S.EVANS,P.WORLEY (D.WARREN)	SARA EVANS RCA ALBUM CUT †	18
19	18	14	33	THERE IS NO ARIZONA K.STEGALL (J.O'NEAL,L.DREW,S.SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	1
20	20	12	25	BURN B.GALLIMORE,T.MCGRAW (T.ARENA,P.RESWICK,S.WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	2
21	25	24	13	THE LAST THING ON MY MIND E.GORDY,JR. (C.WISEMAN,A.ANDERSON)	PATTY LOVELESS EPIC ALBUM CUT †	21
22	23	23	16	PLEASE B.J.WALKER,JR. (M.DULANEY,J.STEELE,J.HOBBS)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	22
23	27	31	5	WHEN SOMEBODY LOVES YOU K.STEGALL (A.JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	23
24	28	32	9	SHE COULDN'T CHANGE ME J.SCAIFE (C.KNIGHT,G.NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79540 †	24
25	30	29	13	PEOPLE LIKE US A.TIPPIN,B.WATSON,M.BRADLEY (D.L.MURPHY,K.TRIBBLE)	AARON TIPPIN (V) LYRIC STREET 011282 †	25
26	29	28	20	THE HUNGER W.C.RIMES (B.MONTANA,D.FLINT)	STEVE HOLY CURB ALBUM CUT †	26
27	24	16	20	WILD HORSES A.REYNOLDS (B.SHORE,D.WILLS)	GARTH BROOKS CAPITOL ALBUM CUT	7
28	31	27	11	SOMETIMES S.HENDRICKS,J.COLE (C.DAVIDSON,K.BEARD,C.BEATHARD)	CLAY DAVIDSON (V) VIRGIN 58981/CAPITOL †	27
29	36	48	3	TWO PEOPLE FELL IN LOVE F.ROGERS (B.PAISLEY,K.LOVELACE,T.OWENS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
30	34	38	7	BUT I DO LOVE YOU T.HORN (D.WARREN)	LEANN RIMES (C) (D) CURB 73116	30
31	32	33	12	SHOOT STRAIGHT FROM YOUR HEART T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 172195	31
32	33	34	9	NO FEAR S.SMITH,K.STEGALL,T.CLARK (T.CLARK,M.C.CARPENTER)	TERRI CLARK (V) MERCURY 172197 †	32
33	35	37	11	THERE YOU GO AGAIN K.ROGERS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	33
34	37	40	8	LAREDO R.WRIGHT,C.CAGLE (C.CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	34
35	45	—	2	WHEN I THINK ABOUT ANGELS K.STEGALL (J.O'NEAL,R.DEAN,S.TILLIS)	JAMIE O'NEAL MERCURY ALBUM CUT	35
36	39	41	7	SAY NO MORE B.GALLIMORE,C.WALKER (T.SHAPIRO,G.TEREN)	CLAY WALKER GIANT ALBUM CUT	36
37	48	—	2	WHILE YOU LOVED ME M.BRIGHT,M.WILLIAMS (M.DODSON,K.WILLIAMS,D.WELLS)	RASCAL FLATTS LYRIC STREET ALBUM CUT	37
38	40	44	10	A ROSE IS A ROSE K.STEGALL (D.BRYANT,D.BERG,S.RUSS)	MEREDITH EDWARDS (D) (V) MERCURY 172193 †	38
39	42	45	9	WHAT I DID RIGHT J.SLATE,M.WRIGHT,SONS OF THE DESERT (D.WOMACK,S.LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	39
40	43	43	8	HE DRINKS TEQUILA N.WILSON,B.TANKERSLEY (S.CAMP,M.MCCORD)	LORRIE MORGAN & SAMMY KERSHAW RCA ALBUM CUT	40
41	46	49	3	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	41
42	50	59	3	UNFORGIVEN F.ANDERSON,T.LAWRENCE,B.CARR (L.BOONE,P.NELSON,B.PINSON)	TRACY LAWRENCE ATLANTIC ALBUM CUT	42
43	44	47	8	SHE IS R.CROWELL (H.KETCHUM)	HAL KETCHUM CURB ALBUM CUT	43
44	38	39	20	GO BACK J.TAYLOR (J.CAMPBELL,D.HACKETT)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN	36
45	41	42	8	BEATIN' IT IN E.SEAY,J.HOBBS (B.BEAVERS,K.GARRETT)	NEAL MCCOY (C) (D) (V) GIANT 16871	41
46	56	—	2	ANGELS IN WAITING B.CHANCEY (T.COCHRAN,J.MCBRIDE,S.HARRIS)	TAMMY COCHRAN EPIC ALBUM CUT †	46
47	51	52	4	YOU J.GUESS,J.CHEMAY (J.OLANDER,W.ROBINSON A.SAIN)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT	47
HOT SHOT DEBUT						
48	NEW	—	1	I WOULD'VE LOVED YOU ANYWAY M.WRIGHT,T.YEARWOOD (M.DANNA,T.VERGES)	TRISHA YEARWOOD (V) MCA NASHVILLE 172201	48
49	58	—	2	I WANT YOU BAD C.ROBISON,B.CHANCEY (T.D.ADAMS,P.CRANDON)	CHARLIE ROBISON (C) (D) (V) LUCKY DOG 79542/COLUMBIA †	49
50	53	—	2	WHAT I REALLY MEANT TO SAY P.WORLEY,T.L.JAMES (C.THOMSON,C.WATERS,T.L.JAMES)	CYNDI THOMSON CAPITOL ALBUM CUT	50
51	47	51	5	YOU STILL TAKE ME THERE D.HUFF,C.RAYE (B.JAMES,D.GRAY,T.MCHUGH)	COLLIN RAYE EPIC ALBUM CUT	47
52	52	56	4	I AM A MAN OF CONSTANT SORROW T.BONE BURNETT (TRADITIONAL)	THE SOGGY BOTTOM BOYS MERCURY SOUNDTRACK CUT †	52
53	NEW	—	1	FOREVER LOVING YOU J.RICH,S.VAUGHN (J.RICH,K.ALPHIN,V.MCGEEHE)	JOHN RICH BNA ALBUM CUT	53
54	59	—	3	LIVE CLOSE BY, VISIT OFTEN R.MALO,K.T.OSLIN (K.T.OSLIN,KOSTAS,R.MALO)	K.T.OSLIN (D) BNA 69026	54
55	49	46	19	DON'T MAKE ME COME OVER THERE AND LOVE YOU T.BROWN,G.STRAIT (J.LAUNDERDALE,C.WOOD)	GEORGE STRAIT (V) MCA NASHVILLE 172194 †	17
56	NEW	—	1	SECOND WIND F.ROGERS,J.STROUD (D.WORLEY,S.LESLIE)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	56
57	54	57	9	THE MOST BEAUTIFUL GIRL B.HUFF (R.M.BOURKE,B.SHERRILL,N.WILSON)	SOUTH 65 (D) ATLANTIC 85051	54
58	NEW	—	1	WHY THEY CALL IT FALLING M.WRIGHT (R.DEAN,D.SCHLITZ)	LEE ANN WOMACK MCA NASHVILLE ALBUM CUT	58
59	NEW	—	1	I WANT US BACK B.CANNON,N.WILSON (D.DILLON,M.CANNON-GOODMAN,B.CANNON)	CRAIG MORGAN ATLANTIC ALBUM CUT	59
60	NEW	—	1	TEXAS ON MY MIND L.MAINES (D.WALKER)	PAT GREEN & CORY MORROW WRITEON ALBUM CUT/GREENHORSE	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

APRIL 7, 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	1	1	32	No. 1 BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116 7 weeks at No. 1	LEANN RIMES
2	2	2	16	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
3	7	7	6	MRS. STEVEN RUDY VFR 734758	MARK MCGUINN
4	3	4	27	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
5	5	5	24	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
6	4	3	11	I HOPE YOU DANCE MCA NASHVILLE 172185	LEE ANN WOMACK WITH SONS OF THE DESERT
7	6	6	7	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
8	8	11	7	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
9	12	20	3	LOVE IS ENOUGH RCA 69034/RLG	3 OF HEARTS
10	10	9	22	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
11	9	8	21	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
12	13	—	2	I WANT YOU BAD LUCKY DOG/COLUMBIA 79542/SONY	CHARLIE ROBISON
13	11	10	21	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	NEW	—	1	TILL DALE EARNHARDT WINS CUP #8 IGO 3333	KACEY JONES
15	15	12	24	I'M IN EPIC 79496/SONY	THE KINLEYS
16	18	16	198	HOW DO I LIVE CURB 73022	LEANN RIMES
17	14	13	60	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
18	17	14	29	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
19	16	17	28	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
20	19	15	24	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
21	22	22	25	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN
22	21	19	38	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
23	20	18	24	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS
24	23	21	48	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
25	24	23	13	WHAT DO YOU WANT FROM ME NOW COLUMBIA 79405/SONY	BILLY YATES

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.

Billboard TOP COUNTRY ALBUMS

APRIL 7, 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	ARTIST	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	1	16	SOUNDTRACK ● MERCURY 170069 (11.98/18.98) 7 weeks at No. 1	O BROTHER, WHERE ART THOU?	1
2	2	2	34	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	1
3	3	3	4	JESSICA ANDREWS DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	WHO I AM	2
4	5	4	72	FAITH HILL ▲ ² WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
5	6	6	44	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
6	4	5	18	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	1
7	7	7	82	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
8	8	8	8	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	1
9	9	9	26	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
10	10	10	73	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
11	11	11	7	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
12	13	13	25	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
◀ GREATEST GAINER ▶						
13	15	15	24	SARA EVANS RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8
14	12	—	2	TRICK PONY WARNER BROS. 47927/WRN (11.98/17.98)	TRICK PONY	12
15	18	19	74	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
16	14	12	40	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
17	19	18	60	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	17
18	16	14	34	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
19	17	16	98	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
20	21	17	9	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
21	25	22	75	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
22	22	21	20	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
23	26	23	42	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
24	23	20	21	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS	SHIVER	14
25	24	26	95	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
26	20	—	2	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	20
◀ PACESETTER ▶						
27	33	37	16	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	27
28	28	27	35	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
29	27	25	10	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
30	30	28	95	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	13
31	32	33	5	TIM RUSHLOW ATLANTIC 83326/AG (10.98/16.98) HS	TIM RUSHLOW	28
32	29	24	3	PAM TILLIS ARISTA NASHVILLE 67000 (11.98/17.98)	THUNDER & ROSES	24
33	34	35	27	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
34	37	38	55	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
35	31	32	50	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	31
36	36	31	28	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
37	35	34	19	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
38	39	40	32	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
39	40	60	23	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
40	41	36	26	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
41	42	41	57	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
42	45	39	74	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
◀ HOT SHOT DEBUT ▶						
43	NEW	—	1	SHERRIE AUSTIN WE 1161/MADACY (16.98 CD)	FOLLOWIN' A FEELIN'	43
44	44	29	50	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	29
45	43	30	50	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	30
46	38	—	13	LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY	37
47	48	45	99	TIM MCGRAW ▲ ³ CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	1
48	47	42	21	DWIGHT YOAKAM REPRIS 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
49	46	44	42	RONNIE MILSAP VIRGIN 48871/CAPITOL (17.98/24.98)	40 #1 HITS	19
50	50	47	80	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
51	52	52	48	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
52	51	46	27	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
53	55	50	94	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
54	53	56	103	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
55	63	63	35	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
56	49	43	4	PAT GREEN & CORY MORROW WRITON 2000/GREENHORSE (15.98 CD) HS	SONGS WE WISH WE'D WRITTEN	26
57	58	53	98	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
58	56	48	21	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	36
59	54	69	73	LEANN RIMES ▲ CURB 77947 (11.98/17.98)	LEANN RIMES	1
60	64	59	80	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
61	68	61	97	DWIGHT YOAKAM ● REPRIS 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
62	65	64	17	CHRIS CAGLE VIRGIN 28293/CAPITOL (8.98/12.98)	PLAY IT LOUD	59
63	57	54	6	RODNEY CROWELL SUGAR HILL 1065 (16.98 CD)	THE HOUSTON KID	32
64	60	57	25	ROY D. MERCER VIRGIN 50003/CAPITOL (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
65	62	51	70	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
66	59	55	23	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
67	69	67	31	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
68	74	72	24	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
69	66	58	20	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
70	61	49	23	JOHNNY CASH AMERICAN/COLUMBIA 69691*/CRG (17.98 EQ CD)	AMERICAN III: SOLITARY MAN	11
71	67	62	29	HANK WILLIAMS III CURB 77949 (10.98/16.98)	RISIN' OUTLAW	52
72	70	66	7	KASEY CHAMBERS ASYLUM 47823/WRN (17.98 CD)	THE CAPTAIN	49
73	75	—	19	PATTY LOVELESS EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13
74	72	71	70	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
75	71	65	33	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24

Billboard Top Country Catalog Albums

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



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	165
2	2	SHANIA TWAIN ◆ ⁸ MERCURY 536003 (12.98/18.98)	COME ON OVER	177
3	4	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	119
4	3	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	184
5	11	FAITH HILL ▲ ³ WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	153
6	6	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	144
7	7	GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	123
8	9	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	103
9	12	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	133
10	8	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	283
11	10	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	355
12	5	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	121
13	13	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	252

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	18	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	45
15	14	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	554
16	15	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	314
17	—	FAITH HILL ▲ ³ WARNER BROS. 45872/WRN (7.98/11.98)	IT MATTERS TO ME	126
18	16	JO DEE MESSINA ▲ ² CURB 77904 (11.98/17.98)	I'M ALRIGHT	156
19	17	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	728
20	21	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	325
21	20	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	18
22	19	ALISON KRAUSS ▲ ² ROUNDER 610325*/DJMG (10.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	224
23	—	FAITH HILL ▲ ³ WARNER BROS. 45389/WRN (7.98/11.98) HS	TAKE ME AS I AM	145
24	—	ANNE MURRAY SBK 31158/CAPITOL (10.98/16.98)	THE BEST...SO FAR	19
25	—	SHANIA TWAIN ◆ ¹² MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	306

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.

Classical KEEPING SCORE



by Bradley Bamberger

'MAY YOU LIVE IN INTERESTING TIMES' is an ancient Chinese curse, and the past three years have certainly been very interesting. In terms of quality and quantity, there has never been a better time to be a classical collector than now. Yet the period did mark the end of an era, as the multinational corporations that purchased the major classical labels downsized these operations—the operations that built the recorded-music industry, creating a vast legacy of readily available art—into more or less ghosts of their former selves (with Teldec and Erato the latest victims, soon to lose their German and French identities, respectively, and likely much of what their brands have come to represent).

Many of the great classical brands of the past have been tarnished (RCA's most egregiously), both through active corporate policies and through a general cultural drift. It's been said before in this column, but those who purchased these classical labels often undervalue and underutilize what they own, usually because they are ill judges of their own holdings' worth. The cart comes before the horse in today's marketing-driven (rather than music-driven) environment, and the larger record companies often show not only a self-defeating disregard for tradition but also a shortsighted sense of the future.

Having said this, though, it's remarkable that great cultural products still come from the major-label fount, given not only the companies' own self-imposed challenges but also the philistine indifference of the major media. Despite their accountants' probable aversions, Deutsche Grammophon still makes **Pierre Boulez** and **Ann-Sophie Mutter** recordings; Sony Classical is putting out an album of **Kaija Saariaho** music conducted by **Esa-Pekka Salonen** this spring; and, supposedly, the promising contemporary-music series started by former Teldec president **Martin Sauer** will proceed as planned.

Ironically, Philips—while no longer functioning as a label per se, since being subsumed into Decca—is seeing its 50th anniversary marked by a fine series of reissues, while Decca has had its own heritage celebrated in the exemplary "Decca Legends" line. Sony cruelly discontinued its "Masterworks Heritage" and "Bernstein Century" series, but EMI's "Great Recordings of the 20th Century" has continued apace (although with little promotion in the U.S.), as has its more temporally obscure "References" line. These are the sorts of products that can help these brand names endure with succeeding generations.

Even with all the bottom-line pressures and cultural dumbing-down coming from both within and outside the classical business, one can still be optimistic (if on guard) about the future of recorded classical music. First, there is hardly a lack of imaginative artistry on either side of the Atlantic, and despite often daunting obstacles, the independent-label sector—wherein lies the future health of real classical recording and record-buying—brims with inspired producers and entrepreneurs.

With its shrewd, forward-minded business strategies, A&R, and design, the French Naïve label stable is a model for the 21st-century classical company. Likewise, Harmonia Mundi—in France and the U.S.—continues to be the epitome of class and good sense, having lately expanded artfully into world music. ECM (benefiting from major corporate distribution) still manages to retain a considerably European aesthetic in a world increasingly dominated by American utilitarianism. Stateside indies such as Dorian also show that labels can tastefully diversify with success, and the performance of British upstart

Black Box and the German, more avant-minded Winter & Winter proves that the creativity of ECM and Nonesuch provides a model beyond the typical mania for kitsch crossover and compilations. And personality-rich boutique labels such as **Jordi Savall's** significantly profitable Alia Vox and **Bang on a Can's** new Cantaloupe imprint hold the most new-century promise, as do such compelling archival operations as **the New York Philharmonic's** Special Editions imprint and BBC Music's various lines.

Another source for cautious optimism is new technology and those who are investing in it, both major label and indie. Warner Music has included several classical titles in its DVD Audio rollout, and the German Arthaus firm (racked by Naxos) and Image Entertainment have each issued dozens of classical DVD Video titles. And with a wide range of applications and an august set of backers, the soon-to-bow Web site Andante looks to be one of the more auspicious classical developments in years.

Writing this column for the past three years (this is my final Keeping Score) has been a challenge and a joy, with much of the latter coming from the interaction I've had with the composers, performers, and many behind-the-scenes talents who make up this rich, still-unique subset of the music business. Repeatedly offering their expertise for this space have been, in no particular order, Naxos' **Klaus Heymann**, Harmonia Mundi's **René Goiffon**, EMI A&R chief **Peter Alward**, Tower Records classical maven **Ray Edwards**, Atlantic's **Arthur Moorhead**, Universal's **Kevin Gore**, Naïve's **Patrick Zelnick**, Vivarte founder/producer **Wolf Erichson**, ECM's **Manfred Eicher**, 21C's **Albert Imperato**, the American Music Center's **Frank Oteri**, *Performance Today* producer **Mark Mobley**, reissue producer **Sedgwick Clark**, and countless others at nearly every record company, publishers Boosey & Hawkes and Schirmer, and indie distributors Allegro, Koch, and Qualiton.

Among artists, those having shared their diverse insights on numerous occasions with Keeping Score over these years have included Savall, Boulez, **the Kronos Quartet's David Harrington**, **Nigel Kennedy**, **Yo-Yo Ma**, **Cecilia Bartoli**, **Philip Glass**, **Gidon Kremer**, **Gavin Bryars**, **John Tavener**, **Michael Tilson Thomas**, **Daniel Barenboim**, **the Emerson Quartet's David Finckel**, pianist/author **Charles Rosen**, jazz pianist/arranger **Uri Caine**, and arranger/provocateur **Jaz Coleman**.

Back at *Billboard* full-time now as executive editor (having taken leave of the senior writer position to freelance throughout 2000), I am handing off Keeping Score to the capable hands of **Steve Smith**—who has been guesting in this slot for the past few months. Having written on both jazz and classical music, as well as worked for record companies of both the major and indie variety, the new Keeping Score writer brings a wide perspective that bodes well for the column's future. (He will also be contributing occasional classical feature stories to the magazine, along with pieces to Billboard.com; you can reach him via ssmith36@sprynet.com or at 718-482-7490.)

Billboard is the publication where (the musical) art meets commerce—and perhaps no art is more vulnerable when pitted against commercial concerns than classical music. That's why the genre will be included in the mix whenever appropriate, in order to help this form better flourish in the marketplace. With an additional voice, the magazine's classical coverage should only increase; along with my general editorial duties, I will continue to write the weekly classical album reviews and assign and occasionally write larger features on the genre as well. (Feedback on Keeping Score and the overall classical coverage of *Billboard* is encouraged and can be sent to bbambarger@billboard.com.)

And even with the change in authors, the ideal for Keeping Score remains: The column seeks to profile developments in the world of recorded classical music, singling out the best of the genre and pointing out those things that help or hinder the music on its path from the concert hall and recording studio to record-company meeting room and retail shop.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	2	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20303/EMI GOSPEL	NO. 1 THE STORM IS OVER
2	NEW		YOLANDA ADAMS ELEKTRA 62629/EEG	THE EXPERIENCE
3	1	32	DONNIE MCCLURKIN VERITY 43150 [RS]	LIVE IN LONDON AND MORE...
4	3	7	VARIOUS ARTISTS ● EMWORD 43163/VERITY	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
5	5	47	MARY MARY ● C2/COLUMBIA 63740/CRG	THANKFUL
6	NEW		LFT CHURCH CHOIR/HEZEKIAH WALKER VERITY 43157 [RS]	LOVE IS LIVE!
7	6	3	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY [RS]	LIVE IN CONCERT
8	4	79	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG [RS]	MOUNTAIN HIGH...VALLEY LOW
9	7	3	VARIOUS ARTISTS F HAMMOND 43154/VERITY	FRED HAMMOND PRESENTS: "IN CASE YOU MISSED IT...AND THEN SOME"
10	9	27	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE [RS]	AWESOME WONDER
11	8	23	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 [RS]	NOT GUILTY... THE EXPERIENCE
12	15	3	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3000	TRIBUTE TO QUARTET LEGENDS VOLUME 1
13	11	54	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140	PURPOSE BY DESIGN
14	12	30	BEBE MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
15	10	76	CECE WINANS ● WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
16	14	10	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY [RS]	LOYALTY
17	23	21	DOTTIE PEOPLES ATLANTA INT'L 10268 [RS]	SHOW UP & SHOW OUT
18	17	22	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 [RS]	GOOD TIME
19	25	9	MOSES TYSON, JR. WORLD CLASS GOSPEL 50007/ALPINE	MUSIC
20	13	32	KIRK FRANKLIN PRESENTS INC B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS INC
21	16	31	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 2635	LIVE & ALIVE
22	33	25	LUTHER BARNES & THE SUNSET JUBILAIRE AIR GOSPEL 10259/ATLANTA INT'L	WHEREVER I GO
23	24	13	ARETHA FRANKLIN FLASHBACK 75717/RHINO	GOSPEL GREATS
24	28	66	NORMAN HUTCHINS JDI 1258 [RS]	BATTLEFIELD
25	RE-ENTRY		OSCAR A. HAYES & ABUNDANT LIFE FELLOWSHIP NINE 232/SOUND OF GOSPEL	CHOIR MUSIC: VOLUME ONE—LIVE IN NEW ORLEANS
26	26	36	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE) CRYSTAL ROSE 20960 [RS]	NO LIMIT
27	22	26	AARON NEVILLE TELL IT 20287/EMI GOSPEL	DEVOTION
28	34	51	CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS JDI 1259	SING IT ON SUNDAY MORNING!
29	18	29	SHIRLEY CAESAR MYRRH/WORD 61071/EPIC [RS]	YOU CAN MAKE IT
30	19	59	VARIOUS ARTISTS ▲ EMWORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
31	20	74	YOLANDA ADAMS VERITY 43144	THE BEST OF YOLANDA ADAMS
32	21	21	NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC 490675/INTERSCOPE [RS]	[GIRL DIRECTOR]
33	RE-ENTRY		APOSTLE THOMAS ISAIAH BUTLER NINE 233/SOUND OF GOSPEL	SPECIAL KIND OF LOVE
34	27	27	T.D. JAKES INTEGRITY/WORD 61069/EPIC	GET READY! THE BEST OF T.D. JAKES
35	31	66	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE [RS]	SPIRITUAL LOVE
36	29	5	JOE PACE INTEGRITY 85313/EPIC	JOE PACE PRESENTS: LET THERE BE PRAISE!
37	30	72	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 [RS]	FAMILY AFFAIR
38	32	56	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251 [RS]	TRI-CITY4.COM
39	35	15	EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS" W.O.S. 1273/WORLD WIDE GOSPEL	GOD DID IT!
40	RE-ENTRY		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). 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. [RS] indicates past or present Heatseeker titles. © 2001, Billboard/BPI Communications.

HIGHER GROUND



by Deborah Evans Price

DOVES LAND A HOME: After months of speculation as to where the 32nd annual Dove Awards would air, it's now official that the April 26 show, which concludes the annual Gospel Music Assn. (GMA) Week festivities in Nashville, will air April 28 on the PAX TV network and May 4 on Superstation WGN-TV. **Michael W. Smith** has been tapped as host, and Feed the Children has been selected as the official charity for the awards show. There will be a major collection drive in Nashville during GMA Week to provide food to be distributed through the relief organization.

There are some who are disappointed that the show failed to attract one of the three major networks, but PAX and WGN are logical steps. "I'm really pleased that we are away from a syndication environment," says GMA president **Frank Breeden**. "We worked real hard to move this thing forward, and we've absolutely done that. We wanted to put the show in a day-and-date situation, where viewers can find it in prime time within eight days of the show actually occurring vs. a three-week scattered syndication window."

Breeden, **Dick Clark**, **RAC Clark**, and **John Ferriter** at the William Morris Agency have been pitching the show the past few months. "We've got a great team, and the team is still together working on the future," he says. "This is the first step in that journey, but it's going to be a process. We're building a franchise here, and we're not going to get any breaks. We have a little bit of a higher wall to climb over because of our religious content."

Despite the obstacles, Breeden has been encouraged by the process. "From what I've observed in talking to the TV industry, there was strong interest," he says. "No

one [refused to] take a meeting. Everyone was interested. Everyone thought it through, and there's a real wait-and-see attitude. We need to get a rating this year."

Breeden is counting on the music to help secure good ratings. Thus far, **Avalon**, **Yolanda Adams**, **Rachael Lampa**, **Stacie Orrico**, **Donnie McClurkin**, **Mary Mary**, **Point of Grace**, the **O.C. Supertones**, **Mark Schultz**, **Third Day**, **Nicole C. Mullen**, and **Jaci Velasquez** have been confirmed to appear on the show. "The best thing this show can do is what it's always done and that is to have great music," says Breeden. "We've got a really good pool of talent and songs to grow from. I'm particularly excited about our new artists of the year. They've had the most successful year of any freshman class in our history."

It's no secret that Christian-music enthusiasts and industry executives would have loved to see the Doves on CBS, NBC, or ABC, but in truth, PAX and WGN represent the next logical step in the show's progression. After the past few years in syndication, it's nice to see the Doves land a home on two substantial networks. According to Breeden, the Dove Awards will also air on the LeSea, INSP, and Word networks between May 5 and May 11.

"You have to have a goal, and our goal is to reach 10 million viewers with our music a year," says Breeden. "You don't hit goals without going for them, and you have to be willing to take some risks. There will be people who will wonder why we didn't hit the home run this first year."

Breeden compares the process to advancing through school. "We went to kindergarten last year. We're going to graduate with a doctorate this next year?" he asks. "That's just not the way this works, but we know where we're headed, and we don't get there unless we head there. What would worry me is if we were going backwards. We're not going backwards. We're going forward. It's measured growth, but it's growth."

GALAXY21 LAUNCHES: Veteran executive/musician **Dan Michaels** has formed Galaxy21 Music. Formerly with Tatto Records, an alternative label under the now-defunct Benson Music Group, (Continued on next page)

In the SPIRIT



by Lisa Collins

VERITY'S HEAVY-HITTERS: Verity's marketing machine has shifted into high gear with the recent releases from two of its top guns—**Fred Hammond** and **Hezekiah Walker**. Hammond's *In Case You Missed It* debuted at No. 6 on the charts, scanning 7,000 units with its March 6 appearance at retail, and Walker's *Love Fellowship Tabernacle Choir's Love Is Live*, which was officially released in stores March 20, is expected to debut in the top 10 as well.

"Gospel radio has been very supportive of both projects," reports Verity VP "**Jazzy**" **Jordan**. "With Hezekiah's release, we did a massive 'win it before you can buy it' [promotion] at gospel radio, and over 50 gospel stations participated. It didn't hurt that we had Hez perform the song 'The Battle' on BET's *Gospel Celebration*, which has already aired three times, increasing awareness for the choir, as well as for Hezekiah."

"With regard to Fred, we've got a tremendous marketing campaign around the play he's currently starring in, *Been There Done That*," Jordan continues. "We're bombarding the audiences as they come in with the sampler cassettes and CDs, flyers, and postcards that were part of a massive radio and retail campaign as well. One of the reasons we've focused much of our marketing on the people drawn to this play is that the audiences aren't just gospel lovers and church-goers, but a cross-section of people."

The theatrical production, which kicked off in January in Dallas—and pairs Hammond with TV judge

Greg Mathis—will tour 20 cities throughout the country before winding down in Philadelphia June 4.

Offstage, Hammond remains hard at work on solo albums for the artists he introduced with his newest project, which marks the official launch of his label, F. Hammond Music Series, characterized by him as "a vehicle for the release of new artists and styles."

Hammond explains, "We plan to still be known for music that has an urban praise-and-worship element, but we don't want to stop there. There are countless sounds in music that can be used to give God praise. The lessons I've learned have provided me with a good gauge on what is successful."

To that end, Hammond is preparing a debut project from **Radical for Christ** member **Joann Rosario**—who sings lead on the track "More, More, More"—that is due for release in September. Also slated for albums are **the Singletons**, featured on the track "Pour Out Your Holy Spirit," and **Shea Norman**, whose lead vocals appear on the cut "My Heart Depends on You."

SUMMER'S GOING TO SHINE: EMI Gospel has signed Canadian vocalist **Londa Lamond** to an exclusive recording pact. Lamond, a former member of **the Sharon Riley & Faith Chorale**, is scheduled to release her solo debut, *Love Letters*, in June. The 25-year-old singer currently has the song "Once" featured on *WOW Gospel 2001*. . . **Men of Standard** are currently in Los Angeles finishing up the last three tracks of their upcoming July release with producer **Warryn Campbell** ("Mary, Mary") . . . Also jetting to L.A. this month to shoot a video for her Tommy Boy debut, *Straight From the Heart*, is all-grown-up 23-year-old **DeLeon**, whose forthcoming CD offers a whole new urban look that is likely to solicit a lot of double takes when it hits stores in June. . . **Daryl Coley** is putting the final touches on an album also slated for a June release. . . **Tonex** is negotiating with Mahogany Entertainment (**Shiba Haley**, **Yolanda Adams**) for representation.

Top Contemporary Christian

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			YOLANDA ADAMS ELEKTRA 62629/CHORDANT	THE EXPERIENCE
2	1	5	VARIOUS ARTISTS ● INTEGRITY 61001/TIME LIFE	SONGS 4 WORSHIP — SHOUT TO THE LORD
3			VARIOUS ARTISTS INTEGRITY/MARANATHA/WINEYARD 1955/WORD	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
4	2	31	DONNIE MCCLURKIN VERITY 43150/PROVIDENT HS	LIVE IN LONDON AND MORE...
5	3	21	VARIOUS ARTISTS ▲ SPARROW 1779/CHORDANT	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
6	4	37	THIRD DAY ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
7	6	93	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
8	7	43	MARY MARY ● C2/COLUMBIA 7602/WORD	THANKFUL
9	15	2	AUDIO ADRENALINE FOREFRONT 5273/CHORDANT	HIT PARADE
10	9	44	PLUS ONE ● 143/ATLANTIC 83329/CHORDANT	THE PROMISE
11	12	75	ANNE MURRAY ● STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
12	10	18	CARMAN SPARROW 1766/CHORDANT	HEART OF A CHAMPION: A COLLECTION OF 30 HITS
13	11	52	VARIOUS ARTISTS ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
14	5	79	YOLANDA ADAMS ▲ ELEKTRA 62439/CHORDANT HS	MOUNTAIN HIGH...VALLEY LOW
15	13	42	VARIOUS ARTISTS ● WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
16	8	4	PAUL WILBUR HOSANNA! 1845/INTEGRITY	LION OF JUDAH
17	19	19	GAITHER VOCAL BAND SPRING HILL 1009/CHORDANT	I DO BELIEVE
18	16	18	DC TALK FOREFRONT 5274/CHORDANT	INTERMISSION: THE GREATEST HITS
19	14	3	VARIOUS ARTISTS F HAMMOND/VERITY 43154/PROVIDENT	FRED HAMMOND PRESENTS: "IN CASE YOU MISSED IT...AND THEN SOME"
20	18	32	ZOEGIRL SPARROW 51734/CHORDANT HS	ZOEGIRL
21	25	6	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2322/CHORDANT	WHAT A TIME!
22	17	14	VARIOUS ARTISTS HOSANNA/HILLSONG AUSTRALIA/INTEGRITY 1867/WORD	SHOUT TO THE LORD: THE PLATINUM COLLECTION FEATURING DARLENE ZSCHECH
23	20	22	NEWSBOYS SPARROW 1787/CHORDANT	SHINE: THE HITS
24	26	31	VARIOUS ARTISTS ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
25	27	2	PHILLIPS, CRAIG AND DEAN SPARROW 1820/CHORDANT	LET MY WORDS BE FEW
26	22	22	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 4267/PROVIDENT HS	AWESOME WONDER
27	23	29	JACI VELASQUEZ WORD 7392	CRYSTAL CLEAR
28	21	22	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139/PROVIDENT HS	NOT GUILTY... THE EXPERIENCE
29	24	30	STACIE ORRICO FOREFRONT 5253/CHORDANT HS	GENUINE
30	29	20	RACHAEL LAMPA WORD 3626 HS	LIVE FOR YOU
31	30	18	MICHAEL W. SMITH REUNION 10002/PROVIDENT	FREEDOM
32	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2266/CHORDANT	MEMPHIS HOMECOMING
33	NEW ▶		VARIOUS ARTISTS HILLSONG AUSTRALIA/INTEGRITY 1957/WORD	OVERWHELMED: HILLSONG WORSHIP SERIES
34	37	78	P.O.D. ▲ ATLANTIC 83245/CHORDANT HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
35	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2268/CHORDANT	IRISH HOMECOMING
36	31	21	NICOLE C. MULLEN WORD 6762 HS	NICOLE C. MULLEN
37	28	21	REBECCA ST. JAMES FOREFRONT 5251/CHORDANT HS	TRANSFORM
38	NEW ▶		SARA GROVES INO 6121/WORD	CONVERSATIONS
39	33	46	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
40	36	4	T-BONE BONE YARD/FLICKER 2603/CHORDANT HS	THE LAST STREET PREACHA

○ 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 indicates shipment by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heat-seeker title. © 2001, Billboard/BPI Communications.

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	18	NO. 1 THE VERY BEST OF UB40 VIRGIN 50525 8 weeks at No. 1	UB40
2	2	37	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN
3	3	71	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
4	4	7	MUSIC IS LIFE HARMONY HOUSE 1624*/VP	BERES HAMMOND
5	7	44	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
6	10	5	VANGUARD EPIC 85145	FINLEY QUAYE
7	5	15	BEST OF BEENIE MAN SHOCKING VIBES 1613*/VP	BEENIE MAN
8	NEW		RAGGA RAGGA RAGGA 15 GREENSLEEVES 257	VARIOUS ARTISTS
9	8	90	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
10	15	23	REGGAE LEGEND ST. CLAIR 5813	BOB MARLEY
11	6	18	STRICTLY THE BEST 26 VP 1620*	VARIOUS ARTISTS
12	9	88	REGGAE PARTY POLYGRAM TV/ISLAND 565654*/IDJMG	VARIOUS ARTISTS
13	NEW		MORE TEACHINGS... 71 1615*/VP	MORGAN HERITAGE
14	11	3	GREAT CONTROVERSY JET STAR 1011	LUCIANO
15	12	18	STRICTLY THE BEST 25 VP 1619*	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	35	NO. 1 WHO LET THE DOGS OUT ▲ S-CURVE 751052/ARTEMIS [CS] 33 weeks at No. 1	BAHA MEN
2	2	3	THE IRISH TENORS: ELLIS ISLAND MUSIC MATTERS 9020 [CS]	ANTHONY KEARNS/ROANAN TYNAN/FINBAR WRIGHT
3	3	104	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI
4	NEW		MY ROOTS ARE SHOWING ROUNDER 617033*/IDJMG	NATALIE MACMASTER
5	7	47	TANTO TEMPO ZIRIGUI/BOOM 1026/SIX DEGREES [CS]	BEBEL GILBERTO
6	NEW		IN MY HANDS ROUNDER 617025*/IDJMG	NATALIE MACMASTER
7	9	14	WOMAN ON TOP SONY CLASSICAL 89279	SOUNDTRACK
8	11	29	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
9	6	46	THE IRISH TENORS: LIVE IN BELFAST MASTERTONE 9018/POINT [CS]	ANTHONY KEARNS/ROANAN TYNAN/FINBAR WRIGHT
10	5	11	BARRAGE SUITE 102 MUSIC 0499/MADACY	BARRAGE
11	8	44	DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
12	4	47	WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS
13	RE-ENTRY		TATAKU: BEST OF KODO II 1994-9 RED INK 13914	KODO
14	RE-ENTRY		CHANCHULLO WORLD CIRCUIT/NONESUCH 79503/AG [CS]	RUBEN GONZALEZ
15	15	3	ISLAND LOVE SHACK NEOS PRODUCTIONS 31054	VARIOUS ARTISTS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	41	NO. 1 RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS. 38 weeks at No. 1	B.B. KING & ERIC CLAPTON
2	2	3	NOTHING PERSONAL NEW WEST 6024	DELBERT MCCLINTON
3	4	7	BEEN A LONG TIME TONE-COOL 471180/IDJMG	DOUBLE TROUBLE
4	5	2	WICKED GRIN POINTBLANK 50764/VIRGIN [CS]	JOHN HAMMOND
5	12	26	CROSSING MUDDY WATERS VANGUARD 79576	JOHN HIATT
6	NEW		BACK TO THE BLUES CMC INTERNATIONAL 86302/SANCTUARY	GARY MOORE
7	6	15	MATRIARCH OF THE BLUES PRIVATE MUSIC/WINDHAM HILL 82205/RCA	ETTA JAMES
8	9	72	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
9	RE-ENTRY		WISH I WAS IN HEAVEN SITTING DOWN FAT POSSUM 80332	R.L. BURNSIDE
10	8	90	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
11	10	9	LOVE SONGS CHESS 112498/MCA	ETTA JAMES
12	11	24	THE DOOR OKEH/550 MUSIC 61428/EPIC [CS]	KEB' MO'
13	14	76	LIVE ON ● GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
14	13	27	MILK COW BLUES ISLAND 542517/IDJMG	WILLIE NELSON
15	15	23	NEW MILLENNIUM BLUES PARTY RHINO 79968	VARIOUS ARTISTS

▲ 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. All albums available on cassette and CD. 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 available. [CS] indicates past and present heat-seeking titles. © 2001, Billboard/BPI Communications and SoundScan, Inc.

Bill Bruford Returns With Earthworks

THERE AND BACK: Drummer Bill Bruford cut his teeth playing and studying jazz, then took a detour into the world of progressive rock as a charter member of Yes, which formed in 1968, and as an integral component of King Crimson, which he would join four years later. Whether playing with Yes or King Crimson, or any other combination of members from those ensembles, Bruford has always maintained a desire to explore the outer reaches of musical polyphony, while breaking down the boundaries between rock, jazz, and classical music.

During a hiatus from King Crimson in 1986, Bruford made a focused return to jazz when he formed Earthworks, a fusion group designed to exploit his growing fascination with electronic drums. "My wisdom at the time said that electronic drums had come of age and could be used seri-



EARTHWORKS

ously and expressively in jazz," he recalls. After more than a decade's worth of electric/acoustic jazz (interspersed with King Crimson- and Yes-related projects), Bruford reconvened Earthworks in 1998 as an exclusively acoustic quartet, featuring three young British jazz musicians: pianist Steve Hamilton, bassist Mark Hodgson, and saxophonist Patrick Clahar, formerly of Incognito.

"I think I took the electronic drums as far as I could in a jazz setting," admits Bruford, referring to the group's currently all-acoustic direction. The new Earthworks released *A Part, and Yet Apart* in 1999. Now entering its fourth year with the current lineup, Earthworks releases *The Sound of Surprise* April 3 on King Crimson founder Robert Fripp's Discipline Global Mobile label. (Discipline is distributed in the U.S. by RykoPalm.)

"The best thing about having a working band, one that stays together for a period of time, is that you benefit from the musician's continual input," says Bruford, who is affectionately referred to in the U.K. as "Britain's Art Blakey" for his desire to recruit young players into his group. "You know what they are going to do, and they know how you work. It makes the music that much stronger."

Although fans of King Crimson and Yes might be surprised by Earthworks' brand of jazz, it is unlikely that they will be disappointed by the complex polyrhythms and rich harmonic turns of the group's compositions. Bruford's riveting drum inventions lead the music in



by Steve Graybow

directions that are equal parts bop and fusion, while swinging with an intensity only hinted at in his prog-rock past.

"The music is as much about drumming as it is composition," explains Bruford, who composes the bulk of his group's music from behind the drum kit. "Being a drummer, my compositions tend to be a bit crankier than a melody written by a tenor or piano player would be. That gives the music unlikely polyrhythmic ideas, where the melodies and harmonies follow the rhythms, rather than the other way around."

While Bruford refers to King Crimson's drum stool as being "the best drum job imaginable," he is adamant that his return to acoustic jazz affords him more creative opportunities than any other type of music would. "Rock sort of kicked me out, because there was no place left for me to go," he muses. "Many of the classical and jazz musicians who were sucked into rock in the late '60s and early '70s have no home to play in anymore. For a drummer, you go where the most exciting developments are happening, rhythmically. That place, undoubtedly, is jazz."

A three-month Earthworks U.S. tour begins in late May. The group can also be seen performing a live version of "Never the Same Way Once" on an enhanced video track included on *The Sound of Surprise* CD.

AND: Guitarist Larry Coryell and tenor saxophonist Steve Marcus reconvene their mid-'60s fusion group the Count's Jam Band (originally the Count's Rock Band) with assistance from drummer Steve Smith, bassist Kai Eckhardt, and keyboard player Jeff Chimenti for *Reunion* (Tone Center, April 10). Also on the fusion front is CAB 2, featuring drummer

Dennis Chambers, guitarist Tony MacAlpine, bassist Bunny Brunel, and guest organ player Brian Auger (Tone Center, March 27).

Chico Hamilton has inked a deal with Koch Jazz, which will issue his *Foreststorm* June 12. It features the drummer's Euphoria ensemble along with special guests, including Steve Turre, Blues Traveler front man John Popper and former Spin Doctors guitarist Eric Schenkman (both of whom studied with Hamilton), and Charlie Watts of the Rolling Stones.

Steel pan player Andy Narell releases the two-disc *Live in South Africa* (Heads Up), his first live recording, April 24.

HIGHER GROUND

(Continued from preceding page)

Michaels brings a wealth of experience to the new venture as both an executive and as an artist noted for his participation in the acclaimed band the Choir. Andy Conant is marketing director for the label. Conant and Michaels worked together at Tattoo and, most recently, at Red Hill Records. The Galaxy21 roster includes the 77s, the Choir, Daniel Amos, and Buck Enterprises. The label will be distributed by Diamante.

Michaels says that the artists on the new label are friends, and they've all seen their "label deals come and go... This is my opportunity to serve my fellow musicians and work on behalf of their music ministry with respect, love, and enthusiasm."

According to Michaels, his goal is an artist-friendly company where "all aspects of the recording, promotion, imaging, photography, conceptualization, and advertising of the project [are] jointly determined by the label and the band." Initial Galaxy21 releases include *Adam Again: A Tribute to Gene Eugene*, a live concert taped at last year's Cornerstone festival; the 77s' new record, *A Golden Field of Radioactive Crows*, due April 10; and *Business as Usual* from Buck Enterprises, slated for May 8.

IMPORT & EXPORT

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Songwriters & Publishers

ARTISTS & MUSIC

SongCatalog Launches

Site Brings Songwriters, Buyers Together

BY JIM BESSMAN
NASHVILLE—SongCatalog.com is bringing professional song suppliers and buyers together through a novel means of online catalog storage and management.

The recently launched Internet service, which is based in Nashville and has an office in Vancouver, helped land songwriter Larry Weiss use of his American Breed hit "Bend Me, Shape Me" in TV spots for Mercedes-Benz. Other users with early success via SongCatalog include Shawn Pierce, a Juno Award-winning music supervisor/producer who found two songs on the site for Canadian TV series *Cold Squad*, and Destiny's Child opening act Xcentric, which found two tunes there by songwriter Walt Adridge.

Among other song suppliers already signed up with SongCatalog are such notable writers as Jerry Leiber and Mike Stoller, Michael McDonald, Andrew Gold, Victoria Shaw, and Randy Bachman; publishers on board include Curb Music, HoriPro Music, and Balmur Music.

"The main function is to connect copyright holders with professional music buyers through catalog management," says company COO Chris Whitworth. The process, he notes, involves two key tools provided by the site: the Vault and the Exchange.

The Vault is where publishers, songwriters, and labels can upload their music and categorize it, he says. Categories are many, including song title, writer, publisher, lyrics, genre, subject, theme, language, mood, emotion, chart history, and tempo.

The Exchange is SongCatalog's search engine. "It's designed around the needs of professional music buyers," explains Whitworth. Song suppliers who have audio song samples in the Vault can list them on the Exchange, where buyers can log in and search. They can also make contact with suppliers directly through the site's online messaging system; any negotiations can then proceed without SongCatalog's involvement.

While SongCatalog makes its Vault available to song suppliers for free, it does charge a monthly "host" fee for including audio, as well as for its Exchange service. Twenty-five audio samples in the Vault cost \$4.95 per month, with charges escalating up to \$139.95 for 1,000 samples. Twenty-five samples on the Exchange cost \$9.95, with 1,000 costing \$279.95.

All audio samples are in MP3 format, and all songs listed on the Exchange must also be in the Vault. "We try to keep low fees to grow rapidly and attract quality copyrights," Whitworth says. He notes that more than 300 suppliers have signed on since the service became operational last December. More than 10,000 songs are stored, he adds, including such classic hits as "Stand by Me," "American Woman," and "Rhinestone Cowboy." Some 3,000 songs are added to the site each month.

"We had over half a million hits in the first month," Whitworth says, noting that much of the site's appeal is its ease in managing users' catalog. "They get their material encoded and categorized and placed in the Vault, which is completely and easily searchable by them. A lot of publishers have their music stored on CDs and have to rummage through them when they get requests for songs, but if the music's in the Vault, it's all at their fingertips—and they can also promote it without having to send out CDs and tapes."

Instead, suppliers can just E-mail 50-second teasers of songs to potential buyers, says Whitworth. Buyers can save time by searching the site for material fitting their specific needs, instead of going through the "frustrating" process of finding suitable songs via more traditional means.

"If you're an ad agency looking for a '70s love song with a certain tempo, you'd have to go to a superstore and look through all the '70s compilations to find a couple songs, then track down the publishing information in order to

make contact," says Whitworth. "So you tend to make decisions based on time constraints. Our site narrows down the search time in locating copyright holders, hooking up buyers and sellers, and facilitating transactions."

SongCatalog will also provide publishers with their own custom Internet address in order to bring prospective buyers to the publisher's catalog only. "This way, they don't have to worry about bringing buyers to their site, only to have them then go after someone else's catalog that's also using SongCatalog," he says.

Other features for buyers are project-management tools involving the storing of search results; collaborating on song decisions with colleagues; and keeping track of online negotiations.

For songwriter Weiss, the system greatly improves on traditional song plugging. "Unless you have the right relationships—or a couple of agents banging on the doors for you—it's potluck," he says. "For instance, I had a song in the *Deep Impact* movie because of a relationship the co-writer had with the film's director—which is how it ordinarily happens. But SongCatalog is plugged in better and gives me exposure as a songwriter, which I ordinarily wouldn't have."

Ron Irving, president of Vancouver's SueCo Music, praises the site's international value. "As they say in this business, 'Good songs don't go bad,' and SongCatalog is a really good tool to get them out to a worldwide audience," he says. "People anywhere can source the site—and there I am. Say they want a certain tempo song about a marriage breakup, and my song pops up. They can contact me and negotiate from there, and if it's not quite what they want, I can send them three more in MP3 format—saving me Fedex [charges]."

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

WHO I AM • Brett James, Troy Verges • Sony/ATV Tree/BMI, Songs Of Terace/BMI, Songs Of Universal/BMI

HOT R&B SINGLES

PROMISE • Jermaine Dupri, Brandon Casey, Brian Casey, Bert Young, Bryan-Michael Cox, Gary Smith • So So Def/ASCAP, EMI April/ASCAP, Them Damn Twins/ASCAP, Bdert/ASCAP, Babyboy's Little/SESAC, Noontime Tunes/BMI, Gizzo/ASCAP

HOT RAP SINGLES

WHAT WOULD YOU DO • Ryan Toby, Robby Pardlo • Pladis/ASCAP, EMI April/ASCAP, Hot-ish/ASCAP

HOT LATIN TRACKS

SOLO QUIERO AMARTE • Desmond Child, Victoria Shaw, Gary Burr • Sony/ATV Tunes/ASCAP, Deston/ASCAP, Desmundo/ASCAP, Norma Desmond/SESAC, Victoria Shaw/SESAC, Sony/ATV Songs/BMI, Gabburr/ASCAP, Universal-MCA/ASCAP

Using Songs Of The Century For Teaching Purposes

NEA'S SONGS OF THE CENTURY: Somewhere over the rainbow, maybe, someone knows more about popular music than **Robert K. Oermann**, whom the National Endowment for the Arts (NEA) naturally turned to in putting together its massive Songs of the Century educational undertaking.

The joint NEA/Recording Industry Assn. of America project, which the Nashville-based NEA consultant and renowned music journalist/historian Oermann coordinated, amassed 1,100 songs broken down by genre into 20th century decades. After sending out 48-page ballots to music industry representatives, media, elected officials, teachers, and students, 365 final songs of the century were identified for use in fifth-grade classes during the 2001-02 school year.

Scholastic will now create a class curriculum based on the evolution of music from a historical, social, cultural, and technological perspective. America Online's AOL@school service will stream the songs into the classrooms on a daily basis.

"One day it might be **Bessie Smith**, the next the **Beach Boys**, **Bill Monroe**, or **Elvis**," says Oermann, who expects the project to reach 1 million students in two years and ultimately extend beyond the fifth grade. "I really believe in the communicative power of music and appreciate that the earliest music kids remember today is probably rap or heavy metal. They think about the **Supremes** the way I think about **Caruso**."

Caruso's 1907 recording of *Pagliacci's* "Vesti La Giubba," incidentally, made the 1890-1920 Dawn of a Century category cut. The biggest vote-getter, though, was **Judy Garland's** 1939 "Over the Rainbow."

"Attached to each song is a cross-disciplinary study plan for the day," Oermann continues. "For 'Over the Rainbow,' the science component might be 'How is

a rainbow formed?' For geography, 'Where's Kansas, and what happens in tornado season?' Social studies would be, 'Why are there child labor laws?'—because of Judy Garland—and how they came to be. English would be **L. Frank Baum** and his *Oz* books. The art component could divide the colors of the rainbow and show how they occur in the spectrum. But they'd also learn about Judy, and **Harold Arlen's** songs, and the Academy Awards."

Incredibly, Oermann began with a list of 18,000 key recordings based on awards lists from ASCAP, BMI, the National Academy of Recording Arts and Sciences—"every list I could find," he says. He culled these down to 2,000, but when that number proved too daunting, he further narrowed it down to where it was roughly a one-out-of-three choice.

"You didn't vote according to favorites but by what best represented each era," says Oermann. "And within each decade there were numerous breakdowns: jazz, country, musical theater, gospel, surf and hot rods, British Invasion. We wound up with 365 records weighted proportionately through the decades, so they're not just all from the '60s."

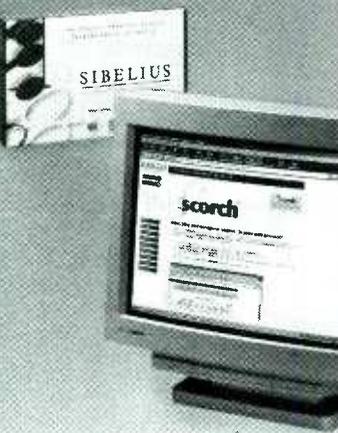
Hence, Oermann notes that the **Haydn Quartet's** 1908 "Take Me Out to the Ballgame" peacefully coexists with **Louis Armstrong's** 1938 "When the Saints Go Marching In," "Over the Rainbow," **Bing Crosby's** 1942 "White Christmas," **Bill Haley & His Comets'** 1955 "Rock Around the Clock," **Aretha Franklin's** 1967 "Respect," **Don McLean's** 1971 "American Pie," **Tina Turner's** 1984 "What's Love Got to Do With It," and **Nirvana's** 1992 "Smells Like Teen Spirit" as the leading songs per decade.

"I personally could not vote," he adds. "I love all kinds of music anyway and thought every one of the 1,100 eligible records was equally deserving."



by Jim Bessman

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SIBELIUS

Alice In Chains DVD Inspires Innovative Surround Work

THE LONG-AWAITED promise of surround sound is slowly but surely affecting the recording industry. In steadily increasing numbers, producers and mix engineers are delving into the multichannel realm, experimenting and creating 5.1 mixes of new and, especially, catalog material for eventual rerelease on DVD Audio or, in many cases, DVD Video.

Recently, the music of 1990s hard rock/alternative group **Alice in Chains** has been revisited in order to create a 5.1 mix to accompany an upcoming DVD Video. Producer/engineer **Toby Wright**, who worked extensively with the group starting with 1994's *Jar of Flies*, has remixed 18 songs spanning the group's career for a DVD Video compilation.

The DVD Video, Wright says, will include a documentary feature, an early video of the song "We Die Young" produced at the Art Institute of Seattle, and the 18 music videos the band made. Working at Record Plant Studios in Hollywood, the project is Wright's introduction to surround sound. The results, he reports, are both absorbing and gratifying.

"I listened to over 300 DVDs," says Wright, whose credits include **Korn**, **Sammy Hagar**, **Metallica**, **Sevendust**, and **the Wallflowers**, "and found that most of them, a good 80% to 95%, had just effects in the back [rear channels]. I wanted to create something that was a little more enveloping than that.

"I paraded about 150 or 200 people through the studio as I was doing this, because I was pretty unsure of the ground I was paving," he adds. "People were freaking out. The most-used description was, 'It felt like you were inside the music.' It is very aggressive when the music is mean and aggressive; when it is laid-back and supposed to be beautiful, it is really beautiful."

Wright further explains that his

approach to mixing music for surround sound is largely influenced by film, where the format originated. With dialog, music, and sound effects, the sheer quantity of audio tracks in film can produce a spell-binding experience. Wright explains that he brings a similar ethic to remixing the dark, nihilistic sound of Alice in Chains, who, like **Soundgarden**, were in the vanguard of the Seattle-based acts that had an enormous impact on popular music beginning in late 1991.

"I try to create a whole new space for the songs," says Wright, who produced, recorded, and mixed the band's eponymous 1995 set and 1996's *Unplugged*, in addition to recording *Jar of Flies*. (He also produced, recorded, and mixed Alice in Chains guitarist **Jerry Cantrell's** *Boggy Depot*.) "Remixing some of those old songs that I didn't record—songs from *Dirt* [1992] and earlier—presented quite a challenge. I love *Dirt*; it was one of my favorite Alice records. The sheer power of the songs is amazing. I was kind of timid and a little scared going in, thinking, 'How am I gonna recapture [*Dirt's*] 'Rooster?'" But I did."

Dirt and *Facelift*, the band's 1990 debut that helped ignite the grunge explosion a year later, were recorded by **Dave Jerden**. *We Die Young*, a 1990 promotional EP released by Columbia Records, and the largely acoustic *Sap* (also an EP released between the full-length sets *Facelift* and *Dirt*) were recorded and produced by **Rick Parasher**.

As it is for most of Wright's colleagues in the recording industry, the initial task in the creation of surround mixes of catalog material is often a challenge in itself: assembling the multitrack masters that have accumulated during the act's career, roughly a decade in the case of Alice in Chains. The masters, Wright explains, are on various formats.

"It took about a year to get all the



by Christopher Walsh

tapes together," Wright recalls. "I had 24-track 2-inch [tapes] at 15 ips [inches per second]; I had 30 ips. *Dirt* was all 48-track analog; then there was the *Unplugged* format that was recorded straight to digital 48-track, because it was a live show. One of those songs is on the compilation.

"Once we got all the tapes together, we put them all in Pro Tools, one format in which we could manage them all—there's a lot of stuff," he adds. "We would safely it back to a Sony 3348 [digital multitrack tape machine] out of Pro Tools, after we arranged it all, and then take stuff from Pro Tools and from the 48-track so we wouldn't have to run the multitracks. Ten-year-old multitracks being remixed is a little dodgy, so I wanted one pass right into Pro Tools to preserve whatever audio quality was left."

The analog masters, Wright adds, had suffered little or no degradation despite the passage of time. "It all held together really well," he explains. "We didn't have any cases of [tape] shedding, even from the older stuff, which was great. We didn't have to bake any of the tapes, which was a relief. It saved us a bit of time."

Wright remixed the Alice in Chains material in Studio 3—known as SSL III—at Record Plant, which houses a Solid State Logic 9000 J Series console. He also employed the Lexicon 960L Multichannel Digital Effects System and TC Electronic System 6000 multichannel processor.

"Studio 3 is an awesome room for surround," Wright says. "The reason I use the famous Record Plant is because it sounds so accurate, and accuracy is what's important. That's why I have chosen Record Plant as my West Coast home, especially for mixing. All these rooms sound accurate. The [Lexicon] 960 is awesome as well—that's a surround reverb box. I used the TC Electronic System 6000 for a six-channel compressor. That was very valuable, because it really lets you shape what's going on in the bottom end, middle, and top. It's got three crossovers, so it's literally a three-band equalizer, along with a compressor, and it's frequency-dependent compression."

Wright promises an engrossing experience with this compilation, which he says will be released on both the DVD Video and Super Audio CD (SACD) formats. The surround mixes he has created, Wright adds, do not conform to any standard.

"Like I said, I listen to so many [DVDs]—whatever anybody's doing out there with this thing. And most of them are live shows, so I can understand the 'live show ambience' vibe. But for an audio CD, there really isn't a 'front.' People talk about the front and the vocals being in the center channel. For film, when you're at home, you're going to be sitting in one spot, and the television is going to attract your eye. Whatever comes out of the speakers is going to attract your ears."

"But if you have an SACD, what are you going to do?" he asks. "Put it on in your home theater system and walk around and do your thing—talk on the phone, and maybe not even pay attention to what is going on in that room, really." (The SACD can deliver multichannel sound and some added content, such as graphics, but does not include video.)

The multichannel mixes of the Alice in Chains material were mastered by **Stephen Marcussen** of Stephen Marcussen Mastering, also in Hollywood. "I've spent a good amount of time listening to 5.1 in my room and a good amount of time mastering and remastering music," says Marcussen, who has mastered all of Alice in Chains' material since its 1995 eponymous album.

"In the rock genre, this is probably one of the best uses of 5.1 I've heard," he adds. "First of all, I'm a huge fan of Toby's, and secondly, Alice is such a great band. Toby was able to go in there and, in a multichannel scenario, really come up with some original and unique ways of using the format. There was no 'discrete panning of guitars that went from here to there' type of thing; it was an all-encompassing sound."

Clearly, Marcussen's enthusiasm for the Alice in Chains DVD Video project matches Wright's. From the introductory documentary section, followed by the video of "We Die Young," which segues into the version created for *Facelift*, the DVD Video, he insists, matches the group's ferocity.

"It was such a cool way to start the project—it went literally from home videos that were a couple of minutes of interesting bits and pieces of the band, to the Art Institute video, which then got bigger," Marcussen says. "Then the record came in, and it was just 'Oh, my God!' It was just a killer use of the format."

"Man in the Box" follows, Marcussen continues. "It's a sparse enough song, but suddenly the guitars are even bigger than life," he says.

"My first turn-on to surround sound was *Jurassic Park*," Wright confides. "I thought, 'I've got to do records like this! This is amazing!' I started thinking, back then, what I could make it sound like, and with this, I came really close to what I

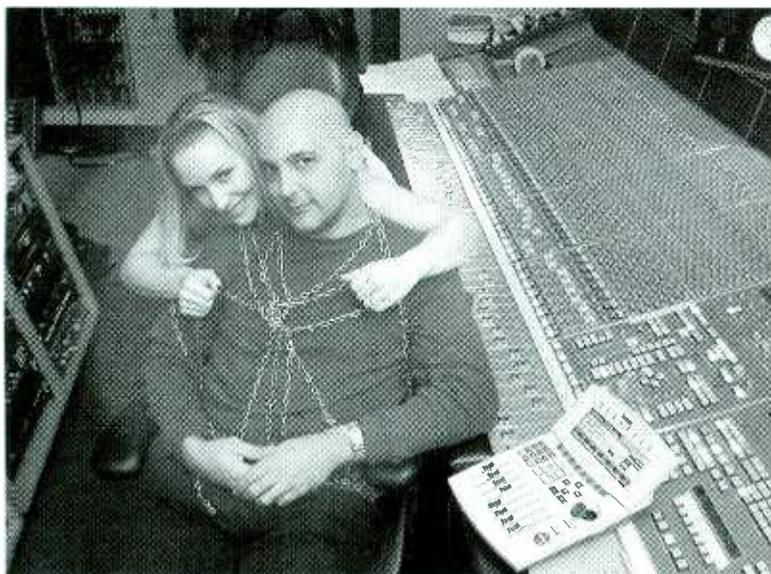
had imagined. This is completely different from anything you've ever heard in your life. That I promise."

YAMAHA CORP. has announced that effective April 2001, production of the NS10M studio monitor speaker products will be discontinued, citing that the source of the wood pulp used in the woofer cone is no longer available. Despite an intensive worldwide search for a replacement material, none was found that provided an acceptable sonic substitute. Along with the NS10M studio model, production of the NS10MC and NS40M will also be discontinued.

Introduced in 1987, the NS10M speakers became an industry standard for near-field monitoring, featured in recording and post-production facilities worldwide.

"Yamaha felt the respected sound of these products could simply not be compromised by using lesser materials," stated **Wayne Hrabak**, marketing manager, professional audio for Yamaha Corporation of America. "You really can't replace what I would call an industry standard. Unfortunately, the market for that product has actually been growing every year. We sell more of them every year than we did the year before, which is what makes it equally difficult—the fact that we have a very hot-selling product that we can't sell anymore. It's a double-whammy."

Yamaha assures its customers that they will be able to obtain spare-part replacement drivers for the foreseeable future. The manufacturer also intended to allocate all remaining production for 2001 according to dealer purchase levels of last year. Production of the NS10 variants from Yamaha AV/IT for domestic Japanese use will continue.



Producer/engineer Toby Wright and Record Plant's Amy Burr in Studio 3, known as SSL III, where Wright recently remixed material by Alice in Chains for an upcoming DVD Video. (Photo: David Goggin)



Simple, Beautiful, Classic. Los Angeles recording facility Sound-Castle was the first to install an eight-channel Solid State Logic SL 4000 G+ Classic console. The "classic" designation of the console indicates the latest sonic improvements of the G+ combined with a return to the original appearance of the E Series, with its black "raven" finish. Pictured in Studio 2 are, from left, engineer Tim Nitz, producer Battlecat, and Sound-Castle owner Buddy King. (Photo: Edward Colver)

Spot Work At Singapore Facility Opuz Thrives From Diversity

BY DAN DALEY

SINGAPORE—New York may lay claim to being the capital of cultural diversity, but halfway around the globe, this polyglot city/nation gives the Big Apple a run for its multicultural money.

Nowhere is that more evident than in the audio for the commercial cable and broadcast spots produced here that have made Singapore the new-media center of the Far East.

"The advertising agencies and cable channels call it East/West fusion, but even that doesn't do it justice any more," says Paul G. Tan, studio manager, engineer, and co-owner at Opuz, a 6-year-old, four-studio audio post-production facility that has recently been upgraded, in part to keep pace with increasingly complex audio requirements from agencies and TV programmers based in the city. "Now, they're looking for multiple elements and styles in a single 30-second spot, trying to encompass all of the cultures that these brands are trying to reach."

And, he adds, it's not just a matter of striving for a Benetton-style inclusive coolness. "In Asia, you have so

many different ethnicities living side by side in places like Singapore, each one with certain sensitivities, and [advertisers] want to make sure no one is left out," he says. "In essence, each spot has to have a whole set of subliminal audio cues in it."

Opuz regularly shifts ProTools sound files around its four-room complex, divided into two buildings that are situated close to each other, with a combination of ethernet and "sneakernet," adding the music, sound design, sound effects and voice-over elements necessary to fulfill increasingly sophisticated requests by such agencies as Saatchi & Saatchi and Young & Rubicam and such networks as Animal Planet, the Discovery Channel (TDC) Asia, and HBO.

Part of the recent upgrade includes a new Soundtracs DS-3 digital console in a new Sam Toyoshima-designed 5.1-capable control room to allow for faster updates to spots and mixes as new revisions come in from agencies and cablecasters, who are constantly trying to fine-tune their audio elements to capture a huge and ethnically fluid market. Another service Opuz has offered for some time, trans-

mitting voice-overs over integrated services digital networks, has increased significantly, as agency and network producers seek to find the perfect accent for each media product tailored for each country and region, pulling in voices from Sydney to Detroit.

Try to imagine creating individual versions of the same Chevy truck commercial in the U.S. for the Northwest, New England, the South, and the Midwest—plus seven or eight neighborhoods in Brooklyn, N.Y.—with accents ranging from down east to down home, and with subtle script changes to reflect local variations in English, and you begin to get a sense of the magnitude that the media infrastructure in Asia faces on a daily basis.

Three series of spots done at Opuz illustrate these issues and some creative responses. For a promo for TDC Asia's *Primates on Primetime* series, Tan combined a traditional Chinese Mandarin opera, complete with traditional instruments such as the *kyoto*, with a hip-hop beat.

To add realism—and to hook in ethnic Chinese viewers who know their Mandarin opera like American adolescents know their Backstreet Boys—Tan took the extra step of hiring noted Mandarin opera diva Joanna Wong and booked an orchestra of traditional opera instrumentalists, both of whom needed to be convinced

before they felt comfortable performing a centuries-old classical piece set to a boom-box drum machine loop. "It took a bit of coaxing," Tan says with considerable understatement.

Several versions of promotional spots for Kuala Lumpur, Malaysia's new airport, and for the Hong Kong Tourist Board all blend in Indian tablas, Chinese kyotos, and medieval modal choir chanting, set to hip-hop and disco beats.

The airport spot had the added complication of having its audio and video post-production done primarily in Singapore, pushing the limits of Malaysia's Made in Malaysia law, similar to domestic content production regulations in Canada and France but requiring as much as 80% Malaysian production content.

"There was a big to-do about that one," Tan recalls. "It was almost an international incident. But the spot worked well, and eventually everyone let the commotion die down."

Even more complex was a series of two-minute mini-programs on famous inventors for the TDC Kids network spinoff. The spots were originally recorded in facilities in Latin America, scripted and sung in Spanish. They were sent directly, untranslated, to TDC's Asian headquarters in Singapore, which then sent them to Opuz, requesting that the studio compose, produce, and mix entirely new music

tracks with new lyrics in English for Australian/Asian broadcast.

"All we had to go on was what we could see in the videos," Tan says. Capping this cross-cultural audio odyssey was the new vocal, sung by a young American girl who lives in Singapore.

The effort is worth it, says Karen Cheah, who heads up TDC's Asian operations. "We're already doing feeds in English, Hindi, Mandarin, and Japanese and plan to do more," she says. "The challenge is to customize each spot for each region, yet establish and maintain an overall brand recognition. Audio is a key to accomplishing this, because the audio creates the personality of each channel."

Cheah agrees that this approach represents a significant change in attitude from earlier efforts of American broadcasters to enter world markets, notably Cable News Network's use of James Earl Jones' distinctive baritone proclaiming, "This is CNN," in every market globally. Now, Cheah says, the strategy is to "think globally, act locally."

Tan expects his work to become even more complex in the future. "It's not just a matter of fusing traditional Asian music with hip-hop any more—that's already been done to death," he says. "Now, they're looking to add in stuff like Moby and acid jazz. It's going to get really interesting."



It's Magic. American Records act American Head Charge is recording at the Houdini mansion in the Hollywood Hills with producer Rick Rubin. Equipment for the project was provided by Advanced Audio Rentals. Pictured in the customized control room are, in foreground, members of American Head Charge and Advanced Audio Rentals' P.K. Quick.



Anti-Diva Meets Smashing Pumpkin. Marianne Faithfull and Billy Corgan were in Studio F at the Village in West Hollywood, writing songs for Faithfull's next album. The upcoming release will follow her 1999 disc *Vagabond Ways*.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 31, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	CLUB PLAY	MAXI SINGLES
TITLE Artist/ Producer (Label)	ANGEL Shaggy Featuring Rayvon S. Pizzonia (MCA)	PROMISE Jagged Edge/ J. Dupri, B. M. Cox (So So Def/Columbia)	ONE MORE DAY Diamond Rio/ S. D. Jones, B. Tomberlin (Arista Nashville)	THE POWER Rosabel Feat. Jeanie Tracy/ R. Rosario, A. Aguilera (Tommy Boy Silver Label)	LOVE DON'T COST A THING Jennifer Lopez/ R. Wake (Epic)
RECORDING STUDIO(S) Engineer(s)	BIG YARD RANCH RECORDING, HC&F (Valley Stream, NY) Shaun Pizzonia	KROSSWIRE (Atlanta) Brian Frye	SOUND KITCHEN (Franklin, TN) MIDTOWN TONE & VOLUME (Nashville) Michael D. Clute	RED TACONES ESTUDIOS (Chicago) Ralph Rosario	COVE CITY SOUND (Long Island, NY) SONY (New York) Dave Scheuer, Dan Hetzel, Robb Williams
CONSOLE(S)/ DAW(S)	Yamaha 02-R	DDA	API Legacy, Mackie DB8/ Fairlight MFX3	Mackie 32/8/ Digital Performer	SSL 4000G w/ultimation, Neve VR, SSL 9000/Pro Tools
RECORDER(S)	Tascam DA-88	Sony APR 24	Fairlight MFX3	Panasonic 3800	Pro Tools, Sony 3348
MIX MEDIUM	Quantegy DA-8	2" 996	Steinberg Wave Lab	Panasonic 3800 DAT@44k	Pro Tools, Sony 1/2"
MIX DOWN STUDIO(S) Engineer(s)	RANCH RECORDING (Valley Stream, NY) Shaun Pizzonia	TREE SOUND (Norcross, GA) Phil Tan	MIDTOWN TONE & VOLUME (Nashville) Michael D. Clute	RED TACONES ESTUDIOS (Chicago) Ralph Rosario	COVE CITY SOUND (Long Island, NY) Dan Hetzel
CONSOLE(S)/ DAW(S)	Yamaha 02-R	SSL 4063 G+	Mackie DB8/ Fairlight MFX3, Steinberg Neudo	Mackie 32/8/ Digital Performer	SSL 4000G w/ ultimation/ Pro Tools
RECORDER(S)	Tascam DA-88	Studer A827	Fairlight MFX3, Steinberg Neudo	Panasonic 3800	Pro Tools
MASTER MEDIUM	Quantegy DA-8	Studer 1/2" analog	Steinberg Wave Lab	Panasonic 3800 DAT@44k	Pro Tools
MASTERING Engineer	STERLING SOUND Chris Gehringer	BERNIE GRUNDMAN Bernie Grundman	MASTER FONICS Glenn Meadows	TRU TONE INC. Phil Austin	STERLING SOUND Ted Jensen
CD/CASSETTE MANUFACTURER	UNI	SONY	BMG	WEA	SONY

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Charlie Zaa Revisits Colombian Roots

BACK IN SEPTEMBER, during the Latin Grammys, singer **Charlie Zaa** said he planned to go back to his roots, so to speak, and record his next album in his native Colombia. Many things change in six months, but Zaa has kept his word in more ways than one. Not only is he currently recording at the Sonolux studios in Bogotá—the place where he made his first hit album *Sentimiento*—but he's also gone back to his original producer, **Milton Salcedo**.

"I'm cooking this dish in the same pot. I'm even using the same musicians," says Zaa, speaking from his Bogotá home. The yen to go back to basics for his fourth, not-yet-titled album on Sonolux stems from a desire to reach a three-fold audience—youngsters, adults, and grandparents—that he feels he has lost since his first recording.

"In that second album [*Un Segundo Sentimiento*], we didn't achieve what we expected," he says. "With the third, we did, but we didn't get to an older audience. But I had to record those two albums to have this one happen. I wouldn't have felt the need otherwise."

On his current disc, says Zaa, he will again sing old romantic standards—boleros and waltzes—most of them by a Puerto Rican composer he won't name just yet. Most of the songs, he adds, were popularized by a still-living singer who had tremendous impact throughout Latin America. In looking for this Pan-American appeal, Zaa wants to replicate the course of the original *Sentimiento*, which became hugely popular in both Mexico and Puerto Rico before getting airplay in the U.S.

Zaa also wanted to include a touch of mariachi and traveled to Los Angeles to record one track with **Mariachi Sol de Mexico** and its leader, **José Hernández**, who co-produced and arranged the track. Although Zaa had also been in conversations with another L.A.-based producer, **K.C. Porter**, plans to work together haven't materialized yet.



by Leila Cobo

As for his return to Colombia, a country other artists have eschewed in favor of recording in the U.S., Zaa sees it as natural, almost predestined. "Yes, it's necessary to use some elements from outside, but not all of them," he says. "**Shakira's** first album was done in Colombia, and it was a hit. **Carlos Vives'** first album was done here, and it was a hit. I don't want to get too disconnected. The important thing is, from the moment we chose the repertoire, we entrusted this project to God, just as we did with the first one."

GIANT MEXICAN RETAILER Mixup held its first Premios Mixup the evening of March 29 in Mexico City. The awards, given to both Mexican and foreign artists in English- and Spanish-language categories, set a new precedent in Mexico in that they were based exclusively on album sales in Mexico's 38 Mixup stores.

"Now we have a system in place that tells us exactly how many records we've sold, and we're also in the main cities of the nation," says **Emma Massry**, Mixup's director of special projects, explaining the timing of the awards.

"I'm not giving an award based on quality," she adds. "We're based only on sales for the year. And it's very important, because we have real data which hadn't been available before. This has created huge expectations, because the labels themselves know we don't sell these lists."

Mixup's weekly sales list has long been a much-consulted record-industry staple in Mexico City. By translating sales into awards, Mixup honors not only the artists but also

the labels themselves and at the same time provides an incentive for improvement.

While 15 awards were given in music categories (Mixup also sells movies and DVDs, which have their own categories), three special awards were given to labels. Sony Music got best service, Universal Music received best marketing and publicity support, and BMG received best support for Mixup events.

Musically speaking, the biggest-selling album of the year was **OV7's** *CDOO* (Sony), which even beat out **Santana's** *Supernatural*. **Paulina Rubio's** smash self-titled album (on Universal) took the prize for Spanish-language female artist, while **Luis Miguel's** *Vivo* (WEA) claimed that prize in the male division. The *rock en español* prize went to **La Ley's** *Uno*, and the group also won the most-emotional-event prize for a record signing.

Next year, says Massry, there are plans to open the event to the public and feature performances by nominated artists.

THE FIRST-EVER *Caliente en La Habana* festival, which took place March 8-11 in Havana, yielded

(Continued on next page)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	10	2	33	28	8	13	39	32	16	22	14	21	30	23	6	17	38	11	36	40	34	18	26	7	31	29	5	37	35	1	4	15	24	20	25	12	3	19	9
A PURO DOLOR (EMOA, ASCAP)	ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP)	AMAME (Amber Mel, BMI)	AMOR SE PAGA CON AMOR (LOVE DON'T COST A THING) (D. Sharpe, ASCAP/Annotation, ASCAP/WB, ASCAP/G.Q. Romeo, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Sweete Ya, ASCAP/J-Rated, BMI/Gods Child, BMI)	EL AMOR SONADO (Fleming, BMI)	CANDELA (PSO, ASCAP/Orum, ASCAP)	CUANDO SEAS MIA (MISS ME SO BAD) (Realsongs, ASCAP/WB, ASCAP)	DEJA (Arpa, BMI)	DESPRECIADO (Copyright Control)	DEVUELVE ME (EMOA, ASCAP)	DIME, DIME, DIME (Eizaz, BMI)	DISCULPE USTED (Huina, BMI)	ENSENAME A OLVIDARTE (Ser-Ca, BMI)	ESCLAVO Y AMO (Brambila Musical)	INFIEL (EMI April, ASCAP)	LA BOMBA (Sony/ATV Discos, ASCAP)	LA CLAVE DEL AMOR (EMI April, ASCAP/Bebu, ASCAP)	LA SILLA VACIA (Peer, BMI)	ME DA LO MISMO (EMOA, ASCAP)	MY BABY YOU (Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP)	NI QUE VALIERAS TANTO (Not Listed)	NO TE PODIAS QUEDAR (Seg Son, BMI)	PERO ME ACUERDO DE TI (UKMC, ASCAP/Universal Musica, ASCAP)	PERO NO ME AMA (PMC, ASCAP)	POR AMARTE ASI (Erami, ASCAP/WB, ASCAP)	POR AMARTE ASI (WB, ASCAP)	QUE ME VAS A DAR (Warner/Chappell)	QUIERO (Dustelli, BMI/Mana Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP)	QUISIERA SER (EMI April, ASCAP)	SIN TU AMOR (Sony/ATV Latin, BMI)	SOLO QUIERO AMARTE (NOBODY WANTS TO BE LONELY) (Sony/ATV Tunes, ASCAP/Deston, ASCAP/Desmundo, ASCAP/Norma Desmond, SESAC/Victoria Shaw, SESAC/Sony/ATV Songs, BMI/Gabburr, ASCAP/Universal-MCA, ASCAP)	TE QUISE OLVIDAR (BMG Songs, ASCAP)	TU RECUERDO (BMG Songs, ASCAP/Vlaices, ASCAP)	UN IDIOTA (Rio Musical/Edimusa, ASCAP)	UN SUENO (Not Listed)	Y (Peer Int'l., BMI)	Y LLEGASTE TU (LGA, BMI)	Y YO SIGO AQUI (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP)	YO SI ME ENAMORE (Ventura, ASCAP)	YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	2	2	9	RICKY MARTIN COLUMBIA/SONY DISCOS	SOLO QUIERO AMARTE W.AFANASIEFF (D.CHILD,V.SHAW,G.BURR)
2	1	1	19	JUAN GABRIEL ARIOLA/BMG LATIN †	ABRAZAME MUY FUERTE E.MAGALLANES (J.GABRIEL)
3	4	6	10	PAULINA RUBIO UNIVERSAL LATINO †	Y YO SIGO AQUI M.AZEVEDO (ESTEFANO)
4	5	3	24	MDO SONY DISCOS †	TE QUISE OLVIDAR A.JAEN (Y.MARRUFO,C.BAUTE)
5	12	13	5	JERRY RIVERA ARIOLA/BMG LATIN †	QUIERO B.SILVETTI (M.CANCEL,R.CONTRERAS,J.GRECO)
▶ GREATEST GAINER ◀					
6	15	32	23	AZUL AZUL SONY DISCOS †	LA BOMBA R.SAAVEDRA (F.ZAMBRANA MARGHETTI)
7	7	10	36	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	POR AMARTE ASI K.SANTANDER (E.REYES,A.MONTALBAN)
8	11	7	9	LOS TUCANES DE TIJUANA UNIVERSAL LATINO	EL AMOR SONADO G.FELIX (M.QUINTERO LARA)
9	3	4	26	CHAYANNE SONY DISCOS †	YO TE AMO ESTEFANO (ESTEFANO)
10	6	9	58	SON BY FOUR SONY DISCOS †	A PURO DOLOR A.JAEN (O.ALFANNO)
11	9	5	8	VICTOR MANUELLE SONY DISCOS †	ME DA LO MISMO J.M.LUGO (O.ALFANNO)
12	10	8	5	BANDA EL RECODO FONOVISIA	Y LLEGASTE TU G.LIZARRAGA (N.HERNANDEZ)
13	16	19	5	CHAYANNE SONY DISCOS	CANDELA L.MENDEZ (D.POVEDA,E.ENDER)
14	23	16	14	LOS HUMILDES RCA/BMG LATIN	DISCULPE USTED J.L.AYALA (F.DE JESUS,MTZ, JR.)
15	8	14	7	ILEGALES ARIOLA/BMG LATIN	TU RECUERDO V.DOTEL,V.WALL (V.DOTEL)
16	13	17	9	EDNITA NAZARIO SONY DISCOS †	DEVUELVE ME C.LEMOS (Y.HENRIQUEZ)
17	19	12	7	RICARDO MONTANER WEA LATINA	LA CLAVE DEL AMOR B.SILVETTI (R.MONTANER)
18	14	15	11	CHRISTINA AGUILERA RCA/BMG LATIN	PERO ME ACUERDO DE TI R.PEREZ (R.PEREZ)
19	27	—	2	HUEY DUNBAR SONY DISCOS	YO SI ME ENAMORE A.JAEN (A.JAEN W.PAZ)
20	18	18	19	LOS ANGELES DE CHARLIE FONOVISIA †	UN SUENO I.RODRIGUEZ (G.AVIGLIANO)
21	17	11	19	INTOCABLE EMI LATIN †	ENSENAME A OLVIDARTE R.MUNOZ,R.MARTINEZ (L.PADILLA)
22	22	20	17	CONJUNTO PRIMAVERA FONOVISIA	DIME, DIME, DIME J.GUILLEN (O.OCHOA)
23	25	23	23	ROCIO DURCAL ARIOLA/BMG LATIN	INFIEL B.SILVETTI (Y.VUNES CASTILLO)
24	36	24	11	JOAN SEBASTIAN MUSART/BALBOA	UN IDIOTA J.SEBASTIAN (J.SEBASTIAN)
25	24	21	15	LUIS MIGUEL WEA LATINA †	Y L.MIGUEL (M.DE JESUS BAEZ)
26	NEW	1	1	GILBERTO SANTA ROSA SONY DISCOS	PERO NO ME AMA J.M.LUGO,G.SANTAROSA (R.MONCLOVA)
27	37	40	8	LUPILLO RIVERA SONY DISCOS	DESPRECIADO PRIVERA (J.NAVARRETE CURIEL)
28	21	22	7	JENNIFER LOPEZ EPIC/SONY DISCOS	AMOR SE PAGA CON AMOR R.WAKE (D.SHARPE,G.LAWSON,G.FRANKLIN,J.MONROE,A.HARRIS,M.BENITO)
29	33	35	6	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO SONY DISCOS	QUE ME VAS A DAR F.CAMACHO (R.ORTIGA,A.GARCIA)
30	34	29	6	PEPE AGUILAR MUSART/BALBOA	ESCLAVO Y AMO PAGUILAR (Y.V.FLORES)
31	31	25	8	JAY LOZADA UNIVERSAL LATINO †	POR AMARTE ASI N.JAIME (A.MONTALBAN)
32	26	33	17	BANDA EL RECODO FONOVISIA	DEJA G.LIZARRAGA (J.A.BARRERAS)
33	28	30	3	ROGELIO MARTINEZ DISCOS CISNE †	AMAME A.VALENZUELA,O.VALENZUELA,A.GARCIA (A.MARTINEZ)
34	NEW	1	1	CONJUNTO PRIMAVERA FONOVISIA	NO TE PODIAS QUEDAR J.GUILLEN (R.GONZALEZ MORA)
35	35	38	26	PEDRO FERNANDEZ MERCURY/UNIVERSAL LATINO †	SIN TU AMOR H.PATRON (D.HARRIS,D.TERRY JR.)
36	40	—	11	MARC ANTHONY COLUMBIA †	MY BABY YOU W.AFANASIEFF,D.SHEA (M.ANTHONY,W.AFANASIEFF)
37	20	27	14	ALEJANDRO SANZ WEA LATINA †	QUISIERA SER E.RUFFINENGO (A.SANZ)
38	NEW	1	1	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	LA SILLA VACIA NOT LISTED (A.GONZALEZ)
39	38	26	21	SON BY FOUR COLUMBIA/SONY DISCOS †	CUANDO SEAS MIA R.WAKE (O.ALFANNO,Y.HENRIQUEZ,D.WARREN)
40	32	34	6	EL PODER DEL NORTE DISA/EMI LATIN	NI QUE VALIERAS TANTO NOT LISTED (NOT LISTED)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	14 STATIONS	56 STATIONS
1 RICKY MARTIN COLUMBIA/SONY DISCOS SOLO QUIERO AMARTE	1 RICKY MARTIN COLUMBIA/SONY DISCOS SOLO QUIERO AMARTE	1 LOS TUCANES DE TIJUANA UNIVERSAL LATINO EL AMOR SONADO
2 PAULINA RUBIO UNIVERSAL LATINO Y YO SIGO AQUI	2 VICTOR MANUELLE SONY DISCOS ME DA LO MISMO	2 BANDA EL RECODO FONOVISIA Y LLEGASTE TU
3 JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE	3 JERRY RIVERA ARIOLA/BMG LATIN QUIERO	3 LOS HUMILDES RCA/BMG LATIN DISCULPE USTED
4 CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI	4 AZUL AZUL SONY DISCOS LA BOMBA	4 LOS ANGELES DE CHARLIE FONOVISIA UN SUENO
5 CHAYANNE SONY DISCOS YO TE AMO	5 HUEY DUNBAR SONY DISCOS YO SI ME ENAMORE	5 ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU
6 MDO SONY DISCOS TE QUISE OLVIDAR	6 GILBERTO SANTA ROSA SONY DISCOS PERO NO ME AMA	6 INTOCABLE EMI LATIN ENSENAME A OLVIDARTE
7 CHAYANNE SONY DISCOS CANDELA	7 JAY LOZADA UNIVERSAL LATINO POR AMARTE ASI	7 CONJUNTO PRIMAVERA FONOVISIA DIME, DIME, DIME
8 RICARDO MONTANER WEA LATINA LA CLAVE DEL AMOR	8 PAULINA RUBIO UNIVERSAL LATINO Y YO SIGO AQUI	8 LUPILLO RIVERA SONY DISCOS DESPRECIADO
9 EDNITA NAZARIO SONY DISCOS DEVUELVE ME	9 EDNITA NAZARIO SONY DISCOS DEVUELVE ME	9 LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO SONY DISCOS QUE ME VAS A DAR
10 CHRISTINA AGUILERA RCA/BMG LATIN PERO ME ACUERDO DE TI	10 MICKY TAVERAS KAREN/UNIVERSAL LATINO HISTORIA ENTRE TUS DEODOS	10 JOAN SEBASTIAN MUSART/BALBOA UN IDIOTA
11 SON BY FOUR SONY DISCOS A PURO DOLOR	11 GRUPOMANIA UNIVERSAL LATINO CARACOLITO	11 BANDA EL RECODO FONOVISIA DEJA
12 JERRY RIVERA ARIOLA/BMG LATIN QUIERO	12 ILEGALES ARIOLA/BMG LATIN TU RECUERDO	12 ROGELIO MARTINEZ DISCOS CISNE AMAME
13 JENNIFER LOPEZ EPIC/SONY DISCOS AMOR SE PAGA CON AMOR	13 KEVIN CEBALLO RMM MI PRIMER AMOR	13 CONJUNTO PRIMAVERA FONOVISIA NO TE PODIAS QUEDAR
14 ILEGALES ARIOLA/BMG LATIN TU RECUERDO	14 JARABE DE PALO EMI LATIN DE VUELTA Y VUELTA	14 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN LA SILLA VACIA
15 LUIS MIGUEL WEA LATINA Y	15 ELVIS CRESPO SONY DISCOS LA NOCHE	15 JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2001 Billboard/BPI Communications, Inc.



Shown at the studio, from left, are Milton Salcedo, Charlie Zaa, BMI director of Latin music Delia Orjuela, and José Hernández.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Downloads Due In Australia; Digital Issues Remain

BY CHRISTIE ELIEZER

SYDNEY—Despite apprehensions about aspects of the new digital copyright laws, which went into effect March 4 in Australia, three record companies are starting digital download trials. At the same time, two others have given greater responsibilities to their new-media teams to expand their business.

In the meantime, the Australian Record Industry Assn. (ARIA) is negotiating with the Australasian Mechanical Copyright Owners Society (AMCOS) over the rate for digital downloads. ARIA also continues to lobby for changes to those aspects of the bill it claims are flawed.

The Copyright Amendment (Digital Agenda) Bill 1999 was passed last year, following discussions initiated by ARIA in 1994. ARIA executive director Emmanuel Candi says, "We now have a clean system to license our product on the Net, and also we can take action against crooks on the Net."

But, Candi adds, lobbying telecommunication companies and Internet service providers (ISPs) created serious gaps that leaves the music indus-

try vulnerable. "These groups did a great con job," he says. "It's not the first time a government has been blinded by science."

In the week that the new bill kicked in, International Federation of the Phonographic Industry chairman/CEO Jay Berman visited Australia to discuss the latest global copyright and anti-piracy initiatives.

He warned Attorney General Daryl Williams and Minister for Communications' Senator Richard Alston—and their counterparts in the Opposition, Robert McClelland and Bob McMullan—that the law does not meet the minimum standards set in the World Intellectual Property Organization copyright treaties in Europe and the U.S. and is inadequate to do business

in the digital era.

Berman tells *Billboard*, "I'm worried about our ability to protect technology measures that we put in our recordings, and the ease with which those protection measures can be circumvented, and the grounds for circumvention. There are some issues to do with the liability of the ISPs in regard to infringing material."

The Australian government's response—similar to what it has told ARIA in the past three months—is that it will make changes. However, it has not given a timetable for those changes.

Record companies acknowledge the law's weaknesses. "We are still working in the framework of government policy that is at best apathetic to the

music industry," complains Jeremy Fabinyi, managing director of Festival Mushroom Records (FMR).

The Australian music industry also understands the need to initiate a campaign to attack consumers' Napster-era idea that downloaded music should be free. As a result, labels are making changes to bring themselves closer to finding new business through E-commerce.

BMG Australia, FMR, and EMI Music Australia are working on trials to determine the extent of consumer demand and which business mode—subscription, peer-to-peer, or kiosk—is most appropriate. They are utilizing WiredRecords.com, a joint venture between online retailer Sanity.com, ehyou.com (which provides technology solutions and wholesale music to

(Continued on page 96)

ARIA
Australian Record Industry Association

Taiwan's PlanetMG.com Offers Paid Downloads

BY TIM CULPAN

TAIPEI, Taiwan—Online music site PlanetMG.com launched March 15 in Taiwan, continuing the Asian rollout of Sony's vision for secure, paid music downloads. A division of Sony Marketing Asia-Pacific, PlanetMG uses Sony's proprietary ATRAC3 compression technology for secure music downloads and piracy prevention.

Visitors to the bilingual site (it is available in Mandarin and English) can sample songs for free but need to pay \$1.99 to download tracks that can then be played on a PC or ATRAC3-compatible MP3 player. Most non-Sony MP3 players are unable to play ATRAC3-encoded songs.

"It makes sense for Sony to have a site to allow online access to music sales and promotions," says Paul Tan, regional business development manager at PlanetMG. But Tan also recognizes that the company will face an uphill battle trying to cope with Taiwan's burgeoning piracy problem.

A six-month police crackdown on piracy last year saw 20% of cases coming from university campuses, where students were caught downloading MP3s from such sites as Napster and local peer-to-peer site Kuros.

According to the International Federation of the Phonographic Industry's Taiwan office, piracy cost Taiwan's music industry \$100 million dollars in 2000, with illegal MP3s becoming a growing problem.

"There's a lot of work to do. It's a tough business," Tan says. "But there's two reasons for people [to use PlanetMG]: better quality and added value, such as giveaways."

PlanetMG was first launched in its home base of Singapore last October (*Billboard*, Sept. 23, 2000), before

expanding its service to Hong Kong and Australia.

PlanetMG is confident that its pay-for-use model will succeed in Taiwan. "It's just a question of time before people start to pay for online music," contends Nicholas Koh, regional manager of PlanetMG.

The Taiwan launch saw much discussion of Napster and the popularity of online music, while PlanetMG kept pointing to the illegality of Napster

'It's just a question of time before people start to pay for online music.'

—NICHOLAS KOH, PLANETMG

and its numerous "colleagues."

In addition to a download service, Tan says, the company is working on a subscription-based service that will allow listeners to get streaming audio for a flat fee.

Tan refuses to comment on current revenue from the site but says he is satisfied with results to date. Tan says PlanetMG doesn't make forecasts of future traffic and revenue but is confident the site will be successful.

The site features a large array of Taiwan content, with fans being able to download songs from such acts as Sony's most famous locally signed artist, Coco Lee.

While the site is still dominated by Sony, such independent labels as Taiwan's Crystal Records have signed up to sell songs and promote their artists. Crystal Records managing director Ren

Germany's Edel Plans Steps To Cut Costs

BY WOLFGANG SPAHR

HAMBURG—Edel in Germany is planning to cut costs by 6.5 million German marks (\$3 million) this year to substantially improve earnings. Last year, edel records Germany posted revenue of 243 million marks (\$110.5 million) but sustained a loss of 4.2 million marks (\$1.9 million).

The No. 2 German company for compilations, edel media, achieved revenue of 56.5 million marks (\$25.7 million) and earnings of 3 million marks (\$1.4 million).

Reviewing the financial results for 2000, edel CEO Michael Haentjes stated that the loss sustained by edel Germany is due to overly high marketing and promotion costs. Haentjes says, "We tried out too much and were not concentrated enough." He stressed that there were no plans to shed any jobs.

The savings at edel Germany are being implemented following a review of its operations by consultants Roland Berger. Plans are now being drafted to pool



HAENTJES



the various edel companies' A&R activities. As a result, an A&R camp bringing in edel's international repertoire managers is to be held every eight weeks to define what projects are top priority.

As part of the edel restructuring, Haentjes announced that the company will be moving into its new offices in Hamburg Aug. 24. He also took the opportunity to play down rumors that he is planning to sell his shares in music-TV network Viva.

In 2000, edel music AG achieved an increase in sales of 162.4%, from 450.9 million marks (\$205 million) to 1.18 billion marks (\$537.8 million). "This increase resulted from an internal growth of 38% and

(Continued on page 75)

Piracy Fight Unites Labels In Philippines

BY DAVID GONZALES

MANILA—With three out of every four CDs sold in the Philippines being pirated copies, the territory has now become a key source of pirated product destined for overseas markets, according to the International Federation of the Phonographic Industry (IFPI).

Trevor Collins, an anti-piracy enforcement unit investigator with the IFPI's Southeast Asia regional office, says pirated CDs containing mostly international repertoire are being exported from the Philippines to Europe, South America, and parts of Asia.

"The Philippines isn't yet the largest manufacturer of pirated CDs in Asia but is on its way to becoming so," says Collins, currently serving as a consultant to the IFPI-affiliated labels' body the Philippine Assn. of the Recording Industry (PARI).

The gravity of the situation has led PARI's member companies to put aside their differences and band together to counter the scourge, which mainly affects the CD mar-

(Continued on page 75)

Canadian Singer/Songwriter Hawksley Workman Lets 'The Wolves' Out On His Own Isadora Label

BY LARRY LeBLANC

TORONTO—With the Canadian release March 6 of his imaginative, modern rock sophomore album, (*Last Night We Were*) *The Delicious Wolves*, on his own Isadora Records, Canadian singer/songwriter Hawksley Workman is living out the dream he set for himself in his early teens when he was determined to make music his life.

"When I was 13, I had a recording studio in my bedroom," recalls the personable and eloquent 25-year-old. "For multitrack recording I'd use two cassette decks, a Radio Shack mixer, and a microphone in the closet. I'd record to one cassette and record along to that cassette to a second cassette."

As with his 1999 debut, *For Him and the Girls*, also independently released by Workman's label, this new album, distributed in Canada by Universal Music Canada, showcases a one-man-band virtuoso. Both albums were produced at his 8-track home studio in Toronto. Both feature him playing guitar, piano, bass, and drums. And both, while being musically eclectic and having a wide range of tonal shading and phrases, were conceived to be, well, deliciously entertaining.

With immense grass-roots media support and strong airplay at Canadian college radio, *For Him and the Girls* has sold 5,000 units, according to Workman's manager, Sandy Pandya at Pandynamonium/William Tenn Management in Toronto. This enabled Workman and his four-piece band the

Wolves to tour Canada four times, including opening dates for the Violent Femmes and Morrissey.

"The sales were primarily through his live shows," notes Pandya.

For Him and the Girls was released in the U.K. by London-based Loose Records in October 2000. The following month, Workman did 11 club dates around London. He returned to the U.K. in February for a 15-club tour with Chris Mills & the Miserable Bastards and received impressive critical reviews.



WORKMAN

The debut album was also released in the U.S. by New York-based Ba Da Bing! in January and in France by Recall Records March 27.

"I've always felt that first record, in particular, would connect in England, because Hawksley's [persona] is like an English rock star," says Pandya. "We're still talking to U.S. labels about releasing the new record."

According to Workman, these international releases of the debut held up his new album. "I finished recording in June 2000, and it was in the can for quite a while," he says. "Admittedly, that was frustrating, but with the [international] releases of the first album being staggered, it's been a very busy time. So perhaps it was good that I

had the second record done."

"We are delighted to have someone with Hawksley's gifts with our company," says Randy Lennox, president/CEO of Universal Music Canada. "He is going to be a major success. If not now, wait until three records from now."

The new album's leadoff track, "Striptease," has been picked up for airplay by Canadian rock stations such as CIOX in Ottawa and CFNY in Toronto; CJKR in Winnipeg, Manitoba; CJAY in Calgary, Alberta; CFOX and CFMI in Vancouver; CIRX in Prince George, British Columbia; and CFEY in Victoria, British Columbia. The track's video has also been added in light rotation at Canada's national video channel, MuchMusic.

"The early airplay at mainstream rock radio has been a surprise for us," says Universal Music Canada VP of national promotion Paul Eastwood.

"There is something different, something very natural about Hawksley," says Kneale Mann, music director/assistant PD of modern rock CFNY. "[Live] he is charming, entertaining, funny, and self-deprecating. He's not just up there performing his songs. He's like somebody from Broadway."

"Hawksley is a very credible singer/songwriter, and the album has an edge to it," says Stewart Duncan, director of music at the Indigo Books Music & Cafe chain, which operates 15 stores nationally. "I think it could do something."

Workman himself says he had no hesitancy in aligning himself with a multinational for distribution. "I've tried to embrace the business side of music," he says. "You walk out of that [studio], hand the tape over, and you've bought a ticket into the business. It's not the easiest time to be breaking into the music business, because [careers] are not being built on longevity. But I'm young, extremely driven, and have the ability to contribute in a lot of different ways."

To further build a career foundation, Workman has produced albums by such leading Canadian roots-music acts as Tegan & Sara, John Southworth, Paul Macleod, and the Cash Brothers. He has also co-produced Toronto singer/songwriter Slean's upcoming Atlantic Record debut.

"At first, Atlantic [executives] wondered if I was insane in picking an unknown like Hawksley to work with, but I had never felt so sure of anything in my life," says Slean, who contributed vocals to Workman's album. "I feel a real kinship with what he does."

"With producing, you get to look through the eyes of another artist and, perhaps, learn a few new words and see colors differently," says Workman.

Confident and self-assured about his musical prowess without a hint of cockiness—and aware of his music being likened by critics to Tom Waits, Jeff Buckley, David Ackles, Beck, and Sparks—Workman has in the past

(Continued on page 74)

newsline...

DENIS HANDLIN, chairman/CEO of Sony Music Australia, has been elected to the chair of the Australian Record Industry Assn. (ARIA) board of directors for the third consecutive year. Vice chairmen are Peter Bond, president of Universal Music Australia; Shaun James, chairman/CEO of Warner Music Australia; and Tim Prescott, managing director of BMG Australia. On the board are Jeremy Fabinyi, managing director of Festival Mushroom Records; Tony Harlow, managing director of EMI Music Australia; David Williams, managing director of Shock Records; and Philip Mortlock, managing director of Origin Records.

CHRISTIE ELIEZER

VIOLIN VIRTUOSO Kennedy, chart-topping tenor Russell Watson, and highly acclaimed soprano Angela Gheorghiu have been lined up as the first artists for the 2001 Classical Brit Awards, to be held May 31 at the Royal Albert Hall in London. Following the success of the inaugural ceremony last May, the Classical Brits has this year attracted sponsorship from car manufacturer Rover. The biggest stars from the world of classical music will vie for Brit Awards in the categories of female artist of the year, male artist of the year, and orchestral ensemble of the year. Newcomers are also recognized through the young British classical performer category. Voting for four of the awards will be by an academy consisting of the media, the British Assn. of Record Dealers, members of the Musicians Union, promoters, industry executives, and orchestra leaders. Listeners of radio station Classic FM will be invited to vote for the Rover Album of the Year Award, and a chosen panel of national media will decide the winner of the Critics Award. Last year, 4.5 million viewers gave the show the highest Audience Appreciative Index figure for the spring/summer season on ITV. Those viewers helped sales of classical music soar by 35%, with performing artists selling on average more than 150% more albums.

GORDON MASSON

DANISH MUSIC EXPORTS decreased 16.5% from 734.1 million kroner (\$88 million) to 612.7 million kroner (\$73.5 million) from 1998 to 1999, according to a study from the Danish Music Information Center published March 26. The statistics include export revenue from record companies, performing right societies KODA and GRAMEX, mechanical right society NCB, artist managers, booking agents, CD pressing plants, and projected revenue from local artists signed abroad. Export revenue for local labels totaled 232 million kroner (\$27.8 million) in the reporting year, down from 318.4 million (\$38.2 million) in 1998.

CHARLES FERRO

U2 AND DAVID GRAY were multiple winners of the first Meteor Ireland Music Awards (MIMA) at Dublin's Point Theatre March 16. U2 collected the awards for best Irish band and best-selling Irish rock album, *All That You Can't Leave Behind* (Island/Universal). U2 members Bono and Edge took the top Irish songwriter award. Gray was picked best international songwriter, while his album, *White Ladder* (IHT/EastWest), took the accolade for best-selling international album (male). Meteor is Ireland's newest mobile phone service, and the MIMA awards incorporate the Irish Recorded Music Awards (IRMA). The inaugural event was recorded for transmission to an estimated worldwide audience of 50 million viewers and raised \$200,000 for the Elton John Aids Foundation and the IRMA Trust. John received a humanitarian award in recognition for his work with the foundation and performed a duet of "Your Song" with Irish star Ronan Keating for the show's finale. Sinéad O'Connor, Gray, Altan, Emmylou Harris, Gabrielle, Ash, Atomic Kitten, JJ72, and Morcheeba were among the evening's performers. Other award winners included the following: best international female album, *Whitney: The Greatest Hits* by Whitney Houston; best international group album, *1* by the Beatles; best international male single, "Stan" by Eminem; and best international female single, "Can't Fight the Moonlight" by LeAnn Rimes. Harris was the "Hot Press" critics' choice, while Northern Ireland band Relish won Best Hope for 2001. Among the Irish winners were Keating, Daniel O'Donnell, Sharon Shannon, Westlife, Samantha Mumba, and Mark McCabe. Christy Moore was given a lifetime achievement award, Louis Walsh (manager of Samantha Mumba and Westlife) received a special industry award, and Dave Fanning picked up the prize for best rock DJ.

KEN STEWART

ON DEMAND DISTRIBUTION (OD2), the London-based European digital distribution operation co-founded by rock musician Peter Gabriel, has been appointed by French E-tailer Fnac.com to handle digital downloads on its Web sites in France, Belgium, Spain, Portugal, Italy, and Switzerland. OD2 has also named Stanislas Hintzy, former executive director at French-based international music distribution/licensing company Scalen International, as GM of its Paris office. OD2 has other offices in the U.K. and Germany. The move acknowledges the concept that digital delivery operators need to localize their services to cater to growth in local repertoire. "In the last 10 years, the share of local products has increased to 60% from 45% in France," Hintzy notes.

JULIANA KORANTENG

Czech Awards See Recount Computer Glitch Reveals Fallibility Of Live Polling

BY MARK ADDRESS

PRAGUE—Monkey Business may have won best group at the March 17 Czech Music Awards, but it was the funk band's name that aptly described a controversial computer glitch that led to its victory. In a bizarre turn of events, the band first lost then amazingly won during a revote.

The 143 members of the Academy of Popular Music present at the ceremony in Prague's Great Exhibition Hall voted live that night by clicking one of three buttons on a pad to choose a winner for each category.

During the group of the year vote, the results on a large screen showed that bands Chinaski and Lucie (both signed to Universal Music) had won jointly with 40% each, while Monkey Business (Sony/Bonton) trailed with 20%.

A period of confusion ensued. At first the moderator asked for a revote on the two tied in first place. Then academy members protested, saying a revote needed to be done for all three. The moderator asked academy members to vote in exactly the way they'd done before. Monkey Business won with 36%, Chinaski had 33%, and Lucie 31%.

Filip Sirotek, the producer in

charge of the show and a member of the academy's council, said that during the initial vote the computer software had only counted the first 10 votes cast before cutting off and leaving the remaining votes uncounted. Sirotek said academy members had noticed the error because the result was shown on the electronic screen at the front of the hall even before members had finished casting votes.

"The moderator took the correct form of action. Had he not done so, the computer operator and the notary present would have asked for a recount themselves," Sirotek said. He dismissed suggestions that the software error brought the validity of results for the six other categories into doubt.

A legal notary was present to verify the results, he insisted. Had the computer clearly curtailed voting on another occasion, then the system operator and the notary—the only ones to see the exact number of votes cast—would have stepped in. During the second vote, 132 votes were counted.

But since no explanation was offered that night, the computer blip was not apparent to TV view-

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HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 03/28/01			GERMANY (Media Control) 03/28/01			U.K. (CIN) 03/26/01 Supported By 			FRANCE (SNEP/IFOP/Tite-Live) 03/28/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	ULTRA SDUL B'Z ROOMS	1	2	BUTTERFLY CRAZY TOWN COLUMBIA	1	1	PURE AND SIMPLE HEAR'SAY POLYDOR	1	1	SEUL GAROU COLUMBIA
2	6	PIECES OF A DREAM CHEMISTRY DEFSTAR	2	NEW	ANOTHER DAY IN PARADISE BRANDY & RAY J WEA	2	3	IT WASN'T ME SHAGGY FEATURING RICARDO	2	4	IT WASN'T ME SHAGGY FEATURING RICARDO
3	3	ASHITAGA ARUSA URUFURUZU TOSHIBA-EMI	3	1	DAYLIGHT IN YOUR EYES NO ANGELS ZEITGEIST/POLYDOR/UNIVERSAL	3	2	"RIKROK" DUCENT MCA	3	2	WASSUUP! DA MUTTZ WEA
4	2	NEVER EVER AYUMI HAMASAKI AVEX TRAX	4	3	TEENAGE DIRTBAG WHEATUS COLUMBIA	4	4	UPTOWN GIRL WESTLIFE RCA	4	3	DADDY DJ DADDY DJ M6 INT/SONY
5	5	HITORI THE GOSPELLERS K/00N	5	NEW	IT WASN'T ME SHAGGY FEATURING RICARDO	5	NEW	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	5	5	NO NAGGING ANYMORE FROGGY MIX M6 INT/SONY
6	4	CAN YOU KEEP A SECRET? HIKARI UTADA TOSHIBA-EMI	6	17	"RIKROK" DUCENT MCA/UNIVERSAL	6	5	MR. WRITER STEREOPHONICS V2	6	6	SOLAAR PLEURE MC SOLAAR EASTWEST
7	13	TENNTAIKANNSOKU BUMP OF CHICKEN TOY'S FACTORY	7	6	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	7	7	CLINT EASTWOOD GORILLAZ PARLOPHONE	7	7	R&B 2 RUE MATT BARCLAY/ARISTA
8	11	OHIOKKAKE OTOJROI KIYOSHI HIKAWA COLUMBIA	8	NEW	WENN DAS LIEBE IST GLASHAUS MERCURY/UNIVERSAL	8	NEW	TEENAGE DIRTBAG WHEATUS COLUMBIA	8	8	MS. JACKSON OUTKAST LAFACE/ARISTA
9	12	MIDNIGHT NIGHTINGALE MARIYA TAKEUCHI WARNER MUSIC JAPAN	9	8	TURN THE TIDE SYLVER UNIVERSAL	9	8	RENEZVOUS CRAIG DAVID WILDSTAR	9	11	ON A TOUS LE DROIT LIANE FOLY VIRGIN
10	10	BOKUNO SENAKANAWA HANGA ARU KINKI KIDS	10	9	IM OSTEN NIEMANN BERLIN/BMG	10	6	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/POLYDOR	10	9	J'EN REVE ENCORE DE PALMAS POLYDOR/UNIVERSAL
11	7	KIMINOTAMENI DEKIRUKOTO GACKT NIPPON CROWN	11	4	ONE MORE TIME DAFT PUNK VIRGIN	11	NEW	WANT YOU BAD THE OFFSPRING COLUMBIA	11	10	ELLE TE REND DINGUE DADDY NUTTEE OELABEL/VIRGIN
12	9	BABY! KOINI KNOCK OUT! PUCCHIMONI ZETIMA	12	11	SONNE RAMMSTEIN MOTOR/UNIVERSAL	12	NEW	STILL BE LOVIN' YOU DAMAGE COOLTEMPO	12	13	TU VA ME QUITTER HELENE SEGARA ORLANDO/EASTWEST
13	8	HATSUKOI AIKO PONY CANYON	13	5	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	13	NEW	BEST FRIENDS FOREVER TWEENIES BBC	13	12	911 WYCLEF JEAN FEATURING MARY J. BLIGE S.M.A.L.L./SONY
14	16	TOWANI... THE GOSPELLERS K/00N	14	9	WIN THE RACE MODERN TALKING HANSA/BMG	14	9	I NEEDED YOU LEANN RIMES CURB/LONDON	14	15	IF I EVER FEEL BETTER PHOENIX SOURCE/VIRGIN
15	15	FOREVER MEMORIES WINDS PONY CANYON	15	10	MS. JACKSON OUTKAST LAFACE/ARISTA/ARIOLA	15	NEW	ALWAYS COME BACK TO YOUR LOVE SAMANTHA MUMBA WILD CARD/POLYDOR	15	17	SUPREME ROBBIE WILLIAMS EMI
16	NEW	ABAKARETA SEKAI THEE MICHELLE GUN ELEPHANT HEATWAVE	16	16	X XZIBIT EPIC	16	10	MUMBA WILD CARD/POLYDOR	16	14	L'ALIZE ALIZEE POLYDOR/UNIVERSAL
17	14	ORBIT-3 M-FLO RHYTHM ZONE	17	14	HERE WITH ME DIDO ARISTA/ARIOLA	17	12	WANT YOU BAD THE OFFSPRING COLUMBIA	17	18	SI JE M'EN SORS JULIE ZENATTI COLUMBIA
18	RE	OO YOU REMEMBER ME KITAKIMAYU SONY	18	13	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/EMI	18	NEW	MS. JACKSON OUTKAST LAFACE/ARISTA	18	NEW	STARLIGHT SUPERMEN LOVERS ARIOLA
19	NEW	KOE LONDON BOOTS 1GO 2GO AVEX TRAX	19	19	THE STORM IS OVER NOW R. KELLY JIVE/ZOMBA	19	NEW	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	19	19	ONE MORE TIME DAFT PUNK LABELS/VIRGIN
20	18	OOITUMO KOITUMO/BOKUNOMIRAI TOKIO UNIVERSAL	20	15	DANCE WITH ME DEBELAH MORGAN ATLANTIC/EASTWEST	20	NEW	THE STORM IS OVER NOW R. KELLY JIVE	20	16	L'HISTOIRE D'UNE FEE, C'EST... MYLENE FARMER POLYDOR/UNIVERSAL
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	SMAP SMAP VEST VICTOR	1	1	NO ANGELS ELLE'MENTS POLYDOR/UNIVERSAL	1	1	EVAN CASSIDY SONGBIRD BLIX STREET/HOT	1	1	VARIOUS ARTISTS 2001: L'ODYSSEE DES ENFOIRES RESTO DU COEUR/BMG
2	NEW	EVERY LITTLE THING 4 FORCE AVEX TRAX	2	NEW	MODERN TALKING AMERICA MODERN TALKING	2	NEW	MCA STREET PREACHERS KNOW YOUR ENEMY EPIC	2	2	DAFT PUNK DISCOVERY LABELS/VIRGIN
3	1	L'ARC EN CIEL CLICKED SINGLES BEST 13 K/00N	3	2	PETER MAFFAY HEUTE VOR DREISSIG JAHRE ARIOLA	3	NEW	MCA STREET PREACHERS KNOW YOUR ENEMY EPIC	3	4	GAROU SEUL COLUMBIA
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5	2	DRAGON ASH LILY OF DA VALLEY VICTOR	5	4	DIDD NO ANGEL ARISTA/ARIOLA	5	NEW	BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA	5	6	DIDO NO ANGEL ARISTA
6	5	DA PUMP DA BEST OF DA PUMP AVEX TRAX	6	7	BOHSE ONKELZ GESTERN WAR HEUTE NOCH MORGEN VIRGIN	6	10	DAVID GRAY WHITE LADDER IHT/EASTWEST	6	5	ERA ERA MERCURY/UNIVERSAL
7	6	PORNO GRAFFITTI FOO? SONY	7	9	MICHELLE BEST OF EMI	7	6	LIONEL RICHIE RENAISSANCE ISLAND	7	7	MATT R&B 2 RUE BARCLAY/UNIVERSAL
8	7	AEROSMITH JUST PUSH PLAY COLUMBIA	8	8	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	8	2	ANASTACIA NOT THAT KIND EPIC	8	8	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
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11	10	ERIC CLAPTON REPTILE REPRISE	11	20	CRAZY TOWN THE GIFT OF GAME COLUMBIA	11	11	CRAIG DAVID BORN TO DO IT WILDSTAR	11	15	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
12	13	MORNING MUSUME BEST! MORNING MUSUME, ONE ZETIMA	12	10	ANASTACIA NOT THAT KIND EPIC	12	8	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND	12	12	DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
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14	11	LOVE PSYCHEDELIC THE GREATEST HITS VICTOR	14	13	THE BEATLES 1 EMI	14	13	TOPLADER ONKA'S BIG MOKA SONY S2	14	NEW	HUBERT FELIX THIEFAINE DEFLOURATION 13 EPIC
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ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	SMAP SMAP VEST VICTOR	1	1	NO ANGELS ELLE'MENTS POLYDOR/UNIVERSAL	1	1	EVAN CASSIDY SONGBIRD BLIX STREET/HOT	1		

HITS OF THE WORLD™

CONTINUED

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

EUROCHART		MUSIC & MEDIA	SPAIN		(AFYVE/ALEF MB)	03/22/01
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	
1	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA	1	1	CARNAVALITO EP KING AFRICA VALE	
2	2	MS. JACKSON OUTKAST LAFACE/ARISTA	2	2	LA OTRA ORILLA REINCIDENTES BOA	
3	3	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	3	4	CHASE THE SUN PLANET FUNK VIRGIN	
4	5	TEENAGE DIRTBAG WHEATUS COLUMBIA	4	3	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	
5	4	DAYLIGHT IN YOUR EYES NO ANGELS ZEITGEIST/POLYDOR	5	6	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	
6	6	SEUL GAROU COLUMBIA	6	8	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL	
7	8	PURE AND SIMPLE HEAR'SAY POLYDOR	7	10	HERE WITH ME DIDO ARISTA/ARIELA	
8	7	WASSUUP! DA MUTTZ ETERNAL/WEA	8	9	VESPA SPECIAL LUNA POP BLANCO Y NEGRO	
9	NEW	BUTTERFLY CRAZY TOWN COLUMBIA	9	5	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL	
10	RE	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	10	NEW	TOUCH ME RUI DA SILVA COLUMBIA	
		ALBUMS			ALBUMS	
1	1	DIDO NO ANGEL CHEEKY/ARISTA	1	1	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC	
2	2	DAFT PUNK DISCOVERY LABELS/VIRGIN	2	2	JARABE DE PALO DE VUELTA Y VUELTA VIRGIN	
3	3	ERIC CLAPTON REPTILE DUCK/REPRISE	3	3	PAULINA RUBIO PAULINA MUXXIC	
4	4	ANASTACIA NOT THAT KIND EPIC	4	4	ESTOPA ESTOPA ARIOLA	
5	NEW	MANIC STREET PREACHERS KNOW YOUR ENEMY EPIC	5	6	ERIC CLAPTON REPTILE REPRISE/WEA	
6	6	NO ANGELS ELLE'MENTS POLYDOR	6	RE	THE BEATLES 1 EMI	
7	5	AEROSMITH JUST PUSH PLAY COLUMBIA	7	RE	JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS ARIOLA	
8	9	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	8	5	ROSENDO CANCIONES PARA NORMALES Y MERO DEM DROWEA	
9	10	THE BEATLES 1 APPLE	9	RE	CARLOS CAND 30 GRANDES CANCIONES SONY MUSIC MEDIA	
10	NEW	MODERN TALKING AMERICA HANSA	10	9	JENNIFER LOPEZ J.L.O EPIC	

NEW ZEALAND		(Record Publications Ltd.)	PORTUGAL		(Portugal/AFP)	03/27/01
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS	
1	1	DIDO NO ANGEL ARISTA/BMG	1	1	LARA FABIAN LARA FABIAN SONY	
2	2	SHAGGY HOTSHOT UNIVERSAL	2	3	RUI VELOSO O MELHOR DE RUI VELOSO 20 ANOS DEPOIS EMI	
3	3	FAITH HILL BREATHE WARNER	3	RE	THE BEATLES 1 EMI	
4	4	NELLY COUNTRY GRAMMAR UNIVERSAL	4	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	
5	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL	5	10	ERIC CLAPTON REPTILE REPRISE/WEA	
6	7	LINKIN PARK [HYBRID THEORY] WARNER	6	NEW	HEROES DO MAR PAIXAO—O MELHOR DOS HEROES DO MAR UNIVERSAL	
7	10	WESTLIFE COAST TO COAST BMG	7	4	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN	
8	6	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	8	5	LENNY KRAVITZ GREATEST HITS VIRGIN	
9	RE	THE HOLLIES GREATEST HITS EMI	9	9	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	
10	NEW	DARUDE BEFORE THE STORM SHOCK/BMG	10	RE	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL	

SWEDEN		(GLF)	DENMARK		(IFPI/Nielsen Marketing Research)	03/22/01
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	
1	NEW	THE CENTRE OF THE HEART ROXETTE ROXETTE RECORDINGS/EMI	1	1	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO	
2	1	ROMEO SHE'BANG BONNIER/VIRGIN	2	2	I SEE RIGHT THROUGH TO YOU DJ ENCORE UNIVERSAL	
3	5	COME ALONG TITIYO SUPERSTUDIO/WARNER	3	4	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	
4	2	TEENAGE DIRTBAG WHEATUS SONY	4	3	DER STAR ET BILLEDE AF DIG PA MIT BORD ROLLO & KING MEGA/DEL	
5	NEW	BUTTERFLY CRAZY TOWN SONY	5	5	HANG ON FREEDOM SCOOP	
6	NEW	BOW WOW (THAT'S MY NAME) LIL' BOW WOW SO SO DEF/SONY	6	7	GOES AROUND COMES AROUND ADDIS BLACK WIDOW INSTANT KARMA/SONY	
7	3	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	7	6	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG	
8	9	HALFWAY AROUND THE WORLD A*TEENS STOCKHOLM	8	8	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	
9	RE	GOES AROUND COMES AROUND ADDIS BLACK WIDOW INSTANT KARMA/SONY	9	RE	HOS DIG JEG ER ALT BLA OJNE SPIN/DEL	
10	8	THINGS I'VE SEEN SPOOKS SONY	10	10	HOLD ME NOW (2001) JOHNNY LOGAN COLUMBIA/SONY	
		ALBUMS			ALBUMS	
1	RE	HAKEN HELLSTROM KANN INGEN SORG FOR MIG GOTEBOG VIRGIN	1	2	LARS LILHOLT GLORIA RECART/CMC	
2	RE	ARK WE ARE THE ARK VIRGIN	2	1	ERANN DD STILL BELIEVING MEGA/DEL	
3	NEW	LASSE STEFANZ EMELIE FRITUNA/EMI	3	4	SOREN SKO UNPOLISHED VIRGIN	
4	10	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN	4	3	ANASTACIA NOT THAT KIND EPIC	
5	6	SAVAGE GARDEN AFFIRMATION SONY	5	NEW	OTTO BRANDENBURG 2 LYS PA ET BORD CMC	
6	RE	MAGNUS UGGLA DAR JAG AR E'RE ALLTID BAST SONY	6	5	BENT FABRICIUS-BJERRE MIT LIVS MELODI CMC	
7	NEW	MANIC STREET PREACHERS KNOW YOUR ENEMY SONY	7	8	LUCY PEARL LUCY PEARL BEYOND/VIRGIN	
8	3	DANIEL LEMMA MORNING TRAIN WARNER	8	9	OIDD NO ANGEL ARISTA/BMG	
9	2	CAROLA SOV PA MIN ARM—SANGER FOR STORA OCH SMA KIRKLEIG	9	NEW	TIM CHRISTENSEN SECRETS ON PARADE EMI	
10	5	A*TEENS TEEN SPIRIT STOCKHOLM	10	6	VARIOUS ARTISTS DANSK MELODI GRANDPRIX 2001 CMC	

NORWAY		(Verdens Gang Norway)	FINLAND		(Radiomafia/IFPI Finland)	03/26/01
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	ALBUMS	
1	1	BIG BROTHER ORGANIC BMG	1	1	AGENTS AGENTS IS... HERE! EMI	
2	2	IF YOU WANNA PARTY PIN-UP SONY	2	2	J. KARIJAINEN MARJANIERMESSA POKO	
3	3	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	3	NEW	MANIC STREET PREACHERS KNOW YOUR ENEMY SONY	
4	4	GOES AROUND COMES AROUND ADDIS BLACK WIDOW INSTANT KARMA/SONY	4	3	SAMULI EDELMAN KAIKKI TAHTOO BMG	
5	7	ON MY OWN HALDOR LAEGREID SONY	5	5	OIDD NO ANGEL ARISTA/BMG	
6	NEW	WITH ARMS WIDE OPEN CREED WIND-UP/SONY	6	4	ZEN CAFE HELVETISTI JARKA EVIDENCE/WARNER	
7	5	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA SONY	7	NEW	NIGHTWISH FROM WISHES TO ETERNITY—LIVE SPINEFARM	
8	8	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	8	6	ANSSI KELA NUMMELO BMG	
9	NEW	TEENAGE DIRTBAG WHEATUS SONY	9	9	CAATER KING SIZE EPIDROME/SONY	
10	NEW	YOU KNOW SO WELL SONDRER LERCHE VIRGIN	10	10	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	
		ALBUMS			ALBUMS	
1	3	CREED HUMAN CLAY WIND-UP/SONY	1	NEW	RICKY MARTIN LA HISTORIA SONY	
2	2	OIDD NO ANGEL ARISTA/BMG	2	1	LENNY KRAVITZ GREATEST HITS EMI	
3	NEW	O'SOUND TALKIN' TALK VIRGIN	3	4	WALTER OLMOS A PURA SANGRE LEADER	
4	1	MADRUGADA NIGHTLY DISEASE VIRGIN	4	NEW	RODRIGO EN VIVO EN EL LUNA PARK BMG	
5	4	THE SHADOWS KON TIKI DE BESTE 1960-80 UNIVERSAL	5	NEW	AEROSMITH JUST PUSH PLAY AEROSMITH	
6	5	COLOPLAY PARACHUTES EMI	6	3	CHRISTINA AGUILERA MI REFLEJO BMG	
7	9	BJORN EIOSVAG HITTIL OG LITTLIT SONY	7	6	CHAQUENO PALAVECINO POR CULPA DE SER CANTOR JAM	
8	NEW	MANIC STREET PREACHERS KNOW YOUR ENEMY SONY	8	RE	ALEJANDRO SANZ EL ALMA AIRE WARNER	
9	6	DAFT PUNK DISCOVERY LABELS/VIRGIN	9	2	CHAYANNE SIMPLEMENTE SONY	
10	8	BELLAMY BROTHERS OUR NORWEGIAN HITS NORSKE GRAM	10	NEW	RICARDO MONTANER SUENO REPETIDO WARNER	

AWARD COLLECTING is becoming a habit for **Ayman**, the 24-year-old, Berlin-based singer of Tunisian descent. After walking away with two German music-industry Echo Awards for best newcomer and best national rock/pop artist (Billboard, March 31), a week later Ayman received the prestigious Fred Jay Award for his innovative German lyrics. In a ceremony held March 22, Ayman was honored with his production team Triple M (**Mike Michaels**, **Mark Dollar**, and **Mark Tabak**). In the course of his young career, Ayman, who is signed to East West Records, has scored three hit singles, including "Mein Stern" (My Star), which peaked at No. 4; enjoyed a 30-week chart stay; and achieved platinum status (300,000 units). Ayman's debut album, "Hochexplosiv" (Highly Explosive), also went platinum. The annual Fred Jay Award, presented for the 13th time, was initiated by **Mary Jay-Jacobson** in remembrance of her late husband **Fred Jay**, who penned lyrics for artists such as **Ray Charles**, **Perry Como**, and **Johnny Mathis**, as well as numerous top German-language artists. The award comes with 25,000 German marks (\$5,000) in prize money.

ELLIE WEINERT

THE FOOT AND MOUTH epidemic that is currently devastating the U.K. has claimed its first musical casualty. The Bishopstock Festival, due to be held May 25-27 with a bill that included **Ray Charles**, **Taj Mahal**, and **Buddy Guy**, has been postponed. In a message posted on the festival's Web site, organizers said that "government restrictions" had made it impossible for the event to go ahead. Now in its fifth year, Bishopstock is held on the grounds of the historic Bishop's Court Palace in the village of Clyst St. Mary in Devon, one of the rural counties worst affected. As Pulse went to press, organizers were hoping to announce that the festival will be rescheduled over the public holiday weekend of Aug. 25-27. They are optimistic that most of the original bill can be retained. However, the postponement raises doubts about the U.K.'s other summer festivals, many of which are held in rural locations. Experts warn that the epidemic could rage for months and that there is no guarantee the disease will be fully under control by August.

NIGEL WILLIAMSON

THE AUSTRALIAN postal service has released a second series of stamps in its Rock Australia series. The issue is accompanied by a CD on Mushroom Marketing that features the artists and songs honored in the series. The stamps depict 10 classic Australian songs: **Cold Chisel's** "Khe Sanh" (1978), **Men at Work's** "Down Under" (1981), **Midnight Oil's** "The Power and the Passion" (1982), **INXS's** "Original Sin" (1984), **Crowded House's** "Don't Dream It's Over" (1986), **John Farnham's** "You're the Voice" (1986), **Yothu Yindi's** "Treaty" (1991), **Kylie Minogue's** "Confide in Me" (1994), **Silverchair's** "Tomorrow" (1994), and **Savage Garden's** "Truly Madly Deeply" (1997). The list was chosen by *Billboard* contributor **Glenn A. Baker**. The first edition of rock stamps (in 1998) focused on songs from the '50s to the early '70s. "Like good popular music, stamp design can tell us something new about Australia in an entertaining and accessible way," says **David Maiden**, group manager of the Australia postal service's philatelic division.

CHRISTIE ELIEZER

FINNISH BAND Pepe DeLuxe hasn't yet released its debut album, *Super Sound*, at home, but already the group is making inroads in the U.K. and the U.S., where the record is being handled by the Catskills and Emperor Norton labels, respectively. The three-member band (**DJ Slow**, **JA-Jazz**, and **James Spectrum**) undertook its second U.S. tour in March, including an appearance at Miami's Winter Music Conference. The group's impact has been enhanced by the inclusion of the song "Before You Leave" in a Levi's TV ad. EMI will probably release the album in Scandinavia later this spring. DJ Slow tells Pulse, "The first U.S. tour earlier this year went a bit too well, so our record company quickly arranged a second one. It's disrupted making our second album, but we're not complaining."

JONATHAN MANDER

"A LOT OF PEOPLE ask how come my music sounds so old," says **Daniel Lemma**, a 30-year-old folk-, country-, and blues-influenced singer/songwriter from Ethiopia, now living in Gothenburg, Sweden. Lemma claims **Leadbelly**, **Woody Guthrie**, **Taj Mahal**, and **Ray Charles** as influences and says the first record he bought was a **Bob Marley** live album. His 11-track debut, *Morning Train*, has just been released on the Warner Music Sweden imprint Telegram. "It's not the sort of thing the record companies are usually looking for," he admits. But his profile has been enhanced by the inclusion of his song "If I Used to Love You" in the Swedish film *Jalla Jalla*.

KAI R. LOFTHUS

THE LATE Milan "Mejla" Hlavsa, a founding member of the Czech underground band **the Plastic People of the Universe**, has been posthumously admitted into the Czech Academy of Popular Music's Hall of Fame. President **Vaclav Havel** made a surprise appearance at the 10th annual ceremony in Prague March 17 to present the award to the family of the late rocker, who died Jan. 5 of lung cancer. At the ceremony, Havel said of Hlavsa's group, "They never set out to be dissidents; they just wanted to express themselves freely." In 1976, Hlavsa and group members were imprisoned for breaching the peace, and popular support for them contributed to the formation of the Charter 77 dissident movement. Two years ago, the Plastics toured the U.S. and played to **President Clinton** in the White House during Havel's state visit. The group is currently recording its first album without Hlavsa.

MARK ADDRESS

Dualstar/Trauma Ties In Soundtracks With Olsen Series

OLSENS-A-RAMA: Mary-Kate and Ashley Olsen are making a play for the ever-younger pop audience with soundtracks and themed compilation albums. Their boutique label, Dualstar Records, recently entered into a deal with Trauma Records (**No Doubt, Bush**), distributed by RED.

Dualstar/Trauma just released a pair of the Olsens' home video soundtracks, *Winning London* (spun off the made-for-video title of the same name, on Warner Home Video) and *Our Lips Are Sealed* (spun off a previous Warner Home Video title).

"The girls do not perform on these, as they did on the records they released when they were children," says Michael Pagnotta of Reach Media, longtime publicist for the now 15-year-old twins. Pagnotta and Reach Media associate Tracy Hurley are now music supervisors for the Olsens' album projects as well. "This is a completely different strategy: We're looking for cool music that will entertain the girls and their audience."

The soundtrack to *Winning London* is a mixture of '80s new wave (such as Plastic Bertrand's catchy, kitschy "Ça Plane Pour Moi") and contemporary pop/rock (first single "Danger" by Australian act the Noogies). Other tracks include a cover of Depeche Mode's "Just Can't Get Enough" by British dance artist Sam Walker.

The Dualstar deal with Trauma also encompasses themed compilations, as previously mentioned. "We will do two or three a year, with both a summer-themed and a Christmas compilation likely for this year," Pagnotta says.

A major upcoming source for Olsen twins soundtracks, he notes, is TV—specifically, the twins' imminent sitcom, which debuts in June on the Fox Family Channel, and an animated



by Moira McCormick

series slated for fall on ABC's Saturday morning lineup. "The main title to their new sitcom is taken from the chorus of 'So Little Time' by Brit dance/rock act Arkarna," Pagnotta says. "It's also the name of the series. Dualstar/Trauma will release the



soundtrack, which will be taken from the music used in each of the first season's 26 episodes. We'll also use original music for the new animated series, and a soundtrack deal is in the works for this as-yet-untitled series."

Pagnotta says music from *Winning London* is "running in over \$1 million worth of broadcast advertising for the video and soundtrack, on Nickelodeon, Fox Family, Cartoon Network, and elsewhere." The music is also receiving copious exposure at Wal-Mart, "through Mary-Kate and Ashley's line of clothing and accessories—as well as through Wal-Mart's in-store radio. It gives

us a unique ability to cross-promote [Olsen products] in their 2,600 stores.

"Promotions with Radio Disney, and possibly even a personal appearance at a record chain, are in the works," Pagnotta continues. "In addition, their Web site has a separate sub-site devoted to the music." In general, Pagnotta says, he's making a concerted effort with the Olsens' soundtrack projects to utilize "music that's a little less typical than what you might find in other children's products and programming."

Radio being as tough a nut to crack as ever, he says, "we're exploring different ways to bring this music to Mary-Kate and Ashley fans, so that we're less reliant on radio."

While the twins aren't singing on any of this current crop of album releases, Pagnotta says, "they have been approached about a record deal for themselves." More on that score as it develops.

MO' TO COME: Sony Wonder scored dual Grammy nominations this year for Tom Chapin's *This Pretty Planet* and Kenny Loggins' *More Songs From Pooh Corner*; both those albums are part of Sony Wonder's "Family Artists" series. Sony Wonder spokeswoman Deborah Strafella says a new "Family Artists" album is due this summer, from modern folk/blues artist Keb' Mo'. Called *Big Wide Grin*, it will feature originals as well as covers of songs, including the O'Jays' "Love Train," Sly Stone's "Family Affair," and Stevie Wonder's "Isn't She Lovely."

WHAT'S THE BUZZ? Canadian talk-show host Dini Petty wrote a narrative poem in 1992 called *The Queen, the Bear & the Bumblebee*, which she used to enter-

tain young patients during a personal appearance at a Toronto children's hospital. The poem evolved into a children's book, and now—with an original classical music score and operatic vocalists—it's the latest audio release from the Children's Group. The Pickering, Ontario-based label, whose most renowned exports are the award-winning line "Susan Hammond's Classical Kids" and the instrumental series "The Mozart Effect for Children/Babies," was Petty's first choice to put her words to classical music, à la her favorite

childhood musical work, *Peter and the Wolf*.

The music was composed and orchestrated by Juno Award winner Mark Goldman and Grammy Award winner Andrew Hornzy; guest vocalists include mezzo-soprano Erin Thrall as the Queen, bass Luc Saucier as the Bear, and countertenor Daniel Taylor as the Bumblebee. A Children's Group spokesman says a live symphony show based on *The Queen, the Bear & the Bumblebee* is in the planning stages for North America.

Billboard®

APRIL 7, 2001

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			<small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®</small>	
			ARTIST/SERIES TITLE	
			<small>IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)</small>	
			◀ No. 1 ▶	
1	1	4	VARIOUS ARTISTS WALT DISNEY 860693(11.98/17.98)	DISNEY'S GREATEST: VOL. 1
2	2	6	VARIOUS ARTISTS WALT DISNEY 860692(9.98/12.98)	RADIO DISNEY JAMS VOL. 3
3	3	126	VARIOUS ARTISTS ● MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
4	4	224	TODDLER TUNES BENSON 84056(3.98/5.98)	26 CLASSIC SONGS FOR TODDLERS
5	5	273	VARIOUS ARTISTS ▲ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
6	6	4	VARIOUS ARTISTS WALT DISNEY 60694(11.98/17.97)	DISNEY'S GREATEST: VOL. 2
7	12	125	VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2
8	7	23	READ-ALONG ● WALT DISNEY 860477(6.98/9.98)	TOY STORY 2
9	13	152	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98)	VEGGIE TUNES
10	18	38	WONDER KIDS WONDER WORKSHOP 1273/MADACY(2.98/4.98)	KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
11	11	222	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
12	8	90	BEAR WALT DISNEY 860640(9.98/12.98)	BEAR IN THE BIG BLUE HOUSE
13	10	212	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
14	20	18	VEGGIE TUNES BIG IDEA/WORD 86090/LYRICK STUDIOS(6.98/10.98)	QUEEN, A KING, AND A VERY BLUE...
15	RE-ENTRY		WONDER KIDS WONDER WORKSHOP 1274/MADACY(2.98/4.98)	TODDLERS SING 'N LEARN
16	9	238	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
17	19	199	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
18	21	56	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
19	15	24	RIDERS IN THE SKY WALT DISNEY 860676(9.98/12.98)	WOODY'S ROUNDUP
20	16	29	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570(2.98/4.98)	KID'S DANCE PARTY
21	NEW ▶		WONDER KIDS WONDER WORKSHOP 1278/MADACY(2.98/4.98)	BIBLE ACTION SONGS
22	RE-ENTRY		VARIOUS ARTISTS WONDER WORKSHOP 1280/MADACY(2.98/4.98)	KINDERGARTEN SING & LEARN: 17 SONGS — WHAT KIDS NEED TO KNOW TO SUCCEED
23	14	24	FRED MOLLIN WALT DISNEY 860677(9.98/12.98)	DISNEY'S LULLABY ALBUM
24	17	2	VARIOUS ARTISTS KIDS DIRECT 62012(6.99 CD)	KIDS TRAVELIN' SONGS
25	24	2	VARIOUS ARTISTS KIDS DIRECT 62013(6.99 CD)	SIMPLY SILLY SONGS

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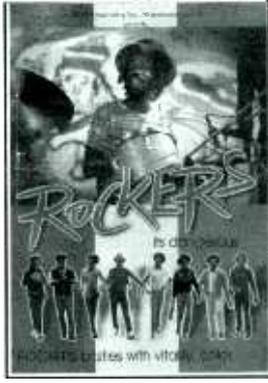
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Paulstarr Takes Hit From Priority's Move To EMD; AFIM Will Induct Dion, Gordy Into Its Hall Of Fame

MORE PRIORITY FALLOUT: A couple of days after our deadline for the last issue of *Billboard*, Declarations of Independents received a belated call from **Scott Haidle**, president of Paulstarr Distributing in Chanhausen, Minn.

We had tried to reach Haidle to gauge the impact of Priority Records' move to EMI Music Distribution (EMD), effective April 1. As noted in Retail Track, even though Priority has been wholly owned by EMI since 1998, the major rap label had continued to retain a pair of indie distributors—Select-O-Hits in Memphis and Paulstarr (*Billboard*, March 24).

While Select-O-Hits VP **Johnny Phillips** told us that Priority only represented 5% of his company's business, Haidle says that Paulstarr is taking a much larger hit from the label's departure: Priority represents 30% of the Twin Cities, Minn.-based company's volume.

On March 5 Haidle was forced to let five clerical and warehouse employees go, bringing Paulstarr's staff down to a total of 21.

"We're downsizing to the current volume of business," says Haidle. "You realign your staff with your volume of business."

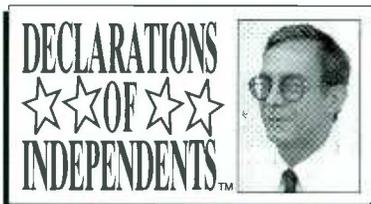
Haidle is attempting to put the best face he can on the layoffs, which total nearly 20% of his small staff.

Like Phillips, Haidle maintains that Priority's product was not as hot as it once was. He says that Paulstarr had taken big returns of Priority product in recent years and that "was tying up a lot of cash flow for 45-60 days . . . We [are] going to be in a better cash-flow position without the label." He also notes that the staff cuts did not affect the company's sales or marketing personnel.

Though Haidle says, "We've still got a lot of solid labels under our belt," he also admits, "My [business] has been declining the past couple of years."

HALL OF FAMERS: This year's Assn. for Independent Music (AFIM) Convention will be highlighted by the well-deserved induction of two legendary figures into the Independent Music Hall of Fame. This year's honorees, Motown Records founder **Berry Gordy** and doo-wop pioneer **Dion DiMucci**, will be feted at the May 5 awards banquet during the trade group's '01 confab, which kicks off May 2 at the Biltmore Hotel in L.A.

Few African-American entrepreneurs have had as wide-ranging an impact on this country's music and culture as Gordy. After scoring a songwriting hit with **Jackie Wilson's** "Reet Petite," Gordy started up Motown in 1959 in his hometown of Detroit with



by Chris Morris

an \$800 loan from his parents.

Within a few years, Gordy had created a pop-conscious R&B sound that many imitated but few duplicated and brought together the most glittering lineup of soul music talent anywhere. The roll call of stars on Gordy's labels included the **Supremes**, the **Miracles**, the **Temptations**, the **Four Tops**, **Marvin Gaye**, **Stevie Wonder**, **Mary Wells**, **Martha & the Vandellas**, and the **Marvelettes**. (Whew!)

Gordy's storied catalog is now part of the Universal Music family, but Motown was independently distributed into the 1970s. The AFIM ceremony will restate the label's keystone role in the history of independent music in this country.

Once an independent, always an independent: Dion, as he's known to fans around the world, issued his magnificent 2000 album, *Déjà Nu*, on the Ardmore, Pa.-based indie Collectables Records (*Billboard*, Sept. 9, 2000). As he told *Declarations of Independents* last year, the record was a deliberate throwback to his '50s glory days: "I wanted to really capture the expression and the passion of the way we recorded records back then."

Passion must be Mr. DiMucci's middle name. Since 1958, when he scored his first major hit, as leader of **Dion & the Belmonts**, with "I Wonder Why" on the indie label Laurie, Dion's voice has been one of the glories of rock'n'roll music. And, as last year's triumph proved, he hasn't lost a step over the years. Heartfelt congratulations to both inductees.

ADD AFIM: This year's AFIM keynoter will supply an international point of view: **Michael Haentjes**, CEO of Germany's edel music—which has deepened its U.S. commitments with the establishment of edel Entertainment and its purchase of a controlling interest in RED Distribution—will address the convention May 3.

FLAG WAVING: It's taken quite a while for Philadelphia band the **Bigger Lovers'** terrific debut album, *How I Learned to Stop Worrying*, to get from the studio to the racks.

As guitarist **Bret Tobias** explains it, the group recorded the album in late 1999 for Moodfood Records, the Cary, N.C.-based label that gained

some notice when it issued **Whiskeytown's** debut album, *Faithless Street*, several years ago.

Unfortunately for the band and its work, Moodfood lost its distribution deal with DNA, and *How I Learned to Stop Worrying* was effectively marooned. Though the **Lovers** managed to buy their master back, they had no place to go with it.

However, drummer **Patrick Berkerey** knew his way around the biz as a writer—he works in the editorial department of online retailer CDnow and freelances for *The Philadelphia Weekly* and elsewhere. Among the albums Berkerey received at his full-time gig was material from Monticello, Miss.-



BIGGER LOVERS

based **Black Dog Records**, the company that released the first album by Philly band **Marah** (and also just issued the fine new set by last issue's **Flag Waver**, ex-**Neckbone Tyler Keith**).

"Pat takes a what-the-fuck approach to everything," Tobias says, "and he usually has pretty good results. He dropped them a line and sent them a record."

Within days, **Black Dog** called. "I've never seen the Postal Service work that fast," Tobias says.

The long wait for the **Lovers'** album was worth it. It's a sharply played and smartly penned collection of contemporary pop/rock—think of a brawnier version of **Big Star**, with occasional pedal steel guitar (courtesy of guest **Steve Hobson** of the Wilmington, Del., group **Sin City**).

Tobias says of the group's style, "We all come from slightly different directions, but in the scheme of things we're all pop fanatics . . . We came of age in the era of indie rock and indie pop."

Though the **Bigger Lovers**—who also include bassist **Scott Jefferson** and guitarist **Ed Hogarty**—are relieved to have their record out, they won't be jumping into a big national tour to promote it.

"It's really hard to make it worthwhile to [tour], without any major backing behind you," Tobias says realistically. The group just completed a swing through such Midwestern markets as Cleveland, Chicago, and Lexington, Ky., and will continue to go out on short two- to three-day road trips.

Top Independent Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	5	JIM JOHNSTON IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	NO. 1 WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5 SPARC: DOWNY: 88530RZCH (11.98/18.98) 4 weeks at No. 1
2	NEW	▶	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT
3	2	35	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT
4	NEW	▶	SEPULTURA ROADRUNNER 8560 (17.98 CD)	NATION
5	4	6	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR
6	5	16	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
7	6	18	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3
8	9	3	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	THWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION
9	NEW	▶	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98) HS	DA KHOP SHOP
10	3	3	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) HS	THE IRISH TENORS: ELLIS ISLAND
11	8	9	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW
12	10	3	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98) HS	LIVE IN CONCERT
13	NEW	▶	BANDA EL RECODO FONOVI 6102 (8.98/12.98) HS	CONTIGO POR SIEMPRE
14	NEW	▶	ME FIRST AND THE GIMME GIMMES FAT WRECK CHORDS 620* (14.98 CD) HS	BLOW IN THE WIND
15	7	3	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL
16	13	63	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
17	20	12	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK
18	11	3	VARIOUS ARTISTS FAT WRECK CHORDS 613* (6.98 CD)	FAT MUSIC VOLUME 5: LIVE FAT, DIE YOUNG
19	12	42	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
20	15	41	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
21	14	19	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION
22	19	4	BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD) HS	THE BEST OF FREESTYLE MEGAMIX
23	18	19	PRODIGY OF MOBB DEEP ● INFAMOUS/VIIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C
24	17	4	JOHN DIGWEED BOXED 019/STUDIO K7 (18.98 CD) HS	LOS ANGELES—GLOBAL UNDERGROUND
25	16	4	LORDS OF ACID ANTLER SUBWAY 6969*/NEVER (17.98 CD)	FARSTUCKER
26	NEW	▶	LARS FREDERIKSEN AND THE BASTARDS HELLCAT 80438*/EPITAPH (16.98 CD) HS	LARS FREDERIKSEN AND THE BASTARDS
27	23	21	SPINESHANK ROADRUNNER 8563 (8.98/13.98) HS	THE HEIGHT OF CALLOUSNESS
28	22	9	JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD) HS	USEFUL MUSIC
29	28	6	STEPHEN MALKMUS MATADOR 444* (16.98 CD) HS	STEPHEN MALKMUS
30	43	2	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3000 (10.98/16.98)	TRIBUTE TO QUARTET LEGENDS VOLUME 1
31	29	7	DROPKICK MURPHYS HELLCAT 80430*/EPITAPH (16.98 CD) HS	SING LOUD SING PROUD
32	26	4	MAC MALL SESED OUT/MOSES SOUL 1535/BAYSIDE (11.98/16.98)	IMMACULATE
33	25	25	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD
34	32	23	EVERLAST ● TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
35	RE-ENTRY	▶	JOHN HIATT VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
36	NEW	▶	DJ MARK FARINA OM 30165* (16.98 CD)	MUSHROOM JAZZ 3
37	24	24	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP
38	NEW	▶	SHERRIE AUSTIN WE 1161/MADACY (16.98 CD)	FOLLOWIN' A FEELIN'
39	35	5	THE ATARIS KUNG FU 78782 (14.98 CD) HS	END IS FOREVER
40	30	7	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210*/TVT (10.98/16.98) HS	GHETTO THEATER
41	NEW	▶	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)	THE PLACES YOU HAVE COME TO FEAR THE MOST
42	46	62	KITTIE ● NG 751002/ARTEMIS (10.98/16.98) HS	SPIT
43	34	6	DJ IRENE UC 1022/STRICTLY HYPE (16.98 CD) HS	AUDIO UNDERGROUND V 1
44	31	10	SOUNDTRACK TVT SOUNDTRAX 6950*/TVT (17.98 CD)	SNATCH
45	33	26	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
46	27	6	RICHIE RICH TEN SIX 601 (10.98/14.98)	THE GAME
47	38	6	JONATHA BROOKE BAD DOG 60801/KOCH (17.98 CD) HS	STEADY PULL
48	40	7	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98) HS	LOYALTY
49	NEW	▶	VICTOR CALDERONE TOMMY BOY SILVER LABEL 1433*/TOMMY BOY (17.98 CD)	E=VC2 VOL. 2
50	21	7	LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY

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. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Sony Places Secure CD Bonuses Online And Redirects Site Traffic

SONY GETS CONNECTED: To those looking for bonus features on the latest albums from Epic Records artists **Jennifer Lopez** and **Ricky Martin**, here's a piece of advice: You won't find them on the CD itself.

Instead, buyers of those albums can access bonus materials on the official Lopez and Martin Web sites.

Epic's parent, Sony Music Entertainment, is equipping the sites of select acts with a special CD-recognition technology called Connected that allows a consumer who buys their new albums into a hidden secure area on the site that holds bonus features.

Sony has rolled out the Connected feature with the Lopez and Martin albums thus far. Plans are also in the works to use it with upcoming releases from **Anastacia**, **G. Love & Special Sauce**, **Billy Gilman**, and **Mary Chapin Carpenter**.

Buyers of the Martin album, for example, were able to download a free copy of a non-album track—his duet with **Christina Aguilera**, "Nobody Wants to Be Lonely." But it could only be obtained by first accessing the Connected protected area of rickymartin.com.

Normally, such perks—extra tracks, Web links, interviews, live performances, lyrics, discography information—are embedded on the CD and can be accessed through a computer's CD-ROM drive. They're generally known as enhanced-CD features.

Sony's extras with Connected also require that an album be in the CD-ROM drive of the user's computer, but all the features and technology reside on the artist's Web site. If the site recognizes the CD in a user's CD-ROM drive, then access to bonus features is granted.

Theoretically, such features could be used to drive additional value-added E-commerce opportunities for the artist and label—all sanctioned sites of Sony acts already link to Sony's online store, and for-purchase extras conceivably could also be offered through Connected.

But Sony officials maintain that the Connected system differs from another E-commerce effort with its CDs that embedded a link to the Sony online store on its CDs and sparked an unfair-trade-practices lawsuit by the National Assn. of Recording Merchandisers. In the Connected model, there is no automatic link on the CD that drives traffic away from the retailer that originally sold the album.

And so far it's a moot issue. The bonus features have been free.

Sony officials say that the advantage of shifting bonus material to the Web is that it allows for greater control over the timing of the release of such material—extras don't have to be added by the CD-mastering stage.

What's more, a Web-based system creates opportunities for updates of bonus features, and it increases the volume and regularity of traffic at the artist's site.

"That's the idea: You can keep changing it," a Sony representative says. "It's not static like a CD extra, where no matter how cool it is, once you've seen it, that's it. With this, it gives you a reason to continue to go to the Web site."

Indeed, **Cory Llewellyn**, head of Epic's new-media group, says that Connected has been a big traffic driver at the Jennifer Lopez site, which has been offering regular updates, including an exclusive live performance of the song "Play" and interviews with Lopez.

"That's been really successful," says Llewellyn of Connected. "We are getting tens of thousands of people accessing the site every week."

SPEAKING OF JENNIFER LOPEZ... Epic officials say that a recent streamlining of its artist sites worldwide—along with a **Jennifer Lopez** global chat/listening party backed by Microsoft's MSN and held the day before her new album's release—helped *J.Lo* score 11 No. 1 chart entries worldwide.

Epic's **Llewellyn** says that major online promotions for the label's acts are now being pushed through the Web site in the country in which the artist in question is signed.

That means that while Epic divisions all over the world have their own Jennifer Lopez sites, promotion for *J.Lo* is directed through the U.S. Jennifer Lopez site, jenniferlopez.com, because she is a U.S.-signed act. So Lopez fans in Hong Kong who want to access her Web site would land at the U.S. version of the site and then have an option to link to the regional Hong Kong sub-site, sonymusic.com.hk/jennifer.

Likewise, American consumers accessing, say, the Web site of **Sade** (sade.com) would be linked to a U.K. site, because she is signed out of the U.K. The user would then have an option to link back to the U.S.-specific site, sadeusa.com.

Lopez's site was the first to incorporate this new system.

"If the act has an international audience, we definitely want to lead the world to one place," Llewellyn says. "It makes for amazing traffic results."

BITS & BYTES: If you missed **Coldplay** when it passed through the U.S.—the first leg of its U.S. tour was canceled Feb. 20 because of illness—Warner Bros. Online (warnerbros.com) is offering an archived Webcast of the band's performance Feb. 14 at Los Angeles' Mayan Theater. The show was captured by music-video director **Kevin Kerslake**, who has worked with **Nirvana**, **Smashing Pumpkins**, **Red Hot Chili Peppers**, **Green Day**, the **Rolling Stones**, and **R.E.M.**

The Internet Underground Music Archive (IUMA) says that it has signed an agreement to be acquired by Vitaminic. The IUMA, which offers streams and downloads from unsigned artists, was shut down last month after losing its funding from EMusic (*BillboardBulletin*, Feb.

SITES + SOUNDS

by Brian Garrity

12), which acquired it in June 1999. The IUMA says that it will be relaunched by Italy-based download network Vitaminic within a week, with all of its services—including its revenue-sharing program—intact. The IUMA says that in coming months, Vitaminic will add E-commerce, a subscription service, and other features to the Redwood City, Calif.-based site.

Universal Music Group (UMG) is considering combining its Farmclub.com unit with GetMusic.com, sources say. A merger would be dependent upon UMG acquiring BMG Entertainment's 50% stake in GetMusic, which is a joint venture between the two companies. UMG is currently in talks for the stake, sources say (*BillboardBulletin*, March 15). A Farmclub.com/GetMusic merger would be driven by cost-saving opportunities from having only

one content portal. The sites have little overlap: GetMusic focuses on established and up-and-coming acts, while Farmclub aims to discover and promote unsigned talent.

Preview Systems COO/CFO **Brad Solso** has resigned to pursue other interests. Former corporate controller **Roger Rowe** has been named CFO, reporting to president/CEO **Vincent Pluinage**. Executive VP **Murali Dharan** will also take on some of Solso's former responsibilities. Preview Systems, which provides E-commerce services, earlier this year let go 25% of its staff and said it was exploring a possible sale of the company (*BillboardBulletin*, Feb. 7).

Loudeye Technologies has purchased technology and infrastructure assets from OnAir Streaming Networks. The move will allow Loudeye to offer online radio. Loudeye also recently acquired online song-sample provider DiscoverMusic (*BillboardBulletin*, March 5).

Clive Davis' J Records has forged a deal with PlayJ, an advertising-supported download service, to distribute select content online. Through its network of affiliate sites, PlayJ will distribute "Bizounce," the first single from R&B artist **Olivia**, and **O-Town's** tracks "Liquid Dreams" and "All or Nothing." PlayJ, the music division of Web marketing firm EverAd, enables copyright music to be downloaded for free, dis-

playing advertising as tracks are being played.

Winamp players have introduced a Liquid Audio plug-in. The move allows users of Winamp—an America Online property—to access Liquid's 150,000 secured digital tracks. The plug-in works on Winamp versions 2.62 or higher; it is available at liquidaudio.com/winamp and winamp.com/plugins. Liquid Audio also has a plug-in deal with RealNetworks' RealPlayer and RealJukebox.

Also, Liquid has inked a deal to digitally distribute Edel Entertainment, the North American entity of Hamburg-based edel music. The pact expands on one forged last year between edel music and Liquid Audio Europe (*BillboardBulletin*, May 31, 2000). Under the new deal, material from edel and its subsidiaries, including RED Distribution, will be available for download and streaming on the Liquid Music Network.

EMusic.com is offering downloads of rare recordings from *Louisiana Hayride*, a CBS radio program that highlighted country music from 1948 to the early '80s. Tracks from **Elvis Presley**, **Johnny Cash**, **June Carter Cash**, **Wesley Fairburn**, and **Tibby Edwards** are available now, and the site will introduce new tracks and artists every two weeks. The material to be released on EMusic was recorded between 1954 and 1964.

TRAFFIC TICKER

Top 10 Music Info Sites

Duration	
AVERAGE MINUTES PER VISITOR PER MONTH	
1. sonicnet.com	12.2
2. launch.com	8.9
3. billboard.com	8.3
4. rollingstone.com	7.0
5. mtv.com	6.9
6. polistar.com	6.1
7. country.com	6.0
8. listen.com	6.0
9. vh1.com	3.6
10. virgin.net	3.0

HOUSEHOLD INCOME \$25,000-\$39,900/YEAR	
1. mtv.com	438
2. sonicnet.com	259
3. launch.com	258
4. rollingstone.com	206
5. country.com	170
6. vh1.com	120
7. billboard.com	85
8. virgin.net	80
9. polistar.com	55
10. listen.com	34

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR	
1. mtv.com	888
2. launch.com	584
3. sonicnet.com	573
4. rollingstone.com	495
5. vh1.com	315
6. country.com	218
7. polistar.com	213
8. virgin.net	185
9. billboard.com	163
10. listen.com	76

Source: Media Metrix, February 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 80,000 individuals throughout the U.S. participate in the Media Metrix sample.

Billboard.

APRIL 7, 2001

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	2	REPTILE DUCK/REPRISE 47966/WARNER BROS.	ERIC CLAPTON	17
◀ NO. 1 ▶					
2	2	4	EVERYDAY RCA 67988	DAVE MATTHEWS BAND	3
3	3	12	O BROTHER, WHERE ART THOU? ● MERCURY (NASHVILLE) 170069	SOUNDTRACK	14
4	5	27	NO ANGEL ▲ ³ ARISTA 19025 HS	DIDO	7
5	7	21	ALL THAT YOU CAN'T LEAVE BEHIND ▲ ² INTERSCOPE 524653	U2	38
6	4	3	JUST PUSH PLAY COLUMBIA 62088*/CRG	AEROSMITH	5
7	6	19	1 ▲ ⁷ APPLE 29325/CAPITOL	THE BEATLES	13
8	8	18	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA	46
9	RE-ENTRY		IN BLUE ● 143/LAVA/ATLANTIC 83352/AG	THE CORRS	47
10	RE-ENTRY		SONGBIRD BLIX STREET 10045	EVA CASSIDY	—
11	NEW▶		SATELLITE RIDES ELEKTRA 62531/EEG HS	OLD 97'S	121
12	9	22	GREATEST HITS ▲ ² VIRGIN 50316	LENNY KRAVITZ	15
13	10	12	HOTSHOT ▲ ⁵ MCA 112096*	SHAGGY	1
14	11	38	PLAY ▲ ² V2 27049* HS	MOBY	48
15	14	19	LOVERS ROCK ▲ ² EPIC 85185	SADE	36
16	NEW▶		DROPS OF JUPITER AWARE/COLUMBIA 69888*/CRG	TRAIN	—
17	18	7	COYOTE UGLY ▲ CURB 78703	SOUNDTRACK	16
18	16	3	THE IRISH TENORS: ELLIS ISLAND MUSIC MATTERS 9020 HS	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT	173
19	17	10	PARACHUTES ● NETTWERK 30162/CAPITOL HS	COLDPLAY	65
20	13	17	WHITE LADDER ▲ ATO 69351/RCA HS	DAVID GRAY	83

● 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 HS indicates past and present Heatseekers titles © 2001 Billboard/BPI Communications and SoundScan, Inc.

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CLICKS**
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PLUG.IN

EUROPE

**Q&A: ANDREAS
SCHMIDT**
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sites + sounds

BILLBOARD SPOTLIGHTS THE DIGITAL MUSIC REVOLUTION



For the past four years, attendance at the annual Plug.In Conferences held in New York has been mandatory for senior music-industry executives representing major and independent record labels and retailers—in short, anyone with a vested interest in the future of the music business. Now, the acclaimed forum branches out to European soil, with Plug.In Europe having its inaugural meeting in Barcelona next week. The forward-thinking musician and entrepreneur Peter Gabriel will give the artist-spotlight address, following the keynote speech delivered by Andreas Schmidt, president and CEO of the Bertelsmann E-commerce Group.

For the next 48 hours, attendees

(Continued on page 84)

THE STATE OF PLAY

by Richard Henderson and Juliana Koranteng



sites + sounds

BRICKS-AND-CLICKS AND EUROPE

How have Europe's leading brick-and-mortar music chains responded to the rise of online music retailing? Billboard correspondents spoke to executives in four key markets about the history of their presence on the Internet and their current Web site strategies—which often differ from one another significantly. Reports follow from Sally Stratton in London, Ellie Weinert in Munich, Gary Smith in Paris and Howell Llewellyn in Madrid.

HMV EUROPE
www.hmv.co.uk

LONDON—"Strategically, it's very important that we're [online], because what happens in the future on the Internet is going to affect the music industry," observes Stuart Rowe, e-commerce director of HMV Europe.

The latest HMV Web site was launched on Feb. 14 and is the U.K.-based retailer's fourth online presence. "It's a key milestone for us, and we're very pleased with the way things are going and the reception it has had," says Rowe.

The history of the site mirrors the development of bricks-and-clicks thinking.

The first HMV Web site was launched in 1997 and was solely informational. "We were getting a lot of e-mails from our first site saying, 'You must go transactional,'" recalls Rowe, "so we did something very quickly." A second "semi-transactional" site offering just 15,000 titles followed the first and was operational through late 1999. "We have moved in the Internet space when our customers have wanted us to do it," notes Rowe.

A third site was launched in October 1999 and was the first to offer HMV's full catalog of some quarter-million titles. "Our strategy is to complement our existing business as another channel," explains Rowe. "We are believers in the bricks-and-clicks philosophy, and therefore it is very much an integrated affair. We have similar systems to back up our Internet that back up the stores; we use the same catalog and run the same campaigns. There are lots of benefits which a pure-play Web site simply can't copy because it doesn't have shops. Customer returns are a good example; you can return Internet goods to our 125 shops in the U.K.

"We decided early not to go desperately after market share at whatever cost, and that proved to be the correct thing to do because we're still standing, developing and moving our Internet site forwards and some of our competitors have gone belly-up."

"We picked up the business of the Internet companies that went broke," says Rowe adding that capital investment and timing have been fundamental to HMV's success. "For us, it's very much about building gradually a long-term sustainable business on a sustainable business model."

In the U.K., Rowe cites Amazon and Streets Online as major music competitors, with Black Star competing in the video and DVD market. "We're very much a U.K. Web site dealing with U.K. record companies, though that doesn't restrict us selling abroad. If you compare the

growth [of the Internet retail business] with what was being forecast two and a half years ago, then that growth simply isn't there, which is why some people have over-invested and therefore run out of money. But, if you compare the growth of the Internet business with the bricks-and-mortar business, it is growing at a much faster rate because it's growing from a much smaller base.

"HMV does have a WAP site, but the WAP technology itself has been a big

However, Virgin's online team found the market had moved on so much in six months that it revised its strategy. Plans to create sites on the American model in the U.K., France and Japan were put on hold, and the team rebuilt virgin-mega.com last July.

"What we revised the second time on the transactional site was the infrastructure, to make the deliverables so much better," says Rokita. "We weren't a small start-up company who didn't

something it doesn't want to be exposed to."

TOWER EUROPE
www.towerrecords.co.uk

LONDON—Tower Records launched its online presence in the U.K. with a transactional site in January 1999. Andy Lown, senior VP/managing director of Tower Europe, offered these comments about the site, appropriately, in an online email exchange.

"I view the Tower Europe Web site as the most versatile weapon in our retail armory," says Lown. "Initially, the online music world was dominated by many naive non-pretenders to what in reality was a fake crown. Hundreds of millions have been spent on attempting to reinvent the music-retailing wheel.

"In reality, the key to success in selling packaged entertainment over the Web was always going to be about extending the reach of an established and successful brand. There are exceptions to this rule, Amazon being a perfect example, but in the main, new companies like Boxman [which shut down last October] have burned their cash because it is extremely difficult to build—and, more importantly, sustain—an online brand without walk-in customers.

"We are evolving a strategy which links both entities, but, by leveraging key aspects of our business which are instrumental in building such a great brand at store level. There are many aspects to our strategy, but this one is pivotal. To provide a platform for store employees who have incredible knowledge of every form of music imaginable, allowing them to extend the relationships they initiate over the counter, or in their specialist sections, to be nurtured daily or weekly (and eventually on demand) to fruition directly over the Internet.

"To persuade folks to purchase over the Web will be a lot easier if the person you speak to in the store is sending you a personal e-mail or newsletter tailored to your specific genre of music," observes Lown. "Through our staff, we will provide the [Internet] high users but low purchasers with the confidence to take the plunge.

"Our world-music buyer at the Piccadilly store has created the best world-music section in the world," declares Lown, offering one example of how Tower's strategy can work. "Pre-Internet, only those lucky enough to visit the store could interact with this product genius. He only has so many hours in one day and can only be on the shop floor communi-

(Continued on page 88)



disappointment," says Rowe of wireless Web access. "It's speculation as to whether [the next generation of technology] is going to live up to the expectations that everybody had. So we're very interested in mobile and, strategically, it is important to us, but tactically it's very important that we get the timing right when we would enter that market."

VIRGIN MEGASTORES ONLINE
www.virginmega.com
www.virginmega.co.uk

LONDON—"We built our original strategy about two and a half years ago, and in just over six months launched the first of our sites [www.virginmega.com] in the U.S.," says Ziggy Rokita, commercial manager of Virgin Megastores Online.

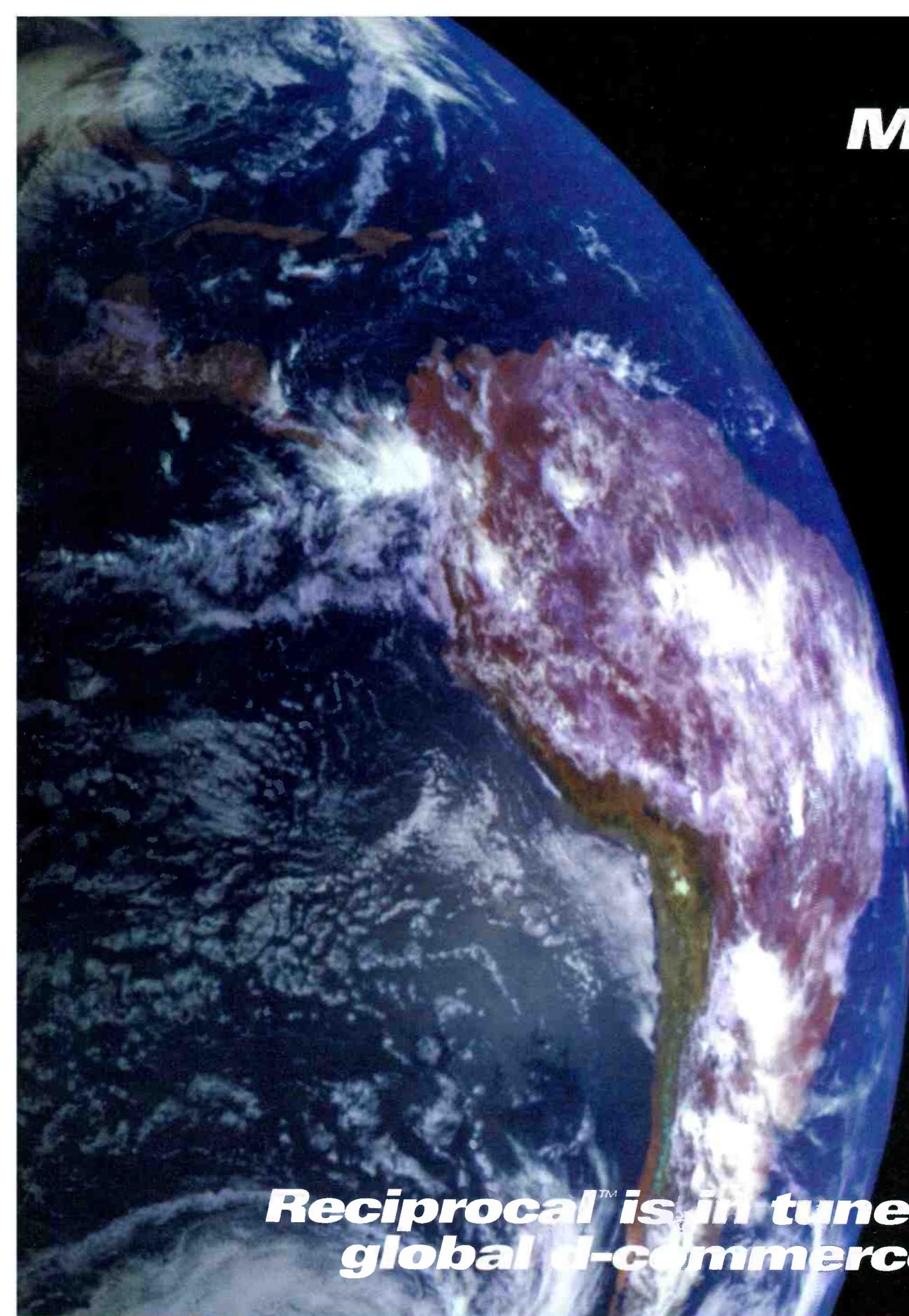
"There was a more mature market there at the time, [and] there were the third-parties who could help us expedite that in a very short space of time. It was a great way to launch the [Virgin Megastores] brand out there, and it was a testing ground in an area that would not jeopardize our brand values, which are so mature [in the U.K.]. The idea was that, whatever we would learn there, we would then scale out to our other trading territories: the U.K., France and Japan."

have a brand to worry about; the brands have to be as consistent online as they are at retail, and it was so important that we got it right. We did get it right from a transactional point of view, but it wasn't in keeping with what our brand values were."

The site was therefore reviewed again, and, in January 2001, virgin-mega.com became an informational site only, "which is more in keeping with the stores, with the brand and all things Virgin, and for us at the moment that seems a far better way to go while we review our strategy," says Rokita. "We've learned so much from working in the U.S., and it's so important for us to take that experience and use it wisely, and that's what we're trying to do now."

The virginmega.co.uk site is in operation, but, says Rokita, is a very basic setup that's under review for future expansion. The U.K. site simply has a U.K. storefinder, a mail-order service link, a U.S. Megastores link and a registration option.

"Online [retailing] is here to stay, but so many people have hit the wall in the last few years, and they've usually been start-ups who haven't thought the whole process through," says Rokita. "We'd rather test and find out what is best for us before exposing the brand to



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BRICKS-AND-CLICKS (Continued from page 86)

cating with customers for a maximum of eight hours. The Internet allows him to communicate with customers all over the world, at any time! He is extending the reach of his unique talent.

"I always saw the Internet as a way to extend our brand and develop our customer base," says Lown. "The downturn in the dot-com sector was no real surprise to traditional retailers!"

Lown notes that Tower has declined to create a site specifically for mobile Web users with current WAP technology. "We have studied the mobile-phone market with great interest and feel WAP is too much of a gamble to invest in a compatible site," he says. "However, we await the introduction of i-mode in Europe and are currently looking into cost-effective methods of sending text messages to mobile users within the vicinity of the stores."

WORLD OF MUSIC www.wom.de

MUNICH—"World of Music or WOM is comprised of two pillars: its 18 nationwide retail outlets plus the *WOM Journal*, which has gained more and more importance over the years as Germany's most widely read consumer music magazine," says Jens-Peter Labus, sales manager for WOM Online. "In January 2000, we decided to launch an Internet portal to include both systems—CD sales as well as the magazine." The site was officially launched last August at Popkomm.

The consumer-oriented site is clearly structured into three parts: content, customer service and shopping. Editorial content, updated daily, reflects the *WOM Journal* and offers record reviews, artist bios, interviews, news and behind-the-scenes reports. Clicking on the customer-service area provides assistance with the use of the search program either for online song excerpts or online purchases.

Since then, WOM's experience with the new site, as well as a series of what it calls "usability surveys," have led to improvements introduced in November in "Phase 2" of the Web site. "Phase 3 will be set up during the course of the first half-year 2001," says Laub, but he was unable to provide further details of WOM's Web site revisions at press time.

"Within the German market, we consider www.lager.com to be one of our competitors," says Labus of that retail search engine. With few exceptions, he says, established retailers dominate the scene in Germany.

On an international level, Labus cites a survey conducted by the Nuremberg-based GfK that states the strongest competitors for global online music sales are Amazon, Primus-Online and Bertelsmann Online.

As with Tower Europe and other retailers, WOM has decided against going after mobile Web users at present. "If you are talking about WAP, then the answer is no, WOM is not targeting consumers via their mobile phones. We don't consider it effective. For some users, it may be of interest to connect into the Internet via laptop and mobile

phone, however, we cannot imagine that online sales via WAP can be of significance. But WOM is exploring options to draw customers using Short Messaging Service (SMS) technology."

FNAC www.fnac.com

PARIS—Despite a modest, albeit admirably early, online start-up in 1996 with fnac.fr, it was not until December 1999 that France's leading retail chain, FNAC, got serious with the launch of fnac.com. The new version of the site, which currently has no direct domestic competition, is intended to be the French answer to Amazon.com.

Fnac.com has more than 1 million articles for sale, 10% of which are guaranteed to be delivered within 24 hours for no extra charge. It sells tickets for 6,000 venues around France and, thanks to its basis in bricks-and-mortar retail outlets, enjoys levels of brand awareness and consumer confidence that Internet-only operators can only dream of.

"The fact that our services overlap, that the shops act as a back-up to the online services, makes establishing Fnac.com as a business somewhat easier than for pure online operators," says Jean-Christophe Hermann, CEO of Fnac.com. "Next, we will start expanding our distribution service by using 3,000 points of collection and distribution, known as the *relais colis*, which are especially well known to the women of this country."

The service, tried and trusted as part of France's distribution of goods bought from catalogs, will act as a complement

to existing distribution services and, hopes Hermann, encourage more women to use the site.

It is hoped that, by 2003, the site, which currently has an average 2 million visitors per month, will have a total, pre-tax turnover of 150 million Euros [\$134 million U.S.]

"March 5 (2001) saw the launch of the digifnac service for downloadable books, music and software," says Hermann. "By the end of 2001, we'll have our information service for PDAs up and running, although actually buying things by wireless device is somewhat further down the line than that."

FNAC SPAIN www.fnac.es

MADRID—The six Spanish branches of French-owned music-and-book-based department-store chain FNAC are run with considerable independence from the head office in Paris, and just one example of this was the Nov. 30 launch of its online service at the Valencia and Alicante branches. The Web site, www.fnac.es, is to be extended to other branches in Barcelona, Madrid and Zaragoza this year.

FNAC Spain's online director and executive in charge of fnac.es is Elena Alvarez, who says financial results after the first three months were "spectacular." The "Christmas Campaign" sales level was \$277,000 (49 million pesetas). Of the 80,000 visits by 22,000 registered users to the 4 million pages, the top 1% spent an average of \$53.70 (9,500 pesetas) each. By mid-February, music purchases accounted for 18% of turnover.

Alvarez says that what makes fnac.es different from other Web sites that cover music and music equipment (as well as books, videos and DVDs) is that the company offers more than just "another sales catalog." She says FNAC Spain calls this its "prescription skills."

"Our virtual catalog is a world of expert advice, where visitors can receive help from over 200 experts who write the texts that are dense with information and explain what is on offer," she says. "It was part of our philosophy before we started that we would not just offer a shopping list. Even our 30-second music streaming service is devised with the typical FNAC client in mind."

In the service's first phase, purchases were made chiefly via personal computers. In the near future, fnac.es is scheduled to target customers who access the Internet via mobile phones as well as interactive television sets. Access platforms, as well as appropriate mobile-phone payment systems, are still to be set up.

"We shall implement a system of transactions via mobile phone, using either a special card which asks you to confirm you have made a request, before you enter your PIN to confirm and the product is then sent, and the charge is made to your account. The other system will be via WAP, with a direct connection between fnac.es and the mobile phone," explains Alvarez.

"Sales and traffic have surpassed our expectations and, after the first three months, there has been no reason to change any of our original philosophy or methods of online commercial transaction," she adds. ■

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STATE OF PLAY
(Continued from page 84)

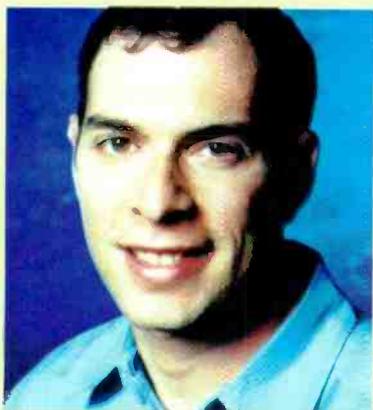
on how much to spend on [developing] artists.

The technology tackles a very inefficient part of the industry: lack of information. The data the industry captures must be tailored to the industry so that we can discuss the performance of specific artists and observe how their fans integrate with their music.

DAVID PAKMAN, Co-founder/President of Business Development and Public Policy, Myplay.com, New York

The biggest challenge is the licensing of content from copyright holders, [being] record labels and [music] publishers. It's impossible to provide new value-added services to consumers without such licenses, and those licenses are extremely slow in forthcoming. When the licenses do appear, they often have onerous economic terms that make them impractical. This is an ongoing concern.

Myplay works closely with the record



labels and publishers when trying to negotiate licenses, and Myplay is also extremely active in Washington with our nation's lawmakers to see if some sort of relief could be provided through the legislative process. The irony of this current situation is that the consumer demand for digital music services is monumental; I think Napster has shown us that much. The technology has been around for some time and still exists to launch and deploy great subscription services for consumers. The only thing that's missing are the licenses.

NICO KOEPKE, VP Technology & Media, Sony Music Europe, London

Recent events have led to a clearer evaluation of the key issue: copyright is not—nor ever can be—a “free” commodity on digital networks. In addition, in Europe as around the world, we are now seeing a slowdown in B2C [business-to-consumer] developments—considered quite recently to be the Internet's Holy Grail—due to lack of funding for often highly risky business models. [That] is resulting in a consolidation of—especially—Web-oriented music offerings.

Therefore, we must not forget that we are still only at the very beginning of developing a new and secure delivery network that is consumer-friendly, both technically and creatively, as well as it being commercially sound.

Contrary to initial beliefs voiced by many new entrants into the digital music space—as well as media commentators—it requires all parties, starting with artist talent, labels, intermediaries, distributors, retail and consumers to build and accept new ways of enjoying music.

(Continued on page 92)

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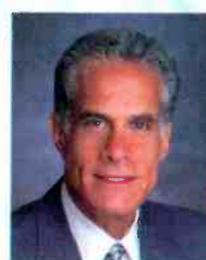
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EVP Internet Media, Walt Disney Internet Group



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Give us a feel for the major themes you are going to be talking about at plug.In.

The drumbeat will be about the future of digital media. What do I mean by that? We're seeing one of the most important transition periods in the history of the media industry. We see that the intellectual property we produce has been defined, so far, by physical boundaries like the CD, the book and videotape. Now, for the first time ever, this physical boundary has been broken. The perfect example is the music industry, where the music—which is the only true digital format—has left the CD, left the physical product and spread out at an incredible speed across new technologies and networks and in surprising ways found its way back to the consumer. That's what people mean when they say the genie's out of the bottle. But I see it in a much larger context. Not just in the context of mp3 and Napster, but that this is the theme I think we are going to see happening for all media sooner or later.

What should media companies do, given the fact that the genie is out of the bottle?

Again, don't reduce it down to Napster or MP3; that's just what we see right now. The changes are much more fundamental, much deeper, and most of them are still yet to come. But what the media companies need to do is embrace new technologies much faster and much more aggressively than they have in the past. What do I mean by embrace? If there is a new technology out there,

there should be, in a short period of time, a business model coming along with it. The biggest thing going on right now is we have new technologies and high consumer demand and high consumer use of these technologies. But we don't have any business model associated with it, where the value of the intellectual property we're producing is carried on.

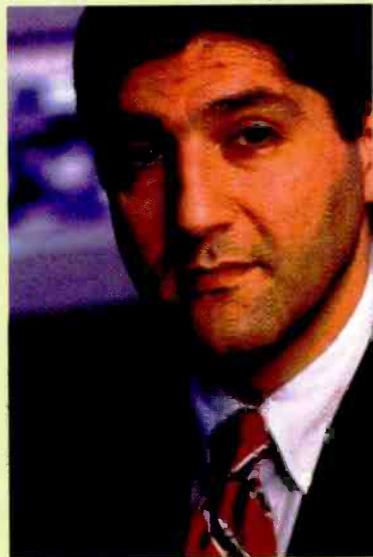
Is that the fault of the media companies, or is that a product of the fact that, sometimes, business models can't necessarily keep up with technology developments?

That's a very good point. If it's true that business models can't keep up with technology, then we have an even more fundamental problem. But I don't believe that. I believe that, if you notice fundamental trends in the industry or technology, and monitor them carefully, and then you work with them, you have a chance to grow your business with the technology. Now, clearly, in the case of file sharing—which I regard as important as e-mail or instant messag-

PLUG.IN EUROPE Q & A: Andreas Schmidt

The president/CEO of Bertelsmann's E-commerce Group will deliver Plug.In Europe's opening keynote speech on April 2.

BY BRIAN CORRITY



You cannot have, in these times with such radical changes, a fundamental position and just expect that, by keeping your position, the rest of the world will not change. In a way, it's a little bit like the 16th or 17th century, when Galileo said in front of the holy church in Rome that the earth is not the center of the universe. What happened is he got called to the court, and he got banned—but he was right.

I suspect you hope that's not your fate.

Whenever you have radical changes, you have different opinions. But we are debating these issues much too long without coming to conclusions. Never expect that the consumer is going to wait for you to make something happen. The consumer always finds a way to get access to the content.

Then how much of the Bertelsmann e-commerce strategy is linked to new technologies like file-sharing? How much do you expect your business to change?

ing going forward—that was not the case. So, the call to action for all of us in the media industry is: Let's be much more flexible about what are the new rules associated with new technologies.

The business we are running here works from one fundamental vision: Bertelsmann, as one of the largest content companies in the world, needs to be able to supply and drive this content over the three major platforms we see out there—the Internet, mobile and broadband. Our job here at the Bertelsmann E-commerce Group is to figure out which business models you can apply over these platforms to make the intellectual property and the content available to consumers. That can be in either traditional physical formats (that's where you're talking classic e-commerce and e-tailing) or in new digital formats, including file-sharing and new mobile formats. Now, at the core of our business strategy is the consumer; for us, the consumer is a subscriber. Subscriber-based businesses are what we're going for. Because you can monetize that kind of consumer relationship. You can build and extend on it, and it's much more valuable.

How do you balance perfecting the more traditional e-tailing business now with looking long-term, toward broadband-enhanced digital commerce opportunities?

The physical e-tailing—BOL, Barnesandnoble.com, CDnow—is just an interim or an addition to the subscriber-based business model of the future. Of course, there will always be physical product. People will always buy books. People will always buy CDs, because people love to collect and keep things. But, in the future, that will be an addition; it will not be the core.

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But won't that interim period still be around for a while?

Well, Bertelsmann thinks in long-term strategies. Yes, [e-commerce of physical goods] will be around for some years. But, if you break it down and look at what's happening to the marketplace, you see that many pure-play e-commerce companies that started out in that space found that it really isn't a sustainable business for them. And the reason is because, in a way, it's just traditional mail-order enhanced by clicking and ordering over the Internet. All other costs associated with it are costs associated with a traditional mail-order business.

What about brick-and-click retailing?

Clearly, for anyone coming from the traditional side of the business, or from the e-tailing side, brick-and-click is probably the ideal mixture going forward.

What do you consider yourselves?

We are not merchants at all. Bertelsmann has a long history in building consumer relationships. We started out through our direct businesses in the clubs. And today we still maintain today over 50 million direct-to-consumer relationships over our various businesses. And those relationships mean billing and having access to the consumer

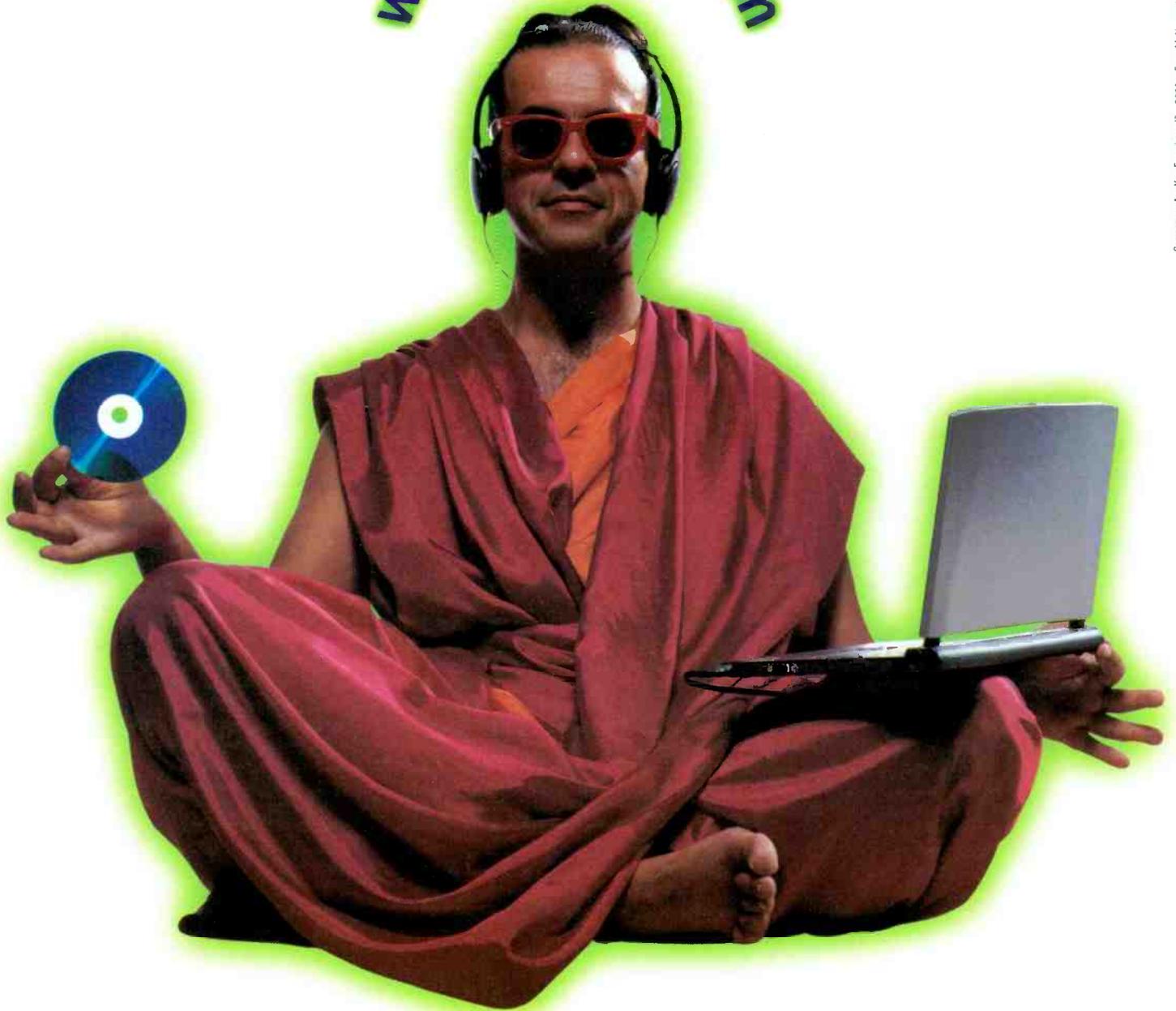
How is the development of digital music in Europe different than in the U.S.?

There's one fundamental difference. In Europe, Internet access costs to the Internet are still very high because the incumbents control the networks. It's not like in the U.S., where there is competition in that space. Because of the high access costs, there are less people online in Europe. Therefore, the penetration is lower and, because of that, the consumption of digital product also is lower. So Europe is still behind. And that requires some massive steps from the European Union and the local governments to go forward. On the other hand, Europe is at a great advantage, because we have a unified mobile environment. That means you have a parallel network which is driven by mobility and communication on the cell phone, which will provide high bandwidth. And over that high bandwidth, you will be able to deliver media product in all formats. We're working to create partnerships to deliver content and build this new type of product for the mobile environment as well.

Does that mean file-sharing is not the phenomenon in Europe that it is in the U.S.?

No. File-sharing has taken up in Europe as well. The penetration is still a little bit lower, but there is still six months' time-lagging here. But let me make one important point. In order to really explore the opportunities which we have in this networked environment—broadband, Internet and mobile—we must develop the business model, we must protect the copyright, but also make the copyright flexible enough to adapt to this new technology, and we must provide the legal and legislative framework in which new technologies and delivery forms can thrive. That's a common effort which is just beginning. Work with the European Union, the FTC and so on—the global business dialogue—is really important. It plays a really important role.

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2-3 April
Princess Sofia, Barcelona

Monday, 2 April

11.00 Registration

12.00 Opening Remarks: Evan Neufeld, VP, international research, Jupiter MMXI

12.10 Jupiter View: The Future Of Music In Europe: The Shift To A Service Model

Mark Mulligan, analyst, Jupiter MMXI

12.30 Morning Keynote: Andreas Schmidt, president/CEO, Bertelsmann E-commerce Group

13.00 Defining The New Music Economy

Emmanuel de Buretel, president, Virgin Continental Europe

Martin Craig, VP, new media, Warner Music International

Michael Haentjes, CEO, edel Music
David Goldberg, CEO, LAUNCH Media
Alon Harnoy, CEO, iCrunch

Mark Mooradian, VP & senior analyst, Jupiter MMXI (moderator)

14.00 Lunch

15.00 Artist Spotlight: Peter Gabriel, Artist, and Co-Founder, OD2

16.30 Distribution And Retailing: Is Anything Working?

Gianluca Dettori, CEO, Vitaminic
Fabrice Sergeni, MD, Lagardere New Media
David Stockley, CEO, DX3
Charlie Gilreath, president, Global Fulfillment

Paul Zimmerman, general manager, Music, Amazon.co.uk
Olivier Beauvillain, analyst, Jupiter MMXI (moderator)

17.30 Trends In The European Internet Economy

Noah Yasskin, director and analyst, Jupiter MMXI

Mark Mulligan, analyst, Jupiter MMXI
Mark Mooradian, VP and senior analyst, Jupiter MMXI

Daniel Stevenson, analyst, Jupiter MMXI
Evan Neufeld, VP, International, Jupiter MMXI (moderator)

18.00 Break

18.30 The Billboard Roundtable: Empowering The Artist

Ernesto Schmitt, founder and president/chairman, Peoplesound.com
Ted Cohen, VP, new media, EMI Recorded Music

Ingemar Bergman, International Director of A&R / Music department, Popwire
Alexander Ross, associate, Theodore Goddard

Mark Mulligan, analyst, Jupiter MMXI
Ken Schlager, VP, business development, Billboard Music Group (moderator)

19.15 Fair Use And Digital Rights: Is There A Middle Ground?

Patrick Campbell, chairman/CEO, Magex
Eric Baptiste, secretary general, CISAC
Tim Bowen, executive VP, Universal Music International

Larry Miller, president, Reciprocal Entertainment
Jonathan Zavin Esq, chairman, intellectual-property group, Richards & O'Neil, LLP
Aram Sinnreich, senior analyst, Jupiter MMXI (moderator)

29.00 Cocktail Reception In Exhibit Hall

Tuesday, 3 April

09.00 Breakfast

09.30 Opening Remarks: Arielle Dinard, managing director, Jupiter MMXI

09.35 Subscriptions, Services And Beyond: New Models For Music Distribution

Bill Barnardi, managing director, Europe, Qpass

Michael Downing, co-founder, president/CEO, musicbank

Nico Koepke, VP technology and eMedia, Sony Music Europe

Simon Bazalgette, CEO, Music Choice
Cive Mayhew-Begg, SVP, head of commercial group, Interactive Services Division, Chello Broadband

Mark Mooradian, VP/senior analyst, Jupiter MMXI (moderator)

18.30 Break

11.00 Networked Music Sharing—The Grey Market

Bruce Ward, founder and CTO, NetPD
Howie B, artist and founder, Pussyfoot Records

Sean Hastings, CEO, HavenCo

Allen Dixon, general counsel and executive director, JFPI

Paul Hitchman, CEO, PlayLouder

Aram Sinnreich, senior analyst, Jupiter MMXI (moderator)

12.00 Networking Break (in exhibit area)

13.30 Programming: The New Radio—What Do Users Really Want?

James Bethell, managing director, Ministry of Sound Media, Ministry of Sound
Nora Rothrock, SVP, MTVi Europe
Tim Bratton, president, Tunatic.com
David Mansfield, CEO, Capital Radio plc
Meir Malinsky, CEO, OnAir Europe
Olivier Beauvillain, analyst, Jupiter MMXI (moderator)

14.15 Portable Music: Business Models For A Wireless World

David Pakman, co-founder, Myplay.com
Kevin Malone, VP, European business development, Liquid Audio

Ken Potashner, chairman/CEO, SoncBlue
Ginny Hutchinson, managing director, UK, iobox Terra Mobile

Ian Henderson, head of music strategy and service development, Orange

Mark Mulligan, analyst, Jupiter MMXI (moderator)

15.00 Conference Concludes

THE STATE OF PLAY
(Continued from page 89)

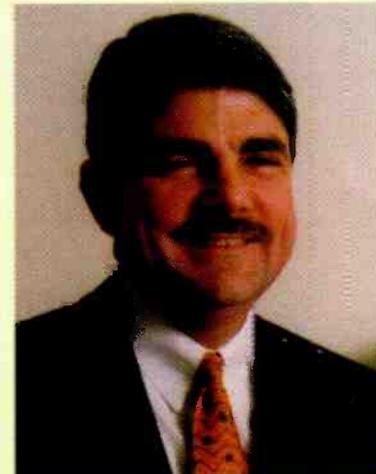
For Sony Music Europe, we will continue on our path of building compelling platforms on which artists and music fans can interact, be they on the Web, mobile or other new channels. And we will work closely with our existing media and retail partners to add value to their offerings, using the digital space.

This is a huge paradigm shift. Technology continues to empower in ways and at a speed that make creative and commercial "solutions" hard to realize. But in the changes we are undergoing and the challenges we face, our prime goal is to work for our artists and deliver their music and creativity through the new media channels that will continue to develop.

ALLEN N. DIXON, General Counsel and Executive Director, IFPI, London

The biggest challenges facing the online music business in Europe are to bring the copyright laws into line with the reality of the Internet, and to change the "Wild West" mentality about the Internet into one that recognizes that e-commerce can only flourish if the network is secure and its participants are responsible.

The EU Copyright Directive has [recently] been adopted, which should help the music industry in many ways. Among other things, it recognizes that



digital copies of CDs and tracks deserve protection from unauthorized exploitation over the Internet, just as physical CDs should not be counterfeited.

Many details remain to be filled in, however, as the directive is finalized and national governments implement it. How well will encryption and other technical security measures be protected? How will national governments ensure that "private copying" does not mean distribution to 200 million of your closest Internet friends?

The second challenge is to educate governments, dot-com companies and users that there won't be an online music business unless the Internet becomes something more than a lawless frontier of hacking and piracy. Part of this effort must be to remove as much illicit and counterfeit material from the Internet as quickly as possible.

Equally important is to get out the message, as industry luminaries as diverse as Sir George Martin and rap star Eminem have done in recent weeks, that everyone in the music business deserves to get paid and to exercise "freedom of choice" as to how their music gets used online. ■

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Home Video

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VHS Demand Falling As DVD Grows

BY EILEEN FITZPATRICK

INDIAN WELLS, CALIF.—Although movie studios continue to insist that DVD is not cannibalizing VHS sales, a survey of 100 video replicators indicates declining demand for VHS titles.

According to a report conducted by research firm Cambridge Associates and presented at the International Recording Media Assn.'s 31st annual Recording Media Forum held March 21-25 here, VHS duplication will drop to 870 million units by 2002, down from 920 million units estimated for this year and 980 million units in 2000. This prediction represents a 6% decline in VHS replication from 2000 to 2002.

"Demand for VHS is reducing for several reasons," Cambridge president Dick Kelly told the crowd of about 300 replicators. In addition to competition from pay-per-view cable



channels and the Internet, Kelly said, the increasing popularity of DVD titles has eaten away at VHS sales.

But Columbia TriStar Home Entertainment executive director Janet

Wheeler disputed the Cambridge study.

"Our VHS sales are up over last year's numbers," she said during her presentation at the confab. "Hardware sales are also up for VCRs."

She also cited an Alexander and Associates consumer survey that concluded that 40% of DVD-player purchasers also purchased an additional VCR and that 46% of DVD buyers continue to purchase VHS titles.

On average, the Alexander study said that consumers with both a DVD player and a VCR buy an equal amount of VHS and DVD product.

Wheeler estimates that DVD rep-
(Continued on page 96)

Manga Entertainment Strikes Deal With Pathé To Distribute Japanese Animation Product

GLOBAL ANIME: Japanese animation product from Manga Entertainment will be reaching out to new territories under a new distribution deal struck with Parisian-based Pathé.

The five-year deal provides for distribution of DVD and VHS titles in Belgium, Luxembourg, Africa, and the Netherlands, as well as France. Pathé will also provide authoring and encoding services for dubbing of Manga titles.

Manga and a handful of other Japanimation suppliers, such as Central Park Media, have brought the genre beyond cult status in the U.S. over the last few years. For example, Manga's *Street Fighter Alpha: The Movie* has been in the top 20 of the Top Video Sales chart for the past eight weeks.

But Manga president **Marvin Gleicher** says the U.S. market still lags behind the rest of the world in accepting Japanimation product.

"The U.S. is the last major market for Japanimation," he says, "Here we're about four years behind markets like Spain, France, and England, which were all into Japanese animation before Americans."

He says the market for the product worldwide will increase as PlayStation2 game consoles and DVD-ROM computer drives reach more homes all over the globe.

Sony Distribution handles Manga product in the U.K., Siren Entertainment handles Australia, and Sony Music Canada covers Canada. Gleicher says Manga is close to signing deals with distributors in Italy, Spain, and Portugal.

"In order to distribute niche product like this, we need a company that can understand and micro-market," says Gleicher. "This product cannot be marketed as a mainstream film, and many of these big distributors can't do that."

Manga was distributed by Canal Plus in French territories until that distribution deal "broke up," Gleicher says. Then its international distribution strategy became lost in the shuffle of the Universal/PolyGram merger, which forced it to seek new deals overseas.

Manga has approximately 80 titles in its library, and under the Pathé deal, it plans on releasing two titles per month from the catalog, as well as new releases. The first title to be distributed by Pathé will be *Blood*,

due in stores July 31, and *Neon Genesis Evangelion*, which is slated for Oct. 30.

DEAL FOR 'MASKS': In other distribution news, Columbia TriStar Motion Picture Group has obtained theatrical, TV, and home entertainment rights to China Star Entertainment's *Black Mask 2: City of Masks*. Based in Hong Kong, China Star is currently in production on the film, which is directed by **Tsui Hark**. Martial arts scenes will be staged by **Yuen Wo Ping**, who also supervised the fight scenes in *Crouching Tiger, Hidden Dragon*; *Charlie's Angels*; and *The Matrix*. The deal excludes distribution in Japan, Korea, Hong Kong, Taiwan, and China.

PUPPY LOVE: Warner Home Video has set May 15 for the release of *Best in Show*, the latest spoof from **Christopher Guest**, which lampoons the Westminster Dog Show.

The DVD is priced at \$24.98 and features commentary by Guest, scenes that were cut from the theatrical version, and a "K-9 Corner" segment highlighting real-life dogs and their owners. Dolby Digital 5.1 audio and widescreen format are also part of the package.

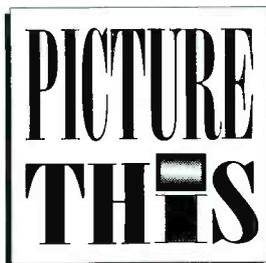
Consumers will also be given the chance to win a pet-friendly trip to Key West, Fla., sponsored by *petswelcom.com*. The sweepstakes will be available at retail outlets, and dealers will also win the trip if the winner is chosen from their location. The Web site will award gift certificates to runners-up.

The corresponding VHS of *Best of Show* is priced for rental.

OUT OF THIS WORLD: The results of Sony Electronics' online poll to determine which DVDs and CDs consumers would take into space lists *Gladiator* and *The Beatles (The White Album)* as the top choices.

Other movie choices were *The Wizard of Oz*, *Mrs. Doubtfire*, *The Matrix*, *Titanic*, *The Sixth Sense*, and *Raiders of the Lost Ark* (which, ironically, isn't available on DVD). Top selections for music included works by **Elvis Presley**, **Garth Brooks**, **Duke Ellington**, and **Beethoven**.

The poll was conducted following the delivery of two Sony portable DVD players to the International Space Station via the Space Shuttle Atlantis.



by Eileen Fitzpatrick



Columbia TriStar DVD Set Gives 'Lawrence' Special Treatment

BY JIM BESSMAN

NEW YORK—In the genre of epic films, Sir David Lean's *Lawrence of Arabia* ranks right up there with *Gone With the Wind*, *Dr. Zhivago*, and others that have captured the size and spectacle of a historic event or era. It's also an example of another classic film getting special treatment for its DVD release.

On Tuesday (3), Columbia TriStar Home Entertainment will release a two-disc limited edition of the DVD, which will include an interview with director Steven Spielberg talking about the influence *Lawrence of Arabia* had on him as a child.

"It's truly insightful," says Columbia senior VP Fritz Friedman. "It's probably his favorite film ever, and it had an extraordinary impact on him as a young man growing up in the Arizona desert. But the very fact that he gives this amount of time for this title is indicative of the respect he has for this film."

Retailers also have great respect for the film and believe consumers are likely to purchase it even though a special-edition VHS of the film was released only a few years ago.

"It's also the kind of movie that's proving DVD's becoming an acceptable medium," says Don Pritchett, executive buyer for online retailer DVD Empire. "[Columbia] did a beautiful double-edition VHS a couple years ago, and now people are trading up to the redone DVD version."

Retailer Bahman Maghsoudlou, owner of Manhattan, N.Y.'s International Film & Video Center and a film scholar in his own right, also hails *Lawrence of Arabia* as "one of the best epic films in the history of cinema."

"It's one of those films like *The Godfather*, where a mosaic is created into film art, and it's successful both artistically and commercially," Maghsoudlou says.

The 1962 biopic about English officer T.E. Lawrence's (played by

Peter O'Toole) leadership of warring Arab factions and their battle against Turkey during World War I won seven Academy Awards, including best picture and director.

In addition to a new widescreen print of the 227-minute masterpiece (including the overture, entr'acte, and exit music), the \$39.95 DVD set offers a documentary entitled *The Making of Lawrence of Arabia*, which was written, produced, and directed by acclaimed film documentarian Laurent Bouzereau. The DVD package also includes four original short features about the title character, the movie, and the region, called *Wind, Sand and Star: The Making of a Classic*; *Maan, Jordan: The Camels Are Cast*; *In Search of Lawrence*; and *Romance of Arabia*.

Columbia has included a reproduction of the film's original 1962 souvenir booklet, and the discs contain original newsreel footage from the film's New York premiere. DVD-ROM elements include an interactive map of the Middle East detailing Lawrence's journey and historic behind-the-scenes archival materials.

From a marketing standpoint, Friedman notes, the DVD package was designed as a high-end, "top-quality coffee-table" piece. "You can put it on a coffee table, and it's just beautiful to look at," he says.

Additional marketing elements include the Hot@Bloomington campaign involving screenings presented by the retailer in New York, Los Angeles, and Miami, along with an in-store sweepstakes awarding DVD titles and players. The title is also part of Columbia TriStar's 2001 Hollywood VIP Pass Promotion, where consumers who buy participating titles obtain points that can be used in an online consumer auction to win attendance at various Hollywood TV productions.

Also on April 3, a VHS version of *Lawrence of Arabia* will be released. The \$19.96 tape contains the DVD's featurette *Wind, Sand and Star: The Making of a Classic*.



The limited-edition DVD of the classic film *Lawrence of Arabia* will contain more than 100 minutes of bonus material.

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	Suggested List Price	
			No. 1				
1	1	3	MEET THE PARENTS	Universal Studios Home Video 86032	Ben Stiller Robert De Niro	22.98	
2	2	4	LADY AND THE TRAMP II: SCAMP'S ADVENTURE	Walt Disney Home Video Buena Vista Home Entertainment 21226	Animated	26.99	
3	3	32	THE SILENCE OF THE LAMBS	MGM Home Entertainment 207746	Jodie Foster Anthony Hopkins	9.94	
4	8	4	PLAYBOY: GIRLS OF THE HARD ROCK	Playboy Home Video Universal Music & Video Dist. 0884	Various Artists	19.98	
5	6	7	FARSCAPE: PREMIERE-I E.T.	A.D.V. Films 707083	Ben Browder Claudia Black	14.98	
6	NEW		GLADIATOR	DreamWorks Home Entertainment 86026	Russell Crowe	19.98	
7	9	3	JUDGMENT	Cloud Ten Pictures 143	Corbin Bernsen	29.95	
8	5	6	GUNDAM WING: THE MOVIE-ENDLESS WALTZ	Bandai Entertainment Pioneer Entertainment 1666	Animated	14.98	
9	4	9	PLAYBOY: THE COMPLETE ANNA NICOLE SMITH \$450 MILLION PLAYMATE	Playboy Home Video Universal Music & Video Dist. 0882	Anna Nicole Smith	19.98	
10	11	4	BARBRA STREISAND: TIMELESS	Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	19.95	
11	14	5	MAKING THE TOUR ▲	Jive/Zomba Video BMG Video 41726	'N Sync	19.95/ 24.97	
12	10	8	DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	26.99	
13	15	13	THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	99.92	
14	22	3	LOVE & BASKETBALL	New Line Home Video Warner Home Video 5064	Omar Epps Sanaa Lathan	19.98	
15	17	25	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	14.98	
16	12	17	CHICKEN RUN	DreamWorks Home Entertainment 85754	Mel Gibson	26.99	
17	21	10	THE UP IN SMOKE TOUR ▲²	Eagle Vision Red Distribution 30001	Various Artists	19.95	
18	7	8	STREET FIGHTER ALPHA: THE MOVIE	Manga Entertainment Palm Pictures 4064	Animated	19.95	
19	13	15	PLAYBOY'S CALIFORNIA GIRLS	Playboy Home Video Universal Music & Video Dist. 0870	Various Artists	19.98	
20	25	43	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	39.92	
21	NEW		PLAYBOY: PLAYMATES ON THE CATWALK	Playboy Home Video Universal Music & Video Dist. PBV0885	Various Artists	19.98	
22	27	3	THE LITTLE VAMPIRE	New Line Home Video Warner Home Video 5162	Jonathan Lipnicki	19.96	
23	34	3	28 DAYS	Columbia TriStar Home Video 60502	Sandra Bullock Viggo Mortensen	19.95	
24	33	2	CLERKS (UNCENSORED)	Miramax Home Entertainment Buena Vista Home Entertainment 21707	Animated	29.99	
25	19	18	LIVE AT MADISON SQUARE GARDEN ▲³	Jive/Zomba Video BMG Video 41739	'N Sync	19.95	
26	18	38	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	19.98	
27	16	12	BRITNEY IN HAWAII: LIVE & MORE ▲²	Jive/Zomba Video BMG Video 41704	Britney Spears	19.95	
28	20	19	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 20859	Animated	26.99	
29	24	18	FIGHT CLUB	FoxVideo 2000306	Brad Pitt Edward Norton	19.98	
30	32	18	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	19.96	
31	38	24	BALLER BLOCKIN' ▲	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95	
32	23	2	BEST OF FRIENDS: VOL. 1	Warner Home Video 19011	Jennifer Aniston Matthew Perry	19.98	
33	26	15	THE NUTTY PROFESSOR 2: THE KLUMPS	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson	22.98	
34	36	17	X-MEN	FoxVideo 2000741	Patrick Stewart Ian McKellen	22.98	
35	30	7	AMERICAN PSYCHO	Universal Studios Home Video 86469	Christian Bale	14.98	
36	31	10	JAZZ: A FILM BY KEN BURNS	PBS Home Video 8262	Keith David	149.88	
37	28	4	INCREDIBLE ADVENTURES OF WALLACE & GROMIT	BBC Video Warner Home Video	Animated	19.98	
38	29	2	MICHAEL JOURDAN TO THE MAX	FoxVideo 20001286	Michael Jordan	14.98	
39	37	4	DIGIMON: THE MOVIE	FoxVideo 2001138	Animated	19.98	
40	35	21	AMERICAN BEAUTY	DreamWorks Home Entertainment 86477	Kevin Spacey Annette Bening	24.99	

● 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	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers		
			No. 1				
1	6	3	MEET THE PARENTS (PG-13)	Universal Studios Home Video 86032	Ben Stiller Robert De Niro		
2	NEW		ALMOST FAMOUS (R)	DreamWorks Home Entertainment 87818	Billy Crudup Kate Hudson		
3	1	7	WHAT LIES BENEATH (PG-13)	DreamWorks Home Entertainment 86404	Harrison Ford Michelle Pfeiffer		
4	2	4	THE WATCHER (R)	Universal Studios Home Video 82700	Keanu Reeves James Spader		
5	5	5	BRING IT ON (PG-13)	Universal Studios Home Video 20960	Kirsten Dunst		
6	4	6	DR. T & THE WOMEN (R)	Artisan Home Entertainment 11525	Richard Gere		
7	3	17	GLADIATOR (R)	DreamWorks Home Entertainment 86026	Russell Crowe		
8	7	5	GET CARTER (R)	Warner Home Video 18583	Sylvester Stallone		
9	NEW		THE CONTENDER (R)	DreamWorks Home Entertainment 43813	Joan Allen Jeff Bridges		
10	15	3	THE ORIGINAL KINGS OF COMEDY (R)	Paramount Home Video 860488	Steve Harvey D.L. Hughley		
11	9	10	ME, MYSELF & IRENE (R)	FoxVideo 2000785	Jim Carrey Renee Zellweger		
12	8	23	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney		
13	11	10	THE VIRGIN SUICIDES (R)	Paramount Home Video 338173	Kirsten Dunst James Woods		
14	NEW		THE 6TH DAY (PG-13)	Columbia TriStar Home Video 04961	Arnold Schwarzenegger		
15	13	4	BLAIR WITCH 2: BOOK OF SHADOWS (R)	Artisan Home Entertainment 11573	Jeffrey Donovan Erica Leerhsen		
16	10	9	COYOTE UGLY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 21714	Piper Perabo Adam Garcia		
17	NEW		WONDER BOYS (R)	Paramount Home Video 332613	Michael Douglas Tobey Maguire		
18	NEW		THE CREW (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 45512	Richard Dreyfuss Burt Reynolds		
19	12	5	BLESS THE CHILD (R)	Paramount Home Video 327964	Kim Basinger		
20	14	4	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		REMEMBER THE TITANS (PG) (21.99)	Walt Disney Home Video/Buena Vista Home Entertainment 21655	Denzel Washington		
2	1	3	MEET THE PARENTS (PG-13) (26.98)	Universal Studios Home Video 21133	Ben Stiller Robert De Niro		
3	2	2	ALMOST FAMOUS (R) (26.99)	DreamWorks Home Entertainment 87818	Billy Crudup Kate Hudson		
4	NEW		FRANK HERBERT'S DUNE (NR) (24.98)	Artisan Home Entertainment 11517	William Hurt		
5	6	18	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe		
6	3	2	BEDAZZLED (PG-13) (26.98)	FoxVideo 2000813	Brendan Fraser Elizabeth Hurley		
7	8	4	THE ORIGINAL KINGS OF COMEDY (R) (29.99)	Paramount Home Video 339244	Steve Harvey D.L. Hughley		
8	4	2	BEN-HUR (G) (24.98)	Warner Home Video 65506	Charlton Heston Stephen Boyd		
9	5	2	LEGEND OF DRUNKEN MASTER (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 22366	Jackie Chan		
10	17	79	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne		
11	11	6	BRING IT ON (PG-13) (26.98)	Universal Studios Home Video 20960	Kirsten Dunst		
12	9	4	LADY AND THE TRAMP II: SCAMP'S ADVENTURE (NR) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 21228	Animated		
13	14	10	COYOTE UGLY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 21627	Piper Perabo Adam Garcia		
14	12	8	WHAT LIES BENEATH (PG-13) (26.99)	DreamWorks Home Entertainment 86406	Harrison Ford Michelle Pfeiffer		
15	18	8	DINOSAUR (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19572	Animated		
16	7	2	WONDER BOYS (R) (29.99)	Paramount Home Video 332614	Michael Douglas Tobey Maguire		
17	16	16	GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angina Jolie		
18	15	9	ME, MYSELF & IRENE (R) (26.98)	FoxVideo 2000625	Jim Carrey Renee Zellweger		
19	13	3	THE CONTENDER (R) (26.99)	DreamWorks Home Entertainment 87809	Joan Allen Jeff Bridges		
20	RE-ENTRY		X-MEN (PG-13) (29.98)	FoxVideo 2000640	Patrick Stewart Ian McKellen		

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VHS DEMAND FALLING AS DVD GROWS

(Continued from page 94)

resents about one-third of overall home entertainment business. She noted that her company's research has shown that electronics chains are increasing their DVD product offerings at a much faster rate than mass merchants.

"At certain retailers, DVD is equaling VHS, but at mass merchants that is not the case," Wheeler said. "Consumers are buying catalog titles on VHS and that remains very strong, and people are still buying children's titles on VHS."

VHS sales have also been fueled by a steady price decline that has put many older titles under \$10.

While many industry observers had predicted that younger consumers would flock to DVD with the introduction of PlayStation2, which can play DVD movies in addition to

games, Wheeler said that prediction has not panned out.

"The problem is that most PlayStation homes already are DVD homes, so we haven't seen that much of a sales increase," Wheeler said.

BEST OF BOTH WORLDS

DVD releases are increasingly popular with suppliers, because they offer the best of both worlds. They are always priced for sale, and they have also become a hot rental property, bringing in additional revenue.

The number of VHS titles released direct to sell-through by suppliers, meanwhile, is declining. Previously, any film that earned more than \$100 million at the box office would likely be released direct to sell-through on VHS. Now, many VHS titles are initially being released for rental.

For example, outside of family titles, only Universal Studios Home Entertainment's *Meet the Parents* and Warner Home Video's *Miss Congeniality* were released direct to sell-through on VHS this first quarter.

The trend actually began last year when hit titles, including *Gladiator*, *American Pie*, and *Runaway Bride*, which would have been considered sure bets for VHS sell-through releases, were released as rental titles.

Columbia TriStar also decided to release the summer hit *Charlie's Angels* as a VHS rental and will repeat the strategy for the Academy Award-winning *Crouching Tiger, Hidden Dragon*. The movie, which is the highest-grossing foreign film of all time, will be released on VHS and DVD June 5.

"There's less direct to sell-through because DVD is giving us that aspect on every theatrical release," said Wheeler.

While conference attendees cele-

brated the success of the DVD format, Cambridge's Kelly warned that certain overcapacity issues should be examined.

In 2000, replicators produced 284 million DVD units. This year, replicators will make 386 million units, Cambridge estimates, and next year 530 million DVDs will be produced.

But the firm estimates that 185 million DVD units will be purchased at retail this year.

Kelly says that an additional 15 million-20 million units will be sold through mail-order clubs, 15 million will be shipped overseas to the so-called "gray market," and a remaining 45 million units will be kept as general inventory.

With that much product not reaching retail, Kelly cautioned that other factors should also be considered before ramping up any further.

"The slow demand for DVD Audio and DVD-ROM, increased licensing fees, and lower profit margins are some serious issues facing replicators,

in spite of the growth of the DVD movie format," he said.



Continuing the trend of releasing fewer VHS titles direct to sell-through, Columbia TriStar Home Entertainment will release Oscar winner *Crouching Tiger, Hidden Dragon* at rental pricing despite its \$100 million box office take and popularity. Its DVD will be loaded with extras and carry a \$27.96 price point. Both formats arrive June 5 in stores.

DOWNLOADS DUE IN AUSTRALIA

(Continued from page 70)

other E-tailers in digital form), and Singapore-based digital rights management services company MERCURiX.

BMG and FMR are together making 1,000 titles available for download, ranging from \$1.99 Australian (\$1) to \$3.99 Australian (\$1.98), using a system by InterTrust Technologies.

EMI is opting to use Windows Media Technology, putting up 120 albums and singles for download, ranging from \$2.50 Australian (\$1.24) per track to \$30 Australian (\$14.91) for a full new album. When E-commerce might turn a profit is not a consideration at this point.

Tim Prescott, managing director of BMG, says, "The most important thing for now is to work with our customers and consumers to develop a process whereby we can provide a user-friendly digital distribution of music that also protects the rights holders and, of course, the publishers and record companies. The potential is immense if we get the business model right."

Says Shaun James, chairman/CEO of Warner Music Australia, "If we're going to invest money, then there's the belief that it will grow our business, and it will take us into markets we don't operate in at the moment or operate in to a very small degree."

Warner, which like most labels uses downloads to service media and develop business-to-business (B2B) models to better service retailers, expects its next step to drive its business. Moves into synchronization of licensing—and developing initiatives for retailers to increase their online usage—will happen this year, James says.

In mid-March, James widened director of new media John Simon's responsibilities in the Southeast Asia region to oversee Webcast licensing, Web site development, B2B initiatives, business-to-consumer initiatives, and development of the region's new-media policies.

FMR chairman Roger Grierson has taken over responsibility for parent company NewsCorpMusic's global digital agenda (*BillboardBulletin*,

March 22). This, he says, is to "ensure our repertoire is front and center on sites ranging from licence-music.com—a B2B professional licensing service—to the Liquid Audio network" and reach accord with Napster and MP3.com.

Grierson adds, "There are many other digital music uses now, from music vending machines to new forms of viral distribution."

EMI Music managing director Tony Harlow says he prefers to work "through the channels provided by our traditional partners in brick-and-mortar retail, as they have developed online selling, and through newly emerged online businesses."

According to Denis Handlin, chairman/CEO of Sony Music Entertainment Australia, "We have plans in this field in preparation, but these are still strategic."

Peter Bond, president of Universal Music Australia, says, "The Internet is a whole new world of opportunity but is also one where a lot of businesses have gotten badly burnt. We are currently working both the promotional and B2B angles in Australia and see these as important developmental areas."

Melbourne-based indie label Shock Records reports that its 6-month-old fulfillment company, which sells CDs, DVDs, and games to E-tailers and offers a one-stop solution to traditional brick-and-mortar outlets, shows strong growth. Its GM, Brian Wade, says, "As online security grows, so too will the size of the online community. I expect to see more E-tailers come in as the Australian market grows."

Most labels are waiting for the outcome of negotiations between ARIA and AMCOS about the appropriate royalty rate that is applicable to digital downloads. Says AMCOS chief executive Brett Cottle, "We believe [digital] usage is not covered in the traditional statutory mechanical license. ARIA argues that it is and that the statutory mechanical rate applies. AMCOS argues it is a new commercial paradigm and therefore the old rules don't necessarily apply."

Billboard.

APRIL 7, 2001

Top Special Interest Video Sales™

THIS WEEK				LAST WEEK				WKS. ON CHART		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price	
TITLE				TITLE				Program Supplier, Catalog Number		Program Supplier, Catalog Number		Suggested List Price	
RECREATIONAL SPORTS™													
NO. 1													
1	2	8		1	1	117						14.98	
			MICHAEL JORDAN TO THE MAX				BILLY BLANKS: TAE-BO WORKOUT					39.95	
			FoxVideo 2001286				Ventura Distribution 2274						
2	3	4		2	2	109						19.95	
			WWF: ROYAL RUMBLE				THE CRUNCH: TAE BOXING WORKOUTS					14.98	
			World Wrestling Federation Home Video 267				Anchor Bay Entertainment 10813						
3	4	18		3	3	55						15.95	
			TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1				YOGA CONDITIONING FOR WEIGHT LOSS					14.98	
			Redline Entertainment 77002				Living Arts 1203						
4	1	5		4	5	28						19.95	
			NFL: SUPER BOWL XXXV				DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES					14.98	
			USA Home Entertainment 1883				Artisan Home Entertainment 10152						
5	12	4		5	4	90						19.95	
			WWF: REBELLION 2000				BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE					34.95	
			World Wrestling Federation Home Video 264				Ventura Distribution 2271						
6	7	49		6	6	10						14.95	
			WWF: THE ROCK: THE PEOPLE'S CHAMP				MINNA LESSIG: OPTIMIZER-FAT ELIMINATOR					14.98	
			World Wrestling Federation Home Video 254				Parade Video 11213						
7	5	9		7	7	99						19.95	
			WWF: ARMAGEDDON				YOGA FOR BEGINNERS: ABS YOGA					9.98	
			World Wrestling Federation Home Video 266				Living Arts 1075						
8	6	4		8	8	46						14.95	
			WWF: HARDCORE				BILLY BLANKS: TAE-BO GOLD					24.95	
			World Wrestling Federation Home Video 278				Ventura Distribution 2276						
9	15	9		9	9	63						19.95	
			WWF: SURVIVOR SERIES-THE RULES HAVE CHANGED				LIVING YOGA COLLECTION					17.98	
			World Wrestling Federation Home Video 265				Living Arts 1070						
10	11	32		10	10	26						14.95	
			WWF: DIVAS-POST CARDS FROM THE CARIBBEAN				BILLY BLANKS: TAE-BO LIVE					59.95	
			World Wrestling Federation Home Video 261				Ventura Distribution 2723						
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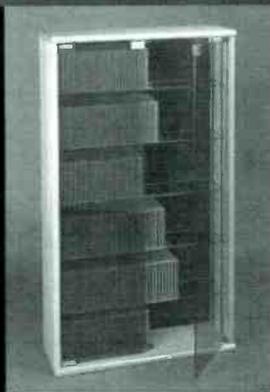
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BLIND BOYS AND REAL WORLD GIVE CONTEMPORARY VOICE TO OLD-TIME GOSPEL

(Continued from page 11)

amazing musical moment," Goldsmith recalls. "From there, I felt like that intersection of spiritual music—blues and gospel—needed to be explored further." He approached Chelew, who had teamed the Blind Boys with Bonnie Raitt on the 1994 Richard Thompson tribute album *Beat the Retreat*.

Goldsmith says, "I thought he had a good sense of how to make the Blind Boys accessible to an adult-alternative audience."

Chelew, whose first producing credit was John Hiatt's acclaimed 1987 album *Bring the Family*, sought to introduce a sense of Southern gothic mystery that he felt was lacking in the Blind Boys' previous albums. He envisioned a record "that could reunite them with Delta blues and the real scary gospel background—that ghostly aura that original gospel has. My mission was to bring the sound of the Blind Boys up to the current moment by going back into their past."

But the Blind Boys were skeptical of the old-fashioned recording techniques Chelew wanted to use.

"He wanted to go back and get an old thing like we used to do—get everybody behind one mike," says Fountain, the Blind Boys' charismatic front man. Fountain prefers to record with more "modern" techniques like recording each voice on a separate track. "I told them, 'Your way is not the way to do it, but I'll try it.'"

Chelew was amused that the singers were "trying to update their sound—to the '70s." He recalls that during the recording session, which took place in Los Angeles over four days in March 2000, "Clarence would phone me every day at 7 a.m. and say, 'I could sell you a record right now that has a drum machine on it. You know, a drum machine never makes a mistake.'"

The Blind Boys have been singing *Spirit of the Century* numbers like "Nobody's Fault But Mine," "Good Religion," and "Motherless Child" since the '40s. They also interpret four songs with a gospel slant by high-profile rock'n'roll writers: Waits' "Jesus Gonna Be Here," from his album

Bone Machine, and "Way Down in the Hole," from his *Frank's Wild Years*; Harper's "Give a Man a Home," from *Fight for Your Mind*; and, perhaps most remarkable, the Rolling Stones' "Just Wanna See His Face," from their 1972 classic *Exile on Main Street*.

Some of the contemporary material made the singers suspicious. "They wanted to know the reason for every song," Chelew says. Before recording Harper's "Give a Man a Home," one of the singers said, "What are you talking about here, 'Give a man a home?' Is someone going to give me a home?" Chelew recounts. "We had a big discussion about the meaning in the studio lounge. Then someone else said, 'I see. A man is saying he could have a fine house but is still homeless in his soul.' I said, 'Bingo!' And we went and did the track."

The Blind Boys' "skepticism was one of the linchpins of the whole thing," Chelew says. "They wouldn't go ahead with anything until they were really feeling it." Goldsmith, who also participated in the recording, adds, "It was a leap of faith—that's the theme of the record. We almost called it that."

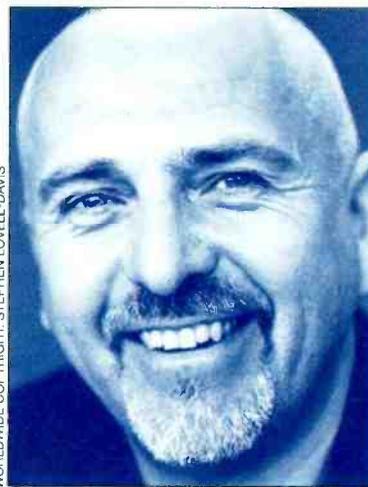
"I can't stress enough how important it is that the album was funded privately," Chelew notes. "It gave us the freedom to do whatever we wanted without A&R executives who have too much time on their hands coming by to 'help.'"

Goldsmith says he approached half a dozen labels with the project without success. Then the bass player from the recording, Danny Thompson, who has worked on several Real World projects, provided

the entree to Gabriel's label.

Spirit of the Century will be serviced to commercial and non-commercial blues, gospel, and triple-A stations, according to Real World U.S. label manager

REALWORLD



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Cheryl McEnaney (who is based with the company's U.S. distributor, Narada, in Milwaukee).

"I don't know how we could ignore this record," says Laura

Ellen, PD/music director at KPIG, a commercial roots-music station in San Francisco that already supports such artists as Hammond and Lindley. "We'll use it without question."

Real World's retail approach will focus on keeping the record out of the gospel section and onto the more mainstream blues shelves, according to McEnaney. A poster resembling a 1940s vintage street sign will be placed in stores to direct buyers to the blues section. She says, "We'd like to cross this over to the blues audience, to the Americana and the roots audiences, and the world and folk audiences, where these guest musicians have great cachet."

The *Spirit of the Century* band will be reassembled for two shows on May 8 at New York's Bottom Line, with dates perhaps to follow in Los Angeles. TV appearances also are in the works.

Meanwhile, the Blind Boys will continue touring with their regular band, which includes singer/guitarist Joey Williams (who also appears on *Spirit of the Century*) and drummer Ricky McKinnie. The group's youth crossover appeal was highlighted by a recent invitation to open for hot jam band the String Cheese Incident in Boulder, Colo.

Fountain, sitting backstage at the Kennedy Center in Washington, D.C., before a February performance, told *Billboard* that the Blind Boys will keep working as hard as ever and pray that the high expectations of those around them prove well founded. "My theory has always been just do what we can while we can. And in return, the Lord will make a way."

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Blind Boys Of Alabama Running Down A Dream

Tom Petty Toured With The Gospel Act, 'Who Shook The Building Every Night'

When it comes to having friends who are up high in the pop music world, the Blind Boys of Alabama are particularly blessed—which may help the gospel singers' crossover dreams come true.

Peter Gabriel is releasing the Blind Boys' new album, *Spirit of the Century*, on his Real World label (see story, page 11). Bonnie Raitt and k.d. lang have recorded with the group. Anthony Keidis of Red Hot Chili Peppers has turned up at their shows. And Tom Petty invited the Blind Boys to join him on tour with the Heartbreakers in 1999.

The Blind Boys "did quite a few dates with us—and they were just amazing," Petty says. "They shook the building every night. I sort of got fascinated with seeing if there was a crowd that they couldn't just absolutely slay. And it really didn't matter. Every night, they just tore the place up."

Onstage, Clarence Fountain plays the charismatic front man as he mugs for the crowd. His voice is equally impressive,



PETTY

switching from tenor to baritone with ease. Every Blind Boys concert culminates with group member Jimmy Carter running through the audience, shouting praises. Seemingly propelled by the Holy Spirit, Carter leaps high in the air as stage handlers try to restrain him. Then, James Brown-style, he breaks free of their grasp and continues jumping for glory.

Like Gabriel, who signed the Blind Boys to his label sight unseen, Petty had never been to one of the group's shows when he invited them on tour. He had collected a few of their records starting in the late '60s. Then in 1998, when his manager, Tony Dimitriades, suggested having the Blind Boys open for his next Heartbreakers tour, Petty "fell out of my chair," he recalls. "I said, 'They're around? They're working? Definitely. Get 'em.'"

Petty says that he "just took a chance. It was totally that me and the Heartbreakers wanted them. I was pleasantly overtaken with how great a show they had, so we kept extending the engagement." The Blind Boys ended up doing nearly 30 dates with Petty from August to October of 1999.

On behalf of *Spirit of the Century*, the Blind Boys of Alabama—booked by the Rosebud Agency—will perform high-profile gigs with the star backing musicians from the album sessions, as well as continue touring with their own band.

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U.K.'s DMG To Launch Sydney Station New Outlet To Challenge Market-Leading Austereo Network

BY CHRISTIE ELIEZER

SYDNEY—Things are heating up in Australia's radio land, as the British-owned rock and pop DMG network plans to launch its first station in this city by the end of June. DMG will challenge the market-leading Austereo network, which is gearing up for its battle by seeking a massive influx of funding from the Australian private-investment markets.

Even as construction workers move the station into its new offices while wearing black T-shirts with "It's coming on . . ." emblazoned across their chests, DMG continues to be secretive about the format of its new still-unnamed Sydney station at 96.9 FM. Although insiders expect the station to target 18- to 39-year-olds with pop or rock, the secrecy over the details has helped build interest in the new station.

The battle between DMG and Austereo has a personal component as well. DMG is headed by Paul Thompson, a 35-year veteran of the local radio business, who founded Austereo in 1980. Thompson left Austereo in 1994 after it was bought by a rival leisure and entertainment group, Village Roadshow. With DMG's Sydney launch, Thompson will now head up Austereo's newest rival.

Thompson has hired U.S. radio consultant Larry Bruce of Paradigm Media as the new station's GM and Dean Buchanan—a media consultant to 30 stations in Europe, Australia, and New Zealand—as PD.

Austereo isn't the only company closely watching DMG's moves. Sydney's music-radio market is currently dominated by Austereo, Australian Radio Network (ARN)—which is owned by APN News & Media—and U.S.-based Clear Channel. Austereo's pop/dance station 2DAY headed the last ratings by A.C. Nielsen (Aug. 13, 2000, to Nov. 4) with 23% of the market. Hard rock Triple M had 17.4%. ARN's soft rock Mix had 13.9%, and its classic gold 2WS had 12.4%.

Austereo and ARN have put all their management and on-air staff on watertight contracts to prevent poaching by the upstart—and for good reason, says media analyst Lorraine Robinson. "DMG could make life uncomfortable for all music stations in the next two to three years. It would be a greater issue for Austereo than other networks."

READYING FOR BATTLE

Austereo acknowledges that DMG could be an economic threat. It has forecast that earnings will rise to only \$91.8 million Australian

(\$51.4 million) in 2002 on sales of \$266.3 million Australian (\$150 million). Its earnings before interest and taxes in 2002 are expected to fall to 34.4% from 34.8%. But parent Village Roadshow maintains that it can take up the slack from its overseas radio operations and outdoor signage operations.

This is not the first battle between the two radio companies. Late last year in a Sydney courtroom, DMG initiated legal action against Austereo and other parties, alleging that a series of hoax letters attempting to discredit DMG constitute misleading and deceptive conduct. Court proceedings have not yet begun.

The real battle will begin, however, when DMG's Sydney station begins competing for listeners as well as a piece of the city's radio advertising revenue. Austereo claims that its share of Sydney's under-40 audience is 45.4%, while ARN says that its stations dominate the 30-59 demographic.

Says one record company managing director, "DMG has to come up with a format that is different. If it goes the easy route for the mainstream, to pick up a quick audience, advertisers won't be impressed. That is already a crowded market. If it's too niche, like classical or jazz, the audience will be low but high quality."

SEEKING MORE MONEY

Faced with a deep-pocketed challenger, Austereo is filling its arsenal with cash that could be used for a needed marketing campaign or promotions. Village Roadshow will raise up to \$460 million Australian (\$257.6 million) by going to the private investment community, while retaining 56% control of its radio interests.

Set up in 1980 in Adelaide, Australia, by Thompson, Austereo quickly became a national network following the rapid growth of commercial FM in Australia. Village Roadshow, which had entered the radio business in 1993 with the purchase of the Triple M Network, purchased Austereo in December 1994. Austereo now operates under the Triple M and Today FM banners. Its 14 stations, located throughout the country, claim a 55% share of the under-40 demographic and account for half the advertising dollars spent on Sydney's airwaves.

Although the quest for cash comes at a time when it is preparing to face a new competitor, Village Roadshow executives insist that the funds will be used to set up digital technology

in its stations and continue its overseas expansion. Austereo operates five stations in Malaysia, recently bought 10% of a U.K. regional radio group, and has a conditional agreement to buy 75% of a radio license in Greece. The prospectus, however, reveals that overseas operations contributed only four-tenths of its revenue last year.

Most analysts see DMG's move in Sydney as a cash-up for the upcoming metropolitan launch of DMG Radio. DMG, co-owned by the British media companies Daily Mail and General Trust and GWR Group, entered the Australian marketplace in 1996. It was initially confined to purchasing 57 regional stations because of the unavailability of new metropolitan radio licenses.

Last May, when the first new commercial FM license in 20 years went on the auction block in Sydney, DMG paid \$155 million Australian (\$86.8 million) for it. At the time, it was considered a high price. Austereo executive chairman Peter Harvie called it "ridiculous" and "unworkable," given that the Sydney radio market is only worth \$167 million Australian (\$104.7 million).

DMG's aggressive stance continued last December, when it trumped two competitors—RG Radio and Second Generation—by paying \$70 million Australian (\$39.2 million) for a new license in Melbourne, which is Australia's second-biggest radio market. A launch date for the Melbourne station has not been set.

AUSTRALIAN LISTENING UP

The launch of new stations in Sydney and Melbourne comes at a good time for broadcasters and listeners alike. A recent report by the ratings company A.C. Nielsen says that Australians spent nearly 90 additional minutes listening to the radio in January and February 2001, compared with the previous year. According to Nielsen, the average person spent 19 hours and 29 minutes per week tuning in, a 4% increase over 2000.

The biggest jump occurred in the young demos. In the 10-17 age cell, weekly listening grew an additional two hours and 49 minutes on average. The 18-24 cell was not far behind, with listening growing by two hours and 47 minutes, compared with last summer.

Nielsen says that commercial stations garnered 69% of listeners, while the publicly owned Australian Broadcast Corp. received 22%.

newsline...

INFINITY LAUNCHES GROUP CONTESTS. If you can't beat them, join them, was apparently Infinity's mantra. With the start of the new spring ratings period, the No. 2 radio group in the U.S. has launched a nationwide contest among many of its stations similar to that employed by No. 1 group Clear Channel. Infinity's new collective contest—which offers listeners a chance to win \$10,000 each hour between 8 a.m. and 8 p.m. on Thursdays and \$1,000 every hour on other weekdays—hasn't gone unnoticed by competitors. Just as Clear Channel was attacked when it ran similar nationwide contests over the past year, Infinity has now come under fire from competitors. Country KWJJ Portland, Ore., is airing two produced promos slamming the competition's use of these contests, calling them "national marketing scams" that are "more than a little misleading." The copy reads, in part, "With 75 million people playing, your odds of winning are less than being hit by lightning or a meteor from outer space." The promos, which also plug KWJJ's own local contest and one on a sister station, are billed as being "paid for by Oregonians against misleading radio contests."

ROANOKE PD THREATENS ARTIST BOYCOTT. Country WSLC Roanoke, Va.'s hiring of former crosstown WYYD/WJLM music director Robynn Jaymes as music director has touched off a controversy in the market and in Nashville. WYYD PD Chris O'Kelley E-mailed Nashville label executives threatening a boycott if any of their artists phoned WSLC to welcome Jaymes on-air. One of the E-mails threatened that if a call were aired on WSLC, there would be "no airplay on WYYD on any [label] artist." Jaymes had been with WYYD for 18 years. O'Kelley says that his communication with labels was an attempt to use his station's ratings dominance to his advantage. "If it were an even playing ground, I would have no leverage. The labels need to remember who has made them as successful in this market as they have been," he says. "I wasn't hired to be the nice guy here." After the communication, only one artist call was aired on WSLC, from Atlantic's Craig Morgan. O'Kelley would not say whether he would now stop playing Atlantic artists. "That will show in time," he says. Atlantic national promotion director Terry Stevens says that he was unaware of any E-mail, which may have been directed to someone else at the label. But he says, "If people play our music and support our acts, we do what we can to support them on the air."

URBAN SITE GOES SURFING. SurferNetwork.com and BroadcastUrban.com have formed a strategic alliance. Under the deal, SurferNetwork will invest capital, hardware, streaming services, and its ad-insertion technology in BroadcastUrban, in return for a minority stake in the company. Several major-market stations are already streaming with BroadcastUrban, including WBLS New York, KJLH Los Angeles, WBEE Chicago, and WHUR Washington, D.C. Broadcasting veteran Dwight Ellis says that such alliances make sense. "Online radio listening is on the rise, and hip-hop and other urban music genres are among the most listened-to formats on the Web," he says.

DEE'S HAIR GETS LONGER. United Stations Radio Networks has picked up the '80s retro rock series *House of Hair*, hosted by former Twisted Sister vocalist Dee Snider. The weekly show, which airs on 90 stations in the U.S., was dropped in February by Premiere Radio Networks. Snider also hosts mornings on WMRQ Hartford, Conn.

NOTED. The Federal Communications Commission (FCC) has handed modern rock KROQ Los Angeles a \$2,000 indecency fine. A listener complained that the station aired the unedited version of Consolidated's "You Suck," but station lawyers argued that since a transcript or recording of the song was not supplied, the DJ may have played the "clean" edit. Although the FCC didn't agree, it fined the station the bare minimum. The case dated back to March 1997 . . . Digital Latin America has selected DMX Music as its exclusive content provider. DMX, which distributes music via cable and satellite TV, will launch its Latin American presence with a 30-channel lineup and may expand to as many as 60 channels . . . Westwood One will simulcast HBO's upcoming Bruce Springsteen & the E Street Band concert, which was taped last summer at New York's Madison Square Garden.

Reporting by Angela King in Nashville and Frank Saxe in New York.

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	1	27	THIS I PROMISE YOU JIVE 42746* †	'N SYNC 13 weeks at No. 1
2	1	3	20	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
3	3	4	31	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
4	4	2	25	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
5	6	8	9	NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
6	5	6	16	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
7	7	5	35	BACK HERE HOLLYWOOD 164040 †	BBMAK
8	8	7	28	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
9	16	17	6	ANGEL ISLAND ALBUM CUT/DJMG	LIONEL RICHIE
10	9	9	53	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
11	11	10	30	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
12	10	11	62	BREATHE WARNER BROS. 16884 †	FAITH HILL
13	15	13	48	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
14	12	12	78	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
15	14	16	26	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
16	18	15	12	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/DJMG †	BON JOVI
17	13	14	82	AMAZED BNA 65957 †	LONESTAR
18	20	19	76	THAT'S THE WAY IT IS 550 MUSIC 79473/EPIC †	CELINE DION
19	19	18	9	I CAN'T DENY IT ATLANTIC ALBUM CUT †	ROD STEWART
20	22	22	8	ONLY TIME WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE †	ENYA
21	23	23	8	MY EVERYTHING UNIVERSAL ALBUM CUT †	98 DEGREES
22	21	21	9	YOU CAN'T WALK AWAY FROM LOVE EPIC ALBUM CUT †	GLORIA ESTEFAN
23	25	28	4	THANK YOU ARISTA 13922* †	DIDO
24	NEW ▶	1		PERFECT WORLD DDE ALBUM CUT	PETER CETERA
25	24	24	21	BY YOUR SIDE EPIC 79544* †	SADE

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	20	THANK YOU ARISTA 13922* †	DIDO 3 weeks at No. 1
2	2	3	26	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
3	3	2	27	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
4	4	4	16	DON'T TELL ME MAVERICK 16825/WARNER BROS. †	MADONNA
5	5	5	27	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
6	6	7	22	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
7	7	9	11	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
8	9	10	10	JADED COLUMBIA 79555* †	AEROSMITH
9	13	16	10	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
10	8	6	32	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED
11	15	19	7	HANGING BY A MOMENT DREAMWORKS ALBUM CUT †	LIFEHOUSE
12	10	8	34	CRAZY FOR THIS GIRL COLUMBIA 79494 †	EVAN AND JARON
13	11	12	30	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
14	16	18	18	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
15	14	13	10	TOO LITTLE TOO LATE REPRISE 16774 †	BARENAKED LADIES
16	12	11	33	PINCH ME REPRISE 16827 †	BARENAKED LADIES
17	20	21	7	DROPS OF JUPITER (TELL ME) COLUMBIA ALBUM CUT †	TRAIN
AIRPOWER					
18	22	23	13	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
19	17	20	16	HEMORRHAGE (IN MY HANDS) 550 MUSIC ALBUM CUT/EPIC †	FUEL
AIRPOWER					
20	21	22	8	YELLOW CAPITOL ALBUM CUT †	COLDPLAY
21	23	15	26	BABYLON ATO ALBUM CUT/RCA †	DAVID GRAY
22	26	26	8	AFTER THE RAIN HAS FALLEN A&M ALBUM CUT/INTERSCOPE †	STING
23	25	25	17	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/DJMG †	BON JOVI
24	24	24	12	I DID IT RCA ALBUM CUT †	DAVE MATTHEWS BAND
25	27	27	13	CAMERA ONE ARTEMIS 751059 †	JOSH JOPLIN GROUP

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 77 adult contemporary stations and 80 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. Airpower 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.

Canadian Broadcasters See Internet's Potential

BY KAREN BLISS

TORONTO—Traditional radio broadcasters in Canada don't view the Internet as a threat. In fact, most of them are joining the world of Webcasting themselves.

Almost without exception, the major broadcasters have developed companion Web sites for their stations that are streaming audio content. The service serves primarily promotional purposes, since online advertising hasn't been able to generate significant revenue to date.

Getting on the Internet has led some traditional broadcasters into partnerships with online firms. In 1997, Standard Radio president Gary Slight looked at joining forces with an early Internet radio broadcaster. Instead, Standard became an investor in Vancouver-based GlobalMedia.com—which later sold its streaming to SurferNetwork.com in January (Billboard, Feb. 17). Slight continued talks with Iceberg and Newfoundland Capital Corp. Ltd.'s Newscap broadcasting, which owns 20% of the company. Last year, Standard bought a 20% stake in Newscap.

"I got involved because we might as well be doing it as opposed to have someone else do it," Slight explains. "If our listeners are going to end up listening to Internet radio, I'd rather they go to one of our stations, instead of somewhere else."

The partnerships also benefit online operators. Iceberg president/CEO Ted Boyd says that there are numerous advantages to teaming up with traditional radio broadcasters, for which Iceberg produces audio side channels. "It gives investors a sense that we are not just a dotcom company," Boyd says. "We are a media company with relationships that extend to the traditional media world."

"Another big piece is that we will have access to the terrestrial distribution network of the partners," Boyd adds. "That's not to say that it will be free, but that offers us opportunities to use their distribution networks to build our brand and to complement what they're doing through their programming and traditional broadcasts."

Boyd says that content sharing may be considered down the road.

WHO PAYS TO PLAY

Even with these alliances, though, differences remain. One of the major issues in Canada regarding the support of online audio streaming by the record companies and artist-rights groups is the lack of a tariff to ensure the stations are paying for the right to reproduce and play music. Unlike the U.S., Canada has no blanket license covering the Internet. "It's up to every Internet radio station to go to each of the record companies and negotiate for the rights for their repertoire," says Susan Abramovitch, managing partner of Stohn Henderson LLP in Toronto. The Canadian Musical Reproduction Rights Agency Ltd. (CMRRA) is applying for a second tariff with the Canadian Copyright Board for traditional radio stations that stream audio on Web sites.

"Do I think they should pay? One hundred percent yes," CMRRA president David Basskin says. "They are (Continued on next page)"

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	16	ANGEL MCA	5 weeks at No. 1 SHAGGY FEATURING RAYVON
2	2	2	21	AGAIN VIRGIN	LENNY KRAVITZ
3	3	5	14	THANK YOU ARISTA	DIDO
4	5	6	11	BUTTERFLY COLUMBIA	CRAZY TOWN
5	6	10	4	ALL FOR YOU VIRGIN	JANET
6	4	4	18	CRAZY MCA	K-CI & JOJO
7	11	14	4	SURVIVOR COLUMBIA	DESTINY'S CHILD
8	8	9	11	JADED COLUMBIA	AEROSMITH
9	7	3	19	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ
10	10	8	26	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
11	13	19	8	RIDE WIT ME FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
12	18	24	5	HANGING BY A MOMENT DREAMWORKS	LIFEHOUSE
13	14	17	6	NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE	S CLUB 7
14	19	25	6	FOLLOW ME TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
15	9	7	18	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
16	15	15	14	NO MORE (BABY I'MA DO RIGHT) NINE LIVES/EPIC	3LW
17	17	20	8	STUTTER JIVE	JOE FEATURING MYSTIKAL
18	23	26	7	I'M LIKE A BIRD DREAMWORKS	NELLY FURTADO
19	22	27	10	PUT IT ON ME MURDER INC./DEF JAM/DJMG	JA RULE FEATURING LIL' MO & VITA
20	12	12	10	AROUND THE WORLD (LA LA LA LA) REPUBLIC/UNIVERSAL	ATC
21	24	21	10	BREATHLESS 143/LAVA/ATLANTIC	THE CORRS
22	25	28	9	FREE UNIVERSITY/RUFFNATION/INTERSCOPE/WARNER BROS.	MYA
23	20	13	25	HE LOVES U NOT BAD BOY/ARISTA	DREAM
24	16	11	11	NOBODY WANTS TO BE LONELY COLUMBIA	RICKY MARTIN WITH CHRISTINA AGUILERA
25	26	32	5	SOUTH SIDE V2	MOBY FEATURING GWEN STEFANI
26	30	34	5	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	LEE ANN WOMACK
27	31	33	7	BEST I EVER HAD (GREY SKY MORNING) RCA	VERTICAL HORIZON
28	29	23	24	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
29	28	22	18	MS. JACKSON LAFACE/ARISTA	OUTKAST
30	32	31	20	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
31	NEW ▶	1		PLAY EPIC	JENNIFER LOPEZ
32	34	36	3	ONE MORE TIME VIRGIN	DAFT PUNK
33	35	39	3	DROPS OF JUPITER (TELL ME) COLUMBIA	TRAIN
34	33	30	15	YOU MAKE ME SICK LAFACE/ARISTA	PINK
35	36	35	9	HEMORRHAGE (IN MY HANDS) 550 MUSIC/EPIC	FUEL
36	NEW ▶	1		LOOK AT US PLAYLAND/PRIORITY	SARINA PARIS
37	37	37	26	THE WAY YOU LOVE ME WARNER BROS.	FAITH HILL
38	NEW ▶	1		PROMISE SO SO DEF/COLUMBIA	JAGGED EDGE
39	NEW ▶	1		BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M/INTERSCOPE	SAMANTHA MUMBA
40	NEW ▶	1		YELLOW CAPITOL	COLDPLAY

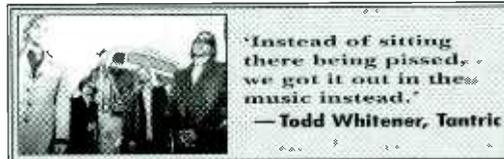
Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 247 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing 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.

In 1998, three members of the then-unrealized group Tantric experienced both the highest high and the lowest low of their careers. Guitarist Todd Whitener, bassist Jesse Vest, and drummer Matt Taul were members of Days of the New, a band that quickly earned a platinum album and then, just as quickly, broke apart.

But rather than wallow in "what ifs," the three musicians regrouped as Tantric with lead singer Hugo Ferreira. A deal with Maverick soon followed, and now the group's debut single, "Breakdown," is No. 12 on this issue's Modern Rock Tracks chart.

Whitener says that song was written at a time when "we were trying to figure out what we

were going to do with ourselves. We had come to a point of self-realization. In life, everybody gets shit on in their job or their family. You've got to keep your head high and roll with the



punches. We were sitting there one night, and then all of a sudden we had lyrics and a song."

This idea of turning negatives into positives was applied throughout Tantric's self-titled

album, though Whitener says that this was done unconsciously. "We didn't know what the album was going to be until we were done," he says. "It was a therapeutic release. We see that it took on this kind of theme. Instead of sitting there being pissed, we got it out in the music instead."

The band's music blends unusual vocal harmonies, hard guitar riffs, and musical experimentation. "We definitely wanted something interesting-sounding," Whitener says. "When we got into the studio, we had 40-50 guitars, banjos, and sitars set up. Our producer, Toby Wright, was definitely a big help vocally. We wanted it to be that when you sit down to listen to it, it would musically capture your ear."

Billboard®

APRIL 7, 2001

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON CH.	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	3	4	13	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	1	17	OUTSIDE AARON LEWIS OF STAINED WITH FRED DURST THE FAMILY VALUES TOUR 1999	FLAWLESS/GEFFEN/INTERSCOPE †
3	1	2	14	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
4	5	5	26	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
5	4	3	11	JADED JUST PUSH PLAY	AEROSMITH COLUMBIA †
6	6	6	30	ONE STEP CLOSER (HYBRID THEORY) & "DRACULA 2000" SOUNDTRACK	LINKIN PARK WARNER BROS. †
7	7	7	20	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
8	8	8	33	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
9	9	10	8	ARE YOU THERE? UNWIND	OLEANDER REPUBLIC/UNIVERSAL †
10	12	11	9	INNOCENT SOMETHING LIKE HUMAN	FUEL EPIC †
11	11	13	7	RIDIN' TIME BOMB	BUCKCHERRY DREAMWORKS †
12	10	9	42	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
13	13	12	18	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
14	15	16	8	THE HOLLOW MER DE NOMS	A PERFECT CIRCLE VIRGIN
15	14	14	39	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
				AIRPOWER	
16	NEW	1		IT'S BEEN AWHILE BREAK THE CYCLE	STAINED FLIP/ELECTRA/VEEG
17	18	18	6	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
18	16	17	17	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
19	20	20	5	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/DJMG †
				AIRPOWER	
20	25	39	3	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
21	19	19	7	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE
22	17	15	14	KILLING THE FLY ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
23	33	—	2	SAFE IN NEW YORK CITY STIFF UPPER LIP	AC/DC EASTWEST/VEEG †
24	23	26	5	I WANT TO LIVE 2001: A SPACE HOGYSEY	SPACEHOG ARTEMIS
25	21	22	6	SUPERMAN INSIDE REPTILE	ERIC CLAPTON DUCK/REPRISE
26	30	30	4	HEADS EXPLODE GOD SAYS NO	MONSTER MAGNET A&M/INTERSCOPE
27	29	28	6	WHAT A DAY STATEMENT	NONPOINT MCA
28	31	31	4	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
29	28	27	6	BETWEEN ANGELS AND INSECTS INFEST	PAPA ROACH DREAMWORKS †
30	24	24	11	I DID IT EVERYDAY	DAVE MATTHEWS BAND RCA †
31	22	21	11	WALK ON ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE †
32	32	29	7	WASTE NEW KILLER AMERICA	SKRAPE RCA
33	37	—	2	BEGINNING OF THE END SOMEWHERE IN BETWEEN	SYSTEMATIC TMC/ELECTRA/VEEG
34	26	23	9	WANT YOU BAD CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
35	27	25	11	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
36	36	34	3	NEW DISEASE THE HEIGHT OF CALLOUSNESS	SPINESHANK ROADRUNNER
37	35	33	4	GET WHAT YOU GOT COMIN' VAN ZANT II	VAN ZANT CMC INTERNATIONAL/SANCTUARY
38	34	32	9	BLEEDER VIOLENCE	NOTHINGFACE TVT
39	NEW	1		I GIFT	TAPROOT VELVET HAMMER/ATLANTIC
40	NEW	1		PUSH THE HAND HELL BELOW/STARS ABOVE	TOADIES INTERSCOPE

Computed from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 69 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®

APRIL 7, 2001

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON CH.	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	19	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
2	2	2	20	OUTSIDE AARON LEWIS OF STAINED WITH FRED DURST THE FAMILY VALUES TOUR 1999	FLAWLESS/GEFFEN/INTERSCOPE †
3	3	3	23	SOUTH SIDE PLAY	MOBY FEATURING GWEN STEFANI V2 †
4	4	4	21	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
5	5	5	27	ONE STEP CLOSER (HYBRID THEORY) & "DRACULA 2000" SOUNDTRACK	LINKIN PARK WARNER BROS. †
6	6	6	24	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
7	7	8	10	INNOCENT SOMETHING LIKE HUMAN	FUEL EPIC †
8	11	13	7	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
9	10	14	10	FLAVOR OF THE WEAK AMERICAN HI-FI	AMERICAN HI-FI ISLAND/DJMG †
10	9	9	19	YELLOW PARACHUTES	COLDPLAY CAPITOL †
11	12	11	11	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
				AIRPOWER	
12	16	22	5	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
13	13	10	33	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
				AIRPOWER	
14	NEW	1		IT'S BEEN AWHILE BREAK THE CYCLE	STAINED FLIP/ELECTRA/VEEG
15	17	20	8	HIT OR MISS NEW FOUND GLORY	NEW FOUND GLORY DRIVE-THRU/MCA †
16	8	7	12	I DID IT EVERYDAY	DAVE MATTHEWS BAND RCA †
17	14	15	25	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
18	19	18	8	THE HOLLOW MER DE NOMS	A PERFECT CIRCLE VIRGIN
19	20	19	8	ARE YOU THERE? UNWIND	OLEANDER REPUBLIC/UNIVERSAL †
20	18	24	9	MOVIES ANTHOLOGY	ALIEN ANT FARM NEW NOIZE/DREAMWORKS †
21	23	26	7	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE
22	24	28	6	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
23	27	27	5	MY HAPPINESS ODYSSEYNUMBERFIVE	POWDERFINGER REPUBLIC/UNIVERSAL
24	21	25	6	BETWEEN ANGELS AND INSECTS INFEST	PAPA ROACH DREAMWORKS †
25	25	17	20	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
26	15	12	14	WALK ON ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE †
27	30	32	4	HEY PRETTY HAUNTED	POE FEL/ATLANTIC
28	26	23	16	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
29	29	30	9	LIFE SPIRITUAL MACHINES	OUR LADY PEACE COLUMBIA
30	22	16	14	WANT YOU BAD CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
31	35	—	2	WAITING WARNING	GREEN DAY REPRISE
32	32	33	4	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/DJMG †
33	28	21	11	DIGITAL BATH WHITE PONY	DEFTONES MAVERICK
34	34	39	3	OUT OF MY DEPTH SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL
35	33	31	19	WARNING WARNING	GREEN DAY REPRISE †
36	39	—	2	HERE'S TO THE NIGHT HORRORSCOPE	EVE 6 RCA
37	31	29	6	OPTICON VAPOR TRANSMISSION & "VALENTINE" SOUNDTRACK	ORGY WARNER SUNSET/ELEMENTREE/REPRISE
38	40	—	2	CRAWLING (HYBRID THE)	LINKIN PARK (WS) WARNER BROS.
39	36	35	25	AGAIN GREATEST HITS	LENNY KRAVITZ VIRGIN †
40	37	—	2	HOW I COULD JUST KILL A MAN RENEGADES	RAGE AGAINST THE MACHINE EPIC

CANADIAN BROADCASTERS

(Continued from preceding page)

deriving value from music and reproduction." A hearing is scheduled for October. "Webcasting is a new creation," he adds. "There's nothing in the current copyright legislation that anticipates it. There is no exemption for Webcasters, as there is for broadcasters, for a so-called ephemeral [right]."

Basskin says that the CMRRA would like every Web site that copies music to pay a fee, but "we are not licensing that because it's a little premature."

Wolfgang Spegg, president/CEO of Toronto-based musicmusicmusic Inc., uses a Buffalo, N.Y.-stationed server, because he was unable to obtain a license in Canada. The business, which creates Web sites with target-driven streaming audio for traditional radio stations, was the first Internet broadcaster to reach a deal and pay royalties to the Recording Industry Assn. of America. The company is currently negotiating with individual Canadian record companies for the use of their repertoire.

Spegg thinks that online radio will affect radio market shares to some degree. "I don't think radio will have to close down," he says. "The Webmasters with the greatest potential to build traffic are the broadcasters, because they can drive their audience."

LIVING IN THE DIGITAL AGE

Gary Miles, executive VP of Rogers Broadcasting Ltd. in Toronto, thinks that digital audio broadcasting (DAB) will play as big a role in the future of radio as online audio streaming. All the Canadian broadcasters have now agreed on a digital standard, and it's hoped that digital receivers will soon be an option in cars as well as in homes. "The Canadian broadcasters are far more advanced than the United States ones, in terms of entering into the digital age via digital broadcasting," Miles says. "We share transmitters for all of the major companies in Toronto, Montreal, Windsor [Ontario], and Vancouver, and Ottawa is soon to be on board."

CHUM Ltd., one of Canada's largest broadcasters, is also involved with DAB, using the F.M.-quality "L" band with its stations in the aforementioned markets. Receivers that can be purchased at audio retailers allow listeners to view song titles, traffic reports, and news headlines on a built-in screen.

"Anyone can operate on the Internet, but this spectrum is licensed and only available to broadcasters," says CHUM industry affairs VP Duff Roman, who is also president of Digital Radio Roll-Out Inc., a consortium of all large, private, and Canadian Broadcasting Corp. broadcasters. "There's no configuring your computer, your pages, accessing your server. It's totally mobile."

While CHUM stations are streaming audio online, Roman doesn't think that the introduction of Internet-only radio has the potential to put traditional radio out of business. He points out that radio, as we know it, has a 95% penetration rate.

"It's not a head-on threat. It's a peripheral threat," says Roman. "Radio's strength is its localism, its affinity for the market it serves. It's free. It's personal. It's over the air. It doesn't require any kind of Internet connection."

Still, Roman urges an ounce of caution, saying, "Everyone should have an Internet strategy, but it behooves broadcasters to protect the franchise and not go chasing the Internet."

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

- 1 Ja Rule F/Li' Mo & Vita, Put It On Me
- 2 OutKast, So Fresh, So Clean
- 3 Ginuwine, There It Is
- 4 Nelly, Ride Wit Me
- 5 Music, Love
- 6 City High, What Would You Do
- 7 Lil Bow Wow, Puppy Love
- 8 Jon B., Don't Talk
- 9 Jagged Edge, Promise
- 10 Trick Daddy, Take It To Da House
- 11 Tank, Maybe I Deserve
- 12 Eve, Who's That Girl
- 13 Janet, All For You
- 14 Destiny's Child, Survivor
- 15 Ludacris, Southern Hospitality
- 16 Shyne, Bonnie & Shyne
- 17 Jilly Scott, A Long Walk
- 18 DMX, No Sunshine
- 19 R. Kelly, A Woman's Threat
- 20 Koffee Brown, After Party
- 21 Snoop Dogg, Lay Low
- 22 Jay-Z Feat. R. Kelly, Guilty Until...
- 23 Case, Missing You
- 24 Joe, Stutter
- 25 Lil Wayne, Everything
- 26 Project Pat, Chickenhead
- 27 India.Arie, Video
- 28 Olivia, Bizouance
- 29 Silk The Shocker, That's Cool
- 30 Shaggy, Angel
- 31 Jaheim, Could It Be
- 32 Lil' Mo, Superwoman
- 33 Tamia, Stranger In My House
- 34 Sunshine Anderson, Heard It All Before
- 35 JT Money, Hi-Lo
- 36 Beantons, No Escapin' This
- 37 Big Punisher, How We Roll
- 38 R.L., Good Love
- 39 QB's Finest Feat. Nas, Oochie Wally
- 40 Lil Bow Wow, Bow Wow (That's My Name)
- 41 Memphis Bleek, Is That Your Chick
- 42 Public Announcement, Man Ain't Supposed To Cry
- 43 Memphis Bleek, Do My...
- 44 L-Burna, Make My Day
- 45 G-Dep, Let's Get It
- 46 R. Kelly, Fiesta
- 47 Maxwell, Get To Know Ya
- 48 Mystikal Feat. Nivea, Danger
- 49 Syleena Johnson, I Am Your Woman
- 50 Missy Elliott, Get Ur Freak On

NEW ONS

- R. Kelly Feat. Jay-Z, Fiesta
 Eve F/Gwen Stefani, Let Me Blow Ya Mind
 Ja Rule F/ Lil' Mo, I Cry
 Master P F/Magic, Pockets Gone Stay Fat
 Xzibit, Front To Back
 Chante Moore, Bitter
 Ray J, Wait A Minute
 Toya, I Do



Continuous programming
 2806 Opryland Dr.
 Nashville, TN 37214

- 1 Brooks & Dunn, Ain't Nothing 'Bout You
- 2 Travis Tritt, It's A Great Day To Be Alive
- 3 Diamond Rio, One More Day
- 4 Kenny Chesney, Don't Happen Twice
- 5 Soggy Bottom Boys, I Am A Man Of... *
- 6 Jessica Andrews, Who I Am
- 7 Keith Urban, But For The Grace Of God
- 8 Sara Evans, I Could Not Ask For More *
- 9 Charlie Robison, I Want You Bad *
- 10 Toby Keith, You Shoudn't Kiss Me
- 11 Jo Dee Messina, Burn
- 12 Trick Pony, Pour Me *
- 13 Darryl Worley, A Good Day To Run
- 14 Alan Jackson, When Somebody Loves You
- 15 Sherrie Austin, Jolene
- 16 Mark McGuinn, Mrs. Steven Rudy
- 17 Faith Hill, Breathe
- 18 Alison Krauss, Maybe
- 19 Clay Davidson, Sometimes
- 20 Patty Loveless, The Last Thing On My Mind
- 21 Gary Allan, Right Where I Need To Be
- 22 Nickel Creek, When You Come Back Down
- 23 Montgomery Gentry, She Couldn't Change Me
- 24 Dixie Chicks, Without You
- 25 Chris Cagle, Laredo
- 26 Rascal Flatts, This Everyday Love
- 27 Dixie Chicks, Cowboy Take Me Away
- 28 Lee Ann Womack, I Hope You Dance
- 29 Aaron Tippin, People Like Us
- 30 Billy Gilman, One Voice
- 31 Jo Dee Messina, That's The Way
- 32 Martina McBride, Love's The Only House
- 33 Vince Gill, Feels Like Love
- 34 Toby Keith, How Do You Like Me Now
- 35 Jamie O'Neal, There Is No Arizona
- 36 George Strait, Don't Make Me Come Over...
- 37 Shedaysi, Lucky 4 You
- 38 Toby Keith, Country Comes To Town
- 39 Faith Hill, The Way You Love Me
- 40 Keith Urban, Your Everything
- 41 LeAnn Rimes, I Need You
- 42 Travis Tritt, Best Of Intentions
- 43 Lonestar, Amazed
- 44 Terri Clark, No Fear
- 45 Dixie Chicks, Goodbye Earl
- 46 Lee Ann Womack, Ashes By Now
- 47 Rick Ferrell, The Girl's Got It Goin' On
- 48 Clay Davidson, I Can't Lie To Me
- 49 Dwight Yoakam, What Do You Know About Love
- 50 Rascal Flatts, Prayin' For Daylight

* Indicates Hot Shots

NEW ONS

- Darryl Worley, Second Wind
 Faith Hill, If My Heart Had Wings
 Phil Vassar, Rose Bouquet



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Janet, All For You
- 2 Destiny's Child, Survivor
- 3 Eve, Who's That Girl
- 4 Britney Spears, Don't Let Me Be...
- 5 OutKast, So Fresh, So Clean
- 6 Jennifer Lopez, Play
- 7 Crazy Town, Butterfly
- 8 Nelly, Ride Wit Me
- 9 Ja Rule F/Li' Mo & Vita, Put It On Me
- 10 Dave Matthews Band, I Did It
- 11 Daft Punk, One More Time
- 12 Jagged Edge, Promise
- 13 Mya, Free
- 14 Black Eyed Peas, Request Line
- 15 Aerosmith, Jaded
- 16 Limp Bizkit, My Way
- 17 Nelly Furtado, I'm Like A Bird
- 18 Trick Daddy, Take It To Da House
- 19 India.Arie, Video
- 20 Ricky Martin W/Christina Aguilera, Nobody...
- 21 Dido, Thank You
- 22 Shaggy, Angel
- 23 Joe, Stutter
- 24 Buckcherry, Ridin'
- 25 Uncle Kracker, Follow Me
- 26 Sunshine Anderson, Heard It All Before
- 27 Ludacris, Southern Hospitality
- 28 Saliva, Your Disease
- 29 Snoop Dogg, Lay Low
- 30 K-Ci & JoJo, Crazy
- 31 Coldplay, Yellow
- 32 Lifehouse, Hanging By A Moment
- 33 Papa Roach, Between Angels And Insects
- 34 Olivia, Bizouance
- 35 Mystikal Feat. Nivea, Danger (Been So Long)
- 36 American Hi-Fi, Flavor Of The Weak
- 37 Incubus, Drive
- 38 Fuel, Innocent
- 39 U2, Walk On
- 40 Missy Elliott, Get Ur Freak On
- 41 Backstreet Boys, The Call
- 42 Aaron Lewis Of Staind, Outside
- 43 Dream, This Is Me
- 44 Tyrese, I Like Them Girls
- 45 Koffee Brown, After Party
- 46 Souldecision, Ooh It's Kinda Crazy
- 47 Moby, South Side
- 48 DMX, No Sunshine
- 49 Dream, He Loves U Not
- 50 Silk The Shocker, That's Cool

** Indicates MTV Exclusive

NEW ONS

- Tyrese, I Like Them Girls
 2Pac, Until The End Of Time
 New Found Glory, Hit Or Miss
 Lil' Bow Wow, Puppy Love
 Eden's Crush, Get Over Yourself
 Olivia, Bizouance
 Matchbox Twenty, Mad Season



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Aerosmith, Jaded
- 2 Dido, Thank You
- 3 Lenny Kravitz, Again
- 4 Janet, All For You
- 5 Madonna, Don't Tell Me
- 6 Lifehouse, Hanging By A Moment
- 7 Moby, South Side
- 8 Dave Matthews Band, I Did It
- 9 Train, Drops Of Jupiter
- 10 Fuel, Hemorrhage (In My Hands)
- 11 Matchbox Twenty, If You're Gone
- 12 U2, Walk On
- 13 The Corrs, Breathless
- 14 Jill Scott, A Long Walk
- 15 Uncle Kracker, Follow Me
- 16 Jennifer Lopez, Play
- 17 Queen, Tie Your Mother Down
- 18 Bon Jovi, Thank You For Loving Me
- 19 Destiny's Child, Survivor
- 20 Coldplay, Yellow
- 21 Nelly Furtado, I'm Like A Bird
- 22 Sade, King Of Sorrow
- 23 Shaggy, Angel
- 24 K-Ci & JoJo, Crazy
- 25 3 Doors Down, Loser
- 26 Incubus, Drive
- 27 Ricky Martin W/Christina Aguilera, Nobody...
- 28 Barenaked Ladies, Too Little Too Late
- 29 Fatboy Slim, Weapon Of Choice
- 30 The Soggy Bottom Boys, I Am A Man...
- 31 Sting Feat. Cheb Mami, Desert Rose
- 32 Green Day, Warning
- 33 Jennifer Lopez, Love Don't Cost A Thing
- 34 Everclear, Am Radio
- 35 Destiny's Child, Independent Women Pt. I
- 36 U2, Beautiful Day
- 37 Bruce Springsteen, Dancing In The Dark
- 38 Rolling Stones, Love Is Strong
- 39 Michael Jackson, Rock With You
- 40 Creed, With Arms Wide Open
- 41 B.B. King & Eric Clapton, Riding...
- 42 Shaggy, It Wasn't Me
- 43 India.Arie, Video
- 44 Faith Hill, The Way You Love Me
- 45 Vertical Horizon, You're A God
- 46 Nina Gordon, Now I Can Die
- 47 Josh Joplin Group, Camera One
- 48 Michael Jackson, Billie Jean
- 49 David Bowie, Let's Dance
- 50 Paul McCartney & Michael Jackson, Say...

NEW ONS

- R.E.M., Imitation Of Life
 Anastacia, I'm Outta Love
 Britney Spears, Don't Let Me Be The Last...

Music Video PROGRAMMING

MTV, VH1 Ban Madonna's Video, But Other Networks Still Air It

CAUSING A COMMOTION: Madonna has done it again: She's created a stir for one of her videos by getting it banned, most notably by MTV and VH1. But not every national network thinks the video is too offensive for TV.

Madonna first used this publicity stunt in 1990 for her sexually provocative "Justify My Love" video, which was banned by MTV. However, the clip was then quickly put on sale via home video, and it became a best seller.

This time, Madonna's "controversial" video is for "What It Feels Like for a Girl," which MTV and VH1 declined to add to their playlists in the U.S. because of its violent content. Despite the ban, both networks gave the videoclip a one-time, uncensored airing March 20 as part of a late-night news segment. According to Madonna's label, Maverick/Warner Bros. Records, MTV and VH1 had the exclusive U.S. rights to premiere the video.

The video—directed by Madonna's husband, Guy Ritchie—shows the singer on a crime spree that includes armed robbery, a hit-and-run car assault, and arson. The video's final scene shows Madonna crashing her car. Whether or not anyone dies as a result of the crash is open to interpretation.

Perhaps indicating the changing standards for what's appropriate for TV, some networks have opted not to follow MTV and VH1 and have decided that the "What It Feels Like for a Girl" video is acceptable enough to air several times uncensored. MuchMusic USA, for example, has added the uncensored "Girl" video to its playlist and is playing it throughout the day and night without an advisory warning (*Billboard Bulletin*, March 23).

MuchMusic USA VP of programming Norm Schoenfeld says of the video, "It's no more or less violent than what kids see on TV every day. We weren't offended by the video, and we're treating it just like any other Madonna video. With all due respect to MTV, just because MTV isn't playing it doesn't mean we can't. Our viewers are smart enough to see the message in the video. We're not having an advisory warning because we believe it's the artist's responsibility to do that."

In Canada, MuchMusic and MuchMoreMusic premiered the video March 20 as part of a late-night special. The networks said that due to popular demand from

viewers, the video was added to their playlists. However, the Canadian networks are playing the video only after 9 p.m., accompanied by an advisory warning.

In the U.S., the Oxygen network aired the entire video as part of its *Daily Remix* music series in an episode that has been repeated several times during the day and night. An Oxygen spokeswoman says that the network decided to have multiple, uncensored airings of the video because "our audience demographic of 18- to 49-year-old women is older than MTV's demographic."

The video is also currently available at America Online (AOL), which is owned by Warner Bros. parent AOL Time Warner. HBO, another AOL Time Warner company, shows music videos as part of its

late-night HBO Zone programming block. Although HBO is no stranger to racy, uncensored programming, an HBO spokesman says, "I can't say that HBO will never play the new Madonna video, but we have no plans to air it at this time."

From a musical standpoint, the video doesn't do justice to the song—it ravages it by leaving out much of its original musical flow and lyrics. In the video, the song is essentially background music.

Was the video's content too volatile for most advertiser-supported TV networks? Yes. Was the video shocking by Madonna-controversy standards or today's action/thriller film standards? No. Was this a situation in which the video didn't live up to the hype? Absolutely.

THIS & THAT: AOL Time Warner is reportedly considering plans to launch a music video network. The new network, which sources say would be called AOL Music, could debut as early as next year. AOL Time Warner declined to comment.

MuchMusic USA has moved. The new address is 200 Jericho Quadrangle, Third Floor, Jericho, N.Y. 11753.

MCA Records has promoted Stuart Radford to director of music video and broadcast media. He was previously associate director of music video.

Music video director Chris Rogers has merged his Honest Images production company into Nashville-based Studio Productions, which maintains its name. Rogers is a full partner in the company and has been named VP of business development.



by Carla Hay

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 7, 2001.



Continuous programming
 200 Jericho Quadrangle
 Jericho, NY 11753

- Jennifer Lopez, Play (NEW)
 Josh Joplin Group, Camera One (NEW)
 Eden's Crush, Get Over Yourself (NEW)
 Godsmack, Greed
 Gorillaz F/ Damon Albarn, Clint Eastwood
 3 Doors Down, Duck And Run
 Destiny's Child, Survivor
 Papa Roach, Between Angels And Insects
 New Found Glory, Hit Or Miss
 OutKast, So Fresh, So Clean
 U2, Walk On
 Nelly Furtado, I'm Like A Bird
 Oleander, Are You There?
 Nelly Feat. City Spud, Ride Wit Me
 Lenny Kravitz, Black Velveteen
 Fuel, Innocent
 American Hi-Fi, Flavor Of The Weak
 Janet, All For You
 Limp Bizkit, My Way
 Eve, Who's That Girl?



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
 Brook Allison, The Kiss Off (Goodbye)
 Destiny's Child, Survivor
 Dream, He Loves U Not
 BB Mak, Still On Your Side
 Leslie Carter, Like Wow!
 Lil Bow Wow F/ Jagged Edge, Puppy Love
 Samantha Mumba, Baby, Come Over



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

- Queens Of The Stone Age, Monsters In The Parosol
 Philly's Most Wanted, Cross The Border
 Stereophonics, Mr. Writer
 Sum 41, Fat Lip
 2Pac, Until The End Of Time



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- 3 Deep, Can't Get Over You (NEW)
 Sarah Harmer, Don't Get Your Back Up (NEW)
 The Black Halos, Some Things Never Fail (NEW)
 Sugar Babes, Overload (NEW)
 DMX, No Sunshine (NEW)
 Fatboy Slim, Weapon Of Choice
 Joe, Stutter
 Snow, The Plumb Song
 Crazy Town, Butterfly
 Shaggy Feat. Rayvon, Angel
 Matthew Good Band, The Future Is X-Rated
 Backstreet Boys, The Call
 Coldplay, Yellow
 Our Lady Peace, In Repair
 Treblecharger, Brand New Lover
 Lifehouse, Hanging By A Moment
 Aerosmith, Jaded
 K-Ci & JoJo, Crazy
 Barenaked Ladies, Too Little Too Late
 Dido, Thank You



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Christina Aguilera, Pero Me Acuerdo De Ti
 Creed, With Arms Wide Open
 U2, Stuck In A Moment
 Eminem Feat. Dido, Stan
 Limp Bizkit, Rollin'
 Green Day, Warning
 Madonna, Music
 Aerosmith, Jaded
 Westlife, My Love
 Daft Punk, One More Time
 Jennifer Lopez, Love Don't Cost A Thing
 Oreja De Van Gogh, Cuidate
 Red Hot Chili Peppers, Road Trippin'
 Paulina Rubio, Y Yo Sigo Aqui
 Backstreet Boys, The Call
 Ricky Martin W/Christina Aguilera, Nobody...
 Britney Spears, Stronger
 Alejandro Sanz, El Alma Al Aire
 Mojjo, Chilitin'
 Ronan Keating, Life Is A Rollercoaster



2 hours weekly
 3900 Main St
 Philadelphia, PA 19127

- QB's Finest Feat. Nas, Oochie Wally
 Eve, Who's That Girl?
 Erykah Badu, Didn't Cha Know
 OutKast, So Fresh, So Clean
 Monica, Just Another Girl
 Memphis Bleek Feat. Jay-Z, Do My...
 Ray J Feat. Lil' Kim, Wait A Minute
 Black Eyed Peas, Request Line
 N*E*R*D, Lapdance
 Jill Scott, A Long Walk
 Ludacris, Southern Hospitality
 Maxwell, Get To Know Ya
 Joe, Stutter
 KRS-One, Hot
 Silk The Shocker, That's Cool



5 hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Aerosmith, Jaded
 Lenny Kravitz, Black Velveteen
 Idlewild, Little Discourage
 Sade, King Of Sorrow
 Madonna, Don't Tell Me
 Marilyn Manson, Fight Song
 Jennifer Lopez, Love Don't Cost A Thing
 India.Arie, Video
 Janet, All For You
 Eve, Who's That Girl?
 Green Day, Warning
 Sade, By Your Side
 Papa Roach, Between Angels And Insects
 Sunshine Anderson, Heard It All Before
 Godsmack, Greed
 Pink, You Make Me Sick
 Dave Matthews Band, I Did It
 Don Henley, Everything Is Different Now
 Radiohead, Idioteque
 8Ball & MJG Feat. DJ Quik, Buck Bounce



CALIFORNIA MUSIC CHANNEL

15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- Destiny's Child, Survivor
 Shaggy Feat. Rayvon, Angel
 Britney Spears, Don't Let Me Be The Last...
 Janet, All For You
 Eve, Who's That Girl?
 Crazy Town, Butterfly
 Linkin Park, One Step Closer
 OutKast, So Fresh, So Clean
 Moby Feat. Gwen Stefani, South Side
 Lil Bow Wow F/Jagged Edge, Puppy Love
 Dream, He Loves U Not
 O-Town, Liquid Dreams
 K-Ci & JoJo, Wanna Do You Right
 Monica, Just Another Girl
 Daft Punk, One More Time

CONYERS IS IN ARTISTS' CORNER

(Continued from page 1)

amendment that took away artists' future ability to reclaim their licenses to their copyrighted material.

Conyers was first elected in 1964, at the height of the civil-rights movement, from Michigan's first (now 14th) district—which includes his hometown of Detroit—on a platform of “Jobs, Justice, and Peace.” That focus hasn't changed in his 36 years of service on Capitol Hill.

Conyers' approval rating from liberal groups monitoring votes on education, crime prevention, housing, labor, handgun control, and civil-rights issues regularly scores between the 90th percentile and the 100th percentile. He was re-elected last year in an uncontested election.

The veteran lawmaker is likely the only member of Congress whose office features a stand-up bass resting in a corner, as well as jazz concert posters and a 2-inch-by-3-inch Herman Leonard photograph of Billie Holiday on its walls.

It was Conyers who shepherded passage of legislation that designated jazz a “national American treasure,” along with the bill that created and funded the Smithsonian Institution's comprehensive jazz studies program—including the now-renowned Smithsonian Jazz Masterworks Orchestra.

This discussion took place in his office just hours before the National Academy of Recording Arts and Sciences (NARAS) presented Conyers with one of the group's first-ever Heroes Awards for his tireless work to “improve the environment for the creative communities.”

In the '50s, way before Motown, Detroit was already a factory town—not just for cars but for a whole school of modern jazz players from your city who went on to New York and stardom. Vibraharpist Milt Jackson, guitarist Kenny Burrell . . .

Oh, yes. And [multi-reed virtuoso] Yusef Lateef, [pianist] Barry Harris, all the Jones brothers—[drummer] Elvin, [pianist] Hank, and [trumpeter/big-band leader] Thad, who were from Pontiac [Mich.]. And it goes on: [trumpeter] Donald Byrd, [pianist/first wife of John Coltrane] Alice Coltrane, even [trumpeter] Howard McGhee, who went to Cass Technical High School in Detroit, even before I knew about the music. Then there was Rudy Rutherford, who was a clarinet player [and who also recorded on baritone and alto sax] and won a Downbeat or Metronome Poll award many years ago when I was in high school. I used to walk down the street and hear him practicing.

Then there's Terry Gibbs, the vibes player, and this white guy who played baritone—Pepper . . . Pepper Adams! Man, as far as I'm concerned, he played the best baritone sax of all. And he'd be there playing at the Bluebird Inn, where they'd come play after shows at the Paradise Theater. All the local guys [would be there] and Miles [Davis] or Ella [Fitzgerald] or someone would show up and they'd go into the lateness of the night.

How about the jazz players of today vs. the bop pioneers

that changed the music so fundamentally?

It's like the civil-rights movement—we had so much action, so much progress, that it can't be re-created. And in bebop, at its inception, there was so much ferment going on, so much genuine creativity, that it's not reproducible. Up until recently, I was saying, “Hey man, where are all these new lions?” But now I understand: We were going through a peri-



All That Jazz. Rep. John Conyers Jr. has maintained his love of music throughout his long tenure on Capitol Hill, shepherding legislation that designated jazz a “national American treasure” and helping create the Smithsonian Institution's jazz studies program. Along with President Bill Clinton, Conyers, left, organized a 1999 command performance at the White House for jazz great Lionel Hampton, right. The National Academy of Recording Arts and Sciences honored Conyers March 21 at its Heroes Awards ceremony.

od that cannot be recalled. You cannot just say, “We want some more Dizzy Gillespies and Charlie Parkers and Milt Jacksons.” I mean, where is this generation of them? Well, they don't come along every generation—they come along once in an era, once a century, maybe. Maybe never again. But these new guys are doing beautiful things based upon what these earlier craftsmen laid down.

Do you play an instrument? Did you once play in bands?

Yeah, I got a letter in high school [1950-1954] for trumpet. But I studied bass, piano, tenor sax, trombone. I played around with all instruments, because I liked all of them. I played trumpet in bands. [In the first one], I was the youngest trumpet player—third trumpet—the youngest cat in the band, and we got paid! So I've been in the ins and outs with musicians. It's been a labor of love for me.

You've seen the record industry grow from a business to a super-business, and you see problems about the way labels treat artists.

Oh, yeah.

This is in light of the work-for-hire repeal—when you helped defeat an amendment put forward by the Recording Industry Assn. of America that would have prevented recording artists from talking about bankruptcy in contract renegotiations.

Yeah, with their fingers in that little provision there. Well, artists, you know, have been the ones that everybody loves and appreciates, but nobody gives a hoot how they exist. And, in many respects, the musicians' union has not been as developed and as active on all of these issues as they should've been. We've got the whole question of health care, a big concern,

and it really boils down to life or death, and nobody had to remind anyone about the abysmally short life of many jazz musicians and probably musicians in general. So we've got to deal with that.

Then, of course, there's getting musicians to be able to recognize some profits from their recordings. It's fundamental. We recognize the songwriters; we recognize the publishers; we recognize the record com-

panies. But the performers themselves are just beginning to appear on the radar screen.

How are you going to be looking at California's seven-year statute, which prevents artists from being locked into long-term contracts?

I'm going to be looking at it more closely, because there it is laying out right in front of me.

What if we had federal regulations that were patterned after California's law? I think it would be a good thing. And maybe a good jumping-off place to get other things. And then we have to get the unions built up again . . .

Now, in addition to the unions, there's NARAS coming to town to represent artists and the coalition of other new artists' groups that showed up for the first time at the work-for-hire hearing.

Right! Well, all of these groups have goals that aren't diametrically opposed to each other, and we [artists' advocates] need to be developing as best we can in some other ways like that, so we can deal with these things. All of these are avenues, and we really have to begin to look at the Congress for what other interest groups look to them for—for protection and for support and for assistance and for governmental involvement that is not patronizing or constrictive—that's what we really have to start looking toward, and I think more and more musicians are becoming attuned to that fact.

It used to be, it seems to me, there were more musicians who were so apolitical that they couldn't even think in those terms for their own best interest. And I think now, musicians come up more tuned in to what's fair and what other segments of the industry are doing and how

they safeguard and protect their financial interests. And, listen, we [artists and their advocates] are not doing anything. And so I think there's a rethinking that we could help foster that.

As a matter of fact, I've got a jazz workshop coming up in September with the Congressional Black Caucus, and we may try to get some people who can come in and talk to us about different ways we can do this, and I may look at some legislative opportunities, such as taking the California seven-year statute and extending health-care benefits to musicians.

Any thoughts about the post-Napster atmosphere of free downloading?

I'm giving it a lot of analysis, but I think there's a gradual trend toward increasing the understanding of much of the public that this music is not for free, that you cannot download other people's works of art and expect, unlike any other area, that it's perfectly OK because you're not hurting anybody. And when you get several million people doing it, of course, you just crossed the line into heavy commerce.

So I think the new technology presents some challenges. There's people out there much worse than Napster that are going to be much more difficult to contain and rein in.

I don't think burying Napster alive is going to help. It may make you feel good, stomping on the ground under which their casket rests, but that has nothing to do with anything—'cause there are guys [creating non-centralized file sharing] that don't have ownership. You don't know who to go get, and these present a lot more problems.

So we're in a cultural education mode, and we're getting young people to realize that this ain't free music, buddy—this is music that people paid a lot of dues to put together. We're not going to just throw it at

you and say, “It's perfectly OK in a real nice innocent way to pick up and enjoy,” when somebody in truth is paying for it and somebody is not paid for it.

So it and other issues that have not yet really arrived yet are going to be pretty difficult things, and we'll be examining this for a long time—our work is cut out for us.

And the more we can get through your work and others who are talking with and involving members of Congress—they're beginning to get their hats on straight so that they can think through these issues, with a little more fairness toward the performers and creators of the music.

You've been concerned about artist-royalty issues. Any new plans?

Well, you know, there's this thing about tracing royalties to the secondary-distribution market. Because a lot of times, these [record] companies merge, and your music can show up in Japan, and you don't have any idea of how that happened—or you may not even hear about it, more than likely. So we've got to improve the system that allows for this to be transparent, as opposed to somebody telling you, “I don't know, sorry. That company went out of business 40 years ago, so don't ask me. See you.” And the [artist] guy says to himself, “Well, jeez, somebody over there [at the label] said that my recordings would remain . . .” [Shrugs].

What should be done?

Tracing. Just tracing [of which companies own which] recordings, where companies go; I mean, just having a line so that somebody can follow it—where these companies merged this year and were bought out by that company that year; then two others bought in at this time. So that you [the artist] can kind of figure, “Ah, yeah, I see what happened; I see where my albums went!”

2001'S HEADLINING TOURS LOOKING UP

(Continued from page 6)

that when we miss the bar, even if it's still great, people start talking in a negative way. This is still one of the biggest bands in the world.”

Wavra says that when the new single and album are released in June, ticket sales should get a boost. “[N Sync manager] Johnny Wright is a great manager, and he totally understands the dynamic between radio, promoter, and fans,” says Wavra. “The guys are in the studio grinding out this album. When the record comes, the whole floodgate of press and promotion will open. I see another summer with 'N Sync dominating.”

Wavra speculates that any ticket slowdown can be attributed partially to 'N Sync's nearly incessant touring over the past three years, adding that “radio is not as friendly to the so-called ‘boy bands’ as it once was.”

As for Backstreet Boys, taking the tour from stadiums to arenas was a management call, according to SFX VP Bruce Kapp. “This was strictly the band's decision,” he says. “They wanted to play in a more intimate atmosphere, even though they had a great package for stadiums.” That package

included Destiny's Child and Shaggy. For the revamped arena dates, Shaggy will be the primary support; Destiny's Child will headline its own tour this summer.

The entire stadium route was in place and the venue deals finalized when the Backstreet Boys tour was revamped. “The band had a meeting and informed us they wanted to play arenas and amphitheaters,” says Kapp. “This brings the expenses way down, but it's still a huge production.”

Scaling back also brings the potential gross down, although Kapp says tickets will be priced higher in the smaller venues. “And they will be playing multiples in most cities,” he adds.

Early signs point to a hugely successful arena tour. “We've sold out three Boston [shows] and we're adding a fourth, two Toronto [shows] and are adding a third, we sold out Calgary [Alberta] and we're adding a second, and we sold out Albany [N.Y.],” Kapp says.

The Backstreet Boys summer arena tour begins June 8 at the TD Waterhouse Arena in Orlando, Fla.

TO REVERSE DECLINE, WMG RESTRUCTURES, DOWNSIZES

(Continued from page 1)

Those being laid off, sources say, are being offered four weeks' pay for every year they were with the company.

Part of the overall WMG headcount reduction will come through the creation of a company-wide backroom, which will incorporate human resources, information technology, production, and, eventually, royalty accounting. The reason the latter function isn't being assumed by the new corporate department now is that the various labels and publishing companies use different royalty computer software systems.

In the U.S., among those cut at Warner Bros. Records are Jim Wagner, senior VP of sales, advertising, and merchandising; Michael Linehan, Reprise VP of album rock promotion; Ruthanne Taylor, VP/associate general counsel; and Alan Brown, VP of tour marketing and artist development. Among the departments affected are international, black music, promotion, business affairs, and Warner Bros. Nashville. In total, the label is expected to be reduced by as many as 100 people.

At WEA, about 40 people were laid off. Another 40 opted for the early-retirement package, but the company expects to replace some of those employees, bringing the downsizing total to about 55. This leaves WEA's total field count at about 220, including administrative personnel and the catalog staff, down from about the 275 it had previously, sources say.

The reorganization began in Europe, when Warner Music International consolidated its classical holdings in London by combining Teldec Classics and Erato Disques into one label, with a loss of about 60 jobs (Billboard, March 31).

Also, WMG has bought out Qwest and is said to be in discussions to acquire the stake in Giant it doesn't currently own.

The cutback was necessitated because of a corporate mandate to look for savings due to the AOL/Time Warner merger. Observers also point out that staffing levels haven't kept pace with the erosion of market share at WMG, according to industry observers. Warner has fallen far from the 1980s, when it was the envy of the business. In the U.S., at the end of 1991—the first full year of SoundScan—WEA tallied a 25.1% total album market share; the following year, it was 23.2%, followed by 21.7% in 1993. Since then the company has seen its share erode dramatically to 15.6% at the end of 2000. This year, as of March 25, total album market share stands at 14.7%.

The company's market share decline is ascribed to an apparent withdrawal from the rap genre, as well as management turmoil. In 1994 and 1995, executive infighting resulted in the departures of Bob Morgado, Doug Morris, Mo Ostin, Bob Krasnow, Michael Fuchs, and Danny Goldberg, among others. The company has never recovered from the executive exodus, industry observers contend.

Although WMG points to such artists as Lil' Kim and Trick Daddy to insist that it didn't bend to mid-1990s' shareholder demands and pressure

from activists to withdraw from the rap market, its 5.5% market share in rap last year was far below that of any of the majors. Moreover, rap music has been a growing force since the second half of the 1990s, increasing from 9.5% of all U.S. album sales in 1997 to 13.4% last year, according to SoundScan.

Elektra and Atlantic were expected to begin their layoffs this week, which, sources say, would be lighter than at Warner Bros. Press reports that Elektra would downsize by 35 people—with 20 employees laid off and 15 retiring—were said to be exaggerated. Sources suggest that most of the Elektra downsizing would come through the elimination of open positions and that the retirement total is about half the quoted figure.

At Atlantic, sources said about 16 employees took the buyout and another 20 were expected to be laid off this week. Moreover, the remainder of the cutback at Atlantic was expected to be a shift of many of

'These changes will ultimately enable WEA to react faster to customer demand and work closer with our labels to market artists more effectively.'

—ROGER AMES, WARNER MUSIC GROUP

its backroom employees to the new corporate department.

In a press statement, similar to a letter to his staff, WMG chairman/CEO Roger Ames said, "We deeply regret that some of our employees will be leaving as a result of this restructuring; however, it's clear that we have a responsibility to realign our businesses to address the changing marketplace. This restructuring is not simply about cost-cutting or head-count reduction. It is about changing the way we do business. With an unparalleled artist roster, a world-class executive team, and an ability to maximize numerous opportunities as an AOL Time Warner company, our goal is to transform Warner Music Group into the pre-eminent music content company of the 21st century."

As for the WEA restructuring, in a letter to employees Ames said it is aimed at refocusing the company to become more marketing-oriented. "These changes will ultimately enable WEA to react faster to customer demand and work closer with our labels to market artists more effectively," he said.

In restructuring WEA, the company said it will close three of its 13 offices—Miami, Seattle, and Nashville—leaving the company with eight sales offices and two satellite offices. The company will remain organized around four regions, each led by a divisional VP, with the Philadelphia and New York sales offices and the Boston satellite office

making up the Northeast; Dallas and Atlanta constituting the South; Chicago and Detroit, along with the Minneapolis satellite office, representing the Midwest; and San Francisco and Los Angeles, for the West.

While the restructuring of WEA satisfies the corporate mandate of cutting employees, a WEA reorganization has long been anticipated, due to consolidation among retail accounts and other changes in the marketplace. As far back as 18 months ago, WEA management was discussing realigning the organization, but that process was put on hold when the company entered into negotiations to buy EMI Recorded Music, sources say.

Dave Mount, chairman of WEA, wouldn't comment on specifics of the cutbacks, but noted, "WEA was designed 30 years ago when the business was very different. So we began looking at the consolidation at retail and the changes in the business, and [asked], 'If we designed the company today, what would it look like?' and went from there." Mount says WEA decided that the changes had to be made so that it could become a marketing-oriented company rather than a purely sales-based one.

Realizing that one sales call can cover 1,000 stores, WEA management decided to focus "on sell-through, instead of sell-in," Mount says, which means that the company's job is not done until the consumer buys the product—a responsibility that used to fall mainly on the label.

The WEA headquarters staff has been reorganized into four departments, each reporting to Alan Voss, executive VP/GM. Those departments are sales, which is headed by Fran Aliberti, executive VP; catalog, operated by senior VP Bob Carlton; marketing, overseen by senior VP Steve Kleinberg; and sales and marketing services, which will be helmed by a VP that has yet to be named. The latter two departments are new: The marketing department also includes creative services, and the sales and marketing services department includes analysis of SoundScan and airplay.

Mount says that a number of the people who took early retirement were among WEA's most senior salespeople who called on some of the largest accounts. "We want to fill the field with the strongest possible team that we can," he says, so a "few of those we will fill from outside" the company.

The restructuring included the elimination of 15 middle-management positions at WEA, sources say, including four sales managers, the field sales manager, and merchandise manager functions, which totaled 12 staffers. But the loss of the latter two functions was offset partially by the creation of a marketing manager position in each of the eight sales offices.

Also, as part of the middle-management reduction, the genre field sales managers were cut back: the black field sales managers went from six to four; jazz and classical field sales managers from four to three. The four country field sales managers were eliminated altogether, but this action was softened by the creation of a VP of country position at WEA, which will be filled by Neal

Spielberg, who previously was VP of country at Warner Bros. Nashville, and will remain based there. WEA also will name a director of country music at national headquarters.

In sales, WEA will retain its national account category, which services 13 chains and rackjobbers. The sales representatives' positions have been upgraded to that of national account managers. They will report to Alan Shapiro, VP of national, who is based in Burbank, Calif., and also to their respective regional VP.

In the field, WEA previously had field marketing representatives (FMR) who reported to the black field sales managers; three staffs of product development representatives, which were label-specific; and account merchandising representatives. Combined, these positions numbered more than 100. All five staffs will now be called artist

development representatives (ADR) and number about 80. The former urban FMRs will still report to the black field sales managers, and the remainder will report to the marketing managers. Moreover, the label-specific staffs have been eliminated, and instead a label manager liaison for each label will be named to the national staff and reside within the company's national marketing department.

The ADRs will focus on developing acts—doing local tour support, placing posters, and covering merchandising priorities in both independent and chain stores. Also, some of the staff will be deployed in secondary markets and work out of their homes.

Sources say that a number of people are wrestling with the move. Answers are expected by April 4.

"We think we can cover more stores by diffusing the staff," says Mount.

MOCK & ROLL LATEST LATIN LABEL DEBUT

(Continued from page 1)

in Venezuela, Direct TV, and AOL Latin America. Telefónica de España owns, among others, Internet portal Terra.com and Spain's Channel 3. Líderes was created by former Rodven Records president Rodolfo Rodríguez three years after he sold that label to PolyGram in 1995. Rodríguez also owns Big Show Productions, a major concert promoter in Venezuela, and Disco Center, a record store chain in that country.

According to Rodríguez, Mock & Roll will be affiliated with Líderes—with all Líderes' resources at its disposal—and Villanueva will run the show and provide talent.

"This business is about names," explains Rodríguez, who says he's providing Mock & Roll with "unconditional" support. "And I think it's fair that an executive who's been successful and is ambitious can have his own adventure. We believe enormously in management."

Villanueva approached Líderes with the idea of creating a new label after leaving BMG last year. He named the company Mock & Roll in honor of his son, Francisco Alejandro, who died four years ago at the age of 5. Father and son had used the phrase as a secret code between them.

Mock & Roll is the latest in a string of new Latin labels that have set up business in the past 12 months. In February, Miami-based indie label Proamsa—distributed by Fonovisa—put out its first release by Panamanian reggae/rap act Los Dementes. The label, headed by Ramón Bustamante, has three other artists on its roster.

Maverick Latino, the Latin arm of Maverick Records that is headed by Bruno del Granado, is scheduled to put out its first releases this year, with talks under way to sign Café Tacuba. Last year, Crescent Moon Records, the joint venture between Emilio Estefan Jr. and Sony, released its first two albums.

Earlier this year, Texas-based Seven Rivers Music, a new label created by former Sony executive José Rosario, signed a distribution deal with Fonovisa to carry its product,

which includes pop, Norteño, and regional Mexican acts. And TV network Univision is also set to launch a new label this year.

Villanueva sees it all as healthy competition. "The more consolidated the major labels become, the greater the opportunities for independent companies," he says. "If you're a major and you have the 20 biggest pop acts, it will be harder to bring in new talent."

Although Mock & Roll currently has two tropical artists on its roster—El General and salsero Ley Alejandro, formerly on BMG U.S. Latin—it doesn't plan to specialize in any one genre.

"The first thing we need is a hit, which I think we'll have," says Rodríguez. "Afterward, we'll develop the next strategy."

Rodríguez is confident about the star power of Edgardo Arias (El General's real name), an artist who pioneered the reggae/rap sound that's currently re-entering the Latin market. After a three-year hiatus from recording, Arias—who has his own studio in New York and also owns a radio station in his native Panama—started shopping a demo of new material. He accepted the offer from Mock & Roll in large part due to his longstanding association with Villanueva, which goes back to his days as a BMG U.S. Latin artist in the mid-'90s.

"It's a well-planned album," says El General of his upcoming release, titled *El General Is Back*. "I recorded some 60 songs, and these are my 12 favorites."

The tracks, he says, retain his trademark sound, but there are also mixes of rock with reggae, hip-hop with classical music, and house with accordion.

As for Mock & Roll, despite interest from other labels, El General believes he is in the right place. "It's a solid company. It has offices in Colombia, Venezuela, Spain [among others] which are important markets," he says. "The Cisneros Group and Telefónica are very strong. And . . . I feel confident. I feel supported."

Henley To Testify At Hearing On Artists' Rights

BY BILL HOLLAND

WASHINGTON, D.C.—Don Henley, co-founder of the Recording Artists Coalition, has accepted an invitation to appear at the Senate Judiciary Committee hearing Tuesday (3) called by chairman Orrin G. Hatch, R-Utah, to study the problems faced by artists, record companies, and music-Web-site entrepreneurs in the post-Napster environment.

"There has never been so much contempt for artists by the heads of these record companies," Henley says. "I want to ask the senators to make sure that artists are represented at the table on all of these Internet issues. We have concerns about fair use; we have concerns about possible compulsory licensing. We want to make sure that the majors don't con-

trol the market so much that there won't be independent Internet distribution, and we have views on [California's] seven-year statute."



HENLEY

In other Capitol Hill copyright news, Rep. F. James Sensenbrenner Jr., R-Wis., the new chairman of the House Judiciary Committee, told representatives of the Digital Media Assn.

in informal remarks at a March 28 panel held here that he may hold a hearing to study the Recording Industry Assn. of America's (RIAA) digital services royalty collection outfit, SoundExchange, which he says may be anti-competitive. In response to a

reporter's question, the chairman said, "Sounds like an antitrust violation to me. That's going to have to be looked at."

RIAA spokeswoman Amy Weiss says, "SoundExchange has an antitrust exemption under the Copyright Act, and that falls under a statutory construct with the Copyright Office rather than a consent decree."

Sensenbrenner, the author of 1998 legislation that carved out an exemption for restaurants and mall shops from paying background music royalties to performing right societies, also lashed out at ASCAP and BMI at the event, saying that the government rules under which they operate, which mandate that the organizations must make licens-

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WARNER PLANS EUROPEAN EXPANSION

(Continued from page 8)

growth is France, a company that, by his own admission, "has not been performing for the past seven or eight years to the level of the other Warner Music companies. It is not acceptable to have only a 9% market share in a country like France."

He adds, "Everybody thinks that I am starting with France because I am French, but that's not the point. The French operations are a priority because they were not performing well, and to be a key player in Europe, you have to be strong in France. If we get this country up on its two feet, it'll impact our whole profile."

Albertini refuses to disclose his market-share target in France, but sources say that reaching 14%-15% in a couple of years is on his agenda.

An earlier step in the rejuvenation of the French company was the appointment by Caccia a year ago of Philippe Desindes, who took the job as its president. But Albertini contends that he needed to strengthen the French management team by letting Desindes concentrate on his forte—artist development and marketing—while having a solid executive to foster development, logistics, and strategy, namely Blanc.

"Blanc, who worked for 12 years at PolyGram and then Universal France, has developed all the qualities of a good music manager," Albertini says. (The two previously worked together when Albertini ran PolyGram France.)

A French music publisher who has worked with both men believes "something has changed since Desindes took over a year ago. Warner Music is present on deals you would have never seen them in before. The company is much more alive, and Desindes can have a very good power of attraction for artists and managers. If Desindes and Blanc manage to work together, it can really deliver."

The structure Blanc will take over April 23 will incorporate all the recorded music activities of the French affiliate and Warner/Chappell's music publishing business there. Blanc will report directly to Albertini; in turn, Desindes, who will continue to oversee the activities of the WEA and EastWest imprints, will report to Blanc. Warner/Chappell France managing director Tom Arena will report to both Blanc and Los Angeles-based Warner/Chappell

chairman/CEO Les Bider.

Albertini admits that combining all Warner's music activities under one roof is quite unusual—normally Warner publishing activities operate separately and autonomously. "The goal is to create an artistic powerhouse by regrouping forces and have a solid base to sign and develop the best acts," he says.

Albertini says that if the French combination of labels and publishing unit works, it may be repeated in other territories.

Blanc has the latitude to organize the French operations and look for growth opportunities. He will create a special marketing division, which was missing in the previous structure. Yet Albertini says that the merger of the WEA and EastWest labels is not on the agenda.

"In general, throughout Europe, we will stick to the principle of having two labels in all the major territories," he says. "But I mean two labels, not two separate companies. Wherever the size of the market allows, we will have two labels, with their specific A&R,

marketing, and promo teams, but all the back-office functions should be centralized. We are almost there."

Overall, Albertini says that the region has suffered from a lack of leadership for the past two years, since the departure of long-serving Warner Music Europe president Manfred Zumkeller. Since slotting into that role, Albertini says that he has traveled widely and listened to his executives and that the appointments of Caccia and Blanc are symbolic of what he wants to do in Europe.

He favors more direct lines of accountability, with key territories reporting directly to him. And he reveals that he wants to nurture greater coordination among the Warner affiliates.

Albertini also says he plans to set up A&R networks throughout Europe to target niche markets and address the notion of segmentation by genre. "I am a strong believer in developing niche genres, because that's how you can achieve cross-over success."

NEW CAPITOL CEO SLATER AIMS TO STEADY LABEL'S U.S. A&R

(Continued from page 1)

Slater, who was formally named president March 27, replaces Roy Lott, who assumed the interim presidency of Capitol in June 1998. Lott returns to his position as deputy president, EMI Recorded Music, North America, where he will continue to work with Berry on overall U.S. strategy and supervise the stateside efforts of Blue Note, Angel, Capitol Nashville, and EMI-Christian Records, as well as EMI-Canada. He was named deputy president in March 1998.

Slater joins Capitol from his Slater Management firm, where he has represented Macy Gray, Fiona Apple, and the Wallflowers—all of whom he has also produced. He also was head of Epic-distributed Clean Slate Records, a label he founded as a co-venture with Sony in 1995.

In coming to Capitol, Slater inherits a label that has had some hits in recent years—most notably the tremendous success of the Beatles' *1* (The White Paper, Billboard, March 17), as well as Radiohead's debut at No. 1 on The Billboard 200 last year

with *Kid A* and the current boom Capitol is experiencing with British act Coldplay. But, for the most part, the label has struggled to break new artists, particularly those native to the U.S. In fact, according to SoundScan, Capitol Records Group's (CRG) market share, which includes Capitol, Capitol Nashville, Blue Note, Angel, and EMI-Christian, was only 4.94% in 2000, up from 4.75% in 1999.

While SoundScan does not provide tallies broken down by individual label, according to sources, Capitol Records had 2.52% of the overall market share in 1999 and 2.74% in 2000.

"Capitol's role is not just to market international repertoire," Berry says. "Capitol has always done a good job with records from overseas, but the prime purpose is to develop U.S. artists, which is clearly Andy's focus."

Slater believes his past has prepared him well for the task. "I've had some success in developing talent over the last couple of years," Slater says. "Signing compelling new acts is the most important element of ex-

newsline...

AFTER A LENGTHY BATTLE with cancer, leading Canadian jazz figure Moe Koffman passed away at 73 March 28 in Orangeville, Ontario. Forever crossing musical lines and playing flute, saxophone, and clarinet, Koffman released 30 albums in his five-decade career. He is best-known for his 1958 international hit, "Swinging Shepherd Blues," which was recorded by more than 100 artists, including Ella Fitzgerald. **LARRY LeBLANC**

LEANN RIMES has reached a settlement in her lawsuit against her former co-manager, Lyle Walker. Terms and conditions of the settlement are sealed by a confidentiality agreement. Rimes and her mother, Belinda Rimes, filed suit last May against Walker and Wilbur Rimes, the singer's father and former co-manager/producer, claiming the two had cheated the singer out of at least \$7 million over the past five years. Rimes' suit against her father is ongoing, as is his countersuit against her company, LeAnn Rimes Entertainment Inc. (Billboard, Dec. 16, 2000). **PHYLLIS STARK**

CAPRICORN RECORDS and former executive VP/GM Mike Bone have exchanged lawsuits in a dispute stemming from the sale of Capricorn's assets to Volcano Entertainment last December. In its suit, filed March 21 in Fulton County (Ga.) Superior Court, Capricorn alleges that Bone—who left the label this January—is not entitled to a sales bonus from the Volcano purchase. Bone's suit, filed March 22 in California Superior Court in Los Angeles, claims that he "facilitated the Volcano transaction" and that he has been wrongfully deprived of 5% of the sale proceeds—estimated by the defendants at between \$175,000 and \$337,000—mandated in his contract. **CHRIS MORRIS**

LOUD laid off 21 of its 88 employees last week, a label representative says. No top-level executives were cut. Because Columbia—which distributes certain Loud product—is taking a bigger role in the company (**Billboard Bulletin, March 23**), the representative says, there was a duplication of duties that prompted Loud to let these employees go. The layoffs will enable Loud to "take better advantage of its existing relationship" with Columbia and Sony Music Distribution, the label said in a statement. **RASHAUN HALL**

WYNTON MARSALIS was named a United Nations messenger of peace by U.N. Secretary General Kofi Annan in a ceremony March 20 in New York. Nine-time Grammy-winner Marsalis, artistic director of jazz at the Lincoln Center, has toured the world with the Lincoln Center Jazz Orchestra for 10 years. He will continue to tour with his new designation, promoting U.N. messages of peace and human rights in addition to music. **WAYNE HOFFMAN**

EMI'S LATIN MUSIC operation will, for the first time, fall entirely under the same management, with the appointment of Rafael Gil as president/CEO, EMI Recorded Music, Latin. Gil, who has helmed EMI's companies in Mexico, Brazil, Argentina, Chile, Venezuela, and Colombia since 1996, will also handle distribution deals in Ecuador, Peru, Paraguay, Uruguay, Bolivia, and Central America. Gil has taken on responsibility for EMI's U.S. Latin division, replacing José Béhar, who stepped down in early March (**Billboard Bulletin, Feb. 21**). Gil will be based in Miami and will report to Ken Berry, president/CEO of EMI Recorded Music. **LEILA COBO**

panding Capitol's success."

Because of his work as producer, manager, and label founder, Slater also feels he understands the many facets of the business. "Having worked on the creative and the management sides of the industry, I have a sense of how each side works," he says. "While it's important to watch the bottom line, it's critical to have a sense of different perspectives."

In the month before he officially takes the job, Slater will wrap up his duties at Slater Management, as well as finish projects at Clean Slate, which will become wholly owned by Sony. Slater will also be reviewing Capitol's roster and staff. He says, "I'll be accessing the transition with Roy."

Slater joins Capitol at a time when parent EMI remains in merger discussions with Bertelsmann. "With [Warner Music Group], the whole plan of bringing in a new president at Capitol went into hiatus because of merger discussions," Berry says, stressing that the situation is different now. "We're still talking with Bertelsmann,

but—merger or not—we're committed to Capitol Records' future."

In June 1999, Lott was named president/CEO of the newly formed CRG. While Lott will oversee the same labels he assumed at the time of that appointment (with the exception of Capitol), the CRG title will be removed. Virgin Records, Priority Records, and EMI Music Distribution will continue to report directly to Berry.

For Slater—a former music journalist who wrote for *Billboard*, *Rolling Stone*, and other publications—the key to his success as a record president will be to look back on his Capitol days years from now and see a legacy of great music.

"Records played an important part in my life," Slater says, "and Capitol put out some of those. I hope I can contribute to making records that are important to people's lives. You can't run a business specific to those kinds of songs, but I hope whatever records we put out will be the best they can be."

BMG'S RUBIN APPOINTED TO NEW POST

(Continued from page 8)

"When Stuart was based in Hong Kong, he absolutely badgered me until [Australian star] John Farnham got on a plane to do promotion in [some Asian territories] that John normally wouldn't have visited," says Talentworks managing director Glenn Wheatley, who manages Farnham and previously steered the Little River Band to international success. Wheatley says Rubin "has a love for music, is knowledgeable about trends, and listens to the market [instead of telling] the market what it should be listening to."

Terry Anderson, who heads the music division of the Warehouse Group, New Zealand's largest music retail account, says, "Stuart fully understands the need to nurture both new and existing artists and from a straight retail

perspective was always willing to listen to his customers' viewpoint, so that we worked as a partnership, rather than the usual 'them and us' attitude."

Rubin himself stresses the value of partnerships. "My job is about being a conduit between the label, the artist, and the manager. Global marketing works when you have the commitment from the repertoire owner and the artist, as well as someone like me. It's not an exact science—it's about timing and prioritizing sensibly with artists who'll be there. If an act wants to do an [electronic press kit] instead of a tour, you can write off a million units right there."

Irish pop group Westlife is an example of an act prepared to make the international commitment, and

the result was sales outside the U.K. (where it is signed to RCA/BMG). Rubin says the early support of BMG U.K. international executive Ian Dickson, combined with Westlife's willingness to undertake promotion in Asia and a resourceful campaign by the regional marketing team, produced sales of 2 million copies there for Westlife's first album. The band has sold more than 1 million albums in Indonesia alone.

BMG sources say Rubin will likely have to reshape and rebuild the company's global marketing assets in New York, with Stein's support. "The international division got very small after Rudi left," says one insider, referring to the January 2000 exit of Rudi Gassner as BMG Entertainment International president/CEO. (Gassner died in December 2000.) The company's March 23 announcement about Rubin refers to his responsibility for managing international and priority artist marketing, as well as "overseeing

partnership marketing and online marketing activities."

While running BMG New Zealand, Rubin has recently also been supporting the company's Asia-Pacific marketing unit in Hong Kong, following the departure of regional marketing VP Frances Georgeson to New York. (She took a post with Arista Records.)

"About 50% of Stuart's time for the past three months has been spent on Asia," says Michael Smellie, BMG Entertainment senior VP for Asia-Pacific. "Half my staff seems to be in New York now," he jokes.

Smellie adds, "Stuart has great experience at a practical level, having run small- and medium-size companies, and he has a good appreciation of the issues and challenges in a range of countries. He also knows this [new post] is not an easy job. He'll have to handle knives, bumps, and hits—but his experience means he'll know what to do.

It's a great step forward for him."

Rubin's successor at BMG New Zealand will be decided by BMG Australia managing director Tim Prescott, to whom the post reports. Smellie says the choice has not yet been made.

A decision has not been made about who will replace Steinkamp, either. He will leave Singapore no later than June 30, according to Smellie. "He's done a great job, and it's disappointing to lose him. He had just started to settle in." It is thought that personal reasons played a part in Steinkamp's decision to return to Europe. Prior to moving to Singapore, he had been regional managing director of BMG's Benelux operations and worked at the U.K. company in 1990-91.

Assistance in preparing this story was provided by Christie Eliezer in Melbourne, Australia, and David McNickel in Auckland, New Zealand.

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

BACK AT ONE: **Crazy Town** reclaims the No. 1 spot on The Billboard Hot 100 with "Butterfly" (Columbia), after a one-week hiatus, thanks to gains in both airplay and sales. This delays **Janet's** likely ascent to the top with "All for You" (Virgin) by one week. Street-date violation sales of 5,700 units are not enough to propel "All" past "Butterfly," but a full week of sales should undoubtedly move the title from 2-1 next issue.

Meanwhile, two New York metropolitan acts make big moves on the Hot 100 with their first chart entries. New York native Olivia makes a jump not seen in a while on the Hot 100 (see Chart Beat, page 114), climbing 86-18 with "Bizouance" (J). "Bizouance" debuts at No. 2 on Hot 100 Singles Sales with 42,500 units sold. **Wyclef Jean** protégé and New Jersey-based act **City High** climb 84-38 on the Hot 100 with "What Would You Do?" (Booga Basement/Interscope). "Do?" is the Greatest Gainer/Sales winner and the No. 3 song on the sales chart, up 75% for a total of 33,000 units sold.

THE DEBATE CONTINUES: The top 10 of last issue's Hot 100 proved a picture-perfect snapshot of how the three variables that make up the chart—sales, airplay, and non-Broadcast Data Systems (BDS) radio station playlist reports—affect chart positions. **Shaggy** featuring **Rayvon's** "Angel" (MCA) became the second song to reach No. 1 solely on airplay points, yet besides its BDS-measured audience total of 105 million listeners, it needed the additional radio points from the station playlist reports to overtake **Crazy Town's** "Butterfly" for the top slot. Meanwhile at No. 8 on last issue's chart, **Eden's Crush** made a spectacular debut with "Get Over Yourself" (London-Sire), a single that derived 94% of its points from sales. It was the kind of top 10 that raises the ire of both sides of the "too much emphasis on airplay" and "too much emphasis on sales" critiques that we receive from our chart followers.

Throughout the history of the Hot 100, careful examination has gone into creating a formula that properly balances sales and airplay in order to arrive at a representative ranking of the top songs in the country. This became even more challenging when *Billboard* decided to allow airplay-only singles to enter the Hot 100 in response to the record labels' resistance to release retail singles for a great deal of their radio hits. The resulting cry from singles advocates was that by allowing radio-only songs to chart, *Billboard* had made it more convenient for the labels to bypass retail. And, even though Shaggy's "Angel" was only the second song to make it to No. 1 on the chart without a single in the nearly 2½ years of the current formula, the thought that not only can a label receive exposure on the chart but now get to No. 1 without a single is too much for some to bear.

Others think we give too much importance to singles sales in an era where the market for this product is virtually nonexistent. They complain that a song that sells 75,000 units with little to no airplay should not be ranked above an airplay-only track with 75 million listeners. There is no question that singles sales have hit a wall. This issue's Market Watch (page 114) shows that singles sales for 2001 are more than 40% behind last year's record-low pace. Consumers have become weaned off singles for myriad reasons, including lack of available product, the Internet, and multi-hit compilations like the "Now" series. Is the fact that a single can sell 75,000 units in a week in this retail climate enough of a gauge to term that song a hit? Yes and no. With a song still in its infancy at radio like "Get Over Yourself," the jury is still out. As we have before, rest assured, we will keep our eye on the chart's behavior and will adjust accordingly.

the TouchTunes MOST PLAYED TOP 10

1 MILLION AMERICANS INTERACT WEEKLY. 1.5 MILLION PLAYS A WEEK AND CLIMBING.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
Rock					
1	1	1	38	KRYPTONITE	3 DOORS DOWN
2	2	2	71	WITH ARMS WIDE OPEN	CREED
3	3	3	77	SMOOTH FEAT. ROB THOMAS	SANTANA
4	4	4	54	HIGHER	CREED
5	5	5	42	WOODOO	GODSMACK
6	6	7	138	MY OWN PRISON	CREED
7	7	6	78	COWBOY	KID ROCK
8	9	9	42	WHATEVER	GODSMACK
9	8	8	66	ONLY GOD KNOWS WHY	KID ROCK
10	NEW		1	BROWN EYED GIRL	VAN MORRISON
Pop					
1	1	1	128	BELIEVE	CHER
2	2	3	104	MAMBO NO. 5 & A LITTLE BIT OF...	LOU BEGA
3	3	2	21	MUSIC	MADONNA
4	4	4	124	DANCING QUEEN	ABBA
5	5	5	68	LANDSLIDE	FLEETWOOD MAC
6	6	6	46	DON'T SPEAK	NO DOUBT
7	7	8	4	TUBTHUMPING	CHUMBAWAMBA
8	8	7	100	GENIE IN A BOTTLE	CHRISTINA AGUILERA
9	9	*	86	ALL STAR	SMASH MOUTH
10	RE-ENTRY		39	WALKIN' ON THE SUN	SMASH MOUTH
R+B/RAP					
1	1	1	152	LET'S GET IT ON	MARVIN GAYE
2	2	2	68	THE DOCK OF THE BAY	OTIS REDDING
3	3	4	14	E. I.	NELLY
4	4	3	140	WHAT'S GOING ON	MARVIN GAYE
5	6	6	57	NO SCRUBS	TLC
R+B/RAP					
6	7	7	152	GET UP SEX MACHINE	JAMES BROWN
7	5	5	39	HE WASN'T MAN EHOUGH	TONI BRAXTON
8	*	9	140	CREEP	TLC
9	*	8	118	SUPERFREAK	RICK JAMES
10	8	*	3	(HOT SH*T) COUNTRY GRAMMAR	NELLY
COUNTRY					
1	1	1	152	COPPERHEAD ROAD	STEVE EARLE
2	2	2	90	THIS KISS	FAITH HILL
3	3	3	152	MY MARIA	BROOKS & DUNN
4	4	5	180	CRAZY	PATSY CLINE
5	5	4	48	POP A TOP	ALAN JACKSON
6	6	6	114	NEON MOON	BROOKS & DUNN
7	7	7	10	AMIE	PURE PRAIRIE LEAGUE
8	8	9	126	WASTED DAYS AND WASTED NIGHTS	FREDDY FENDER
9	9	8	31	LUCKENBACH, TEXAS	WAYLON JENNINGS
10	RE-ENTRY		3	AMARILLO BY MORNING	GEORGE STRAIT
LATIN					
1	1	1	104	BAILAMOS	ENRIQUE IGLESIAS
2	2	3	45	CORAZON ESPINADO	SANTANA
3	3	2	128	LA BAMBA	LOS LOBOS
4	6	4	48	CLAVADO EN UN BAR	MANA
5	5	7	92	BIDI BIDI BOM BOM	SELENA
6	4	8	64	COMO LA FLOR	SELENA
7	7	6	30	QUIZAS SI, QUIZAS NO	LOS TOROS BAND
8	10	10	61	SE ME OLVIDO OTRA VEZ	MANA
9	8	5	30	LA CUMBIA DEL GARROTE	LOS DEL GARROTE
10	RE-ENTRY		4	BAILA ESTA CUMBIA	SELENA

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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



APRIL 7, 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	3	33	SHAGGY ▲ MCA 112096* (11.98/17.98)	No. 1 HOTSHOT	1
2	NEW	1	112	BAD BOY 73039*/ARISTA (12.98/18.98)	HOT SHOT DEBUT PART III	2
3	2	1	4	DAVE MATTHEWS BAND RCA 67988 (11.98/18.98)	EVERYDAY	1
4	NEW	1	1	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	4
5	3	2	3	AEROSMITH COLUMBIA 62088*/CRG (12.98 EQ/18.98)	JUST PUSH PLAY	2
6	NEW	1	1	JON B EDMONDS 69998/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE	6
7	4	6	45	DIDO ▲ ARISTA 19025 (11.98/17.98) ES	NO ANGEL	4
8	NEW	1	1	SOUNDTRACK BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM	8
9	10	14	23	LIMP BIZKIT ▲ FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
10	7	—	2	TANK BLACKGROUND 50404 (12.98/16.98)	FORCE OF NATURE	7
11	15	16	39	NELLY ▲ FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
12	6	4	3	EVE RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	4
13	12	7	19	THE BEATLES ▲ APPLE 29325/CAPITOL (11.98/18.98)	1	1
14	13	15	13	SOUNDTRACK ● MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	13
15	11	8	22	LENNY KRAVITZ ▲ VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
16	14	28	34	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	10
17	5	—	2	ERIC CLAPTON DUCK/REPRISE 47966/WARNER BROS. (12.98/18.98)	REPTILE	5
18	8	5	4	DJ CLUE ROC-A-FELLA/DEF JAM 542325*/DJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	3
19	20	19	21	LIFEHOUSE ▲ DREAMWORKS 450231*/INTERSCOPE (11.98/17.98) ES	NO NAME FACE	19
20	16	13	23	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/DJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4
21	17	10	24	JA RULE ▲ MURDER INC./DEF JAM 542934*/DJMG (12.98/18.98)	RULE 3:36	1
22	18	12	18	CRAZY TOWN ▲ COLUMBIA 63654/CRG (11.98 EQ/17.98) ES	THE GIFT OF GAME	9
23	22	18	9	DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6
24	25	26	19	MUSIQ SOULCHILD ● DEF SOUL 548289*/DJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	24
25	9	—	2	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	9
26	24	30	21	OUTKAST ▲ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
27	19	11	13	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
28	21	9	4	PROJECT PAT HYPNOTIZE MINDS/LOUD 1950/CRG (12.98/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	4
29	23	17	36	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) ES	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	17
30	28	27	22	LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
31	29	22	9	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.L.O	1
32	NEW	1	1	SOUNDTRACK WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS	32
33	26	20	20	R. KELLY ▲ JIVE 41705* (12.98/18.98)	TP-2.COM	1
34	27	29	78	CREED ▲ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
35	49	51	26	AARON CARTER ▲ JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
36	30	23	19	SADE ▲ EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
37	32	24	14	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4
38	31	25	21	U2 ▲ INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
39	40	57	12	UNCLE KRACKER ● TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98) ES	DOUBLE WIDE	39
40	33	21	5	JIM JOHNSTON SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5	2
41	34	34	16	3LW ● NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	34
42	36	33	19	VARIOUS ARTISTS ▲ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
43	NEW	1	1	L-BURNA A.K.A. LAYZIE BONE RUTHLESS 85173*/EPIC (11.98 EQ/17.98)	THUG BY NATURE	43
44	NEW	1	1	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT	44
45	35	35	26	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
46	39	36	18	ENYA ▲ REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
47	42	79	28	THE CORRS ● 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
48	38	38	85	MOBY ▲ V2 27049* (10.98/17.98) ES	PLAY	38
49	53	61	13	NELLY FURTADO ● DREAMWORKS 450217*/INTERSCOPE (11.98/17.98) ES	WHOA, NELLY!	49
50	37	37	16	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	20
51	NEW	1	1	THE BEATNUTS LOUD 1906*/CRG (12.98 EQ/18.98)	TAKE IT OR SQUEEZE IT	51
52	43	42	27	FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
53	45	40	27	MADONNA ▲ MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
54	47	41	4	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 450248*/INTERSCOPE (10.98/16.98)	WHO I AM	22

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
55	48	45	24	VARIOUS ARTISTS ● FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
56	92	—	2	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20303/EMI GOSPEL (11.98/16.98)	GREATEST GAINER THE STORM IS OVER	56
57	60	58	9	O-TOWN ▲ J 20000 (11.98/17.98)	O-TOWN	5
58	44	—	2	DAFT PUNK VIRGIN 49606* (12.98/18.98)	DISCOVERY	44
59	58	47	72	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
60	56	55	14	QB'S FINEST ● ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	53
61	51	43	44	MATCHBOX TWENTY ▲ LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
62	NEW	1	1	LIONEL RICHIE ISLAND 548085*/DJMG (12.98/18.98)	RENAISSANCE	62
63	NEW	1	1	YOLANDA ADAMS ELEKTRA 62629/EEG (12.98/18.98)	THE EXPERIENCE	63
64	59	52	44	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
65	61	56	15	COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) ES	PARACHUTES	51
66	52	48	18	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	GREATEST HITS	4
67	50	54	9	VARIOUS ARTISTS ● RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28
68	66	71	69	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
69	41	31	4	SILKK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	12
70	71	70	5	VARIOUS ARTISTS ● INTEGRITY 61001/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — SHOUT TO THE LORD	58
71	55	44	18	BACKSTREET BOYS ▲ JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
72	54	46	26	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
73	68	69	21	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
74	64	60	82	DIXIE CHICKS ▲ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
75	63	53	53	'N SYNC ◆ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
76	67	65	8	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	10
77	RE-ENTRY	13	13	SOUNDTRACK WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	71
78	NEW	1	1	VARIOUS ARTISTS ● INTEGRITY/MARANATHA/UMINERY/ARROWWORD 85354/EPIC (19.98 EQ/22.98)	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	78
79	65	62	59	3 DOORS DOWN ▲ REPUBLIC 153920/UNIVERSAL (12.98/18.98) ES	THE BETTER LIFE	7
80	62	49	44	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
81	57	39	7	VARIOUS ARTISTS ● GRAMMY 31520/CAPITOL (12.98/18.98)	GRAMMY NOMINEES 2001	12
82	46	32	3	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	32
83	69	59	32	DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) ES	WHITE LADDER	35
84	72	50	4	A*TEENS STOCKHOLM 013666/MCA (12.98/18.98)	TEEN SPIRIT	50
85	70	63	87	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5
86	76	81	26	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
87	77	67	45	BRITNEY SPEARS ▲ JIVE 41704 (11.98/18.98)	OOPS!...! DID IT AGAIN	1
88	83	82	64	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450209*/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	78
89	75	68	21	JAY-Z ▲ ROC-A-FELLA/DEF JAM 548203*/DJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
90	73	76	22	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
91	74	64	62	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
92	79	78	25	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) ES	LIVE IN LONDON AND MORE...	78
93	84	84	48	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) ES	THE SICKNESS	29
94	85	90	19	S CLUB 7 POLYDOR/A&M 549628*/INTERSCOPE (11.98/17.98)	7	85
95	87	77	41	BON JOVI ▲ ISLAND 542474*/DJMG (11.98/17.98)	CRUSH	9
96	78	72	51	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
97	86	88	7	ATC REPUBLIC 013572/UNIVERSAL (12.98/18.98)	PLANET POP	73
98	80	66	15	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
99	82	73	18	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
100	121	—	13	SOUNDTRACK DREAMWORKS 450279*/INTERSCOPE (18.98 CD)	PACESETTER ALMOST FAMOUS	43
101	94	91	49	JOE ▲ JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
102	90	80	33	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) ES	WHO LET THE DOGS OUT	5
103	89	83	7	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	36
104	115	116	4	VARIOUS ARTISTS ● DEF JAM 542951/UTV (18.98 CD)	DEF JAM 1985-2001: THE HISTORY OF HIP HOP, VOLUME 1	104
105	98	87	27	STEELY DAN ▲ GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
106	88	75	19	RICKY MARTIN ▲ COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
107	99	101	23	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5

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. **ES** 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
108	100	107	24	TRAVIS TRITT COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
109	111	130	24	SARA EVANS RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
110	95	92	4	DIRTY NFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	88
111	97	85	13	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) HS	CHA-CHA SLIDE	64
112	101	95	71	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
113	106	115	48	PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
114	109	110	11	SOUNDTRACK SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON	86
115	140	117	4	AMERICAN HI-FI ISLAND 542871/DJMG (12.98 CD) HS	AMERICAN HI-FI	115
116	102	100	7	VARIOUS ARTISTS ● EMUWORD 43163/VERITY (17.98/19.98) WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS		75
117	91	—	2	TRICK PONY WARNER BROS. (NASHVILLE) 47927/WRN (11.98/17.98)	TRICK PONY	91
118	105	104	48	MYA ▲ UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
119	119	123	92	LIMP BIZKIT ▲ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
120	114	133	66	DMX ▲ RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
121	NEW	—	1	OLD 97'S ELEKTRA 62531/EEG (17.98 CD) HS	SATELLITE RIDES	121
122	93	89	6	ICONZ LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617/EEG (11.98/17.98)	STREET MONEY	64
123	96	74	7	VARIOUS ARTISTS GRAMMY 31647/CAPITOL (12.98/18.98)	GRAMMY R&B/RAP NOMINEES 2001	43
124	116	128	10	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD) HS	L.D. 50	113
125	110	93	18	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
126	81	—	2	OUR LADY PEACE COLUMBIA 85368/CRG (11.98 EQ/17.98)	SPIRITUAL MACHINES	81
127	125	124	14	LIL' WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16
128	118	118	21	VARIOUS ARTISTS SPARROW 51779 (19.98/21.98) WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS		36
129	133	108	4	RICKY MARTIN SONY DISCOS 84300 (11.98 EQ/18.98)	LA HISTORIA	83
130	NEW	—	1	TOADIES INTERSCOPE 490872 (17.98 CD)	HELL BELOW / STARS ABOVE	130
131	112	97	78	STING ▲ A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
132	128	134	64	VERTICAL HORIZON ▲ RCA 67818 (10.98/17.98) HS	EVERYTHING YOU WANT	40
133	108	96	16	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/DJMG (11.98/17.98)	THE UNDERSTANDING	16
134	NEW	—	1	SEPULTURA ROADRUNNER 8560 (17.98 CD)	NATION	134
135	113	106	15	VARIOUS ARTISTS ● DEF JAM 520062/DJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	43
136	131	143	93	SANTANA ◆ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
137	123	111	19	THE OFFSPRING ▲ COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9
138	127	120	16	RAGE AGAINST THE MACHINE ▲ EPIC 85289* (12.98 EQ/18.98)	RENEGADES	14
139	130	125	22	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
140	126	114	83	CHRISTINA AGUILERA ▲ RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
141	122	86	7	ROD STEWART ATLANTIC 83411/AG (12.98/18.98)	HUMAN	50
142	147	163	29	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
143	141	153	23	THIRD DAY ESSENTIAL 10670/JIVE (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM	66
144	104	99	40	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE	22
145	157	158	18	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98) HS	KEITH URBAN	145
146	136	113	4	GLADYS KNIGHT MCA 112397 (12.98/18.98)	AT LAST	98
147	164	105	3	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98) HS	ANTHOLOGY	105
148	144	146	44	A PERFECT CIRCLE ▲ VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
149	142	135	94	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
150	170	170	4	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98) HS	NEW FOUND GLORY	150
151	117	98	7	SOUNDTRACK WARNER SUNSET 47944/WARNER BROS. (12.98/18.98)	SWEET NOVEMBER	66
152	124	102	7	VARIOUS ARTISTS VIRGIN 50836 (12.98/18.98)	PURE MOODS III	66
153	139	126	34	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
154	120	112	6	FREDO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR	76

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 2	Aaron Carter 35	Nelly Furtado 49	Koffee Brown 82	Mya 118	Paulina Rubio 165	Sweet November 151	Grammy R&B/Rap Nominees 2001
3 Doors Down 79	Kenny Chesney 86	Jerry Garcia Band 194	Lenny Kravitz 15	Mystikal 72	Ja Rule 21	Britney Spears 87	123
3LW 41	Eric Clapton 17	Billy Gilman 144	Talib Kweli & Hi-Tek 190	Nelly 11	S Club 7 94	Staind 179	Monster Ballads Volume 2 176
Yolanda Adams 63	Cold 170	Godsmack 73	L'Burna A.K.A. Layzie Bone 43	New Found Glory 150	Santana 136	Fredo Starr 154	Now 4 182
Aerosmith 5	Coldplay 65	David Gray 83	LFT Church Choir/Hezekiah Walker, Pastor 180	Old 97's 121	Seal 36	Steeleye Dan 105	Now 5 42
Christina Aguilera 140	Crazy Town 22	Macy Gray 155	Lifehouse 19	The Offspring 137	Santana 136	Rod Stewart 141	Pure Moods III 152
Alien Ant Farm 147	Creed 34	Green Day 198	Lil' Zane 200	Old 97's 121	Seal 36	Sting 131	Shout To The Lord 70
Gary Allan 142	Daft Punk 58	Disturbed 93	Lil' Bow Wow 45	Oleander 161	Santana 136	Keith Sweat 193	The Source — Hip-Hop Hits Vol. 4 135
American Hi-Fi 115	Destiny's Child 85	Dixie Chicks 74	Lil' Wayne 127	O-Town 57	Santana 136	Tania 90	Totally Hits 3 187
Jessica Andrews 54	Louie DeVito 164	DJ Clue 18	Limp Bizkit 9, 119	Our Lady Peace 126	Seal 36	Tank 10	Twista Presents: New Testament 2K Street Scriptures Compilation 166
Marc Anthony 175	Diamond Rio 103	DMX 120	Linkin Park 30	OutKast 26	Seal 36	Trick Daddy 4	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs 116
ATC 97	Dido 7	Dr. Dre 112	Jennifer Lopez 31	Papa Roach 113	Shaggy 1	Travis Tritt 108	WOW Worship Green: Today's 30 Most Powerful Worship Songs 78
A*Teens 84	Celine Dion 162	Dream 23	Ludacris 20	Papa Roach 113	SheDaisy 156	U2 38	WOW Worship: Today's 30 Most Powerful Worship Songs 159
At The Drive-In 169	Dirty 110	Eminem 80	Madonna 53	Papa Roach 113	Silkk The Shocker 69	Uncle Kracker 39	Vertical Horizon 132
Audio Adrenaline 186	Disturbed 93	Enya 46	Ricky Martin 106, 129	Papa Roach 113	Snoop Dogg 37	Keith Urban 145	Charlie Wilson 174
B.B. King & Eric Clapton 172	Disturbed 93	Sara Evans 109	Mary Mary 168	Papa Roach 113	Snoop Dogg 37	LeAnn Rimes 64	Xzibit 98
Backstreet Boys 71	Dixie Chicks 74	Eve 12	Master P 197	Papa Roach 113	Snoop Dogg 37		
Erykah Badu 99	DJ Clue 18	Fuel 52	matchbox twenty 61	Papa Roach 113	Snoop Dogg 37		
Baha Men 102	DMX 120	Funkmaster Flex 163	Dave Matthews Band 3	Papa Roach 113	Snoop Dogg 37		
Banda El Recodo 188	Dr. Dre 112		Donnie McClurkin 92	Papa Roach 113	Snoop Dogg 37		
The Beatles 13	Dream 23		Tim McGraw 66	Papa Roach 113	Snoop Dogg 37		
The Beatnuts 51	Eminem 80		Jo Dee Messina 153	Papa Roach 113	Snoop Dogg 37		
Memphis Bleek 133	Enya 46		Moby 48	Papa Roach 113	Snoop Dogg 37		
Bon Jovi 95	Sara Evans 109		Mr. C The Slide Man 111	Papa Roach 113	Snoop Dogg 37		
Bizy Bone 44	Eve 12		Mr. Short Khop 167	Papa Roach 113	Snoop Dogg 37		
Sarah Brightman 195	Fuel 52		Mudvayne 124	Papa Roach 113	Snoop Dogg 37		
Kim Burrell 185	Funkmaster Flex 163		MusiQ Soulchild 24	Papa Roach 113	Snoop Dogg 37		

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	134	121	87	MACY GRAY ▲ EPIC 69490* (12.98 EQ/18.98) HS	ON HOW LIFE IS	4
156	143	141	98	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	70
157	NEW	—	1	SKRAPE RCA 67935 (13.98 CD) HS	NEW KILLER AMERICA	157
158	132	119	4	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745 (9.98/14.98)	SHHH!	92
159	148	157	84	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
160	175	174	6	TANTRIC MAVERICK 47978/WARNER BROS. (11.98 CD) HS	TANTRIC	160
161	129	94	3	OLEANDER REPUBLIC 013377/UNIVERSAL (12.98/18.98)	UNWIND	94
162	150	151	71	CELINE DION ▲ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	ALL THE WAY...A DECADE OF SONG	1
163	138	122	16	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	26
164	152	137	18	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3	93
165	185	161	8	PAULINA RUBIO ▲ UNIVERSAL LATINO 543319 (9.98/16.98) HS	PAULINA	156
166	167	176	3	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	166
167	NEW	—	1	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98) HS	DA KHOP SHOP	167
168	151	140	43	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
169	165	127	14	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD) HS	RELATIONSHIP OF COMMAND	116
170	200	172	5	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98) HS	13 WAYS TO BLEED ON STAGE	170
171	149	136	49	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
172	169	168	41	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
173	107	148	3	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) HS	THE IRISH TENORS: ELLIS ISLAND	107
174	159	185	9	CHARLIE WILSON MAJOR HITS 490371/INTERSCOPE (17.98 CD) HS	BRIDGING THE GAP	152
175	171	156	78	MARC ANTHONY ▲ COLUMBIA 69726*/CRG (12.98 EQ/18.98)	MARC ANTHONY	8
176	162	144	5	VARIOUS ARTISTS RAZOR & TIE 89035 (10.98/16.98)	MONSTER BALLADS VOLUME 2	110
177	166	149	9	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	97
178	103	—	2	SEMISONIC MCA 112355 (12.98/18.98)	ALL ABOUT CHEMISTRY	103
179	RE-ENTRY	—	54	STAIND ▲ FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS	DYSFUNCTION	74
180	NEW	—	1	LFT CHURCH CHOIR/HEZEKIAH WALKER VERITY 43157 (10.98/16.98) HS	LOVE IS LIVE!	180
181	137	109	6	SOUNDTRACK EPIC 61599 (12.98 EQ/18.98)	DOWN TO EARTH	71
182	176	167	36	VARIOUS ARTISTS ▲ EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
183	158	129	18	ELTON JOHN UNIVERSAL 013050 (12.98/18.98)	ONE NIGHT ONLY — THE GREATEST HITS	65
184	199	195	5	SOUNDTRACK MIRAMAX 89472/SONY CLASSICAL (18.98 EQ CD)	CHOCOLAT	184
185	168	138	3	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98) HS	LIVE IN CONCERT	138
186	NEW	—	1	AUDIO ADRENALINE FOREFRONT 25273 (16.98 CD)	HIT PARADE	186
187	163	152	19	VARIOUS ARTISTS ▲ ARISTA/WARNER BROS./ELEKTRA/ATLANTIC 83412/AG (12.98/18.98)	TOTALLY HITS 3	25
188	NEW	—	1	BANDA EL RECODO FONOVISA 6102 (8.98/12.98) HS	CONTIGO POR SIEMPRE	188
189	178	147	25	RADIOHEAD ▲ CAPITOL 27753 (11.98/17.98)	KID A	1
190	160	154	20	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	17
191	181	—	2	VARIOUS ARTISTS WALT DISNEY 860693 (11.98/17.98)	DISNEY'S GREATEST: VOL. 1	181
192	192	199	38	PLUS ONE ● 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
193	155	139	19	KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	16
194	NEW	—	1	JERRY GARCIA BAND GRATEFUL DEAD 14079/ARISTA (22.98 CD)	SHINING STAR	194
195	172	162	30	SARAH BRIGHTMAN ● NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
196	154	142	7	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	DON'T HOLD BACK	89
197	156	132	17	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	26
198	179	175	25	GREEN DAY ● REPRISE 47613*/WARNER BROS. (12.98/18.98)	WARNING:	4
199	188	182	13	SOUNDTRACK PLAY-TONE 61431/EPIC (18.98 EQ CD)	BRING IT ON	119
200	153	150	20	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	25

DUALTONE SETS DUAL GOALS: PROFITABLE BUT ARTIST-FRIENDLY

(Continued from page 1)

and Robinson, "I just felt that this was a great place to put this [music] out. Given all the topsy-turviness of mergers and [labels] closing, this seems like a great home for me. I am going through a real creative period right now, [and] I really have a lot of confidence in these guys.

"The majors are definitely very important and have their place and will be secure to some extent in the future, but it's great that they're not the only game around, that there is an outlet for other people," adds Lauderdale, a veteran of several major-label deals.



LAUDERDALE

Foster and his wife launched an online magazine and record label, PureSpunk.com, earlier this year (Billboard, March 3), after deciding he wanted to make and distribute his own music. But Foster says he knew he needed a partner. "I'm a pretty good A&R guy and have something to say as an artist, and I'm a pretty good producer," he says. "What I don't do

well is the day in and day out [work] of marketing and radio promotions. We felt like Dualtone did [do those things well], and they were willing to form a partnership with us rather than cut a traditional record deal.

"Those guys really seemed to know what they are doing, [including how] to niche-market and really hit the broad strokes at the same time," Foster continues. "Other independents didn't seem to know the ins and outs of the Texas market as well as those guys do, and that market is incredibly important to me because it's home.

"It's more about finding a business partnership than it is [finding] a record deal at this point in my career," Foster says. "I may have a small audience, but they are an ardent audience, and they comb places to try to find those damn records, so that's when you do need a business partner rather than a [major deal]."

A PREVIOUS LIFE

Dualtone briefly came to life last year as part of a joint venture of Herrington and Robinson and Gaylord Entertainment. But with the departure of Gaylord president of creative content Tim DuBois last September, the joint venture was dissolved, and Herrington and Robinson decided to take back their business plan and go it alone.

Robinson says the label's mission is "to develop a platform for artists or groups that have been underutilized from a major-label perspective." Working with a bare-bones staff, the label will contract out such functions as promotion and publicity but will do sales and marketing in-house. Southwest Wholesale will handle distribution.

Herrington says that with the model the label has developed, which includes very little overhead, both artists and label can make money by selling as few as 20,000 pieces. But, Robinson adds, "we're not in the business to play the lottery. We're very career-oriented in terms of the kinds of acts we're looking for."

DIVERSE MUSIC

Parent Dualtone Music Group incorporates three imprints. Dualtone Records will focus on rock, pop, and folk music. Dualtone Nashville will focus on "left-of-center and traditional country" music, Robinson says. DTR will be an imprint reserved for special projects.

The label already has numerous releases planned for this year; about half will be new albums and half will be reissues of out-of-print catalog material from the past 10 years.

The first project on the Dualtone Records imprint will be *Sister 7 Live*, recorded at La Zona Rosa in Austin, Texas. That album, due May 1, includes three new tracks from the critically acclaimed band, formerly signed to Arista Austin.

Next up on Dualtone Records is a live album from Foster, *Are You Ready for the Big Show?*, due May 15. The album, recorded over two nights at the Continental Club in Austin, includes five new songs and acoustic versions of his hits.

Among the first releases on the Dualtone Nashville imprint is

Lauderdale's new studio album, *The Other Sessions*, due June 12. It includes songs he's co-written with other prominent writers, including Harlan Howard, Melba Montgomery, and Leslie Satcher. Lauderdale says of the album, "I feel like it definitely represents some of my favorite colors of traditional country music."

The first release on DTR will be *Hayseed Dixie: A Hillbilly Tribute to AC/DC*, due April 17. Robinson describes it as "a great bluegrass record" featuring prominent studio musicians covering AC/DC songs. That project will be worked to classic-rock radio stations.



FOSTER

Another unusual project is *Middlin Sisters*, a spoken-word album by a Nashville woman who uses the stage name Minton Sparks. Robinson describes it as "a bluegrass spoken-word piece of poetry celebrating the culture of Southern women." Waylon Jennings speaks and sings on one of the album's tracks. That project will be out May 1 on the Dualtone Nashville imprint.

Lauderdale says he already has another album ready to go on Dualtone after *The Other Sessions*. He describes the second project as "more of an eclectic country, roots, bluegrass" kind of record than the more traditional country sounds of *The Other Sessions*.

Foster says he's already talking to the Dualtone partners about following up *Are You Ready for the Big Show?* with a studio album "very soon."

OPENING DOORS

Herrington says the recent successes of Mercury's *O Brother, Where Art Thou?* soundtrack, the VFR Records' Mark McGuinn single "Mrs. Steven Rudy," and all the Texas country artists, such as Pat Green and Cory Morrow, who are selling strongly bode well for the success of Dualtone. "The doors are opening up to things that don't fit the cookie-cutter way of doing things," he says.

In terms of getting the word out about the music, Robinson says, "Radio is an important variable to our formula, but not the only variable." Others will include, for example, an extensive reliance on grass-roots marketing.

Robinson previously was director of artist development at Arista Austin and formerly operated Dallas-based Robinson Wood Management, whose client roster included Vertical Horizon and Sister 7. Herrington spent eight years with BMG in various sales and marketing roles before becoming head of sales at Arista Texas, which became Arista Austin.

Herrington and Robinson also take on side marketing projects outside of Dualtone. They handle marketing for the Cowboy Junkies in the U.S. and Canada and also handled the sales and marketing for the Green and Morrow duet album, *Songs We Wish We'd Written* (Greenhorse), currently No. 56 on Top Country Albums.

BETWEEN THE BULLETS



by Geoff Mayfield

COMPETING WITH HISTORY: If you don't put the numbers in context, it might be alarming to see that album sales for the week ending March 25 are down almost 15% from the same week last year, a deficit of around 2.4 million units. Hm-m-m-m, why does the number 2.4 million ring a bell?

That total, of course, represents the historic first-week sum rung up a year ago by 'N Sync's *No Strings Attached*. Three other albums, from **Ice Cube**, **Pantera**, and the World Wrestling Federation, also invaded the top 10, contributing an additional 456,000 units of new business. By comparison, the four albums that bow in this issue's top 10, when combined, represent 489,000 units, an uphill battle to say the least.

'N Sync's insurmountable number compounds an unfortunate trend. This is the third week in a row that sales have been down from the comparable 2000 frame. Album sales for the year to date, which a week ago were up by a slim 1.1% margin, now dip into negative terrain, down 1.2% compared with this point of the 2000 campaign.

Come May, music stores will have two more tough mountains to climb when they compete with the million-plus openers scored last year by **Britney Spears** (1.3 million units) and **Eminem** (1.76 million). While some name acts dot the spring schedule, no one appears to be a candidate for the million-plus range until June 19, the tentative date of the next 'N Sync album.

In the meantime, look for yet another posthumous **2Pac** album to rule next week's chart, with a solid shot at a 400,000-unit week. Tuesday (3) brings a live **Bruce Springsteen** album from his upcoming HBO concert special, which hits the cable channel the following Saturday (7). Columbia's orders for the two-fer are up to 500,000 units at press time.

Also in the pipeline are new projects from **Janet Jackson**, **Destiny's Child**, **Tool**, **Depeche Mode**, **Blink-182**, **Radiohead**, and the sixth volume in the multi-act "Now" series, while Warehouse Music buyer **Bob Bell** also has high hopes for the upcoming **Weezer** release, which he projects to be the comeback album of the year. But, while several of these albums are expected to do respectable numbers, none are expected to draw million-plus weeks, which leads another national purchasing executive to predict that music merchants will continue to lag behind 2000's year-to-date numbers for at least the first half of 2001.

DOUBLE UP: The Hot Shot Debut on both The Billboard 200 and Top R&B/Hip-Hop Albums belongs to **112**. The quartet snags No. 1 on the latter list and comes within 7,000 units of ruling the big chart, as its new *Vol. III* (182,000 units) settles behind **Shaggy**, now in his sixth non-consecutive week at No. 1 (189,000 units). Considering that numerals constitute both the name of the act and its latest album, it only makes sense to gauge 112's success by a simple look at the numbers.

If this column item were an episode of *Sesame Street*, I'd be tempted to say it was "brought to you by the number two." Based on first-day sales, chart watchers speculated this title would open with 200,000 units, and No. 2 is its rank on The Billboard 200. More significantly, 112 can boast that its second and third album each managed to more than double the first-week sales of its predecessor: The group's self-titled debut set trotted in with 27,000 units in 1996, while its sophomore album opened at 56,000 units in 1997.

The color of soulful music is indeed green this week, as each of 10 highest bows on The Billboard 200 hail from the R&B/Hip-Hop list. Following 112's lead on the big chart: **Trick Daddy** (No. 4, 117,000 units), **Jon B.** (No. 6, 99,000 units), the *Exit Wounds* soundtrack (No. 8, 91,500 units), the soundtrack to *The Brothers* (No. 32), **Bone Thugs-N-Harmony** family members **L-Burna** (No. 43) and **Bizzy Bone** (No. 44), **the Beatnuts** (No. 51), **Lionel Richie** (No. 62), and **Yolanda Adams** (No. 63). The entries represent career-high peaks for Trick Daddy and Jon B., whose previous plateaus were Nos. 26 and 31, respectively. It's also the best-ever Billboard 200 start in Adams' career; previously, her highest entry rank had been No. 112.

WATCH WHAT HAPPENS: The home video releases of *Remember the Titans* and *Almost Famous* have the expected effect on each film's soundtrack. With a 500% increase, the former re-enters The Billboard 200 at No. 77; there were only three weeks during the album's initial chart run when it had a higher rank, peaking at No. 71. *Famous* garners the Pacesetter trophy with its 49.5% spike as it hurtles 121-100. . . . *The Late Late Show With Craig Kilborn* guest **Nelly Furtado** bullets with a 12% gain (53-49), but only some of that gain can be attributed to the TV appearance. With "I'm Like a Bird" taking flight at radio, her album has shown gains in all but two of its 14 weeks on the big chart. . . . This week's Top Contemporary Christian chart reflects the move of the Gospo Centric and B-Rite labels' Christian market distribution from Word to Provident Music Group. Interscope, however, will continue to be listed as distributing label on Top Gospel Albums and other charts, as—for the time being, anyway—it remains the labels' seller in the general market.

HENLEY TO TESTIFY

(Continued from page 106)

es available for their music, are outdated and unfair.

"The Justice Department has basically given them a free pass on this," said Sensenbrenner, "and I don't think that's right. I don't think a 50-year-old consent decree should govern music licensing in the digital age."

ASCAP Washington lobbyist Ben Palumbo expressed surprise. "We met with Mr. Sensenbrenner Tuesday [March 20], and this subject never came up. The battle over music licensing has been over for some time now. The slate is clean, and we made that clear to him. We were looking forward to cooperating with him on copyright matters."

BMI executives were out of the country and unavailable for comment. A source close to BMI said that the group operates under a completely different consent decree. Sensenbrenner has not yet announced his agenda for copyright issues for this session of Congress (Billboard, March 17).

Henley says he will be joined at the Tuesday (3) Senate hearing by other artists, legal counsel, and Noah Stone, director of Artists Against Piracy. "We're working together on this, but our organizations have not merged," says Henley.

No witness list has been released by the committee, but *Billboard* has learned that the lawmakers are specifically pushing to have company executives on the panel and not their Washington, D.C. lobbyists. According to several sources, among the other panelists to be invited are Napster president Hank Barry, as well as a record label executive, a movie company chief, and a top official of a music Internet company.

The Napster Web site says that "many members of the Napster community" will attend the hearing and visit with their Congressmen afterward.

Assistance in preparing this story was provided by Brooks Boliek of The Hollywood Reporter.

TIM MCGRAW CROONS AN AMERICANA TUNE ON CURB

(Continued from page 1)

mat. He got his fan base and grew it slowly. Sometimes when you're not under the glare of expectation, it gives you a little freedom to grow, and that's worked to his advantage."

The Louisiana native's first album, an eponymous effort from 1992, tanked in that it failed to crack the album chart even while notching modest chart activity via the singles "Welcome to the Club" and "Memory Lane." With the 1994 release of "Indian Outlaw," McGraw broke the top 10 with a novelty hit and could have become another one-hit wonder. Instead, he surprised critics by following it with the tear-jerking hit ballad "Don't Take the Girl," and his career continued to escalate.

Along the way, McGraw has racked up a dozen No. 1 singles and collected male vocalist trophies from both the Academy of Country Music and the Country Music Assn. (CMA) in 1999 and 2000. The Soul 2 Soul tour with his wife, Faith Hill, was a top-grossing country tour. He has also found success behind the scenes, co-producing labelmates Jo Dee Messina and new act the Clark Family Experience.

Murphy credits McGraw's appeal to his nice-guy persona: "Women want him. Guys want to be him."

TUNES, TENSIONS

Co-producing with studio vets Byron Gallimore and James Stroud,

McGraw wraps his affecting country-boy vocals around a stellar collection of songs on *Set This Circus Down*. A highlight is Bruce Robison's "Angry All the Time," an aching examination of a marriage on the rocks that features vocals by Hill. She discovered the song and wanted it for her album, but her husband beat her to it. "I love that one," McGraw enthuses. "We did it live on the tour, sitting in old chairs with just little spotlights on us. The whole stage was black, and I played acoustic guitar. We thought it was kind of cool, since we've never done a song in that direction."

Set This Circus Down also features the reflective first single, "Grown Men Don't Cry," currently at No. 11 on *Billboard's* Hot Country Singles & Tracks chart after just three weeks; the shimmering, picturesque "Teluride"; the uptempo "Unbroken," which McGraw describes as having "some meat to it"; and "Angel Boy," a Danny Orton-penned ode to redemption and hope.

"This album blends some of the hit-song power of [McGraw's 1997 album] *Everywhere* with the concept of *A Place in the Sun*," says McGraw's manager Scott Siman, president of rpm management.

"I wanted to make a real Americana kind of record, something that felt grass roots, [with] a lot of different kinds of music, which is what I grew up listening to," McGraw says. "I can do any kind of track, but when I sing, it's going to be country. I'm a [Bruce] Springsteen fan, a Little River Band fan, a Merle Haggard fan, a Keith Whitley fan, a George Strait fan. I just wanted to make a record that was me and my influences."

McGraw made it no secret that he wanted this album released during last year's fourth quarter. Instead, Curb released a greatest-hits package. He openly voiced his disappointment backstage at last year's CMA Awards, charging Curb with "money being the bottom line instead of artistic integrity" (*Billboard*, Oct. 14, 2000).

During the awards, McGraw debuted "Things Change" from the new album. Despite never being a single, "Things Change," which was recorded by some radio stations from the broadcast and downloaded from Napster by other stations, went to No. 32 on the singles chart while his official single, "My Next Thirty Years," was winging its way to No. 1, where it remained for five weeks.

"My Next Thirty Years' actually wasn't one of my favorite records," McGraw says. "I probably wouldn't have picked that as a single. But, oh well," he adds, laughing, "it's a good thing most people don't listen to me." Still, McGraw doesn't see the recent friction with Curb affecting *Set This Circus Down*. "Our priorities aren't the same," he says. "I'll do my job, and they'll do their job, and we'll go on down the merry highway. But they've always sold my records and got them played. So as long as they continue to do that, we'll be fine."

HATS OFF

As promotional photos for the new album surface, there will be a noticeable difference: For the first time, McGraw has posed for publicity photos without a hat. "I'm 33 now," says the father of Maggie, 3, and Gracie, 2,

'Our priorities aren't the same. But I'll do my job, and Curb will do their job, and we'll all go down the merry highway.'

—TIM MCGRAW

"When I first got my record deal, I was 23, and when you're losing your hair at 23, it's a lot bigger deal than when you are 33. Now it doesn't matter to me anymore. I liked having the hat on so I could hide behind it. It's a crutch, I guess."

Fans will get a further inside look at McGraw's life during an upcoming A&E *Biography*, slated to air in May. McGraw, who is booked by Rod Essig at Creative Artists Agency, will be taking his new music to the streets via an upcoming tour with BNA artist Kenny Chesney (his partner in the now infamous cops-and-horses incident for which both artists were arrested in Buffalo, N.Y., last year).

McGraw recently renewed his deal

for the fourth year with tour sponsor Bud Light and will be seen in a new commercial for the beer. Siman says Bud Light will provide point-of-purchase materials touting McGraw's new release and will support the tour with radio advertising.

McGraw will also participate in a June promotion with Guitar Centers of America and Taylor Guitars, Siman says. The contest winner gets to be a roadie on McGraw's tour.

Curb Records director of marketing Jeff Tuerff says the label plans three phases to the campaign—pre-release, street week, and a third phase that will kick in around Father's Day. (McGraw was named father of the year last June by the National Fatherhood Initiative.) CDnow and Amazon.com have been pre-selling the album. According to Tuerff, the label is securing listening posts and prime positioning at retail to gear up for the street date.

The Amarillo, Texas-based, 140-outlet Hastings chain is looking forward to McGraw's new album "doing very well for us," music buyer Robert Taylor says. "We've been very happy with his level of sales."

Jeff Stoltz, senior music buyer for the Torrance, Calif.-based Where-

house chain, agrees. "It's what we need right now in retail to get the people inside our stores," he says. "It's been a real thin year in retail across the board, especially in the country world, and this is by far the biggest release so far this year."

Taylor attributes McGraw's success to "exposure," noting that his "marriage to Faith Hill doesn't hurt, plus he gets great radio airplay, and he has a pretty rabid fan base."

To alert that fan base, Curb plans a radio special, as well as an aggressive ad campaign encompassing radio, TV, and print. "We obviously want to cover our country base, but there's music on here for any music lover," Tuerff says. "So we're trying to reach out to those folks that may be familiar with Tim McGraw's name but maybe haven't taken the step to experience the music."

The title *Set This Circus Down* suggests certain promotional avenues, but Tuerff says Curb doesn't plan on taking the obvious route. "We're actually trying to stay away from the circus theme," he says. "The primary message behind *Set This Circus Down* is more about analyzing the hustle and bustle of life and taking a minute to reflect on it."

RIAA ASKS COURT TO INSTRUCT NAPSTER TO IMPROVE FILTERING

(Continued from page 6)

While the court has the option of appointing a technical advisor to Napster to enforce the injunction, Frackman says that may not be necessary since Napster "could do significantly more without a third-party technical expert."

Napster CEO Hank Barry says he welcomes a court-appointed technology expert and will work with any technology that fits the parameters of the injunction.

If Patel concurs with the RIAA, she could also fine Napster until it complies. The RIAA, however, says it will not seek a fine. "It's impossible to put a price on compliance, and [it] almost cheapens the situation," Frackman says.

Under terms of the March 5 injunction, for each copyrighted song, the RIAA is required to supply Napster with the name of the artist, title of the track, and file name on the system, as well as provide certification of ownership. Napster then has three business days to remove the song and is required to police its system. Napster claims in its statement to the court that the RIAA has not properly submitted file names and other information needed to block the file-sharing.

In its report, the RIAA says it has submitted lists of 660,715 copyrighted works by artist name, album name, and song name, as well as 8,001,913 file names corresponding to 328,074 works available on Napster. The RIAA has also delivered the names of 75 pre-release recordings, according to the report.

Napster says it has already blocked more than 275,000 unique songs and more than 1.6 million different file names since March 5, but Frackman says Napster's claim is "irrelevant," since new copyrighted material is put up on the service every day. In addition, the RIAA

report points out that Napster uses its bulletin boards to discuss ways to circumvent the filtering process.

Barry countered many of these accusations in his statement, questioning whether the RIAA had searched the system after the inclusion of the Gracenote database. Napster included the database, which searches for variations of more than 40,000 song titles and 10,000 artist names, March 23. "Effective blocking is an ongoing and iterative process that we take very seriously," Barry said.

Although Barry says Napster is complying with the injunction, the company continues its battle to have the injunction reviewed. On March 26, Napster filed a request for a hearing before all 25 active judges of the 9th U.S. Circuit Court of Appeals to review an opinion delivered Feb. 12 by a three-judge panel that narrowed the terms of Patel's original injunction. The RIAA has filed an opposition brief.

BUSINESS GOES ON

Outside the courtroom, Napster continues to strike marketing deals with Web sites devoted to assisting

unsigned artists.

In a deal with Tonos, Napster will feature the company's TC8 home recording and mixing software. The software is available for \$29.95 a year, but consumers can test it through various trial offers. Tonos, which recently laid off 20 staffers from its headquarters in Culver City, Calif., is featured in a section called Collaborate on Napster's Web site.

In a similar deal, StarPolish is featured in Napster's new Advice area, where musicians can learn how to make their own MP3 files that can be shared on Napster. Neither StarPolish nor Tonos has equity stakes in Napster as a result of the deals.

In addition, Palm Pictures has chosen Napster to debut its new indie act Skindive. A remix of the band's first single, "Tranquillizer," is available on the site, and consumers will also be able to enter a contest to win a free TV. The contest is conducted by college marketing company Burly Bear Network, which is also running a 30-second spot for the band on its television network, which broadcasts to 570 campuses nationwide.

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THIS WEEK @



Exclusive Feature

An expanded version of Billboard's interview with Pearl Jam's Jeff Ament, plus facts and figures on the band's latest round of authorized "bootlegs."

Exclusive Album Reviews

The Jam
"CD Single Box Sets"
(Polydor UK)

Arab Strap
"The Red Thread"
(Matador)

Breakestra
"The Live Mix Part 2"
(Stone's Throw/Caroline)

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News Updates Twice Daily

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A new **Billboard Challenge** begins every Thursday. This week's champ is Joe Mama of joemama's records.

News contact: Jonathan Cohen
jacobhen@billboard.com

Latin Music Conference To Showcase Top Latin Talent

Billboard has announced an exciting showcase line-up for its 2001 Latin Music Conference. The conference, presented by Heineken and in association with HBO Latino, will be held April 24-26 at the Eden Roc Hotel in Miami Beach.

The conference, which has been an important launching pad for some of today's hottest Latin performers including Marc Anthony, Jon Secada, Selena, and Shakira, will showcase talent from top Latin labels, including Warner Music Latin America, Sony Discos, Prestigio Recordings, RMM, and Latinum Music.

To maximize exposure for the artists, HBO Latino has signed on as the "In Association Sponsor" for the conference and awards show. HBO Latino will conduct "behind the scenes" interviews at the event and provide red-carpet coverage of the awards show on April 26.

Venezuelan superstar Ricardo Montaner will kick off the Warner Music Latin America showcase in the Grand Ballroom of the Eden Roc. Montaner's 10th release, "Sueno Repetido," reaffirms his standing as a leading singer-songwriter on the Latin music scene. Other Warner performers include Colombian sensation Carolina Lao and musical innovators Bacilos.

RMM and Prestigio Recordings will have a joint showcase at the Cristal Nightclub on South Beach April 24. Headliner and tropical music balladeer George Lamond along with salsa sensation Dominic will perform courtesy of Prestigio Recordings. Up-and-coming vocalist Kevin Ceballos also will perform, courtesy of RMM.

Launching their new label at the Billboard Latin Conference, Latinum Music will promote their top talent in the Mona Lisa Ballroom of the Eden Roc Hotel. Cuban dynamo Willy Chirino; singer, composer and television star Lissette; new artist Marleny; and Marco Prado whose group, Grupo n's, first release, "Corazon Partido," was a local hit in Miami.

Sony Discos will close the showcases at Level Nightclub on South Beach with Huey Dunbar, former lead vocalist for DLG; prolific musician Tommy Torres; Shalim; and the tropical stylings of En Blanco y Negro.

For general information on the Latin Music Conference & Awards, contact Michele Jacangelo at 646-654-4660 or visit www.billboard.com/events. For registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

Latin Guide Offers Promo Opportunity

Businesses wishing to promote their services in Billboard's 2002 International Latin Music Buyer's Guide, the most comprehensive guide to the Latin music industry, have until June 20 to reserve their space.

The most accurate reference source available on the Latin music marketplace, the International Latin Music Buyer's Guide features business-to-business contacts in 19 countries, including updated listings of wholesalers and distributors; music publishers; managers and agents; songwriters and composers; clubs; and radio stations. In

addition, the guide includes extensive listings of industry service providers such as CD and tape duplicators, studios and mastering facilities, and more.

With the Latin music industry continuing to grow at an unprecedented pace, advertising in this definitive resource guide has become more essential than ever. These ads help promote companies to thousands of key Latin music industry professionals who repeatedly consult the Guide.

For further information, contact Jeff Serrette at 800-223-7254 or jserrette@billboard.com.



Billboard Latin Music Conference
Eden Roc Hotel • Miami Beach • April 24-26

Billboard Dance Music Summit
Waldorf Astoria • New York City • July 24-26

Billboard/BET R&B Hip-Hop Conference & Awards
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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'Angel' Chips Away At Record Books

THERE'S A FALLEN "Angel" on The Billboard Hot 100, as the MCA single by **Shaggy Featuring Rayvon** dips to No. 3, and "Butterfly" by **Crazy Town** (Columbia) reclaims the No. 1 spot. That makes "Angel" the second chart-topper of 2001 to have a lone week at the summit, following "Ms. Jackson" (LaFace/Arista) by **OutKast**.

One person who probably doesn't mind that "Angel" only reigned for seven days is songwriter **Chip Taylor**, who wrote the original "Angel of the Morning." That lone week was good enough to put the younger brother of actor **Jon Voigt** into the chart history books, notes Chart Beat reader **Pat Kelly** of Brampton, Ontario. Taylor (real name: **James Wesley Voigt**) first went to No. 1 as a songwriter with **the Troggs'** "Wild Thing" in July 1966. With 34 years and eight months between "Wild Thing" and "Angel," Taylor has the longest span of No. 1 hits of any songwriter in the rock era.

This new record eclipses the previous longest span of 31 years, eight months, and three weeks, held jointly by **Luigi Creatore, Hugo Peretti, and George David Weiss**. The trio wrote "The Lion Sleeps Tonight," a No. 1 for **the Tokens** in December 1961, and "Can't Help Falling in Love," a No. 1 for **UB40** in July 1993.

THE 'BIZOUNCE' BOUNCE: The new **Clive Davis** label, J Records, continues to make noise on the Hot 100. The imprint's second commercial release, "Bizounce" by **Olivia**, debuts at No. 2 on Hot 100 Singles Sales. The label's first commercial single, "Liquid Dreams" by **O-Town**, entered the sales chart at No. 1.

Olivia's sales performance fuels a huge leap on the Hot

100, where "Bizounce" rockets 86-18. The 68-point move is the biggest jump on this chart since **Tim McGraw's** "Please Remember Me" made a 69-place move, 94-25, two years ago this issue.

THREE IS TWO: While **112** couldn't unseat **Shaggy** to collect its first No. 1 album on The Billboard 200, the group shouldn't be too unhappy. **Part III** (Bad Boy/Arista) opens at No. 2, making it not only the act's highest-charting album but its first to reach the top 10.

The quartet's self-titled debut set peaked at No. 37 in September 1996. **Room 112** fared better, reaching No. 20 in November 1998.

Part III is the highest-charting Bad Boy album since December 1999, when the posthumous **Born Again** by **the Notorious B.I.G.** debuted at No. 1.

'ALL' THE WAY: **Janet** collects her 14th top two title on the Hot 100, as "All for You" (Virgin) inches up the chart 3-2. Since she first went to No. 1 with "When I Think of You" in October 1986, Janet has had nine No. 1 hits and five others that went to No. 2.

If you want to bet money on Jackson going to No. 1, feel free. She hasn't had a song stop in second place in almost seven years. Her last runner-up was "Any Time, Any Place"/"And On and On" in June 1994.

"All for You" would be Virgin's first No. 1 since **Aaliyah** reigned with the album track "Try Again" on the Blackground/Virgin logo. To find the last No. 1 on Virgin proper, one would have to reach back to Janet's own "Together Again" in January 1998.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	2000	2001
TOTAL	179,496,000	170,801,000 (DN 4.8%)
ALBUMS	163,902,000	161,885,000 (DN 1.2%)
SINGLES	15,594,000	8,916,000 (DN 42.8%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001
CD	144,403,000	148,311,000 (UP 3.4%)
CASSETTE	19,129,000	12,262,000 (DN 35.9%)
OTHER	370,000	312,000 (DN 15.7%)

OVERALL UNIT SALES THIS WEEK	
14,180,000	
LAST WEEK	
14,164,000	
CHANGE	
UP 0.1%	
THIS WEEK 2000	
16,949,000	
CHANGE	
DOWN 16.3%	

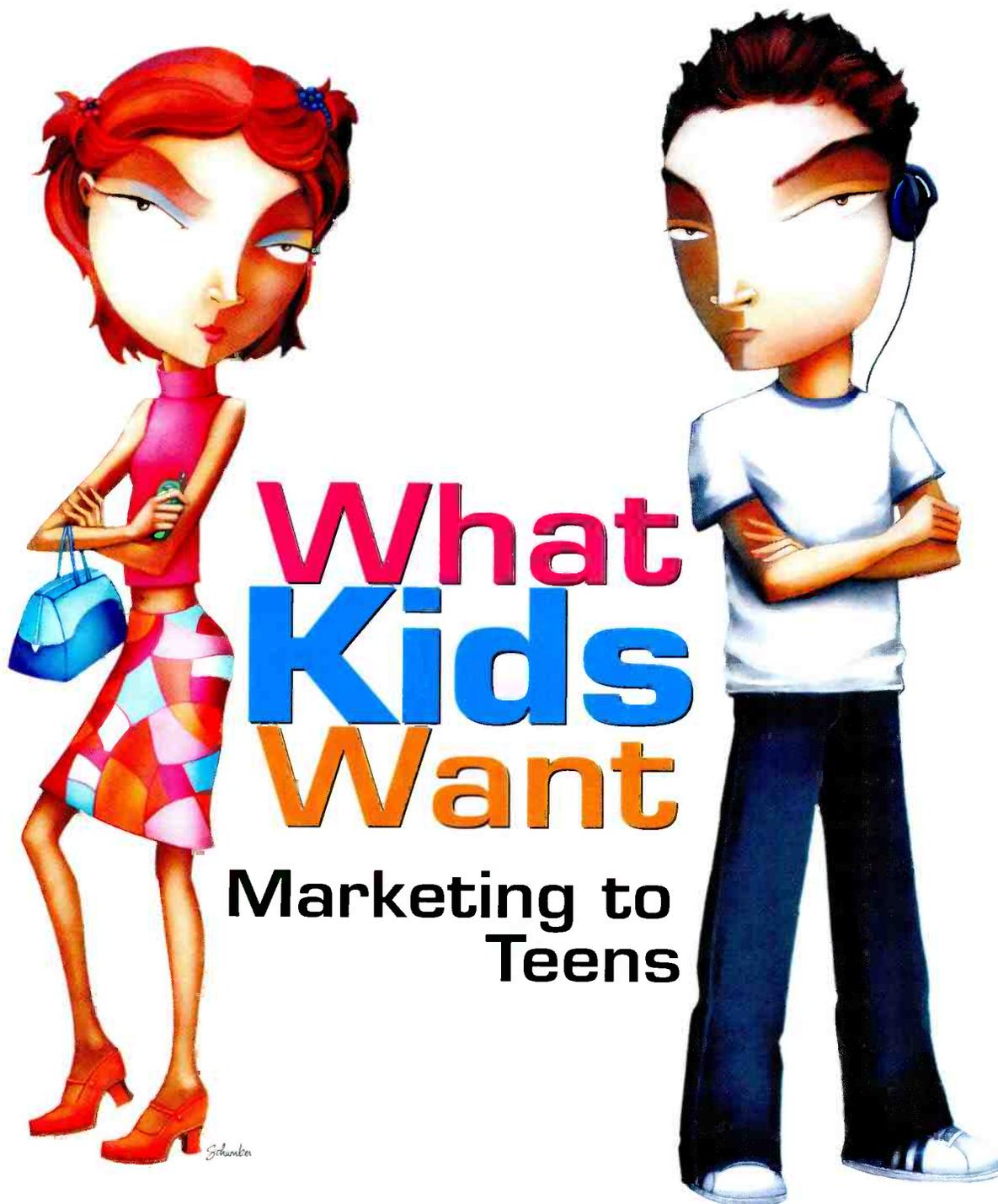
ALBUM SALES THIS WEEK	
13,381,000	
LAST WEEK	
13,391,000	
CHANGE	
DOWN 0.1%	
THIS WEEK 2000	
15,759,000	
CHANGE	
DOWN 15.1%	

SINGLES SALES THIS WEEK	
799,000	
LAST WEEK	
773,000	
CHANGE	
UP 3.4%	
THIS WEEK 2000	
1,190,000	
CHANGE	
DOWN 32.9%	

	TOTAL YEAR-TO-DATE CASSETTE SALES BY STORE TYPE		
	2000	2001	CHANGE
CHAIN	7,953,000	5,049,000	DN 36.5%
INDEPENDENT	3,908,000	2,464,000	DN 36.9%
MASS MERCHANT	7,028,000	4,537,000	DN 35.4%
NONTRADITIONAL	241,000	212,000	DN 12%

ROUNDED FIGURES FOR WEEK ENDING 3/25/01

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**



Save the Date!

November 5-6, 2001 • Universal Hilton, Los Angeles

A Breakthrough Global Youth Marketing Conference

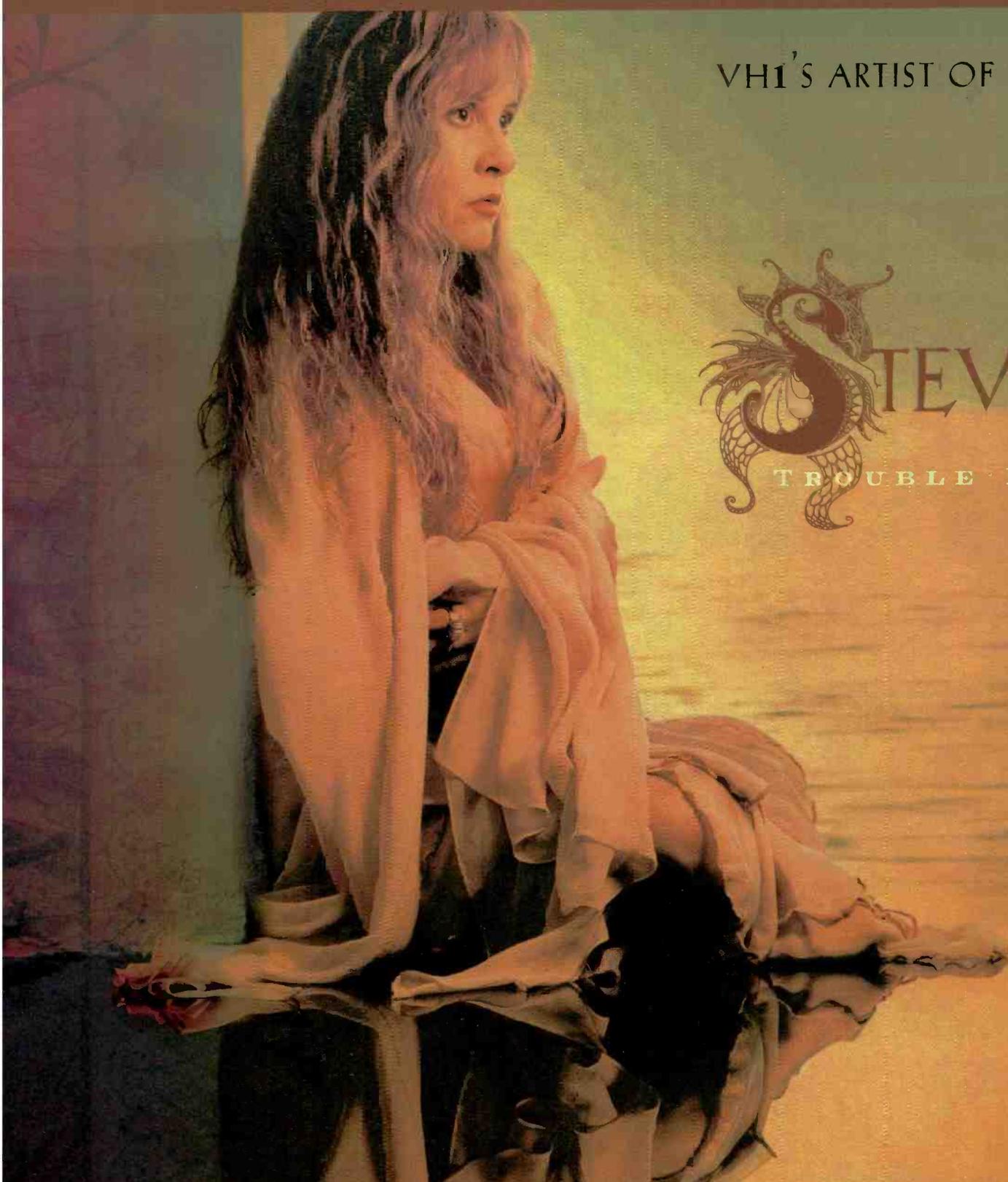
Presented by **ADWEEK BRANDWEEK MEDIWEEK Billboard THE HOLLYWOOD REPORTER**

Gen Y will spend a whopping \$140 billion this year — just on themselves. If you want your share of this market, there is one event you can't afford to miss: What Kids Want. The conference is designed for top-level executives in brand marketing, media, advertising and the entertainment and music communities all over the world. It will feature a wide range of innovative marketing and sales strategies for selling to kids ages 12 to 18.

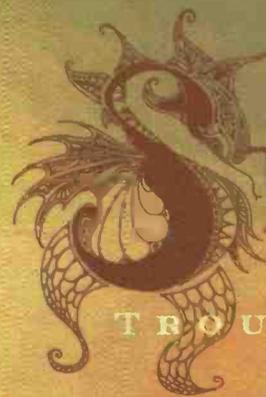
For more information, contact WHAT KIDS WANT
Phone: 1.888.536.8536 or www.adweek.com/whatkidswant

What Kids Want is also supported by Sporting Goods Business, Action Sports Retailer, and Nielsen Media Research.
Adweek Magazines, Billboard and The Hollywood Reporter are published by **BPI** Communications, the leading business authority in the entertainment, media and marketing industries, a VNU USA Company.

Illustration by Schamber.com

A photograph of Stevie Nicks with long, wavy hair, wearing a white, flowing dress, standing in a room with a warm, golden light. The background is a textured, light-colored wall with some faint floral patterns.

VH1'S ARTIST OF THE MONTH FOR MAY

A large, ornate, stylized letter 'S' that serves as the first letter of the artist's name. It has intricate, swirling patterns and a dragon-like head at the top.

STEVIE NICKS
TROUBLE IN SHANGRI-LA

the new album from one of music's most celebrated voices.

featuring "EVERY DAY" and "PLANETS OF THE UNIVERSE"
IN STORES MAY 1ST

PRODUCED BY
STEVIE NICKS, SHERYL CROW,
JOHN SHANKS, DAVID KAHNE,
PIERRE MARCHAND, MIKE CAMPBELL,
JEFF TROTT, RICK KNOWELS
MIXED BY:
CHRIS LORD-ALGE
HK MANAGEMENT
HOWARD KAUFMAN / SHERYL LOUIS
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WWW.REPRISEREC.COM/STEVIE NICKS

SEE STEVIE NICKS ON
THE TODAY SHOW

THE BLOCKBUSTER AWARDS APRIL 11TH
THE LATE SHOW WITH DAVID LETTERMAN MAY 1ST
THE ROSIE O'DONNELL SHOW MAY 4TH
AND ON HER 2001 WORLD TOUR

