

Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

APRIL 28, 2001

BUDDY GUY GOES SOUTH FOR 'SWEET TEA'

Silvertone Set Has Chicago Blues Hero Tapping Fat Possum Repertoire

BY CHRIS MORRIS

To record his intrepid new Silvertone/Jive Records album *Sweet Tea*, due May 15, bluesman Buddy Guy says, "They sent me down to Mississippi and said, 'Buddy, get on top of this!'"

What 1993 Billboard Century Award honoree Guy got on top of at producer Dennis Herring's Sweet Tea studio in Oxford, Miss., was the elemental, hypnotic blues style of the North Mississippi hill country—a quantum leap, formally speaking, from the brawling Chicago blues that the Louisiana-born guitar wizard has played since he began his Windy City career in 1957.

Yet backed by a sympathetic group of mostly regional musicians, Guy

thrillingly navigates the rough-hewn songs of such North Mississippi bluesmen as T-Model Ford, CeDell



GUY

Davis, Robert Cage, and the late Junior Kimbrough. Applying his formidable chops and soulful voice to this

unlikely repertoire, Guy has crafted what may be his most exciting and dramatic record since his 1991 Silvertone bow *Damn Right, I've Got the Blues*, which re-established him internationally.

According to Michael Tedesco, director of Silvertone Records North America, *Sweet Tea* was an attempt to break the mold for Guy's albums, which for a decade have involved pairing the singer/guitarist with established rock, pop, and blues performers and songwriters. From the star-studded *Damn Right* to Guy's last studio album *Heavy Love* (1998), which featured a guest appearance by axe *Wunderkind* Jonny Lang, there has been little deviation from the formula.

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Worldwide Music Markets Hurt By Copying, Piracy

Global Sales Drop 1.3%

BY GORDON MASSON

LONDON—Global recorded music sales fell 1.3% in value to \$36.9 billion and 1.2% in units to 3.5 billion in 2000 from the year before, reportedly as a result of CD copying.

Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry (IFPI), says, "If we had not suffered so dramatically from what I believe to be a CD-R problem, both on a commercial piracy

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German Biz Falls 2.2%

BY WOLFGANG SPAHR

HAMBURG—A marked downturn in German record industry sales during 2000 is a direct result of the spread in private copying and piracy, according to record label body the Federal Assn. of the Phonographic Industry (BPW).

Music revenue in Germany last year declined 2.2%, in retail-price terms, to 4.78 billion deutsche marks (\$2.17 billion), from 4.89 billion deutsche

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Ever-Evolving Latin Market A Likely Topic At Conference

BY LEILA COBO

MIAMI—With its sales slumping at a time when more attention is focused on the genre than ever before, the U.S. Latin music industry is at a crossroads. Latin music, too, must adapt and compete in a rapidly changing, mainstream global marketplace.

Long gone are the days when Latin music was sold only to Spanish-speaking consumers and marketed only through Spanish-language outlets. Now, Latin labels must cater not only to that audience but also to a growing multicultural, bilin-

gual market that, until recently, was all but ignored.

The multifaceted aspects of Latin music and its marketplace are the core of the 12th annual Billboard Latin Music Conference, which will take place April 24-26 in Miami Beach.

"I see the market for Latin music moving toward second- or third-generation Latinos," says Rodolfo López-Negrete, BMG's VP for the Latin American region and one of the featured speakers at the conference's president's panel April 25. "I see

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New Univision
Latin Label**
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Tracing The Roots And Branches Of Americana

Combustion's 'Songcatcher' Revisits Appalachian Ballads

BY JILL PESSELNICK

The roots of today's country, bluegrass, folk, and Americana singer/songwriter musical styles can be traced directly back to the haunting ballads created by Appalachian women of the early 20th century.

This spring and summer, contemporary listeners will be able to sample some of these passionate tunes via the *Songcatcher* film and soundtrack—the latter an all-star, all-female project featuring performances by 1999 Billboard Century Award winner Emmylou Harris, Rosanne Cash, Allison Moorer, Sara Evans, and Maria McKee, among others.

Due May 8, the Combustion/Vanguard Records soundtrack album

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Bluegrass Spreading Beyond Niche As Old-Timers, Youngsters Ride 'O Brother' Boomlet

BY JIM BESSMAN

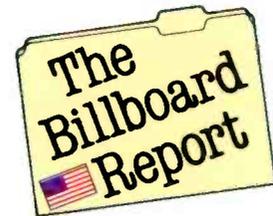
The venerable bluegrass music genre seems poised to stretch beyond its traditional niche market, with the indicators including the dark-horse mainstream success of Mercury Nashville's *O Brother, Where Art Thou?* soundtrack (Billboard, Feb. 24), strong-selling albums from stalwarts Ralph Stanley and Ricky Skaggs, and the appearance of such progressive young acts as Nickel Creek.

Helping in the bluegrass resurgence, no doubt, is the perceived weakness of the country music format. Yet

musicians and bluegrass business reps also point to a growing mainstream appreciation for the virtuosity of bluegrass, as well as for its down-home quality; they note, too, that younger, more videogenic artists are broadening the music's appeal, reaching audiences that are more prone to supporting alternative rock.

"Some like the old traditional style, some like the new, and the way country music's going now is helping us," says 73-year-old bluegrass pioneer Stanley. "We just turned people away at 11 of 12 dates and packed the other one, so

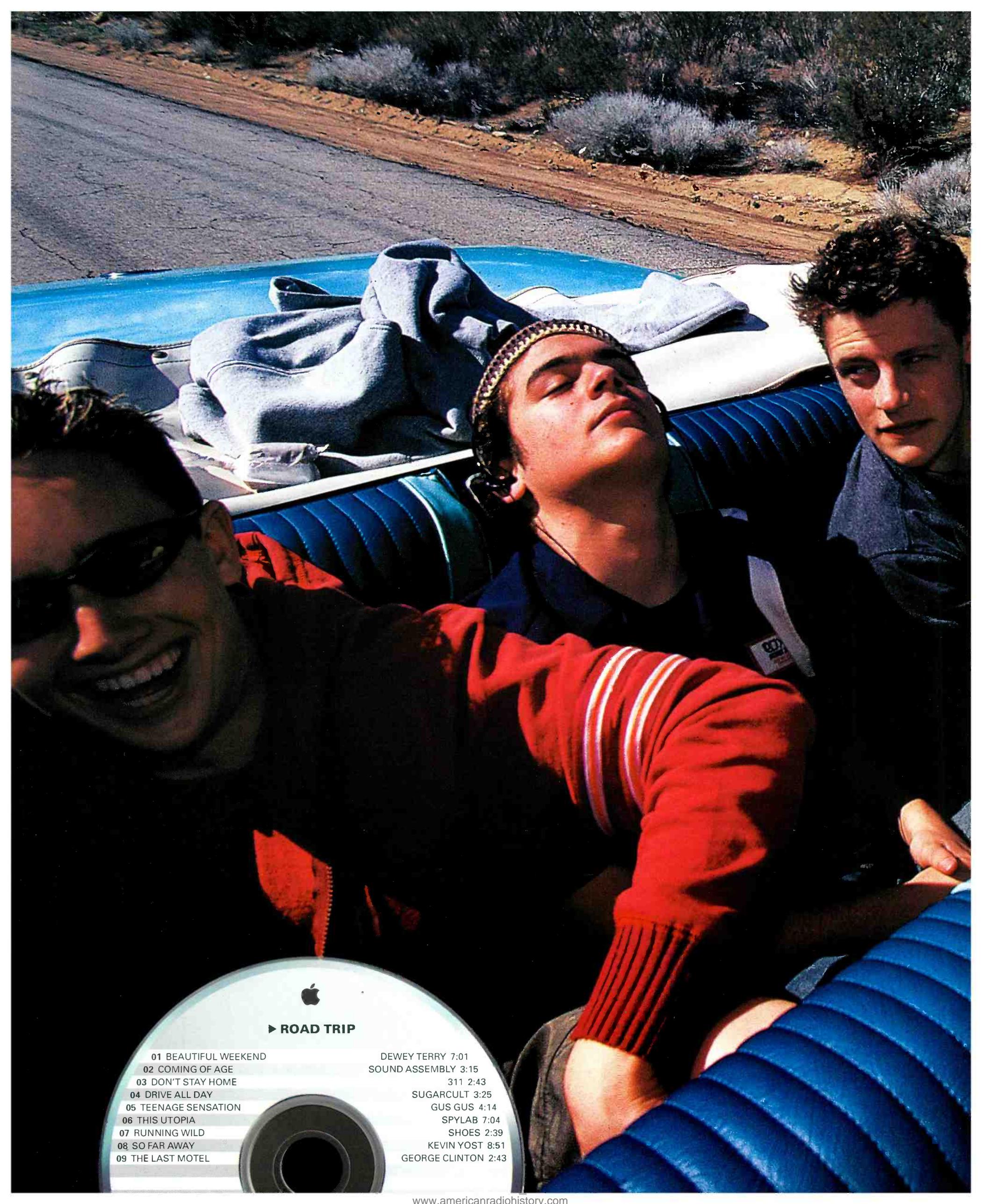
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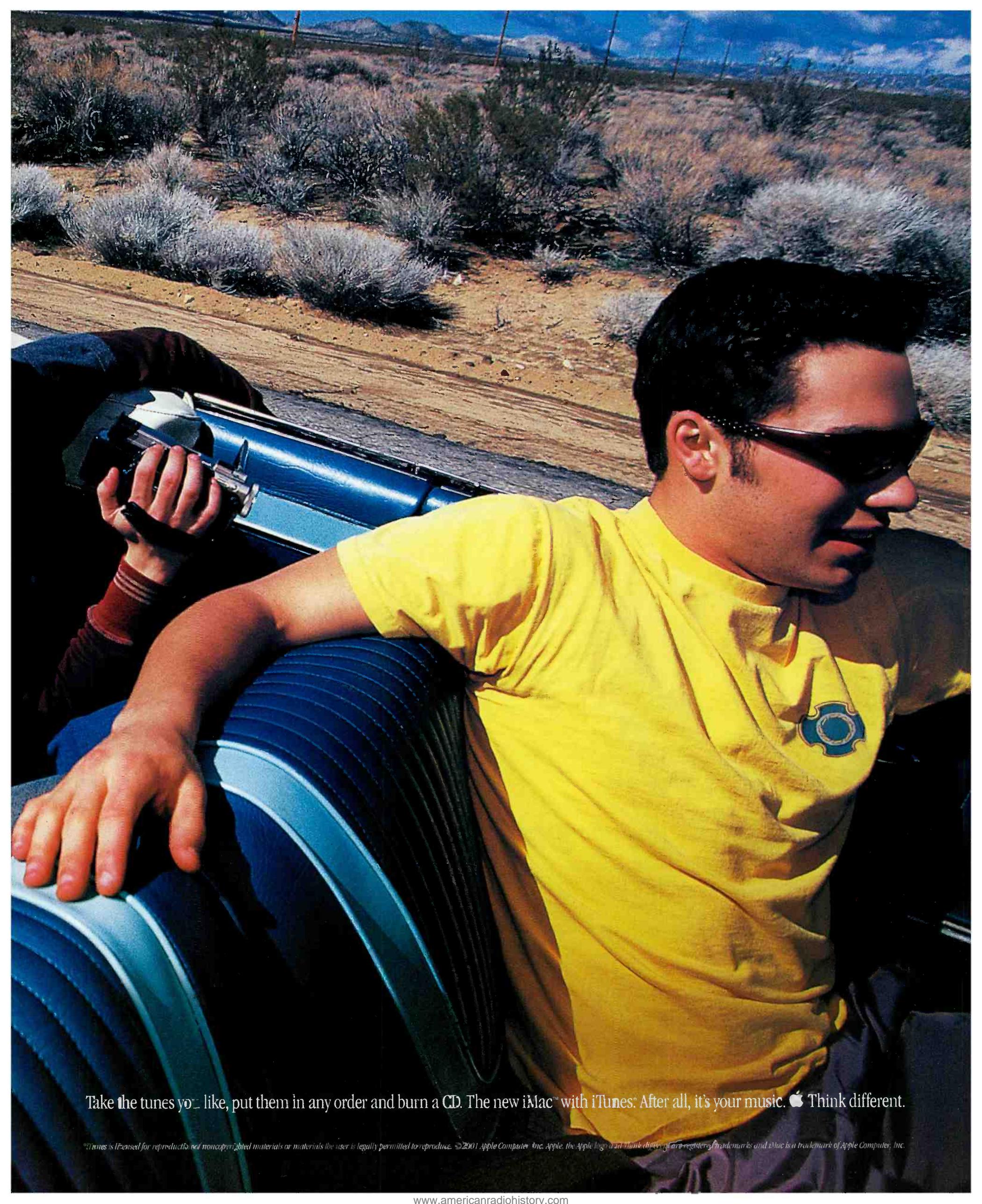
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Deciphering Music's Digital Devolution

Taking a hard look at the Internet's commercial disappointments for the music industry, it's becoming clear that what had once been called a digital revolution is more accurately an extra knob on a door that's already wide open and hanging by one hinge. For all its surface marvels, the Web duplicates a range of existing technologies that already deliver electronic entertainment with abundant efficiency.

In 2000, Liquid Audio and EMusic, the leading online retailers of lawful music downloads, notched sales of approximately \$3 million and \$4 million, respectively, with another \$3 million or so in revenue generated by the remainder of the market (including the principal offers from the major labels). The chance of any significant increase by the close of 2001 in what has been a market worth \$10 million in gross sales is negligible at best. That kind of annual figure is customarily attained by a single music mega-outlet or a modest major-city department store.

While the Internet does a popular job at delivering free sports data and basic news, plus 7% of domestic adult book sales and much paid-content pornography, its electronic distribution of music for profit is so far a failure. And the major players in online retailing of regular music product now report that sales levels have flattened, with no immediate prospects for an upswing. Instead of dithering over alternative methods of delivery when the ones we have are satisfactory, companies should concentrate on the quality of what's being delivered.

"Commercial values, when they rule the roost, have proven deadly for artistic creativity," author Robert W. McChesney writes in the latest edition of the excellent book *Rich Media, Poor Democracy: Communication Politics in Dubious Times* (The New Press, 2000). McChesney goes on to quote a 1997 interview with rock veteran Patti Smith in *The Progressive* in which she stated, "Rock'n'roll is great because it's the people's art. But it's not ours anymore. Right now, rock'n'roll belongs to business. We don't even own it."

"Today," McChesney adds, "the 'windows' of opportunity for exciting new popular music genres to develop before being incorporated into the commercial web have been shortened. If the original rock'n'roll went a decade before Madison Avenue wised up to its promise, the 1960s rock renaissance went years before meeting the same fate, and if 1970s punk, reggae, and hip-hop movements also were launched outside the corporate orbit and stayed there for a decisive incubation, by the 1990s the system was geared toward exploiting any 'new' trend—or creating the trend if possible so as to have ownership—long before it could establish any artistic integrity."

Online music piracy as embodied by Napster's file-sharing is brazen middle-class larceny—parroting the white-collar crime and corporate welfare that goes unremedied in society—and those who operate and/or apologize for it are often cynical opportunists. But music companies are loath to alienate consumers who shoplift electronically—even though, as John K. Wilson, the author of *The Myth of Political Correctness* (Duke University Press, 1995), recently pointed out, a poor man who shoplifts a candy bar in Texas gets a 16-year prison sentence. Civil courts and the federal government are equally reluctant to unplug Napster just to satisfy an irate corporate oligarchy.

Deeper objectives in such battles involve not just the technological toe-hold Napster exploits but more crucially the bedrock laws it fleetingly flaunts. If thin air can be guarded against incursion by radio pirates, the far more tangible/trackable transgressions of Internet rascals canulti-

mately be blocked. So-called cyberspace is no more unfathomable than television land, telephone trunk lines, or flight paths over China.

What's most ominous about the Napster fight or wrangles over Web-casting is the chance for conglomerates to advance the goalposts of fee collection, copyright clout, and royalty recoupment in devolving ways that impair the rights of artists and indie operators to flourish as fledgling corporations unto themselves. Senators have already questioned the very reality of the majors' MusicNet-type download initiatives, and just as there are trade promotions circulating for cell-phone technologies that don't currently exist, there are provisions in the repeal-worthy Digital Millennium Copyright Act regarding Secure Digital Music Initiative-compliant files that have yet to be invented! Such self-entitled territorial grabs are merely the music-biz equivalent of Manifest Destiny.

Meanwhile, illicit file-sharing's prime appeal among hardcore music enthusiasts is its potential to assuage the nagging sense of being manipulated and under-served by a music industry that often keeps genuinely exceptional items out of reach. Pleasing fans' fond impulses and stockholders' fierce wiles will remain one of the chief dilemmas of the Record Industry World Order, and it could prove unsolvable unless the majors get their wagons out of a defensive circle and let other players of all sizes get closer to the campfire. It's the latter sort of inclusive community—rather than an airless, control-obsessed, and idea-starved monopoly—that actually makes for a thriving industry.

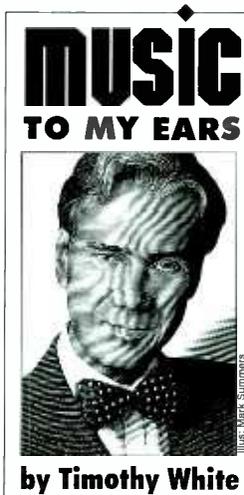
The bone truth is that, as with other volatile businesses of prior decades, from airlines to savings and loan institutions, several big technology and entertainment companies are going to falter, fade, or succumb due to crushing debt loads, overextended product lines, and other bad strategies. Some of these sad denouements were hastened by inflated or irresponsible stock forecasts from hype-prone technology research firms too eager to feather their own nests.

Last October, *The Economist* soberly concluded in a 32-page survey of E-entertainment: "As it becomes clear that the Internet will not be the main vehicle for electronic entertainment, the industry giants will, slowly, cut back their new-media investments... The period will be written out of corporate histories."

As for corporate history of an unexpurgated stripe, would-be oracles high and low in the music business might do well to read Ron Chernow's *Titan: The Life of John D. Rockefeller, Sr.* (Vintage, 1999), in which one is reminded that all new resources find their primary applications only when companies and cultures are prepared to perceive them. Take the illuminating-oil business: It subsisted on the efforts of whale fisheries until the 1850s, when natural pools of rock oil in Pennsylvania were tested as a fine illuminant. The distillation of oil-based kerosene was soon devised—and the boom in crude oil began.

But the internal combustion engine wasn't even developed until 1885, and it took till 1892 for Rockefeller's Standard Oil to investigate the possibilities of the gasoline motor. Up to that point, gasoline was considered a noxious byproduct and got thrown into rivers. Rockefeller was already in retirement when Henry Ford began automobile production in 1903, ushering in the principal modern use of petroleum: engine fuel.

Just because the Internet and electronic entertainment coexist doesn't mean one is the automatic illuminant of the other. The true merit of most supposed techno-marvels usually abides in a realm underlying the surface traits, waiting for original minds to discover revolutionary uses.



Warner Divvies Up Former Giant Records Staff, Roster

BY MELINDA NEWMAN and PHYLLIS STARK

Following Warner Music Group's (WMG) April 12 acquisition of the 50% of Giant Records that it did not previously own, Giant has shuttered its offices in Los Angeles and Nashville. Its roster is being evaluated, with a number of acts reassigned to either Warner Bros. or Reprise.

Giant, which was started by Irving Azoff in late 1988 as a co-venture with Warner Music, had some bursts of success with such acts as Color Me Badd, Big Head Todd & the Monsters, Clay Walker, and Kenny Wayne Shepherd in the '90s but had trouble sustaining long careers for some of these acts.

When it closed, Giant was enjoying the afterglow of Steely Dan's Grammy success—the act's *Two Against Nature* snared the prestigious album of the year honor—as well as the breakthrough of hard-rock band Disturbed, whose label debut, *The Sickness*, had

been certified platinum.

According to sources, WMG paid Azoff up to \$25 million for the purchase. As part of the deal, Azoff will launch a new imprint that will go through Warner Bros. Among the acts moving to Reprise are Steely Dan, Disturbed, and Prime, while new female singer Miari will be on Warner Bros.

Half of Giant's 15 Los Angeles-based staffers have shifted to Azoff's management company, Azoff Entertainment. Among Azoff's management clients are Christina Aguilera, Bush, Seal, and the Eagles. Giant head of A&R Jeff Aldrich has gone to Warner Bros. Records.

At Giant's Nashville operation, 13 employees were let go. Two other staffers, regional promoters Larry King and Bill Heltemes, had already accepted the AOL Time Warner early-retirement package. They will exit the company in June.

Giant Nashville's 10 acts will shift to Warner Bros., where they will be evalu-

ated individually. Warner Bros. promotion staffers have begun working current singles by Giant acts Walker and the Wilkinsons, as well as the debut single from Blake Shelton. (All three are on the Hot Country Singles & Tracks chart.) Other than Neal McCoy, the rest of the Giant roster is made up of relative newcomers: Liz Byler, Keith Harling, Georgia Middleman, Joe Nichols, Johnny Staats, and Christy Sutherland.

Among the senior executives exiting Giant in Nashville are president Doug Johnson, senior VP of promotion John Brown, and VP of A&R Debbie Zavitsos. Executive VP/GM John Burns will temporarily move to Warner Bros. to assist with the transition of the acts that Warner Bros. is now working. Executive assistant/office manager Amy Schragg-Murray will briefly be part of the transition team but has accepted a job as VP/head of sales and marketing for Pinecastle Records in Orlando, Fla.

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B-B-B-BING: Although many of us have forgotten, none other than swing-era bandleader/clarinet icon Artie Shaw advised people to remember that Bing Crosby was “the first hip white person born in the United States.” Gary Giddins uses that quote as an epigraph in his peerless new biography *Bing Crosby: A Pocketful of Dreams—The Early Years, 1930-1940* (Little, Brown), which emphasizes Crosby's role as not only a golden-age entertainer but a real show-business revolutionary.

There are some astounding statistics confirming that Crosby wasn't just hip but a multimedia superstar to outdo any we have today. As a vocal soloist, he notched 38 No. 1 chart hits (more than the 24 by the Beatles and 18 by Elvis) while making more studio recordings than any singer in history—and selling some 400 million of them before his death at age 73 in 1977. Crosby was also a world-class celluloid attraction, from his Academy Award-winning role in 1944's *Going My Way* to his endlessly popular string of “Road” movies with Bob Hope. But as a star of the radio waves, Crosby remains unrivaled. He was a radio fixture across three decades, appearing on nearly 4,000 broadcasts. And it was one of his postwar programs on ABC that at a single stroke transformed radio into the modern medium as we know it.

Apropos of these unprecedented broadcasts, Crosby appeared on the Oct. 26, 1946, cover of *Billboard*. The trade newspaper ran a remarkable package of stories examining the implications of Crosby's *Philco Radio Time*, which was the first network program to be presented as an electrical transcription (e.t.)—that is, as “canned” rather than live programming. The show's great success with affiliates, audiences, and other artists—drawn to Crosby's distinctive vocals, consummate musical taste, and famous ad-lib charm—moved radio from revolving around real-time shows to being driven by prerecorded performances (captured on wax discs in this era).

Crosby was well-positioned as the country's prime radio draw at this time, as he was coming off his star turn in



Going My Way, four *Billboard* No. 1 singles in 1944, and two more chart-toppers in '45 (all on American Decca). In the weeks before his new show debuted at 10 p.m. EST Oct. 16, 1946, “the Groaner” had a top five collaboration with the Andrews Sisters in “South America, Take It Away.” Moreover, the Philco-sponsored program was heralded by a \$1 million promotional campaign—the biggest in radio history to that point.

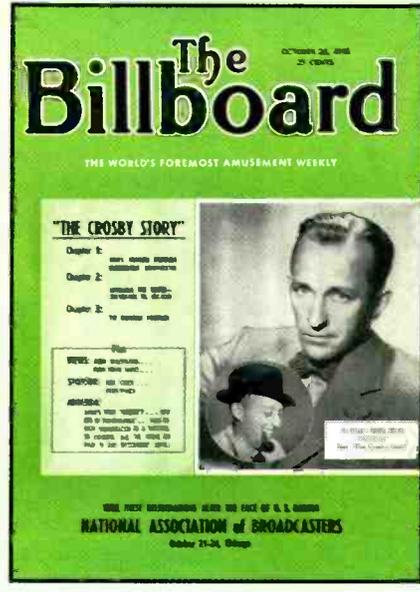
By the next week's issue, *Billboard* had covered the Crosby program from every angle, reporting on the expected ramifications for musicians' unions, talent agencies, advertisers, competing networks, record makers, and other top-name artists. That's not to mention gauging the audience acceptance of the first major “platterized” series, over which the entire entertainment industry was holding its breath. As a nationwide *Billboard* survey conducted with

the C.E. Hooper ratings firm determined, it was all history—75% of polled audience members felt positively toward Crosby's prerecorded half-hour, during which he sang solo and bantered with such guests as his cinematic partner Hope. The front-page headline was “Bingle's Transcribed Tingle.”

ABC beat elder rivals NBC and CBS handily with Crosby's show, jumping into the big leagues. Yet *Billboard* raised the question worrying networks at the time: If sponsors themselves could pay an artist to record shows and then market the discs directly to individual stations around the country, then who would need radio networks? Obviously, the webs continued to thrive, enjoying such wax-era bonuses as being able to store up shows for the summer off-season.

Of Crosby's artistic peers canvassed by *Billboard*, none was more enthusiastic about the advantages of prerecorded broadcasts than young crooning sensation Frank Sinatra: “Transcriptions are definitely the coming thing. I hope Crosby is successful, because he's paving the way for others. As nearly all of us experienced in doing command-performance transcriptions for servicemen, recorded shows are perfect. You can cut out fluffs, gags that didn't go over, etc. I just don't like the idea of cutting e.t.'s too far in advance, because I want to sing tunes on each week's show that are currently popular.”

In an editorial titled “Prefabricated Showmanship,” *Billboard* staffer Leonard Traube judged the charismatic Crosby as “something you buy with your eyes shuttered.” Presciently, he went on to caution against a trend that would come to haunt broadcasting (and, eventually, in-the-flesh performances) up to our day. “There are not too many Crosbys around, but with the improved techniques of e.t. programming that will surely come, fissioned by the know-how and savvy of which Crosby may be accepted in time as a pioneer, there need not be a personality to make mike entertainment more lush. It could be—and probably will be—that the personality will be subordinated to the show as show.”



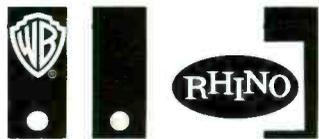
IN MEMORY OF THE MAN WHO CHANGED THE FACE OF ROCK 'N' ROLL FOREVER.



JOEY RAMONE

1951-2001

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YOU WILL BE MISSED.

Rumors Of HOB Takeover By SFX Stir Tour Industry

BY RAY WADDELL

NASHVILLE—While talk of an impending acquisition of House of Blues Concerts (HOB) by SFX is premature at best, the mere idea has set the concert industry abuzz.

The touring business is rife with speculation that SFX has closed—or nearly closed—a deal to purchase HOB, its closest competitor. But while officials at both companies admit, off the record, that lengthy talks have taken place, a deal announcement is not imminent. “There is no negotiation and no sale taking place,” one high-ranking HOB official says.

Still, industry scuttlebutt has been rampant, and its sources have been varied and widespread. The reason such talk is a hot topic is simple, according to independent promoter Jon Stoll of Fantasma Productions in West Palm Beach, Fla. “This creates a buzz because [if SFX did buy HOB], it would leave very few non-SFX major players,” he says. “This would be very unfortunate, because it would leave agents, managers, and artists fewer options.”

While HOB, with its numerous amphitheater properties and established concert promotion arm, would appear to be a likely target for SFX,

roadblocks arise upon examination.

The first would be the price tag. House of Blues moved from the club level to the big leagues when it purchased what was then known as Universal Concerts from parent Seagram for \$190 million in July 1999. The deal at that time included Universal’s amphitheater business, including large sheds in such markets as Denver; Atlanta; San Diego; Dallas; Toronto; George, Wash.; and Cuyahoga Falls, Ohio, as well as management of the 7,800-capacity Universal Amphitheatre in Universal City, Calif.

HOB has since added a 20,000-seat amphitheater in Austin, Texas, and is in negotiations for new sheds in West Valley, Utah, and San Jose, Calif. The company also announced plans to add at least five new HOB club venues to its existing seven (Billboard, Oct. 14, 2000).

Industry speculation puts HOB’s value as a company at more than \$400 million for its concert, club, and media properties. The concert promotion/amphitheater properties alone could easily be worth in excess of \$200 million, sources say. In 2000, HOB reported \$194 million in concert grosses to *Billboard* sister publication *Amuse-*

(Continued on page 76)



Radio Looks For Web Niche

BY FRANK SAXE

NEW YORK—As broadcasters, new-media executives, and engineers gather April 21-26 in Las Vegas for the National Assn. of Broadcasters’ (NAB) annual convention, the future of broadcasting on the Internet remains clouded by storms ravaging the dotcom world. At the same time, five broadcasters are banding together in the hope of building a critical mass on the Web.

Only one year ago the Internet was seen as a great promise, not only as a new way for broadcasters to distribute programming, but also as an opportunity for a new crop of broadcasters to take their products to the people. Today that promise is still alive, but it has been tempered by a heavy dose of economic reality. “The time is yet to come,” one Internet executive says.

“It’s more of a measured response now,” Cox Radio Interactive VP Greg Lindhal says. “There was pressure before to develop solutions very quickly so that companies could roll out their Internet activities as a separate public offering and reap the rewards. Certainly that’s not a reality anymore.”

He believes that brick-and-mortars that can adopt a clicks strategy to maximize opportunities, as well as show solid cash flow and business

models, are in the best position to take advantage of the Web.

Emmis Communications CEO Jeff Smulyan, while bullish on the Web, is more uncertain about the future of streaming. “None of us know where streaming is going—whether it’s the next revolution or just a flash in the pan.”

Longtime radio executive Corinne Baldassano, who joined the now defunct SoundsBig.com, says the status is one of regrouping. “Every few weeks, it seems that radio stations that are interested in streaming are facing new obstacles: Witness the recent flareup with over-the-air commercials that might require additional royalty payments if aired on the Internet,” she points out. “There’s still no resolution concerning the [royalty] payments for streaming music, and, of course, broadband is still not widely available.” She doesn’t think the Internet is down and out as far as radio is concerned. “No one has the magic answer yet, but they shouldn’t abandon the search.”

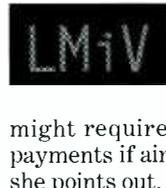
Six months ago, at the NAB Radio Show in San Francisco, five broadcast groups announced the formation of the Local Media Internet Venture (LMIV) as a way to take back radio’s content from outside providers.

When it launches later this year, LMIV will supply Web technology,

(Continued on page 93)



SWARBRICK



Pacific Coast’s Bank Account Frozen

BY ED CHRISTMAN

NEW YORK—If Pacific Coast One-Stop’s owners can’t get the bank supplying its revolving credit facility to ease its hold on its inventory, the wholesaler likely will be forced into a Chapter 11 filing, knowledgeable industry sources say.

The bank, Los Angeles-based Coast Business Credit, is a secured lender, which on April 11 froze the bank account of Pacific Coast—the third-largest U.S. one-stop with revenue last year of about \$100 million—and subsequently placed an armed guard at the company’s headquarters, taking control of the inventory, sources say.

On April 13, Ralph Johnson, owner/chairman/CEO of Pacific Coast, told the company’s 100-plus employees not to cash their paychecks, adding that he was suspending operations and would have to lay them off while he negotiated to keep the business alive.

Although the company has been hit

hard by defections—VP of sales and marketing Mike DeFazio took a team of four Pacific Coast salesmen to Alliance Entertainment (*Billboard-Bulletin*, April 9), while a few others are said to have signed on with Nor-



walk Distributors—Johnson has been moving to supplement his financial experience with music industry veterans. He hired Ron Nicks from Northeast One-Stop, where he served as president, to run Pacific Coast’s one-stop business and Brent Gordan, who has a long history on the distributor side, as a consultant to start an independent distribution company.

“Our business plan is sound,” Johnson says. “Our intention is not only to save [Pacific Coast] but to get it back

up and running.”

Johnson has an uphill struggle. He apparently never got the company’s financing together beyond raising the money for an initial down payment, sources say. Johnson refuses to discuss the financials of the deal, but sources suggest that he initially agreed to pay former owner Steve Kall a total of \$8 million—\$1 million in cash and the rest in notes—to buy the assets of the business and to assume the company’s debt, which totals about \$29 million.

However, by the time the deal closed in mid-December last year, some sources suggest, the agreement had been revised and the final price was in the \$4 million ballpark, with a \$500,000 down payment. Whatever the balance, it apparently has been withheld after irregularities were discovered in the valuation of the inventory and account receivables. Other than to call the above numbers “wrong,” Johnson refused to

(Continued on page 87)

Joey Ramone, Punk’s First Icon, Dies

BY CHRIS MORRIS

LOS ANGELES—CBGB, Hilly Kristal’s scruffy club at 315 Bowery in New York, played host to all the pathfinders of the city’s late-’70s punk explosion: Television, the Patti Smith Group, Blondie, Talking Heads. But for Kristal, the Ramones were “the quintessential punk-rock band.”

The group’s radically compressed, souped-up sound “spread like wildfire,” Kristal says. “They weren’t doing it to be different. They were just doing it their way.”

The quartet’s lead singer, Joey Ramone, was possibly the most visually arresting and vocally authoritative punk figure of the day. Tall and gangly, his face masked by a mop of drooping black hair and dark granny glasses, and invariably clad in the group’s uniform of black leather jacket, black T-shirt, and ripped blue

jeans, he became punk’s first icon.

Ramone, who had battled lymphatic cancer since 1995, died April 15 at New York Presbyterian Hospital. He was 49.

Born Jeffrey Hyman in Forest Hills, Queens, N.Y., on May 19, 1951, he began playing the drums after purchasing a snare with his mother’s supermarket trading stamps. In the early ’70s, he gravitated to Manhattan’s rock scene, at that time ruled by such proto-punk acts as the New York Dolls and the Dictators.

In 1974, after singing in a glittery group called Sniper, Hyman was offered the drum chair in a rock band being assembled in an East 23rd Street loft called Performance Studio.



RAMONE

His bandmates were a trio of Forest Hills neighbors: guitarist John Cummings, bassist Douglas Colvin, and aspiring producer Tommy Erdelyi. This trio soon assumed the respective monikers of Johnny Ramone, Dee Dee Ramone, and Tommy Ramone. Hyman—deposed as drummer by the more rhythmically proficient Tommy—became the lead singer, dubbed Joey Ramone.

Drawing on sources ranging from the Beatles and the Ronettes to the Stooges and Slade, the Ramones formulated a rock’n’roll attack as stylized as their names, favoring short, spare, high-velocity tunes (often penned by Joey) with heavily chorded lead/rhythm guitar work, overtly dumb lyrics, and no instrumental solos.

The band’s first gigs at Performance Studio and CBGB in 1974-75 attracted the attention of the New

(Continued on page 20)

Leonard Ahlstrom Named Head Of Tribe Records

BY DEBORAH EVANS PRICE

NASHVILLE—With an eye toward broadening Tribe Records’ Christian roster, owner Clint Brown has named Leonard Ahlstrom president/GM of the Orlando, Fla.-based label.

Ahlstrom has more than 20 years’ experience in contemporary Christian music, having entered the field in 1980 working with former Benson act Farrell & Farrell. He met Brown while living in Lafayette, La. “He was a youth minister at a church there,” Ahlstrom recalls. “We did some dates together. I never realized that after 16 or 17 years we’d be working together like this. It’s really neat to see how things come around, and God really does orchestrate your life.”

Ahlstrom has spent the past 7½ years with the band NewSong as vocalist/guitarist, as well as one of

the group’s producers and principal songwriters. Ahlstrom performed his last concert with NewSong in Houston the first weekend in April. He says the split from the band was amicable, and he still plans to contribute songs to upcoming projects.

Signed to Warner/Chappell Music Publishing in Nashville, Ahlstrom has had songs cut by a variety of Christian and country artists, including Margaret Becker, Wynonna, Russ Lee, Pam Tillis, and Phillips, Craig & Dean.

Ahlstrom notes that while Tribe has been primarily a praise-and-worship label, there are plans to sign a new contemporary Christian artist soon, with other acts to follow. “[Brown] wants me to come in and help diversify. The label will be much broader than

praise and worship.”

Brown launched the label in 1998 and has since released eight albums, including *Put Your Praise On*, *In His Presence*, and his own self-titled disc. The label’s next offering, due June 15, will be his *Two Shades of Brown*—a two-CD set with one disc a collection of worship songs and the other featuring praise music.

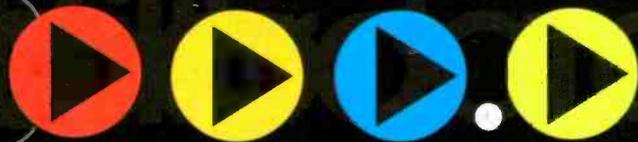
Formerly signed to Word’s Heart Cry label, Brown is senior pastor at Faith World, a 4,000-member Orlando church he and his wife, Angie, founded in 1993. The label offices are also housed in Orlando. Ahlstrom will oversee a staff of 16 and for now plans to remain in Nashville and commute.

Brown puts great faith in Ahlstrom’s leadership. “His integrity and character has been and will continue to be the key to his and Tribe’s continued success,” he says. “Tribe is in good hands and our future brighter than ever.”



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WVG Is AOL's Weak Link

BY MATT BENZ

NEW YORK—Warner Music Group (WVG) was the one disappointment amid otherwise strong first-quarter results for AOL Time Warner.

For the three months that ended March 31—the company's first quarter as a newly merged entity—New York-based AOL Time Warner posted a net loss of \$1.4 billion, or \$0.31 per share, due mostly to merger costs and losses in its investment portfolio. Revenue totaled \$9.1 billion.

WVG, one of AOL Time Warner's six main business areas, posted revenue of \$881 million, 6% less than the same period in 2000. Its cash flow (earnings before interest, taxes, depreciation, and amortization) fell 6.9% to \$94 million from \$101 million a year ago.

Lower unit sales produced one-third of that decline. AOL Time Warner executive VP/CFO Michael Kelly says two-thirds of the decline came from losses on

the exchange of yen and European currencies into dollars. He notes that about 40% of WVG's revenue comes from abroad.

Elsewhere, the core AOL Internet unit—the “jewel in the crown of the company,” according to CEO Jerry Levin, and the center of its synergistic initiatives—had a strong quarter, adding 2 million members to bring the total number of subscribers to more than 29 million. Revenue for the period rose 17% to \$2.1 billion.

Filmed-entertainment revenue also rose 17%, to \$2.2 billion, on the strength of the television-syndication unit, the surprising box-office success of *Miss Congeniality*, and higher sales of DVD product.

Overall, investors and analysts cheered the results. On the day the results were released, AOL Time Warner shares rose 11.62% to \$49, although markets were buoyed by the Federal Reserve Board's surprise 0.5 percentage-point cut in the

(Continued on page 93)

Dutch Want MTV To Keep TMF Intact

BY ROBERT HEEG

HILVERSUM, the Netherlands—With MTV acquiring the Music Factory (TMF), many in the local music scene hope the independence of the successful Dutch TV station can be maintained.

That Dutch media giant Wegener N.V. sold TMF didn't come as a surprise; Wegener had been looking for a partner for well over a year. But the identity of the buyer certainly did, as the deal marks MTV's first international acquisition.

Wegener head of communications in the Netherlands Ria Broekhuis says contact with MTV was established several months ago. She won't comment on the failure of earlier

proposed partnerships with German music channel Viva and Dutch commercial TV station SBS. And she denies that TMF wasn't profitable. “We reported a profit in 2000 for



TMF Holland,” she says. “Not for TMF Flanders, but that operation had only been going since

October 1998.”

Selling TMF in spite of its success was a logical move, Broekhuis says, adding, “TMF is a strong brand in a niche market, but Wegener isn't a very strong player in the field of television. We either had to look for a strong partner or sell.”

The strategy behind MTV's first

international acquisition seems to be “If you can't beat them, buy them.” Last fall, MTV introduced Dutch programming—including shows hosted by local VJs and subtitles for several programs—on its channel to gain market share on TMF. But TMF remained the most popular music station, claiming more than 65% audience share in the 13-30 age group.

The acquisition of TMF won't spell the end of MTV's efforts to serve its audience in the Netherlands. Caspar Keller, GM of MTV the Netherlands, says, “Our Dutch programming will continue in spite of this development.”

Meanwhile, at TMF's headquarters in Bussum, sources say the

(Continued on page 93)

Napster Nears Court Shutdown As Filters Fail

BY EILEEN FITZPATRICK

LOS ANGELES—Six weeks after Napster was ordered to remove copyright material from its Web site, thousands of tracks remain available, and legal experts say the file-swapping company could be close to being shut down.

Although the terms of Judge Marilyn Hall Patel's March 5 modified injunction state that Napster can continue offering tracks that the company has been granted permission to trade, if it does not remove the copyright material, Patel can unplug the entire service.

Since March 5, Napster has filed three compliance reports with Patel, who called their efforts “disgraceful.” She ordered attorneys and technology experts from both sides to meet with a court-appointed technology expert, A.J. “Nicky” Nichols, to discuss compliance issues. Records from their April 13 meeting have been sealed.

Copyright attorney Joseph Wiseman says, “I think Judge Patel is getting to the end of her rope.”

Patel has a number of options short of shutting down Napster, legal experts say. She could rule the service in contempt and order financial penalties until

(Continued on page 81)

Univision Starts New Label

BY LEILA COBO

MIAMI—Univision Music Group (UMG), the newly launched Spanish-language label owned by Univision Communications, could become the highest-profile Latin multimedia conglomerate in the U.S.

The U.S.' leading Spanish-language TV broadcast company, Univision also owns cable network Galavisión and Univision Online. UMG will be headed by former EMI Latin chairman José Béhar, who will be based in Los Angeles and report to Jerrold Perenchio, chairman/CEO of Univision.



BÉHAR

One of the labels within UMG will be Mexico-based Disa Records, of which Univision has acquired a 50% interest. All product will be distributed in the U.S. and Puerto Rico and licensed outside the U.S. by the Universal Music Group. Disa will continue distributing its own product within Mexico.

“We wanted to make sure the Chávez family [the owners of Disa] would play a critical role in continuing to manage and grow the Disa business,” says Béhar. “And then you have Univision, the music label, which is starting from scratch. Our goal this calendar year is to focus on

building a great executive team and a great roster, so that next calendar year we can launch great product.”

Béhar says he's looking for “opportunities”—artists who might be unhappy with other labels. The roster-building could take the entire year, but the label's management, he says, should be in place within four months. Already on board is Manuel Gonzalez, EMI Latin's former VP of national promotions and Southwest operations, who is now senior VP of regional Mexican A&R and national promotion for UMG.

Given Disa's base of artists, UMG will have a strong regional Mexican presence. But Béhar, who was instrumental in developing EMI's regional Mexican operation, insists this will be a “complete” record company with a strong pop and tropical presence, as well as a strong publishing division.

“With Univision's strength, Universal's distribution, and the correct management, it would be a miracle if it didn't work,” says Carlos Sánchez, president of Universal Music Latino.

The deal will give more retail clout to Universal, which was in talks to dis-

(Continued on page 81)

Tomie Starts Dance Label

BY MICHAEL PAOLETTA

NEW YORK—Japanese dance music veteran Satoshi Tomie wants to speed up the release of quality dance/electronic music with the formation of Saw.Recordings.

The New York-based label—co-owned by Tomie, label manager Hector Romero, and Def Mix Productions—will cover the many musical genres of the dance/electronic landscape, including progressive house, experimental beats, and pop-infused trance. In addition to spotlighting Tomie's own productions, the label will release recordings by other producers.



TOMIE

Saw.Recordings travels through the same network as Definity Records, the label imprint of Def Mix Productions. Distribution is handled by such one-stops as New York-based Downtown 161.

Initially, Saw.Recordings will concentrate on 12-inch singles. Due imminently are Bipath's “Paranoize” and

Madam's “Penetration,” with Rino Cerrone's tribal-hued “Reset” waiting in the wings. Plans include expanding into the lucrative yet highly competitive world of DJ-driven compilations.

“The label is a forum for putting out records quickly,” explains Tomie, who will make all the label's creative decisions. “Too many times, especially in the constantly evolving dance music scene, labels take their time in releasing timely material. If a track is working on dancefloors, you have to get it in the marketplace as quickly as possible.”

Downtown 161 owner Linda Perrone agrees. “The dance arena is constantly changing; you must act quick. And Satoshi, who's known around the world for quality work, seems to totally understand this concept. The future of Saw.Recordings looks very good, indeed.”

A globe-trotting DJ, Tomie says he

(Continued on page 93)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Columbia Records promotes **Joanne Gardner** to senior VP, video production, in Santa Monica, Calif. Columbia Records also names **Christine Chiappetta** national director, alternative promotion, in Santa Monica. They were, respectively, VP, video production, and national director, modern rock promotion, for Mercury Records.

Simon Robinson is promoted to VP, finance and administration, Latin region, for BMG Entertainment in Miami. He was VP, finance and administration.

Michelle Santosuosso is named VP, crossover, for J Records in New York. She was editor of crossover music for *Hits* magazine.

Kira Florita is named VP of marketing for Lost Highway Records in



GARDNER



ROBINSON



SANTOSUOSSO



FLORITA



HECK



KUDLER



NOBREGA



SILVA

Nashville. She was VP of Mercury Nashville.

Grace Heck is named VP of publicity for Priority Records in New York. She was VP of publicity for Loud Records.

Heath Kudler is promoted to senior director, business and legal affairs, for the Island/Def Jam Music Group in New York. He was director, business and legal affairs.

MCA Records promotes **Mike**

Nobrega to national director of sales and marketing and **Bill Waddell** to director, business and legal affairs, in Santa Monica. MCA Records also names **Hock Jaheemjahmah** director of merchandise in Santa Monica. They were, respectively, national marketing manager; associate director, business and legal affairs; and national director of street promotions for Columbia Records.

Q Records names **George Silva** national promotions director and **Dana Kasha-Murray** senior director, A&R, in West Chester, Pa. They were, respectively, VP of promotion at Beyond Music and director of creative services for Universal Music Publishing.

Brett Dismuke is named director of marketing for Hollywood Records in Burbank, Calif. He was an urban marketing specialist for Universal

Music and Video Distribution. **Rich Pangilinan** is named director of dance and mix-show promotion for Capitol Records in New York. He was executive VP of marketing and promotion for takeoutmusic.com.

PUBLISHERS. **Herky Williams** is promoted to assistant VP of creative services, membership group, for ASCAP in Nashville. He was director of creative services.

Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

Arista, BMG Latin See Blue Skies For Colombia's Aterciopelados

BY LEILA COBO

MIAMI—When Andrea Echeverri and Héctor Buitrago went into the recording studio last year, they had no label, no recording budget, and quite possibly, no artistic future in their native Colombia, a country in the midst of a civil war and fraught with socioeconomic problems. Yet out of that chaos, the duo—known collectively as acclaimed art-rock act Aterciopelados—produced *Gozo Poderoso* (Powerful Joy), one of the most sublime alternative Latin albums in recent memory.

"If things get hairy, remember, life is rosy/The sky is blue, the space around you drenched in light," singer Echeverri exults in "Luz Azul," the opening track of a disc that celebrates life and music through a uniquely crafted blend of folk, electronica, and pop.

Even though the pair had to record in Buitrago's home studio without a distribution deal, they felt the album needed to be made. "We were ready to record, and the moment was right to be independent and take a stance," Echeverri says. "More than an album made in a fancy studio with famous producers, we think it's a good album, with personality and good songs. The concept behind the album is to offset all these bad vibes."

Such an intensely personal statement—sung in Spanish—has struck a universal chord. *Gozo Poderoso*, to be released May 15 on BMG U.S. Latin, will be jointly promoted through an alliance created by BMG and Arista, making it possibly the first *rock en español* album to be worked together by a major mainstream label and a major Latin label.

"Their music permeates your soul. The language they sing in is irrelevant," says Jerry Blair, executive VP for Arista. "It's the feeling that it incites in you."

Blair says he was interested in Aterciopelados the moment its label—BMG Colombia—closed shop in the middle of last year; he was finally sold after seeing the duo perform at New York's Irving Plaza last August. But because Aterciopelados needed a release from BMG Colombia's parent company, BMG U.S. Latin, manager Julio Correal first took the finished product to Rodolfo López-Negrete, BMG's VP for the Latin region. After years as managing director for BMG Mexico, López-Negrete had changed jobs just one month before meeting with Correal. Upon hearing the record, López-Negrete's interest went far beyond

BMG's previous involvement with the act. "He heard two tracks and said, 'Yes, I'm interested,'" Correal remembers.

Long considered one of the most original bands in the Latin rock scene, Aterciopelados had released four studio albums in the U.S. through BMG but never attained commercial success to match its critical acclaim. Although nominated twice for a Grammy, it has never sold more than 100,000 copies worldwide of any of its projects. Part of the problem stems from the difficulty in marketing a Latin rock or alter-



ATERCIOPELADOS

native album in the U.S., a market where the genre gets little airplay.

Beyond that, Correal says, "we'd never worked hand in hand with a label the way we're doing now. What's truly happened is we've had five years of hard work and maintaining a status. But during that time, we never had a press conference in the U.S., there was never a poster in a store, there was no adequate marketing."

Now, Aterciopelados will benefit from the marketing expertise of BMG on the Latin side and Arista in the mainstream market, with both labels working jointly for the first time, as part of their alliance.

The band is signed to the William Morris Agency, which is helping promote the album; street teams are distributing more than 300,000 fliers at target events; *Gozo's* whimsical first single—"El Album"—is already playing on 106 NPR stations nationwide, according to BMG; and the band is scheduled to headline three summer tours.

Negotiations are under way to have the duo open for a major mainstream act, and there are plans to feature them on *The Tonight Show With Jay Leno*, although no date is set. The album's release date, in fact, was moved back from January to May in order to set it up properly, an anomaly for a Spanish-language project.

"I want to sell in one week what they've sold in the course of each

album," Blair declares, and Matt Stringer, senior VP of marketing for Arista, agrees, saying, "No stone will be left unturned." However, the Aterciopelados marketing strategy is the first of its kind—a blueprint that may define future efforts not only between these two labels but also between others.

What if *Gozo* fails to sell? "It's just not going to happen," Stringer says, "obnoxious as it sounds."

Echeverri and Buitrago did not have any commercial expectations when they recorded *Gozo* over a two-month period, whittling down the songs they'd written in the past two years to a list of 13, all reflecting their feelings on Colombia's political and social upheaval.

"It wasn't something done to appeal to the masses," Echeverri says. "It's a very defined and honest position, and maybe that makes it appealing to a minority. But in the U.S., niche things have their space."

Gozo's tracks range from a title song that features a feel-good '60s vamp—"Music is love," says the chorus—to "El Luto" (In Mourning), a dirge for Colombia that includes a "measure of silence for the dead" that Echeverri recorded in tears.

It wasn't merely lip service. Unlike such major Colombian stars as Shakira and Carlos Vives, who no longer record or reside in their native country, Echeverri, Buitrago, their four-man band, and their manager have been adamant about remaining there. In a further show of patriotism, *Gozo* had two ground rules: All guest musicians had to be Colombian, and all album art had to be the work of Colombian artists. Instead of photos, the disc features paintings, drawings and etchings by 16 artists. In fact, *Gozo's* release party in Bogotá was an art exhibit featuring those pieces.

While album promotion will keep the band away from Colombia for months, Aterciopelados' plans—which include scoring two Colombian films—don't include leaving the country for good.

"Everyone leaves," Echeverri says, referring to the current exodus of Colombian talent. "It's an awful thing. But things will get better. Wait and see. And anyway, there's no other option. The other day I read a story that talked about a little bird that lived in a forest that burnt down. The little bird flew to a lake, took a drop of water, and flew back and threw it into the forest. He said he did what he could. And you do make a difference."

Appearances Make A Difference For Aspiring Acts

Fans Of No Name's Mudvayne 'Dig' Band's Fearsome Look

BY CARLA HAY

NEW YORK—Despite Mudvayne's darkly intense music and fearsome makeup, drummer sPaG reveals, "we're basically a bunch of geeks."

Geeks or not, Mudvayne has seen sales blossom for its major-label debut album, *L.D. 50*, on No Name/Epic Records. Released last



MUDVAYNE

August, *L.D. 50* debuted at No. 3 on the Heatseekers chart in the Sept. 16, 2000, issue, rising to No. 1 in the April 14 issue. *L.D. 50* reached Heatseekers Impact status when it jumped from No. 108 to No. 99 on The Billboard 200 in the April 21 issue. This issue, the album remains at No. 99.

"I view us as performance artists outside of being just a rock band," says sPaG—whose real name is Matthew McDonough. Mudvayne also features lead vocalist Kud (whose real name is Chad Gray), guitarist Gurr (Greg Tribbett), and bassist Ryknow (Ryan Martinie).

Part of Mudvayne's performance artistry involves wearing horror-movie-like makeup, which creates a strong visual impression. This may be why the video for the album's first single, "Dig," directed by Thomas Mignone, has fueled the band's breakthrough. MTV2 put the video into heavy rotation earlier this year, and sister network MTV later added the video to its playlist. MTV2 also featured Mudvayne in a concert special.

"MTV2 was a huge part of the band's success, because they championed Mudvayne almost from the beginning," says Epic Records VP of worldwide marketing Scott Greer.

The video is "pretty intense and unforgettable," says Ed Crowe, senior buyer of the Virgin Megastore in Chicago. "It definitely stands out from everything else you see on

(Continued on page 81)

Mumba's Makeover Spells Success For A & M

BY CARLA HAY

NEW YORK—Samantha Mumba has gotten a makeover, and it has relaunched her pop-music career and boosted her U.S. record sales.

But this Irish pop singer's makeover hasn't been just about her image; it's also been a musical one. A new version of her debut album,



MUMBA

Gotta Tell You (A&M/Wild Card/Polydor Records), has been released with a new cover and songs that are either new or rerecorded, including current single "Baby, Come Over (This Is Our Night)."

The 18-year-old Mumba, a native of Dublin, was already a well-known entertainer in Ireland by the time *Gotta Tell You* was initially released state-side Oct. 31, 2000. This first version of the album bowed at No. 9 on the Heatseekers chart

in the Nov. 18, 2000, issue. Although the title track was a No. 4 hit on The Billboard Hot 100 and the album reached No. 1 on the Heatseekers chart last December, *Gotta Tell You* subsequently dropped off the Heatseekers chart. It was then that a dramatic overhaul was set into motion.

First, the album was rereleased March 27 on A&M, although Wild Card and Polydor remain linked to the album. The cover, previously a darkly lit closeup of Mumba's face, was changed to a brighter, colorful portrait of the singer in a sexy outfit.

Two songs from the old album were dropped, while one song was added: "Don't Need You (to Tell Me I'm Pretty)"—written by pop hitmaker Diane Warren. The revamped album also has rerecorded versions of "Baby, Come Over" and "The Boy" (featuring Will.I.Am of the hip-hop group Black Eyed Peas). "Don't Need You" is set to be the third single, to be released at an undetermined date.

According to A&M president (Continued on page 81)

Wellwater Conspiracy Unfurls 'Scroll'

TVT Release Features Pearl Jam, Ex-Monster Magnet Members

BY JONATHAN COHEN

NEW YORK—Even after a grueling 75-date tour of Europe and North America, Pearl Jam drummer Matt Cameron wasted no time getting back into the studio.

He and cohort John McBain (ex-member of Monster Magnet) quickly wrapped *The Scroll & Its Combinations*, their third full-length set under the moniker Wellwater Conspiracy, and are already working on another new album. *Scroll*, the band's first set for TVT, drops May 22.

Wellwater Conspiracy has its basis in the 1993 eponymous A&M album by Hater, which featured McBain, Seattle musicians Brian Wood and John Waterman, and Cameron and his then Soundgarden bandmate, Ben Shepherd. After two limited-edition singles in 1993 and 1994, WWC's debut, *Declaration of Conformity*, was released on tiny indie label Third



WELLWATER CONSPIRACY

Rail in 1997. *Brotherhood of Electric: Operational Directive(s)* came out in 1998 on Time Bomb.

"It started out as a side project of a side project," Cameron says with a laugh. "Now it's a loose collective." McBain "likes the word 'entity,'" he says. "That's what we are."

Although WWC's sound is not entirely free of comparisons to its members' past projects, *Scroll* finds Cameron and McBain switching instruments liberally and reveling in everything from gritty garage rock ("Tidepool Telegraph") to oddball instrumentals ("Keppy's Lament"). The album, recorded at Cameron's Space Studio in Seattle, also includes covers of tracks by two obscure '60s acts: Dutch band the Q65's "I Got Nightmares" and Morgan's "Of Dreams."

"I like picking these kinds of bands, because you normally wouldn't hear these songs," McBain says. "They're

just great songs that got lost."

Despite the varying ages of the 11 songs on *Scroll* ("There are a couple of moments where I'm using riffs that I've had for eight to 10 years," McBain admits), the set never sounds like a haphazard collection of ideas.

"What's good about this situation is that it's pretty much just John and myself that do the writing and the arranging," Cameron explains. "As far as ideas, we run the gamut of bringing in complete songs or just
(Continued on page 21)



Going Mobilized. Zoë/Rounder artist Grant Lee Phillips, right, and producer Carmen Rizzo are in the studio working on Phillips' forthcoming debut album for the label, *Mobilize*. The two are producing the 12-song collection, on which the former Grant Lee Buffalo singer plays all the instruments. *Mobilize* is due this summer.

Mellencamp's Upcoming Tour Will Include Seldom-Performed Songs; Ramone Remembered

HIT THE ROAD, JOHN: When **John Mellencamp** kicks off his latest concert tour July 31 at San Diego State University, fans will get a chance to hear not only a preview of his next Columbia album but a healthy serving of tunes from past albums that he has seldom, if ever, performed live.

"We've got the show narrowed down to 67 songs," he says with a throaty laugh. "We're going to rehearse for 2½ months. Normally it's only a month because we're playing songs we know, but the band hasn't played some of these songs since we recorded them. I don't even know the chords to these songs."

While Mellencamp says that there will be a smattering of hits to keep even his most casual of fans happy, he says the decision to widen his live repertoire was born out of the notion that "there are 150 songs to choose from; it's folly to just play 15 or 20 from all those records."

In addition to the alternate route down memory lane, concertgoers will get a taste of Mellencamp's future. He plans to play at least two songs, "Peaceful World" and "Crazy Island," from his next album, *Cuttin' Heads*.

"Cutting heads is what the old blues guys used to do to each other," says Mellencamp. "They'd play on street corners. One would have one corner and one would have the other, and the guy who drew the biggest crowd would be the winner." That rough and ragged spirit will pervade the album, which Mellencamp describes as "a little bit of rock, a little bit of soul, and a little bit of country. Two or three songs are about race."

As for a release date, Mellencamp says, "I hope to be able to get it out sometime in September, but I'm still recording tracks, and it's like, 'Goddamn, I'm tired,' and I thought I was done with it twice before. When you're looking for a sound and shedding old skin, it's like shedding old lovers. It's hard work. Their ghosts linger on."

The ghosts of Mellencamp's past albums, especially his most recent ones, haunt him still. "My records have gotten too musical, with too many melodies. They're too intricate. [1996's] *Mr. Happy-Go-Lucky* is so sophisticated. If I hear a song from that on the radio, I think, 'Was I in *Yes* or something?' I just wanted to make a very simple record and get away from loops and all that crap."

It's that same feeling that inspires the new tour, which will last through next spring. "The stage is going to be totally black," he says. "I want to make sure that we present ourselves as a very unhyped, workaday, honest rock band. No frills, no cars coming down from

the ceiling. I want to make sure that people know after all these years we're just a notch above a garage band."

GOODBYE SAY HEY KID: When I was growing up in North Carolina, I was terrified of **the Ramones**. For a young Southern girl who loved music with all her heart and soul but whose limited tastes were still largely defined by top 40 radio, the Ramones were just a little too scary in their black leather jackets. **Blondie** was about as far as my punk explorations went until I moved to New York. Then, as I started listening to and seeing the Ramones and realized that their music was about as threatening as a lightning bug and a damn sight more fun, I thought, "What the hell had been the matter with me?"

I never interviewed **Joey Ramone**, who died of lymphoma April 15, until the Ramones called it quits in 1995. Sadly, despite the influence the Ramones had on legions of musicians that came after them, the day I talked to Joey, he was understandably bitter about the group's lack of mainstream success. "I feel very underappreciated," he said. "I know life ain't no fair, but there's no justice... We gave our all, and we just get shitted on left and right [in the U.S.]."

After the Ramones broke up, his dreams shifted from his own success to the success of those he championed, and, if anything, his pride in those acts was stronger than it had ever been in his own music. He would frequently call to invite me to see **the Independents**, a band from Florence, S.C., he was working with, as well as to talk to me about how much he loved working with **Ronnie Spector**. Although he had already been diagnosed with cancer, we seldom talked about his illness, other than his giving me the briefest of updates on his condition. He much preferred to talk about the music.

I didn't know him well, but even after only a few conversations, it was easy to see the gentleness in his soul and to realize that he was just a big kid. What I really appreciated was his devoted, utter belief in the acts he was promoting. For my part, I never got over the thrill of picking up the phone and hearing, "Hey Melinda, it's Joey Ramone" in his leaden, Queens, N.Y.-accented voice.

We fell out of touch after I moved to Los Angeles in 1998. However, after his death I found his last E-mail to me from two years ago. He wrote about what a tough year it had been for him in terms of his health, but he concluded with his dreams for Ronnie, saying, "Everything I hoped for [and] envisioned is coming true." That's how I'm going to remember him.

Roadrunner's Fear Factory Goes Sci-Fi On 'Digimortal'

BY CLAY MARSHALL

LOS ANGELES—It's classic sci-fi: In the near future, technology evolves into such an important component of life that humans cannot function without its constant presence. Cloning is common. Memories are downloaded. Mortality is optional. But what of the soul?

On paper, it sounds like the plot line for a potential sequel to *The Matrix*. But this concept is actually the basis for Fear Factory's new album, *Digimortal*, due Tuesday (24) on Roadrunner Records.

The set marks the fourth chapter in the group's evolving tale of man's interactions with machines.

"It presents interesting ideas when man and machine come together—when they're battling or when they're fighting for survival," says Burton C. Bell, the group's front man.

The Rhys Fulber-produced *Digimortal* sees the quartet refining its sound, combining its signature aggression with a heightened melodic sensibility. Bell notes that the album also illustrates the act's streamlined approach to songwriting.

"When we sat down to write this record, we had to think of what had to happen to Fear Factory to evolve. 'Simplification' was the one word we constantly reminded ourselves of. We

don't need to play a song seven minutes long if we can get the idea across in four minutes."

A prime example of this perspective is first single "Linchpin." Bell says, "It has the elements that have always been Fear Factory, just simplified with a great melody, some hooky riffs, and a great beat."

KXTE Las Vegas is "pounding" the track, insists station music director/assistant PD Chris Ripley. "They've grown up, and they've honed their sound." WAAF Boston PD Dave Douglas agrees. He believes the

cut will cement Fear Factory's status as a forerunner in new metal. "It's a nice progression for them. It's their time to rise to the top of it all."

Bob Johnsen, senior director of marketing for Roadrunner, hopes "Linchpin" can do for *Digimortal* what the group's rendition of Gary Numan's "Cars" did for the band's 1998 set, *Obsolete*, which sold 750,000 copies, according to SoundScan. "The band broke through with the last record," he says. "We want to drive that core base to the stores and then set the stage for commercial radio."

Managed by Scott Welch and Mark Botting at Mosaic Media Group and booked by Dave Kirby at the Agency Group, Fear Factory will soon return to the road supporting Papa Roach.



FEAR FACTORY



by Melinda Newman

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	2	20	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
2	6	2	BOND MBO 467091/DECCA (17.98 CD)	BORN
3	3	6	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98)	ANTHOLOGY
4	4	9	TANTRIC MAVERICK 47978/WARNER BROS. (11.98 CD)	TANTRIC
5	NEW		DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD)	ESSENTIAL SPRING BREAK — SUMMER 2001
6	5	19	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
7	NEW		SONICFLOOD GOTE 72827 (15.98 CD)	SONICPRAISE
8	21	33	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
9	NEW		NICK CAVE AND THE BAD SEEDS MUTE/REPRISE 48039/WARNER BROS. (17.98 CD)	NO MORE SHALL WE PART
10	10	50	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
11	17	11	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
12	12	16	PAULINA RUBIO Δ^2 UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
13	9	3	CONJUNTO PRIMAVERA FONOVISA 6104 (8.98/12.98)	ANSIA DE AMAR
14	7	4	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98)	DA KHOP SHOP
15	15	4	BANDA EL RECODO FONOVISA 6102 (8.98/12.98)	CONTIGO POR SIEMPRE...
16	24	34	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
17	35	33	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
18	19	27	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
19	13	3	ANASTACIA DAYLIGHT 69948/EPIC (12.98 EQ/17.98)	NOT THAT KIND
20	11	4	SKRAPE RCA 67935 (13.98 CD)	NEW KILLER AMERICA
21	23	45	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
22	27	20	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
23	NEW		CHARLIE ROBISON LUCKY DOG/COLUMBIA (NASHVILLE) 61404/SONY (NASHVILLE) (11.98 EQ/17.98)	STEP RIGHT UP
24	26	24	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
25	25	21	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1



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

APRIL 28, 2001

IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)

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. Δ Albums with the greatest sales gains. a 2001, Billboard/BPI Communications.

26	NEW		MARK LOWRY SPRING HOUSE 42270 (11.98/15.98)	ON BROADWAY
27	32	9	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
28	18	16	CHARLIE WILSON MAJOR HITS 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP
29	48	23	RACHAEL LAMPA WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
30	28	15	BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO
31	16	2	THE DAYTON FAMILY PRESENTS SHOESTRING OVERCORE 2190/TVT (10.98/16.98)	CROSS ADDICTED
32	8	2	GUIDED BY VOICES TVT 2160* (16.98 CD)	ISOLATION DRILL
33	36	5	NONPOINT MCA 112364 (8.98/12.98)	STATEMENT
34	39	89	BRAD PAISLEY Δ ARISTA NASHVILLE 18871/RLG (10.98/17.98)	WHO NEEDS PICTURES
35	22	6	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98)	LIVE IN CONCERT
36	29	3	THE LIVING END REPRISE 48063/WARNER BROS. (11.98 CD)	ROLL ON
37	20	4	LFT CHURCH CHOIR/HEZEKIAH WALKER VERITY 43157 (10.98/16.98)	LOVE IS LIVE!
38	37	6	BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD)	THE BEST OF FREESTYLE MEGAMIX
39	34	6	ANTHONY KEARNS/ROMAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98)	THE IRISH TENORS: ELLIS ISLAND
40	31	4	OLD 97'S ELEKTRA 62531/EEG (17.98 CD)	SATELLITE RIDES
41	42	9	AZUL AZUL SONY DISCOS 83941 (10.98 EQ/16.98)	EL SAPO
42	33	26	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
43	40	4	ME FIRST AND THE GIMME GIMMES FAT WRECK CHORDS 620* (14.98 CD)	BLOW IN THE WIND
44	RE-ENTRY		PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
45	NEW		DA WRECKSHOP FAMILY WRECKSHOP 9991 (11.98/16.98)	ACK'N A AZZ
46	46	2	PETE YORN COLUMBIA 62216/CRG (12.98 EQ CD)	MUSICFORTHEMORNINGAFTER
47	41	39	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
48	RE-ENTRY		SPINESHANK ROADRUNNER 8563 (8.98/13.98)	THE HEIGHT OF CALLOUSNESS
49	NEW		GUTTERMOUTH EPITAPH 86589* (16.98 CD)	COVERED WITH ANTS
50	44	2	MIKI HOWARD PEAK 8502/CONCORD (11.98/16.98)	THREE WISHES

POPULAR • UPRIISINGS

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

RED HOUSE REVIVAL: San Francisco rockers **Red House Painters** have been a favorite among critics since their album debut in the early '90s, but the band has never quite achieved



Around-The-Way Boys. R&B act Jersey Ave. is named after the street where the group of four brothers lived in Indianapolis. The soulful music on Jersey Ave.'s self-titled debut album (MCA Records) is reminiscent of Boyz II Men. Jersey Ave. member Jacob Latimore says of the group's music, "We want our songs to show we have great respect for women and all people."

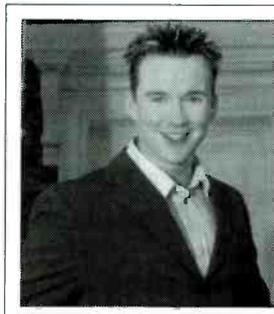
the kind of commercial success that would make it a familiar name on the *Billboard* charts.

While a Red House Painters album has yet to chart, the band's new album, *Old Ramon* (Sub Pop Records), might turn out to be an exception. The

album, currently bubbling under the Heatseekers chart, is the long-awaited studio follow-up to the group's 1996 set, *Songs for a Blue Guitar*. A "best-of" Red House Painters collection, *Retrospective*, was released in 1999. The band's introspective, often tortured music has drawn musical comparisons to such acts as **Nick Cave** and the **American Music Club**.

Since Red House Painters parted ways with their previous label, 4AD Records, lead singer/guitarist **Mark Kozelek** released two solo albums, one last year and one this year (although many consider *Songs for a Blue Guitar* Kozelek's unofficial first solo album, since he was the only band member to appear on the set). Kozelek was also featured in last year's critically lauded film *Almost Famous*, as the bass player in the movie's fictional band **Stillwater**.

The material on *Old Ramon* was actually recorded around 1996, but record company legal wranglings left the album's release in



The 'Voice' Of Watson.

British opera singer Russell Watson is already a sensation in the U.K., where his album *The Voice* debuted in the top 10 of the U.K. album chart last year. The disc's U.S. release date was April 17. The tenor says that his music is "opera with a twist" because it is influenced by pop.

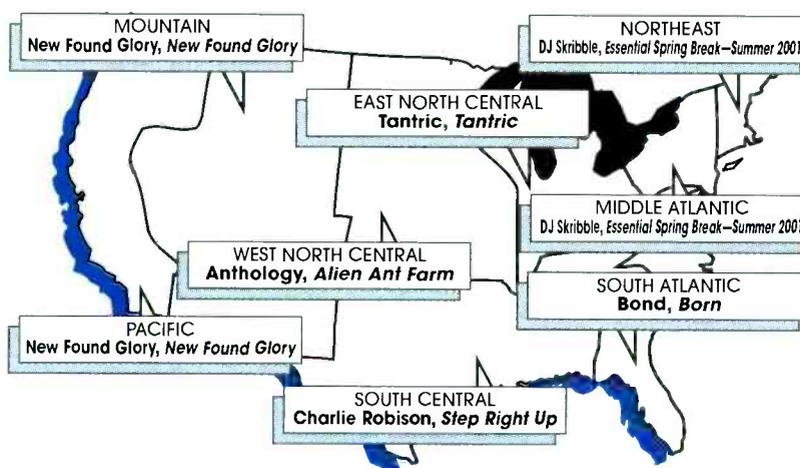
limbo for several years. Not surprisingly, sales for *Old Ramon* have been strongest in the band's home Pacific region, according to SoundScan.

Red House Painters will perform concerts over the next few months. The band is scheduled to play London May 9 and Philadelphia June 22.

and **Bob Belden**. A four-song sampler of *Phonography* has been serviced to DJs and mix shows nationwide.

LATIN SUPER HERO: Latin hip-hop artist **Vico C** has returned with *El Super Heroe "Vivo"* on EMI Latin. The first single, "El Super Heroe," has been released

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Alien Ant Farm <i>Anthology</i>	1. DJ Skribble <i>Essential Spring Break—Summer 2001</i>
2. Bond <i>Born</i>	2. Bond <i>Born</i>
3. Tantric <i>Tantric</i>	3. Bad Boy Joe <i>The Best Of Freestyle Megamix</i>
4. New Found Glory <i>New Found Glory</i>	4. New Found Glory <i>New Found Glory</i>
5. Cold <i>13 Ways To Bleed On Stage</i>	5. Alien Ant Farm <i>Anthology</i>
6. SoulDecision <i>No One Does It Better</i>	6. Cold <i>13 Ways To Bleed On Stage</i>
7. Out Of Order A.D. <i>2000 Era Of Trilopissis</i>	7. Tantric <i>Tantric</i>
8. Keith Urban <i>Keith Urban</i>	8. Anastacia <i>Not That Kind</i>
9. Rascal Flatts <i>Rascal Flatts</i>	9. Good Charlotte <i>Good Charlotte</i>
10. Skrape <i>New Killer America</i>	10. Nick Cave And The Bad Seeds <i>No More Shall We Part</i>

SMASH COMPILATION: DJ Smash's *Phonography* (Blue Note Records) is different from the usual dance/techno DJ-driven compilations in the marketplace.

The album is a collection of DJ Smash's remixes of songs from several jazz and jazz-inspired artists, such as **Cassandra Wilson**, **Ronny Jordan**, and **St. Germain**. There is a hip-hop spin on many of the tracks, such as those in which he paired **Medeski, Martin & Wood** with **Guru** and **Jordan** with **Mos Def**. Other artists featured on the album are **Richard Elliot**, **Us3**, **Salif Keita**, **Dianne Reeves**, **Angélique Kidjo**,



Clear As Mud. Members of the heavy-metal band Stereomud include ex-members of Life of Agony, Pro-Pain, and Stuck Mojo. Stereomud is currently on a U.S. tour, and the group's Loud/Columbia Records debut, *Perfect Self*, is set for release May 22. Stereomud drummer Dan Richardson says the band aims for a sound that is "more than just yelling."

to Latin radio. Vico C's previous album, *Anquel Que Había Muerto*, has sold more than 200,000 copies in Puerto Rico and the U.S., according to EMI Latin.

WILLY CHIRINO

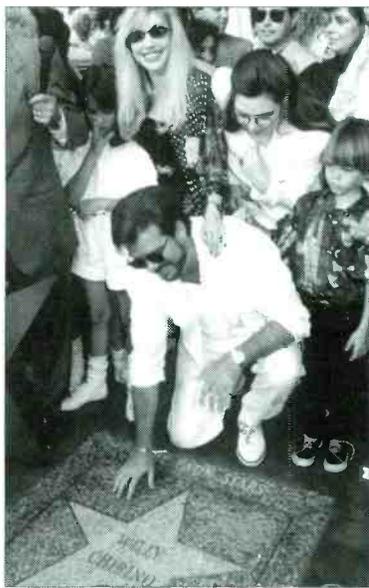


A 25TH ANNIVERSARY BILLBOARD SALUTE

WILLY CHIRINO

25th Anniversary Salute

From Salsa Singer To Label Head, Willy Chirino Celebrates 25 Years



A star in Miami (left); standing in the '70s

March was *Lisette Live*, a double live album of Chirino's wife Lisette, will also carry Chirino's own discs, starting with the tentatively titled *Afro-disiac*, a tropical blend of styles in which Chirino experiments with newfound abandon. Other artists currently on the Latinum roster are Chirino's back-up singers Marleni and Marco Prado, the former lead singer of Grupo—a band originally produced by Chirino during the first incarnation of Latinum.

Latinum, in fact, was originally created in 1996 in association with PolyGram Records, which was going to promote and distribute Latinum product. When PolyGram disappeared, Latinum was put on hold, only to return not only with renewed vigor but total autonomy. All Latinum releases are produced and recorded in their entirety in Chirino's production studios and

Willy Chirino never took a music lesson in his life. But he always knew he'd be a musician. And, while it'd be a stretch to say Beethoven took him out of the gutter, salsa certainly took Chirino out of the dire straits most Cuban immigrants face when they arrive in the U.S. Indeed, while most Cuban-born artists tell of how their exile forged or changed their art, Chirino is the first to admit that his exile at age 14 made him a musician.

Today, recognized as one of the architects of the "Miami sound" that placed the city in the world's collec-

Willy is one of the great Cuban American musicians and writers. He's always been proud of his Cuban roots and heritage, and this is obviously an intricate part of his music. His sound represents what Miami is all about.

Emilio Estefan

tive conscience in the 1970s, Chirino continues to be a powerful creative force in both the tropical and pop arenas. With 16 studio albums to his name, in addition to an arsenal of production and composing credits, Chirino—at age 53—could have been content to kick back and relax.

INDEPENDENT CREATIVITY

Instead, he's taken on what may well be the most daunting challenge of his career—the creation of his own, independent label, Latinum. The venture, whose debut release in

distributed through independent distributor DLN.

It's the natural next step for a man who's always been in charge of his music.

CUBAN ROOTS

Chirino was born in Cuba, where his lawyer father forbid him from taking piano lessons as a child. But in Miami, under economic duress, Chirino picked up a drum set and started playing gigs around town to make ends meet. It wasn't salsa at first, but rock, jazz and anything

Continued on page 28

Willy Chirino

The
Billboard
Interview

From his newly painted Miami studio—a self-contained, high-tech space where Chirino records, arranges and produces—the singer speaks about his musical past and the unlimited prospects of his own Latinum label. **By Leila Cobo**

You're very excited with this new album, perhaps more than with any other in the past...

I'll tell you why I like it so much. I think it's just about the most universal sound that I've ever done. When I say "universal," I mean it covers a lot of territories. It could be played and could be a hit in many parts of the world. Most of the songs I've done have been regional, salsa oriented; the lyrics are very Cuban. This actually could be played anywhere.

It's still essentially a salsa album?

It's a tropical topic album.

It's hard to get excited about salsa albums these days.

It's such a boring thing to do an album with a cliché type of music—12 songs that go *tiki-kon, tiki-kon, tiki-kon* [Chirino taps out the beat with his hands]. And I don't feel an artist should be pegged in. If you can actually do several styles of music honestly and well, why do you have to do *one* style? I don't think so.

"Labels don't like it, but I always refused to do it differently. If you listen to any of my albums, they all have several different styles of music."

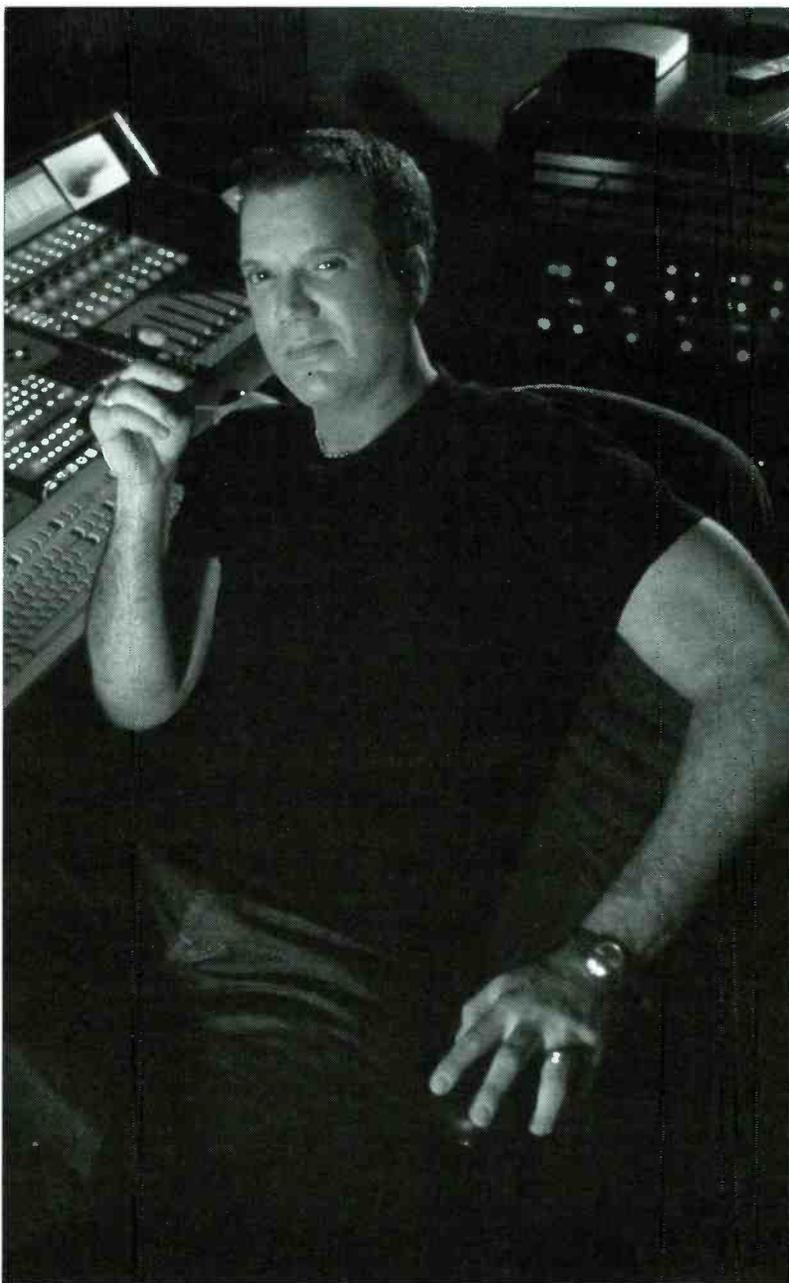
Has this been problematic?

Labels don't like it, but I always refused to do it differently. If you listen to any of my albums, they all have several different styles of music.

For example, *Cuba Libre* is a beautiful album. And I kept thinking, "Why isn't this album pushed further?" Was this frustrating for you?

It was a great concept album, and I'll tell you what happened. The original idea for that album came from my

Continued on page 30



Daddy.

No one in the world is more proud of you than we are. To us, you have been the music. You have taught us not just how to harmonize but how to love doing it. You have shared a wonderful gift with us and we are grateful and privileged to have you as a father.

Congratulations on 25 years of doing it for the love of music.

— Angie, Olqui, Jessica, Nicolle, Alana, and Gianfranco



Papu,

I love you Papu. Congratulations to Papu and I love you so much. I am so proud of you.

Me and my mommy presentationed this for you together. I love you because you say that I am beautiful. I am going to come to your house and have a sleep over and I really want you not to turn off the T.V. and then you will take me to Lincoln Road.

The heart of your heart is for me and Happy Birthday Papu.

Elis

(Granddaughter, age 3!)



Willy.

You've paid your dues, you play the part, you deserve it all, you stole my heart.

Happy 25th!

— From your fan, partner, lover, wife and friend

Lissette

WILLY CHIRINO

25th Anniversary Salute

CELEBRATION

Continued from page 26

that came his way. Naturally talented, Chirino eventually took up the bass, as well, and was sought out as a studio musician.

"I played a bunch of instruments," says Chirino. "The idea was

to never be out of work."

Chirino graduated from high school and continued to play gigs while he attended Miami Dade College for advertising and marketing courses.

"My dad said I needed something to fall back on," Chirino says wryly. But music beckoned. Chirino started to write his own material and begged the bandleaders he worked with to let him sing once in a while. In 1974, he recorded his first album, *One Man Alone*, and he hasn't stopped since.

Songs like "Soy," recorded by more than 60 artists, and albums like

Zarabanda (1985) and *Acruvela de Caribe* (1988) have taken his music around the world. What he considers his landmark album, *Oxígeno* (1991), was not only a commercial triumph, but also a socially charged album that continues to cause ripples in Cuba to this day.

"I defy you to find a Cuban who doesn't know that album," says Chirino matter-of-factly. "I don't know how it happened, because my music is banned in Cuba. But even today, a man came up and told me he spent six months in jail for listening to that album."

—Leila Cobo

Willy Chirino Foundation As Diverse As The Singer's Music

Charitable Efforts Aid Hospitals And Refugees

BY JUDY CANTOR

It comes as little surprise that the passion for the well-being of the Cuban people that Willy Chirino so often expresses in his songs would drive his philanthropic efforts. What's less expected is the amount of time and effort that Chirino has put into helping not only the displaced and infirm from his native country, but also underprivileged children from all over Latin America. Over the past decade, Chirino has been equally apt to be found onstage as he is touring Disney World with young refugees, heading up toy drives or

which took on the case, securing visas for the whole family and paying costs for treatment at a Miami hospital. Sadly, Díaz died of his illness. But Cutiño says the foundation's actions allowed the family to live comfortably in his absence.

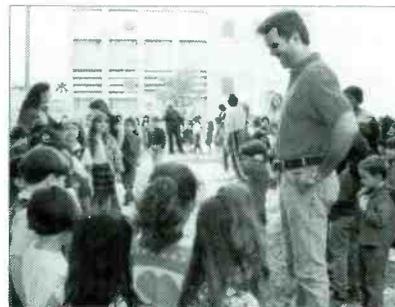
"We really are so thankful," says Cutiño, who remained in Miami. Her daughter is now in college, and her 12-year-old son is excelling in school. "The Willy Chirino Foundation gave my children the greatest opportunity of their lives," she says.

HELPING HAND

Chirino conceived the foundation in 1994 with the idea of aiding Cuban artists. "As I traveled the world, I witnessed the hard times that Cuban artists endured when they left Cuba," says Chirino, who wanted to give other Cuban artists—singers, writers, painters—living assistance, as well as a way of exposing their art to new audiences.

But a greater humanitarian calling presented itself that summer, when thousands of Cubans began fleeing the island on homemade rafts. Chirino's Foundation began a crusade to help the refugees, delivering 20,000 tons of food to the Guantánamo camp and providing assistance to those who had survived the dangerous journey to South Florida. Chirino also worked to help Cubans who had taken refuge in other parts of Latin America.

"I visited Panama and the Caiman Islands," Chirino recalls. "I started



With the children

helping a sick child get care at a Miami hospital. Sometimes, his two priorities convene: The annual Willy Chirino Foundation Gala is a star-studded event at which Chirino is joined by his wife Lissette and friends like Cuban legend Celia Cruz and crooner Marco Antonio Solís in a benefit performance.

"There's so much to do, and we're such blessed people," reasons

Willy is a master of rhythmic Caribbean music. He's truly one of the exceptional musicians to have come out of Cuba. And he's such a natural musician, even his daughters are natural musicians. He carries it in his genes. I have great admiration for him as a producer and as a person.

Julio Iglesias

Chirino, who was recognized with Billboard's Spirit of Hope Award in 1998. "We love making music, and, wherever we go, we get recognition. We get paid to do what we love. Trying to give back has become a total necessity for me."

Chirino's efforts have had a significant impact on the lives of people like Marisol Cutiño and her two children. In 1995, Cutiño, a Cuban émigré, and her family were living in Ecuador. Her husband, Romulo Oswaldo Díaz, had advanced cancer and the family did not have the means to pay for proper medical care. Díaz' relatives contacted the Chirino Foundation in Miami,

to see the tremendous necessity of the Cuban diaspora, many who live with illegal status and are very alone. We'd go to the Dominican Republic to help the Cubans. Then I asked myself, 'Why should we go to the Dominican Republic and just help Cubans?' So we started to get involved with other organizations."

The Willy Chirino Foundation has sent toys and clothes to orphanages in the Dominican Republic and Peru. Money has gone to a Nicaraguan hospital for young burn victims. The foundation has worked in conjunction with the Catholic humanitarian organization Caritas.

Continued on page 32

Willy

Thank you for your contribution to Coconut Grove Playhouse, for Rhythm to the Rescue, and for years of great music!

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Un abrazo, los Gómez



Congratulations

On This Recognition By
Billboard Magazine.

But Also For Being A Great Family Man, Humanitarian And A
Role Model To So Many People.

Isaac Matz, CPA
Certified Public Accountant

P.S. Just To Remind You Of April 15
And As Your Song Goes "Ya Viene Llegando"

Willy - Let's Go For 25 More!



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Maria Romeu, Gustavo Fernandez (DLN Distribution)

Liz, Iliana, Luis Alberto

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Willy Chirino is not only a master musician; he is a leader in Latin music who has unquestionable integrity, morals and ethical standards. He's the good guy, and the good guy always wins in the end.

Desmond Child

Willy Chirino is a 6'5", good-looking Cuban, who is a multitalented musician. He has contributed so much to society and to the industry, onstage as well as off stage. I am honored to be his friend and always wish him only the best with his musical career. May God continue to bless him throughout. Te quiero mucho, mi amigo!

Tito Nieves

WILLY CHIRINO

25th Anniversary Salute

THE BILLBOARD INTERVIEW

Continued from page 26

friends at Baccardi. [They wanted] a song celebrating the 100 years of the invention of the Cuba Libre, the most popular Cuban drink in the world—Baccardi, cola, ice and lime. So I wrote a song called "Cuba Libre," which talks about the drink and mentions Baccardi.



So, we were sitting at the office, and they said, "Why don't we do a whole album?" And I said, "Great.



From the top: with the Eddie Lester Quartet; solo'ing on the skins; with Gloria Estefan and Lissette



*Pedro Pan te trajo volando
con tu Patria en el corazón
y pronto te viste cantando,
sin olvidar de tu tierra el son.*

*Y nacieron así tus canciones
con ese sonido tan peculiar,
uniendo culturas y tradiciones
pero en un sólo cantar.*

*A Miami, su sonido le diste
y lo llenaste de alegría
muchos temas compusiste
desde "Soy" ... a "Nuestro Día."*

*Por el Ritmo contagioso
que tienen todas tus melodías
por ser "Un Artista Famoso,"
lleno de gracia y simpatía.*

*Con orgullo, hoy te adabamos
y este homenaje te rendimos
Porque siempre has tendido tu mano
Dios te bendiga... Chirino!*

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Congratulations Willy Chirino

The Diabetes Research Institute congratulates Willy Chirino on his outstanding 25-year career in the music industry, and thanks him for his involvement with Hope & Harmony and the Entertainment Industry Council, an ever-increasing circle of entertainers and industry executives committed to finding a cure for diabetes.

Join us as we honor Willy with this year's Noteworthy Award at the

**hope
& Harmony**
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Official charity event of Billboard's Latin Music Conference & Awards
Monday, April 23 Doral Golf Resort & Spa

Diabetes Research Institute
Foundation Office, 3440 Hollywood Boulevard, Suite 100, Hollywood, Florida 33021
phone: 800-321-3437, website: www.drinet.org

Let's do a whole album of Cuban standards, and let's get some of my Cuban friends to come and sing with me." They went crazy. Then we went to Sony [Chirino's label at the time], and Sony loved the idea. When I finished the album, Baccardi was expecting Sony to do everything and Sony was expecting Baccardi to do everything. So, bottom line, neither of them did anything. That album sold more than 100,000 copies—which, for this market, isn't bad. You wonder what could have happened if they had really gone for it.

Was your contract with Sony up when you left the label?

As a matter of fact, it wasn't up. But we were on very friendly terms, and I said, "Listen, I want to do my own thing."

At that point, were you interested in going to another label?

No. I had no interest. I wanted to chart my own strategic steps to creating, promoting and marketing this album.

Why didn't you do it, say, five years ago?

Well, five years ago, I don't think the moment was right. It was difficult to reach your audience. Now, it's easy. And what's done it for established artists is the Internet.

Continued on page 31

En nuestra
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Willy Chirino,
una estrella en
Mega Latina
Live Internet Radio

WILLY CHIRINO

25th Anniversary Salute



Signing with CBS/Sony

most simple person on the street. I believe that an artist can actually touch different aspects of human emotions; that's what we're really all

think. I love them to get emotional. I see people who don't understand a word I'm saying but can actually get emotional over a song because there

why it happens, but it happens. I think that is the purpose of the artist: communication. That is what I try to do, and I think I accomplish it.

What do you think of the current trend of salseros singing ballads?

I think it's wonderful, if they can do it. As long as they can do it, let them sing a *pasodoble*, let them do rock, if they want to do it and they do it artistically and it sounds great. What I don't like is somebody doing something they don't know how to do. Don't do it. Do something else.

You were born in Cuba and came here as part of the Pedro Pan project [which brought children to

Continued on page 32



Rockin' the Hard Rock

about. At least, that's what I try to do with my records and my live performances. I try to make people laugh,

is an emotional link through the song. It's amazing. It's something that's like a miracle. You don't know

THE BILLBOARD INTERVIEW

Continued from page 30

Latinum is distributed by [indie distributor] DLN Distribution, as opposed to a major distributor...

I love Gustavo [Fernandez, DLN's owner and president]; he's like a one-man band. He's like the Willy Chirino of distribution. I tend to try to do everything in the creative part. I produce and write and sing and arrange. He does everything on the other side. This guy is exactly what I need and what I want. It's a personal relationship. I know what he's going to do, there's open communication 24 hours a day, he's a workaholic like I am, and I love that. These multinationals, it's such a hassle. I don't want to put anybody down, but communication through these big companies is a hassle, even for established artists inside the company. And I understand it, because they have a lot of artists.

So, going back to this album, do you feel you went more out on a limb, or do you feel you took the same direction?

In a sense, I am following the same direction, but I'm more in control. For example, this is the first album I've done where I wrote every single song. It's not because I decided to do it, but because it came out that way. I became creative. I started writing songs every night.

And you were more creative because...

I was pushing for it. When I was writing these songs, I wasn't [out of my contract] yet. It wasn't something that happened because of something; it's something that just happened.

The songs I've heard, they're almost lighthearted.

I never do any deep, deep songs. The language of my songs is very *de pueblo* [of the people]. You don't have to look in a dictionary to figure out what I have to say. Some people have tried to do it. But you don't mix fun music, dance music, with heavy, heavy lyrics—not in a language that isn't understood by the



Alexis Núñez Oliva FELICITA A

Willy Chirino

**Congratulates Willy Chirino,
for 25 years of successful
musical career!**

**"Willy Chirino is a musician who
says what the rest of us just dare to think"**

Alexis Núñez Oliva
Director and Executive Producer
of Ritmoson Latino and Televisa

**"Chirino es un músico
que sabe decir lo que otros sólo
nos atrevemos a pensar"**

WILLY CHIRINO

25th Anniversary Salute

FOUNDATION

Continued from page 28

While the yearly galas bring in about \$100,000, the bulk of aid comes through donated services and products. Willy and wife Lisette frequently approach doctors affiliated with Miami hospitals to lend their services to their cause.

Chirino laments that the Founda-

tion is currently going through "a slow phase" while he prepares his new album and gets his new record label up and running. In the past, the organization had its own director, but it is now administered solely by the Chirinos with the help of a secretary. The Foundation still fills as many requests as possible, be it from an elderly woman in Cuba in need of eyeglasses or sending another group of children on a holiday to Orlando.

"When we started it, I was told that people starting foundations usually focus on one thing," the singer muses. "But we see someone who has a problem, and we try to solve it. We just help people, that's all—and we love it." ■

THE BILLBOARD INTERVIEW

Continued from page 31

the U.S. and settled them in homes until their parents were able to leave Cuba]. You were here without your parents for a while?

For about a year in the early '60s; I was 14. I lived in San Raphael Hall [in midtown Miami]. There were 87 boys with four sets of house parents. We were the privileged ones, as a matter of fact. We were bussed to La Salle High School; they bought us clothing from Sears, and every Friday they would give us \$1.50 for expenses. You know what \$1.50 was back then? But I was emotionally stricken because, for the first time in my life, I was away from my parents. Back then, we had the notion that this Castro thing was going to be over soon. We would say, "He cannot stay there." How wrong we would be.

Then, a year later, my parents came, and I had to leave San Raphael. And then, my hardships, economically speaking, started. My

Not only is **Willy Chirino** a wonderful man and a beautiful human being, he is a very contemporary person, very avant-garde. He and his family have an incredible aura. I admire him as a singer, a producer and a musician. He captures you onstage, and he's appealing to people of all ages.

Lucía Méndez

father was a lawyer, my mother was a pharmacist, but they did not know English. Back then, Miami was not a bilingual city. No English, no work. So my mother worked as a waitress, did every type of work. My father picked tomatoes. He worked in a fiberglass company in Hialeah. I don't know if you know that the dust gets under the skin, and it itches. It doesn't go away; it's a horrible pain. They did every work possible. Me, I had a newspaper route, I cleaned dishes, I parked cars, I sold donuts door-to-door every single day after school. It was hard times.

Did you play music as a boy in Cuba?

No. I had the dream of being a musician, but I never owned a musical instrument. For example, three houses away from us there was a bakery, and we used to get together over there and use the upside-down bread boxes as instruments. My father wouldn't even let me sit at the piano, but my sisters were forced to take musical lessons. It was, "Get away from that; that's for them."



With Arturo Sandoval (left) and Rocio Jurado

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Willy Chirino

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Willy,

Congratulations for your 25 years of making great music. We always admired you as a musician while in Cuba and we continue to admire you today as a musician and grand human being.

Thank you for the friendship you have offered my family and me since our arrival.

Your friend,

Arturo Sandoval



**To our Friend
Willy Chirino
we Salute you
for all those wonderful years
keep them coming...**

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Willy,

*May You Continue Great
Success In All Your Endeavors,
Your Sound & Light Company*



Tel: (305) 267-8585



With Lissette, Menudo and children

listen to tropical music. There are many great artists, but it doesn't entertain me.

Why did you decide to go so tropical?

I didn't decide; it just happened. I fought the company to be the least tropical I could be. And they didn't like it. As a matter of fact, I did some hardcore tropical records when I was with TH in the early '80s. I did what most singers do—go to the studio, sing the songs and leave. And, I don't like to do that at all. It doesn't fulfill my artistic soul.

But you got that later on.

Willy Chirino is an example that you don't have to insult the intelligence of people to do popular music. His music is so much fun, but also intelligent. A lot of people think that pop music has to be silly. He's an example of the opposite. His poetry is so beautiful and never vulgar. I love his approach to music. I really respect what he's doing.

Paquito D'Rivera

The Sony discs were very much you.

As a matter of fact, I gave them my finished product. They had no

say and no control over whatever it is that I did. They probably suggested a couple of things, but that was it.

Continued on page 34

Never one lesson?

It would have been so easy for me.

So, once you came to the United States, the notion of studying music was even more distant?

No, it was the other way around. Music is what took us out of that world. Listen to this, because I say this to my kids and they don't believe me: During my junior and senior year in high school, I worked full-time as a musician. I woke up at 7 in the morning, had breakfast and went to school. My father picked me up. I came back home and went to sleep, from 5 to 8 p.m. Then I showered, had dinner and went to work until 3 or 4 in the morning.

Did you work as a singer?

No, as a drummer first, then a bass player. It was years before I became a singer. I was a nightclub musician, then I became a studio musician. I was a good player. I was a great drummer. I backed every single artist who came into town. They called me for every session in the '60s and '70s.

What did your parents say about this? Did they feel sorry about your awful schedule?

I didn't need pity. Believe it or not, I was loving it. My love for music was so much that the idea of going to play every night was great.

Was the idea to be a big star?

The dream was always there. I always wrote songs. My first album was released in 1974, and that album is incredible. Every first album of every artist is probably the most creative one, because they're not jaded by the preconceptions of music. You do what you do, and it sounds good. That's what I did on my first album. Crazy shit. And it sounds great. Some songs are salsa, and some are very rock.

So, what music do you listen to?

I'll tell you honestly. My first love is the Beatles. I am a Beatles connoisseur. To me, the Beatles are exactly the idea of what music should be. Listen to a Beatles album. It has British folk music, it has country music, beautiful ballads, hard rock, light rock. You hear every part of the spectrum of music—even Latin music [plays the beat to "And I Love Her"]. I also love John Williams. I love his music. I love those orchestrations. I hardly

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25th Anniversary Salute

Three Decades Of Albums

- 1974 One Man Alone
- 1975 Chirino #2
- 1976 Chirino #3
- 1977 Chirino:
Música original de la película "A mí que me importa que explote Miami"
- 1978 Coming to my Music
- 1979 En la Intimidad-Bertha María
- 1979 Diferente
- 1980 Lissette & Willy's Collector's Item
- 1981 La Salsa y Yo
- 1982 Chirínísimo
- 1983 Subiendo
- 1984 14...Éxitos
- 1985 Zarabanda
- 1988 Caricatura-Lissette
- 1988 Amándote



- 1988 Miami Si
- 1989 Acuarela del Caribe
- 1990 Fiesta de Navidad
- 1991 Oxígeno
- 1992 Un Tipo Tipico y Sus...Éxitos
- 1993 Habana D.C.
- 1993 South Beach

- 1994 Danzón—Arturo Sandoval
- 1995 Hey Jude/Tributo a Los Beatles
- 1995 Carlos Oliva
- 1995 Asere
- 1997 Baila Conmigo
- 1998 Cuba Libre

Could be both. But, definitely, you have to have the product to market.

When did you start producing for other people?

I have produced all my life, for myself and then others. It's fascinating, producing these people you have admired so much. To have them in the studio is overwhelming sometimes. I remember, for example, Raphael. When I started in music, he was God. He was untouchable. And he became not only a good friend but a person who actually wanted me to do something and actually got into the studio and put himself in my hands.



With Desmond Child

Even though you're a tropical musician, your production credits are very diverse. How do you hook up with someone like Raphael?

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THE BILLBOARD INTERVIEW

Continued from page 33

They gave me creative freedom. But, at the same time, I was being more prudent than if I had decided to go all out and do what I really, really wanted to do, which is what I'm doing now.

When people think of a "Miami sound," they think of Miami Sound Machine, Los Sobrinos del Juez and you. I imagine that wasn't planned either.

It didn't happen with mambo, cha cha or rock 'n' roll. Those things get developed by people in the same line that just work and feed from each other and develop something.

What, for you, is a Miami sound?

Miami sound is a salad. The main ingredient is Cuban music, with rock-style arrangements—horns, vocals and a little flavor of Brazil, the islands, the Caribbean.

You say this new album is more international. Do you think your prior albums were too "Miami"?

Not too Miami, but "too regional" is the word. Sometimes too Cuban, lyric-wise. And, of course, being a salsa or tropical music artist has limited possibilities of crossing over to other tastes.

You really think so, or do you think it's a question of marketing?

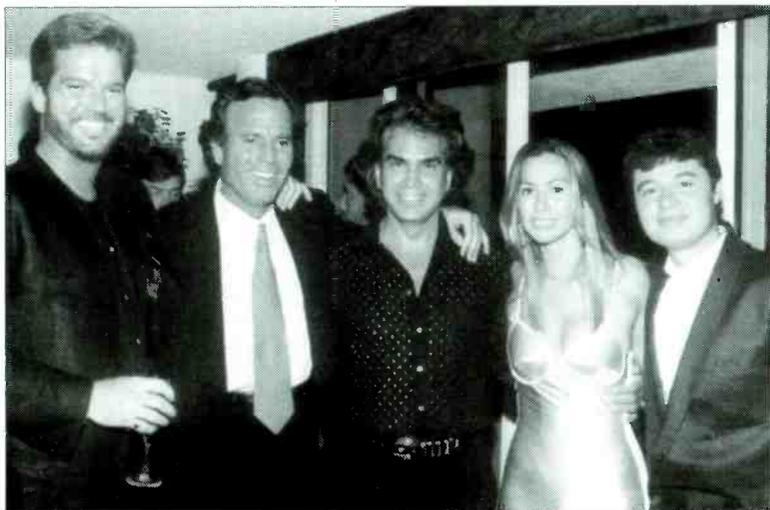
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With Lissette and the Bee Gees (top), and with Julio Iglesias, José Luis "El Puma" Rodríguez, Carolina Lao and Estefano

They come to me. I think they just listen to the albums.

Do you consider yourself more a writer, producer or performer?

Performer. That's what I enjoy the most, and that's what I think—although I don't consider myself a good singer at all. God didn't give me the vocal qualities. With what I have, I do the basic thing an artist has to do—I communicate.

Another big problem nowa-

"Something fundamental has been lost, which is the groundwork of talent. One of the requirements of this label is that we don't intend to manufacture a product. We intend to get somebody out of the street who has the talent to deserve a break in music."

days is artists who cannot perform. Do you feel something fundamental has been lost?

You said it. Something fundamental has been lost, which is the groundwork of talent. That's probably why I'm doing what I'm doing. One of the requirements of this label is that we don't intend to manufacture a product. We intend to get somebody out of the street who has the talent to deserve a break in music.

Let's talk about your label. You have four artists—your wife Lissette and your two singers. How much do you want this label to grow?

I want it to be as strong as it can be. I'm very optimistic. What it boils down to is the music. The first thing you have to have is the product. Then comes the other stuff.

That essential ingredient seems to have been forgotten lately, don't you think?

It gets lost in the shuffle. That's why I'm happy. I want to do something here that artistically could be positive for us and could help some people.

Why aren't your daughters on this label?

I want the best for my daughters. If you give me a choice of having my daughters with me or Emilio [Estefano, who's signed them through his joint-venture label, Crescent Moon], I think they should be with Emilio.

He has better possibilities of making them big stars than I do. At this point, I'm not capable of that.

But you want that to change. You don't want this label to be a launching pad...

We're working at it. We have all the ingredients to accomplish what we set out to do. All we need to do is work and have a little bit of luck. We have the laboratory [he gestures toward the studio]. This is top-of-the-line. We do everything here. This is the best equipment money can buy now.

You're married to a star, you are a big star, and you have successful daughters with star aspirations. Does this ever create conflicts?

That's such a crazy thing. There's nothing in my life I would enjoy more than to see my wife go to Venus and back. And the same thing with my daughters. I get more emotional when I see an audience applauding my wife or daughters than when they applaud me. I wish they'd become as big as they can. And I don't try to impose my views on my daughters or my wife. I try to be an advisor, because I've gone down that road.

Any plans for a family album?

We're planning to do a duet album, Lissette and I, in the very near future. Classic duet songs of all time.

And it will be on your label?

Of course. ■

25

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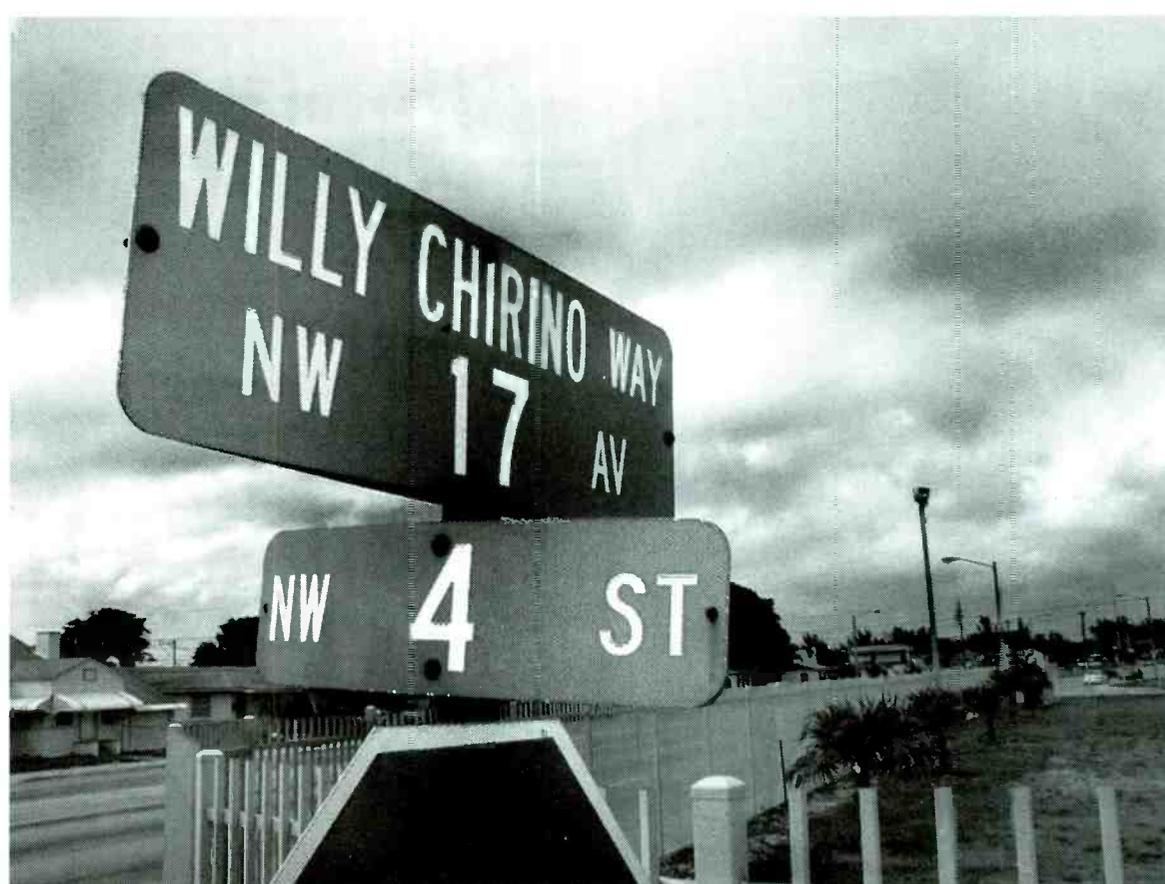
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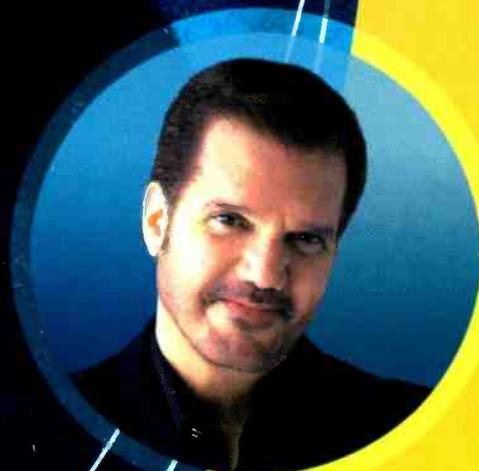
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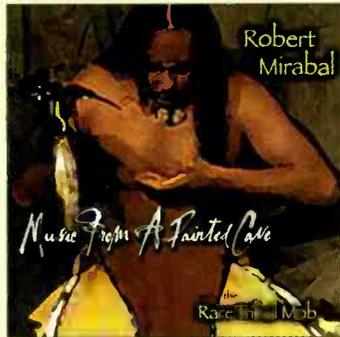
EDITED BY MICHAEL PAOLETTA

POP

★ **JANITA**
I'll Be Fine
PRODUCER: Tomi Sachary
Capport Records 4052
For her fifth album (her first in the U.S.), Finnish singer/songwriter Janita has created a sensuous, rhythmic musical mosaic that, at times, recalls the recordings of Basia, Brand New Heavies, Jamiroquai, and Swing Out Sister. Equal parts straight-up pop, '70s soul, acid-jazz, and Latin, *I'll Be Fine* is well-poised to become the cool musical soundtrack to summer 2001. The tracks "Oh," "Heaven," "Fruit of Another," and "Give Me a Sign" are hip-swaying gems, as primed for funky dancefloors as they are for hip cocktail parties. A track like "In Your Sunshine" deserves to be heard on R&B radio, saddled alongside such artists as India.Arie and Jill Scott. When the party's over, snuggle up with the bitter ("December") and the sweet ("Be Yourself"), two tracks that, in a perfect world, would be major hits. Of course, smooth jazz and AC formats are already championing various tracks on this fine album. Let's hope pop radio will follow suit. Racked by Alternative Distribution Alliance.—**MP**

★ **STEREOPHONICS**
Just Enough Education to Perform
PRODUCERS: Bird & Bush
V2 27092
How Stereophonics' sterling 1999 opus *Performance & Cocktails* (a mega-smash in the band's native U.K.) didn't meet with manic listener approval in the U.S. remains a confounding mystery to rock-savvy Anglophiles. Its blend of gritty soul and old-school hard-rock aggression placed it miles above its platinum competitors in sheer quality. With *Just Enough Education to Perform*, the Welsh band returns in even finer form. While there's little deviation in overall

SPOTLIGHT

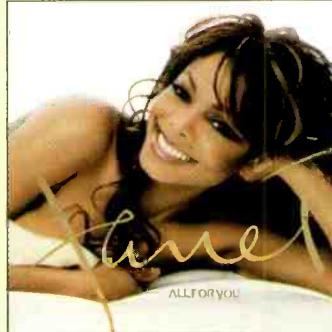


ROBERT MIRABAL
Music From a Painted Cave
PRODUCER: Mark Hood
Silverwave Records 927
One of the Native American music community's most charismatic artists, Robert Mirabal is an incredibly gifted writer, vocalist, musician, dancer, and storyteller. These talents coalesced beautifully on *Music From a Painted Cave*, a PBS-TV concert special that spawned this powerful album. Recorded live last December at the Fox Theater in Mashantucket, Conn., this album showcases the creative skills Mirabal has been honing since his days with the Taos Mountain Shadow Dancers, a performing troupe from New Mexico's Taos Pueblo. The flute-playing Mirabal has always had the ability to blend his own colorful heritage with myriad global influences, and this project is a world-music triumph. When the spirit of the ancient collides with realities of the present—as it does on the bluesy rocker "1000 Miles" and thought-provoking "Navajo Fires"—it becomes apparent that Mirabal is an artist for all seasons and all cultures. Contact: 303-443-5617.—**DEP**

tone between the two sets, the songs here dig deeper. Front man and primary tunesmith Kelly Jones (whose videogenic image is a *Total Request Live* viewer's dream) has grown into a lyricist of remarkable range. He comfortably darts from melancholy introspection ("Lying in the Sun") to white-knuckled catharsis ("Vegas Two Times"), leading bandmates Stuart Cable and Richard Jones through lean, well-structured, notably fresh arrangements that are equally accessible for rock and top 40 airwaves. Now, if only stateside programmers would put down those Limp Bizkit sound-alikes and listen to a record that truly rocks on its own creative steam.—**LF**

SPOTLIGHT

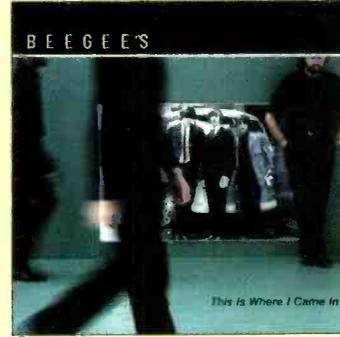
JANET
All for You
PRODUCERS: Jimmy Jam & Terry Lewis and Janet Jackson; Rockwilder
Virgin 7243 8 10144
Steeped in '70s-era roller-skatin' rhythms and crazysexycool lyrics, this album's title track is a bona fide smash at radio and retail. Now comes the singer/songwriter's first album in four years, and those who have embraced the first single won't be disappointed. *All for You* overflows with Parliament-etched funky beats, orchestral disco flourishes,



and rich bursts of sensuality. Lyrically, Janet keeps it wickedly real with tales of falling in—and out of—love. The ebullient "Come On Get Up" is a delicious cross between the singer's "When I Think of You" and "Throb." The scintillating "Would You Mind" recalls Prince's "Do Me, Baby." Janet's collaboration with Carly Simon—the smart, snarling "Clouds/Son of a Gun (I Betcha Think This Song Is About You)"—is a clever sister-to-sister take on Simon's own "You're So Vain." Leave it to Janet to get Carly to rap.—**MP**

★ **LOW & THE DIRTY THREE**
PRODUCERS: Low, the Dirty Three, and Zlaya
Konkurrent Fish7
For several years now, Amsterdam's Konkurrent has given visiting bands the opportunity to make EP-length discs as part of an experimental live-in-the-studio series dubbed "In the Fishtank." American "sad-core" trio Low and the Australian-bred, Gypsy-minded instrumental trio the Dirty Three came together in Konkurrent's fishtank while on tour in Holland last year, and the impromptu sextet yielded this six-track, 30-minute set of spartan poetics. Low's somnolent tendencies here are tempered by the Dirty Three's edgy sonorities, specifically the quietly keening violin of Warren

SPOTLIGHT



BEE GEES
This Is Where I Came In
PRODUCERS: Barry Gibb, Maurice Gibb, Robin Gibb, and Peter John Vettese
Universal 314 549 626
After 35 years of creating some of pop's most memorable songs ("To Love Somebody" and "Night Fever" being just two examples), some acts might just call it a day. But the Bee Gees are obviously still looking forward. With their new album *This Is Where I Came In*, the brothers Gibb continue to impress with a professional collection of songs steeped in matters of the heart. The set's first single—the guitar-inflected, hook-laden title track—has already been embraced by savvy AC radio programmers; of course, top 40 and crossover stations would likely earn plaudits if they followed suit. While there's hardly a dud here, the '70s-etched "Man in the Middle," melancholic "Déjà Vu," and blissful "Wedding Day" do stand out. The bittersweet "Embrace" finds the trio treading on familiar ground: the dancefloor. And we all know how temperatures rose the last time this trio created music specifically for stepping out on a Saturday night.—**MP**

Ellis. The album's centerpiece is a nearly 10-minute version of Neil Young's murder ballad "Down by the River," with the song elongated and intensified into a tensely ambient, Appalachian-toned lament. The five originals also seem to channel dark, lonely mountain music, whether in dirges ("Invitation Day," the Ellis-led instrumental "Cody"), hymns ("I Hear Goodnight," "When I Called Upon Your Seed"), or the odd revivalist rave-up ("Lordy," with Low guitarist/vocalist Alan Sparhawk at his most unfettered). Belying its off-the-cuff making, this disc courses with a dynamic, fully formed mood—sounding like a Blue Ridge revue on barbiturates. Distributed in the U.S. by Touch and Go.—**BB**

THE BUTCHIES

3
PRODUCERS: the Butchies and Greg Griffith
Mr. Lady 16
Initially, it might have been easy to dismiss the Butchies as a narrow-cast novelty. After all, how much mileage can be drawn from a lesbian act that merges coffee-house poetry with punk-inflected guitar licks? Yet with 3, the Durham, N.C.-based trio moves beyond such potentially suffocating parameters and emerges as a full-bodied rock band, one that remains honorably true to its roots while also proving to be more than just a conceptual one-trick pony. 3 shows bandmates Kaia Wilson (known in her pre-Butchies days for her affiliation with Team Dresch), Melissa York, and Alison Martlew tempering the raw energy that enlivened 1988's *Are We Not Femme?* and 99's *Population 1975* with notably more complex pop melodies and instrumentation that borrows as much from Led Zeppelin as it does from the Sex Pistols. For every primal roar, like the swaggering "Forget Your Calculus," there's a meditative, musically expansive composition like the heartbreaking "Junior High Lament"—both of which the band moves through with palpable passion and ease. Ultimately, it's that kind of versatility on which long, healthy careers are founded. Distributed by the San Francisco-based Mordam.—**LF**

R & B / HIP-HOP

► CASE

Open Letter
PRODUCERS: various
Def Soul 8626
Case carries the banner of the sensitive male singer proudly on his third full-length set. Unlike many of his bump'n'grind contemporaries, the New York native is known more for lush, emotional ballads. On *Open Letter*, Case doesn't deviate much from this sound, which turned earlier tracks like "Happily Ever After" (from 1999's *Personal Conversation*) into success stories. "Missing You," the album's first single, combines tight Tim & Bob production with well-written love-lost lyrics. Equally impressive are midtempo tunes like "Love of My Life" and "Crooked Letter." The Stevie Wonder-inflected "Shine" finds Case realizing his true vocal potential. The same goes for "A Song for Skye," a musical dedication to his newborn daughter. But for all his soul searching, Case can still get tawdry, as evidenced on the sensuous "Sex Games."—**RH**

MILKBONE

U Got Milk?
PRODUCERS: various
Xcaliber 54439
When it comes to making a comeback, there is no harder genre to break back into

(Continued on next page)

VITAL REISSUES

MILES DAVIS
'Round About Midnight
REISSUE PRODUCERS: Bob Belden and Michael Cuscuna
ORIGINAL PRODUCER: George Avakian
Columbia/Legacy 85201

Milestones
REISSUE PRODUCERS: Bob Belden and Michael Cuscuna
ORIGINAL PRODUCER: George Avakian
Columbia/Legacy 85203

At Newport 1958
REISSUE PRODUCERS: Bob Belden and Michael Cuscuna
ORIGINAL PRODUCER: George Avakian
Columbia/Legacy 85202

Jazz at the Plaza
REISSUE PRODUCERS: Bob Belden and Michael Cuscuna
ORIGINAL PRODUCERS: Teo Macero and Irving Townsend
Columbia/Legacy 85245

The Best of Miles Davis & John Coltrane (1955-1961)

REISSUE PRODUCERS: Bob Belden and Michael Cuscuna
ORIGINAL PRODUCERS: George Avakian, Irving Townsend, and Teo Macero
Columbia/Legacy 61090

The music made by trumpeter Miles Davis with his quintet and sextet featuring saxophonist John Coltrane in the mid- and late '50s not only defined the first peak of a legendary career. For millions of music lovers, these recordings have defined jazz ever since. This is wide-ranging music that features an elegant, almost ineffable sense of swing on some tracks and a brawny brand of blues on others. These performances are also incredibly subtle, as Davis' preternatural sense of cool ruled out any overstate-



ment by his players. The remastered reissue of *'Round About Midnight*, the first Columbia recording by the

combo—following several landmark recordings for the Prestige imprint—includes four bonus tracks from the original sessions that were not available on the original release. *Milestones*, the 1958 prelude to Davis' modal masterpiece, *Kind of Blue*, features as bonus tracks alternate takes of "Two Bass Hit," "Straight, No Chaser," and the title track. Although both of these albums were overshadowed by the iconic *Kind of Blue*, *'Round About Midnight* (a quintet date) and *Milestones* (which adds saxophonist Cannonball Adderley to the group) are classics of the first order. Both showcase the rare empathy among one of the top working bands in jazz history. Long out of print (and never on CD), *Jazz at the Plaza* and *At Newport 1958*

return with remarkable immediacy to showcase this great collective's cooking form in historic live settings. *The Best Of...* is a fine gloss on last year's acclaimed boxed set *Miles Davis & John Coltrane: The Complete Columbia Recordings 1955-1961*, which encompasses *'Round About Midnight*, *Milestones*, *Kind of Blue*, the live sets, and several rarities. Davis would have turned 75 on May 26, and this slate of reissues sets in motion a yearlong Legacy tribute that will entail several other important releases: a two-disc, multi-label career anthology; a previously unissued two-disc electric set, *Miles Davis Live at Fillmore East: It's About That Time*; and a three-disc boxed set, *The Complete In a Silent Way Sessions*.—**MJ**

CONTRIBUTORS: Bradley Bamberger, Leila Cobo, Gordon Ely, Larry Flick, Rashuan Hall, Martin Johnson, Michael Paoletta, Deborah Evans Price, 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.

Reviews & Previews

(Continued from preceding page)

than rap. Legendary acts like EPMD, Naughty by Nature, and Rakim have all attempted comebacks in recent years with less than stellar results. Milkbone—the New Jersey-based rapper who first entered hip-hop's collective consciousness with "Keep It Real" from 1995's *Da Milkcrate* (Capitol)—is the latest MC to attempt this feat with this, his first set in nearly six years. Although Milkbone's lyrical flow hasn't changed, the times have. Tracks like "Sex, Money, Drugs, Cars" and "Yes Yes Y'all" come off as rather simplistic when compared with what his contemporaries are offering. That said, *U Got Milk?* has fine moments like "Enemy of State," which features a well-written narrative of revenge. *U Got Milk?* also features a stellar guest turn from fellow New Jersey native Tame One (of the Artifactz) on "A Few Good Men."—RH

COUNTRY

★ TOM RUSSELL

Borderland
PRODUCER: Gurf Morlix
Hightone Records 8132
Gifted singer/songwriter Tom Russell has a talent for spinning Western-themed yarns of epic proportions, often covered successfully by other artists. Here, steered smartly by producer Gurf Morlix, Russell makes perhaps his most powerful statement yet as an interpreter of his own material with 11 passion-filled tracks. The borders Russell explores here are the vague ones that, when crossed, change forever how lives are played out. The style is decidedly acoustic-based Tex-Mex, kind of a Tom Joad-era Springsteen on tequila, with keen lyrical observation and a romantic's heart. Russell has a knack for well-drawn, intriguing characterizations. "Touch of Evil" draws parallels with the Orson Welles film of the same name, and "California Snow" is a portrait of stoic resignation. The artist showcases touches of Johnny Cash with the twangy "Hills of Old Juarez," and the spicy "When Sinatra Played Juarez" recalls early Jimmy Buffett in its easy-rolling humor. The record concludes with two punches to the gut by way of salutes to crappy jobs: "What Work Is" and the strangely jubilant "The Road It Gives, the Road It Takes Away." Russell is a major talent, and *Borderland* ranks among his best work.—RW

★ THE TRACTORS

Fast Girl
PRODUCER: Steve Ripley
Audium 81182
The release schedule of albums by the Tractors seems to be measured in glacial terms, but the results are rarely disappointing. *Fast Girl* finds the Tulsa-based country boogie-meisters bouncing to their own metronome, led by head tractor and chief songwriter Steve Ripley. The act's debut on Nashville indie Audium is a sonic delight, with expert musicianship from top to bottom (including an "honorary tractor" stint by Leon Russell). "Babalou" thumps with an Okie heartbeat, "Can't Get Nowhere" swings mightily, and "Ready to Cry" sways with dusty soul. Ripley pays homage to his roots with the back-porch anthem "Higher Ground" and a medley of "A Little Place of Our Own" and Dylan's "On the Road Again" that closes the set. Ripley remains an adventurous, risk-taking knob-twister in his own Church Studio, deftly deploying horns, piano, guitars, and backup vocals. Somehow, the Tractors manage to be loose and tight at the same time, plowing along like an old John Deere held together with spit and bailing wire. Distributed by Koch.—RW

LATIN

► VARIOUS ARTISTS

Billboard Latin Music Awards—2001
PRODUCERS: various
BMG U.S. Latin 74321-84338
The annual *Billboard* Latin Music Awards are scheduled to take place April

26 at the Jackie Gleason Theater in Miami. Coinciding with the ceremony is the release of the primarily pop *Billboard Latin Music Awards—2001*, which spotlights many of this year's nominees. The set opens with Christina Aguilera's "Pero Me Acuerdo de Tí," a good example of Latin music's trend toward more contemporary arrangement and delivery. Other standouts are Luis Miguel's "La Bikina," from his nominated live album, *Vivo*; Carlos Vives' "19 de Noviembre," a new track with a nostalgic sound; and what many consider to be the song of the year, "A Puro Dolor," here in Son by Four's tropical version. The best of the lot, though, is Paulina Rubio's Estéfano-penned "Lo Haré por Tí," an edgy, catchy, totally fresh romp that's helped the singer's eponymous disc amass sales of nearly 2 million copies worldwide. Conspicuously absent, save for a Temerarios ballad, is regional Mexican music.—LC

★ TRANZAS

Por Siempre
PRODUCER: Ricardo Rivera
AD Records 31001
Ecuadorian bands are certainly not the norm in Latin music these days. But nationality is just one of the factors that sets pop quartet Tranzas apart from the pack. *Por Siempre*, the group's third disc but the first to be released in the U.S., is lovely, despite sometimes spotty production. The disc kicks off with "Si Volvieras," a track that blends Andean instruments with rock guitars. Such disparate elements are offset by singer Douglas Bastidas' sweet, wistful voice. Other tracks offer *bachata* rhythms, Brazilian percussion, and even Spanish guitars in just the right mix. It all works, but, ultimately, it's the consistently strong songs that make this album stand out. The gorgeous single "Un Nuevo Amor" is already garnering airplay (a feat, considering Latin radio's seeming aversion to novel pop). One can only hope it helps propel Tranzas beyond the airwaves and into high sales territory.—LC

WORLD MUSIC

★ MAHOTELLA QUEENS

Sebai Bai
PRODUCERS: Christian Mousset and Philippe Tessier du Cros
Indigo 2571
The Mahotella Queens—Mildred Mangxola, Nobesuthu Mbadu, and Hilda Tloubatla—combined with Mahlathini (the Lion of Soweto) and West Nkosi to create *mbanqanga*, the happening sound of the apartheid-afflicted South Africa of the '60s. This groove-rich vibe echoed throughout the townships well into the '70s, when the Queens retired to raise their babies. In 1986, they reunited with Mahlathini and returned to the world-music circuit. Two years ago, the Lion of Soweto passed away; still, the Queens rock on. Their beautiful three-part harmonies are as robust as ever. For immediate proof, go directly to the capella numbers, "Town Hall" and "Love Emotion." The township *toyi-toyi* rhythm of "Kumnyama Endlini," "Waze Wangidelela," and the title track is wildly infectious and jubilant, and it's certainly one of the most endearing vibes in world music today. *Mbanqanga* is the sound of the anti-apartheid movement; the Queens, who are touring throughout the U.S. in April and May, are keeping the legacy alive.—PJV

★ CAETANO VELOSO

Noites do Norte
PRODUCERS: Caetano Veloso and Jaquino Morelenbaum
Nonesuch 79631
In need of a seductive record? Look no further than *Noites do Norte*. Veloso's vocals always have a way of putting the listener in a cozy state of mind. And a major plus of this recording is that Veloso's arrangements are every bit as tantalizing as his vocals. The production has achieved a state of equipoise between instrumental economy and the polyphony of tropicalia. The opening tune, "Zera a Reza," is a model of minimalism-meets-groove, as Veloso lays hip-hop beats alongside a bossa

nova guitar. Atop this slight arrangement, he voices a lovely melody, slipping into understated rap passages, then singing his way back on top of the mix. Most of the tracks share the graceful melodic/rhythmic interplay that enlivens "Zera a Reza," whether the song has the intricate exoticism of "Cantiga de Boi" or the romantic drama of "Tempestades Solares" and "Meu Rio." What's most admirable about Veloso is that he still approaches music as if it's an adventure.—PJV

CLASSICAL

RUSSELL WATSON

The Voice
PRODUCER: Nick Patrick
Decca 467-251
"Opera with an attitude" goes the promo line for soccer-arena tenor Russell Watson's debut disc; it should rather be "Opera without aptitude." The young Brit indeed has a voice, one perhaps better than Michael Bolton's. But Pavarotti—or even Andrea Bocelli—he's not. Watson's clipped, anemic phrasing in "Nessun Dorma" makes it plain that Puccini's fool-proof emotionalism isn't so foolproof. But Verdi's "La Donna e Mobile" actually fares better than do the pop tunes here. The sticky synths and vocal melodrama push Paul Simon's "Bridge Over Troubled Water" right over the edge, and the cool restraint that made Ultravox's "Vienna" compelling is foreign to this interpreter (and his producer). The duet with Maire Brennan is pure Celtic kitsch, but it's real art compared with Watson's pairing with former Happy Mondays leader Shaun Ryder. With seemingly fatal irony deficiency, the two let all the air out of the Freddy Mercury/Montserrat Caballé high-camp hit "Barcelona." This is obviously a no-brainer for Decca, if not quite in the way the label supposed.—BB

CONTEMPORARY CHRISTIAN

★ ALLEN & ALLEN

Love Sweet Love
PRODUCERS: Allen & Allen
Allen & Allen Music Group 00012
This duo, consisting of Bruce Allen and Allen Wiggins, has turned in another smooth, jazzy collection of tunes that will make listeners feel as cheery as springtime weather. *Love Sweet Love* is full of wonderful performances, especially Wiggins' sax work, which anchors the majority of the songs. Among this album's highlights are the opening cut, "Groover Washington," a tribute to the late saxophonist; a breezy cover of "What the World Needs Now"; and a stirring rendition of the classic "Jesus Loves Me." This is an album that should have broad appeal from jazz lovers to contemporary Christian music enthusiasts. Contact: 323-732-6474—DEP

GOSPEL

► ORIGINAL SOUNDTRACK

Kingdom Come
PRODUCERS: Kirk Franklin and Kurt Carr
Gospo Centric 5751700352
As principal writer and producer of the first major motion-picture soundtrack of all-new gospel material, gospel golden-boy Kirk Franklin rises to the occasion in glorious fashion, delivering nine new songs (with a 10th by labelmate Kurt Carr) that dazzle. Easily the most extensive collaboration of major gospel and mainstream R&B artists ever ventured, *Kingdom Come* showcases a head-spinning array of talent. Jill Scott, Carl Thomas, Shawn Stockman, and Mary Mary, among others, join forces with such modern gospel luminaries as Franklin, Carr, Trin-i-tee 5:7, One Nation Crew, and Natalie Wilson & SOP. Franklin and Scott exult on the joyful, infectious title track. Thomas, with Wilson and SOP, is devastating on the heart-rending "Daddy's Song," and Stockman sounds anointed on the poignant, inspirational ballad "Stand." *Kingdom Come* is an absolute triumph, from opening note to final fade.—GE

IN PRINT

THIS IS SERBIA CALLING: ROCK'N'ROLL RADIO AND BELGRADE'S UNDERGROUND RESISTANCE

BY MATTHEW COLLIN
Serpent's Tail
245 pages; U.K. 9.99 pounds (\$15)

Back in the late '60s, when the Rolling Stones sang "Street Fighting Man" and the MC5 signed on as the house band for the White Panthers, rock'n'roll seemed to be part of the revolution. It was a brief liaison, and such political rabble-rousing soon fell out of fashion. Yet rock's subversive role was never quite extinguished, and the British journalist Matthew Collin has written a gripping account of how during the past tumultuous decade in Eastern Europe, music played a pivotal role in opposing the Serbian dictator Slobodan Milosevic.

Collin's story begins in 1990 in a Belgrade ruled by a gray, cheerless regime, still communist in all but name. It was in these conditions that the student radio station B92 began broadcasting, using the weapons of "pranksterism, political satire, and rock'n'roll" against Milosevic's oppressive state. Early playlist favorites included Nirvana, R.E.M., Primal Scream, and Massive Attack.

Over the next 10 years, B92 used rock music to oppose Milosevic's authoritarianism at every turn, and as Collin graphically relates, the station's staff was constantly harassed and bullied for its resistance. The station's doors were first kicked in by police in March 1991, following a rally calling for the liberalization of the media. Staff were ordered to cease their news coverage but were allowed to continue playing records. They responded by repeatedly spinning the Clash's "White Riot" and Public Enemy's "Fight the Power." B92 founder/editor in chief Veran Matic recalls, "The regime didn't comprehend music, but the listeners understood the code."

Then, as Serbia waged a bloody war against its neighbors in Croatia and Bosnia, B92 brought together the country's three top rock bands to record the pacifist anthem "Listen Here (Peace, Brother, Peace)" and drove them around Belgrade in a rented truck playing the song. B92, as Collin puts it, had become much more than "a little student radio station playing noisy records": It was now at the center of a social and political resistance movement.

As the oppression continued, protesters once again took to the streets in late '96. For the second time, B92 was banned, with Milosevic ordering the jamming of its

signal. Matic and his colleagues responded by inviting foreign journalists to the station to see what was happening. There was an international outcry, and after three days, B92 was back on the air. Emboldened by its victory, the station next launched a record label, releasing albums by such anti-Milosevic bands as Darkwood Dub and Kanda Kodza I Nebosja. It led to recognition from the international rock community, as R.E.M. presented Matic with the Free Your Mind prize at the 1998 MTV Awards.

But another crackdown was imminent. In March 1999, as the first NATO bombs fell on Belgrade, B92 was closed down for the third time. Although the station opposed NATO's military intervention, its staff were denounced as "traitors, spies, and terrorists," and Matic was arrested. The state took over the studio, hijacked the station's

name, and installed its own DJs with instructions not to play English-language rock. The original B92 staff kept resistance alive via a Web site, and by August they were back broadcasting from a new studio as Radio B2-92. With typical wit, they re-launched with Milosevic's sampled voice declaring, "This is a great achievement. I congratulate you."

Then with elections looming, the authorities moved again in May 2000 to take over B2-92, just as they had done to the original station. Once more, Matic and his colleagues went underground, broadcasting illegally. As soon as Milosevic's censors jammed the signal, the station moved to a new frequency. They also set about organizing the biggest rock tour Serbia had ever seen, rallying young voters to cast their ballots for change.

As history records, Milosevic lost the vote, although the people had to storm the Parliament building before he accepted the result. On Oct. 5, 2000, the very day he fell from power, B92 triumphantly returned to the airwaves under its original name as Serbia celebrated its freedom.

Collin's account of how a small group of committed activists kept alive the spirit of hope and democracy using little more than a radio transmitter and a bunch of rock'n'roll records is inspiring. "It was sometimes confused and anarchic," Matic admits. "But we were dreamers who thought we could change the world." And, at least in their corner of the world, they helped to do just that.

NIGEL WILLIAMSON



SINGLES

EDITED BY CHUCK TAYLOR

POP

★ **JOEY MCINTYRE** *Rain* (4:10)

PRODUCER: Emanuel Kiriakou
WRITERS: J. McIntyre, E. Kiriakou
PUBLISHERS: Joseth Music/WB Music/Roditis Music, ASCAP

Q Records 92952 (CD promo)

Former New Kid on the Block Joey McIntyre proved in 1999 that there is life after boy bands with the gold-selling album *Stay the Same*. While former label C2/Columbia may not have faith that lightning can strike in the same place three times—this record is issued on indie Q Records—that hasn't slowed down the talented singer/songwriter. On "Rain," the 27-year-old sheds his pop-idol image for a pop/rock number steeped in genuine instrumentation and a positive lyric about shedding the troubles of the past and looking forward with fresh perspective. There's never been any question that McIntyre can sing for his supper, and this effort shows growth on all fronts. For one, he hasn't forgotten that more serious efforts still require a great hook. Top 40 programmers have grown testy about revisiting the format's past, so McIntyre might meet resistance, but it's their loss. "Rain" could mark the dawn of a new day for this entertainer. Look for the full-length *Meet Joe Mac* May 15 and the video premiere on MTV's *TRL* later this month. Contact Brandon Hamm at bhamm@qvc.com.—CT

★ **DAVID BYRNE** *Like Humans Do* (3:32)

PRODUCER: Mike Mangini
WRITER: D. Byrne
PUBLISHER: Moidy Fig, BMI

Virgin 16127 (CD promo)

In a perfect world, pop radio programmers would be swarming all over this gem of a single. It has everything necessary to be a hit: a trend-savvy dance/pop groove, clever lyrics, a hook that instantly sticks in the brain, and a vocal that's appropriately playful. Yet the likelihood of "Like Humans Do" (which previews the artist's sterling new disc, *Look Into the Eyeball*) scoring with more than loyalists at adult-driven stations is somewhat slim. What a shame—and what a sad commentary on the ever-narrow state of top 40 radio. "Like Humans Do" is a pure-pop single, perfectly suited to sit between the latest teen-dream and hip-hop sensation. But how do you persuade a programmer that a well-seasoned artist with a flair for youthful music is still relevant? It's tricky business, indeed. A handful of adventurous pop programmers—those who are willing to back up their eternal claim to being hungry for something fresh—could rally behind this single and make it the smash hit that it deserves to be. All it takes are a few leaders, and the rest of the industry's sheep will follow.—LF

R & B

JIMMY COZIER *She's All I Got* (3:33)

PRODUCER: Mike City
WRITER: M. City
PUBLISHER: Mike City Music

J Records 21014 (CD promo)

Up-and-coming Wyclef Jean protégé

Jimmy Cozier leads off his debut set, *Cozier*, with an ode to monogamy—by default, anyway. On first listen, the R&B songster's smooth style sounds sweet, but when you stop to comprehend the words, the song's message belies that vibe. The lyric tells it all about his nagging woman—"Sometimes I love her/Sometimes I love her not/I ain't lettin' her go/Cause she's all I got." If that isn't love, what is? The seemingly misogynistic tone shouldn't be taken as earnest, as surely this isn't for real: "As crazy as she is/I want her to have my kids." Cozier's affectionate disses are hitting the market at a nice time, as his contemporaries Musiq Soulchild and Case are high on the charts. Wyclef and Clive Davis' last big collaboration, a little Santana ditty called "Maria Maria," topped The Billboard Hot 100 for 10 weeks—a smash of Debby Boone proportions—so Cozier is a good bet.—EA

COUNTRY

▶ **JO DEE MESSINA** *Downtime* (3:37)

PRODUCERS: Byron Gallimore, Tim McGraw
WRITERS: P. Coleman, C. D. Johnson
PUBLISHERS: Graviton Music, SESAC, EMI Full Keel Music, Blakemore Avenue Music, ASCAP

Curb 1602 (CD promo)

The latest single from Miss Messina's gold album *Burn* is yet another hot number. Penned by Carolyn Dawn Johnson and Phillip Coleman, the song allows Messina to sink her teeth into a lyric about dealing with loss and taking a much-needed break. She may be down, but she's not out. The fiery redhead is a survivor, and wallowing in self-pity and regret are not her style. Producers Byron Gallimore and Tim McGraw wrap Messina's personality-packed vocals in a breezy, airy swirl of guitars and percussion. With Messina's *Burn* tour heating up the road this summer and her warm relationship with country radio, this single could be a sure-fire summertime hit.—DEP

★ **MARY CHAPIN CARPENTER** *Simple Life (There's Nothing Wrong With You)* (3:30)

PRODUCERS: Mary Chapin Carpenter, John Jennings, Blake Chancey
WRITER: M.C. Carpenter
PUBLISHER: not listed

Columbia Nashville 16479 (CD promo)

It's been a long time since we've heard from Mary Chapin Carpenter, who was defying the boundaries of country long before it was trendy. On "Simple Life," her exceptional skills as a songwriter shine through with a clever, wholly optimistic lyric about not letting the little things get in the way: "Mother says you ought to get married, shrink says here's a little blue pill/Too young for your midlife crisis, mirror says you're over the hill/There's nothing you can't do, just enjoy the view, be glad you made it." Produced by Carpenter with Blake Chaney and longtime collaborator John Jennings, the midtempo song chugs alongside a backdrop of acoustic instrumentation, the

SPOTLIGHT



BACKSTREET BOYS *More Than That* (3:44)

PRODUCERS: Francis & LePont
WRITERS: Francis & LePont, A. Anders
PUBLISHERS: Universal-Songs of PolyGram International/Sony/ATV Music Publishing Scandinavia, administered by Sony/ATV Songs/SwedeDreams Music, BMI

REMIXER: Rodney Jerkins

Jive 42893 (CD promo)

Backstreet Boys' previous single "The Call" was more like a hang-up. Not only did it fail to crack the top 40 of The Billboard Hot 100, but it was barely a blip on the playlist radar of most pop stations. Admittedly, the song sounded like a number of previous efforts, but that never stopped stations from supporting the group in the past. No doubt, the landscape for all of the teen idols is in the midst of a dramatic transition—there are simply no sure things anymore. With "More Than That," BSB savvily returns to adult-friendly balladry with a rich standout track from the 8-million-selling *Black and Blue*. This one stylishly fulfills all the requisites: The chorus is instantly ingratiating, production is glossy with sweeping strings and snappy percussion, the vocal is impassioned, signature harmonies abound, and the lyric sends a loving message of dedication. The label even employed hot producer Rodney Jerkins to liven the mix for radio on the promo single. AC radio remains a true fan of the group's softer side, so airplay is a given here. This is a song that excels past many, so top 40 action should fall in place—but predicting the whims of pop programmers these days is becoming an increasingly challenging task.—CT

perfect complement to Carpenter's earthy voice. "Simple Life" holds up against previous gems like "Passionate Kisses" and "Quittin' Time," and it could work in today's more pop-friendly country environment. "Simple Life" deserves a shot at adult top 40, too, and certainly triple-A. But with or without radio along for the ride, this is a welcome return from an artist who has charmed us so many times through the years.—CT

SPOTLIGHT



LIFEHOUSE *Sick Cycle Carousel* (3:50)

PRODUCER: Ron Aniello
WRITER: not listed
PUBLISHER: not listed

DreamWorks 13721 (CD promo)

It's been quite a ride for Los Angeles-based Lifehouse over the past year. Debut single "Hanging by a Moment" topped the Modern Rock Tracks chart just 10 weeks after the release of its DreamWorks album bow, *No Name Face*—with the song now logging more than half a year on mod-rock playlists—and it's currently enjoying mainstream success as a top 10 smash on The Billboard Hot 100. Along the way, the band's "Everything" was played on the TV series *Roswell*, while 20-year-old singer/guitarist/songwriter Jason Wade is working his way toward idol status as one of the genre's prettier new faces. Follow-up single "Sick Cycle Carousel" (whose title doesn't actually figure in the lyric) is another radio-friendly, pop/rock anthem that features Wade's scratchy, emotionally charged vocals amid a charge of electric guitars and plucky percussion. Lyrical, he tells of the ups and downs of a tenacious, ongoing relationship: "I never thought I'd end up here/ Never thought I'd be standing where I am/ I guess I kinda thought that it would be easier than this/ I guess I was wrong now one more time." This one fits right alongside the crossover offerings of acts like Vertical Horizon and Creed, and it should up the band's ante, first at modern rock, then across the board at adult top 40, modern AC, and mainstream top 40.—CT

ROCK TRACKS

GEDDY LEE *Home on the Strange* (3:45)

PRODUCERS: Geddy Lee, Ben Mink, David Leonard
WRITERS: G. Lee, B. Mink
PUBLISHERS: Boge Songs/Zavon Enterprises, SOCAN

Atlantic 300520 (CD promo)

Rush's Geddy Lee made a respectable solo debut last fall with *My Favorite Headache*, an album that showed why he's such a key component of the venerable Canadian prog-rock trio. His third single, "Home on the Strange," is

NEW & NOTEWORTHY

BLISS 66 *Sooner or Later* (3:41)

PRODUCER: Glenn Ballard
WRITERS: A. Schossau, C. Goff, G. Ballard
PUBLISHER: Warner/Chappell

Epic 16532 (CD promo)

Bliss 66 may look like the latest pretty-boy band to travel down the pike, but one listen to the teen sextet's debut single, "Sooner or Later," and it's clear that there's a grimace behind those finely chiseled cheekbones. Hailing from Detroit, the guys wield a melodic, rock-edged *tour de force*, highlighted by the gritty vocals of front man Cheyenne Goff. Along with team members Aaron Schossau, principal group songwriter



and rhythm guitarist; lead guitarist Rob Harbin; bassist Don Patty; drummer Bob Cook; and keyboardist Jordan Barnett, the band's first album, *Trip to the 13th*, due May 29, may well signal the next Vertical Horizon/3 Doors Down-brand breakthrough. With the ever-skilled production hand of Glenn Ballard (who has helped guide the careers of Alanis Morissette, Dave Matthews, and No Doubt), there's just enough polish to give this track a solid shot not only on the modern rock charts but at top 40 as well. This is a band whose melodies are as substantive as their musicianship. Not to be missed.—CT

DANCE

JOY ENRIQUEZ *Shake Up the Party* (3:31)

PRODUCERS: Eric Johnson, Chris Jennings, Danny Sembello, Marti Sharron
WRITERS: D. Sembello, M. Sharron, E. Johnson, C. Jennings

PUBLISHERS: No Pain No Gain Music/DreamWorks Songs/Dip Q Music/EMI-April Music/DeOndre's Bird Music/EMI-April Music, ASCAP; Mining Gold/Songs of DreamWorks, BMI

REMIXERS: Craig C & Dealer, Hex Hector & Mac Quayle, Lenny Hoffmann

Arista 3965 (CD promo)

While her debut album doesn't hit stores until mid-June, dance/pop ingénue Joy Enriquez has already been introduced to radio programmers via "How Can I Not Love You," the love theme from the film *Anna and the King*, starring Jodie Foster. On this track, the official launch single for the forthcoming full set, the L.A. Reid and Babyface protégée straps on her dancing shoes for a song that goes straight for the Latin-pop jugular. The three mixes on the promo single present the song at varying tempos, each with a decidedly salsa feel, and while the track is fun, it sounds somewhat dated in this post-"Livin' la Vida Loca" era. It's also curious that the powers-that-be decided upon a fluffy, rather run-of-the-mill dance track to introduce the beautiful young singer, when she proved on her first release that she can handle something with a little more meat on the bone. This may garner action at dance-leaning stations in heavily Latin-populated markets—particularly the more uptempo Pound Boys Fiesta and HQ2 radio edits—but it's not likely that album producers Reid and Babyface are going to break their new artist into the mainstream with this one.—CT

RAP

ALLEY LIFE *That's the Way We Roll* (3:07)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Interscope 10325 (CD promo)

One of the latest fruits from the tree that is Farmclub.com, rap newcomer Alley Life wastes no time making a name for himself with "That's the Way We Roll." The Detroit native—the first rap artist from the recent Farmclub.com/Interscope union—spits a frantic flow over a bouncy track that could keep bodies moving this summer. The single's catchy hook, which should attract attention from mix shows, doesn't hurt either. Clocking in at just over three minutes, "That's the Way We Roll" gives listeners just a brief taste of what this newcomer is capable of. Look for Life to roll with Nelly this spring on a 19-date tour in support of his eponymous debut.—RH

CONTRIBUTORS: Eric Aiese, Larry Flick, Rashaun Hall, Deborah Evans Price, Chuck Taylor, Christa L. Titus. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.

Patience Pays Off For J's Olivia

'Bizounce' Singer Expresses Range Of Emotions On Her Debut

BY RASHAUN HALL

The phrase "Good things come to those who wait" definitely applies to R&B ingénue Olivia. The 20-year-old singer/songwriter has been waiting for that big break, and it has come in the form of her self-titled J Records debut, *Olivia* (May 15).

"I've known that I wanted to do this since I was 15, but my mother always told me to wait," Olivia says. "Whenever people ask me about the business, I always say, 'Patience is a virtue,' because I might not have gotten a deal with Clive Davis otherwise."

Olivia, whose last name is Longe, was introduced to Davis through producer Joshua Thompson. Known for his work with Joe and Babyface,



OLIVIA

Thompson produced Olivia's six-track demo. It was his manager who set up a meeting with Arista executives, which led to a later meeting with Davis.

"When I got there, he was actually

playing the songs for all the executives that were coming to J Records," says the singer, who is managed by Paul Johnson for New York-based Wild Wolf Management. "I walked in, and they gave me a standing ovation. Then, we went upstairs to talk, and he put the contracts down and said, 'Are you ready to sign?' We went into his living room, sat down and said a little prayer, and I signed right there."

From the sexually driven "R U Capable" to the lush "When Two Souls Touch," Olivia offers a range of emo-

(Continued on page 44)



A Force To Be Reckoned With. Bowlegged Lou and Paul Anthony, members of the Full Force writing and producing team, recently posed with one of its latest successes—3LW. The group's debut *Nine Lives/Epic* album has been certified gold by the Recording Industry Assn. of America. Pictured, from left, are 3LW's Naturi Naughton, Lou, 3LW's Kiely Williams, Anthony, and 3LW's Adrienne Bailon.

Fo'Reel's St. Lunatics Count Nelly As Their Own On 'Free City' Debut

BY MARCI KENON

NEW YORK—The sales success (5.9 million units, according to SoundScan) of 22-year-old Nelly's Fo'Reel/Universal solo debut *Country Grammar* didn't just put his hometown of St. Louis on the map. It's also creating high anticipation for the St. Lunatics, the St. Louis-based collective whose ranks include Nelly (aka Cornell Haynes Jr.), Ali Jones, KyJuan (aka Robert Cleveland), Murphy Lee (aka Tohri Harper), and Slo Down (aka Corey Edwards).

The rap group's *Free City* debut drops June 5 on Fo'Reel/Universal, preceded by lead single "Midwest Swing," which was sent to radio April 10. The video for the song is directed by Marc Klasfeld.

"What we've tried to make abundantly clear is that it's not the St. Lunatics featuring Nelly," says

Kevin Law, senior director of A&R and staff producer at Universal, who signed the collective. "And it's not Nelly and the St. Lunatics. It's the St. Lunatics. Nelly just happens to be one of the members. And it just so happened that he came out first."

"While Nelly is very melodic and charismatic, the group itself brings something a bit more street to the table," he adds.

Free City—co-executive-produced by Law and Fo'Reel executive C-Luv—offers a strong set of melodic tunes with sing-along hooks that ride funky tracks produced by Jason "Jay-E" Epperson and his Basement Beats crew, the team behind *Country Grammar*. Noteworthy songs include "Boom D Boom," "Scandalous," and "Groove Tonight." Originally slated for *Country Grammar*,

the revamped "Groove Tonight" features Motown's Brian McKnight. It was produced and written by the group's sixth member, Nelly's incarcerated younger brother, City Spud (aka Lavell Webb), who appeared on the track before being imprisoned.

The album also showcases the collective's diversity, setting the stage for future solo efforts by Jones and Lee. "We like all kinds of music," says Jones, whose solo debut is set for Sept. 18. "Our goal is to make music for the masses—catchy tunes that everybody can get down to and sing with."

The St. Lunatics are published through ASCAP; Nelly's music is published by Jackie Frost (ASCAP).

Chuck Atkins, VP of operations for St. Louis' KMJM FM and KATZ AM and FM, boasts about being one of the first in radio to play the St. Lunatics.

"'Midwest Swing' is just the tip of the iceberg of what's about to come from this group," Atkins predicts. "It's going to do very well. It also paves the road for even more St. Louis groups."

"The buzz is very high for the St. Lunatics on the street, as well as at retail," concurs Randy Davis, president of St. Louis-based Streetside Records, a Midwest retail chain that sold the group's independent releases before it landed its Universal deal.

And the same scenario is anticipated for *Free City*. To that end, the St. Lunatics—managed by Tony Davis—have been touring the college circuit for much of April. The group is then tentatively scheduled to perform in Orlando (May 11); Myrtle Beach, S.C. (May 12); and Birmingham, Ala. (May 20).



ST. LUNATICS

Veterans Luther Vandross, Miki Howard Are Back On The Scene; Who's NYCE?

LUTHER'S BACK: If the three-track sampler I just received from J Records is any indication, **Luther Vandross** definitely isn't ready to sit down just yet. The sampler's standout is the smooth and sexy "Take You Out." Slated for May as the lead single, it's produced by **Mike City**, who's on a roll himself (**Sunshine Anderson**, **Dave Hollister**, **Carl Thomas**). Vandross will be in L.A. the week of April 23 to shoot the "Take" video.

In addition to City, Vandross is working with a host of well-known producers and songwriters: **Jimmy Jam** and **Terry Lewis**, **Warryn Campbell**, **R.L.** of J act **Next**, **Shep Crawford**, **Ron Lawrence**, **Harvey Mason Jr.**, **Damon Thomas**, and **Soulshock** and **Karlin**. He also collaborates once again with musical compadres **Nat Adderley Jr.** and **Marcus Miller** and plans to cover two '60s-era **Burt Bacharach** songs. (He's already done at least one to perfection: Bacharach and **Hal David's** "A House Is Not a Home.") The still-untitled June 19 album is described as a mix of ballads and uptempo songs, including the tracks "Love Forgot" and "Hearts Get Broken All the Time (But the Problem Is, This Time It's Mine)".

**The Rhythm
The Rap
and The
Blues**

by Gail Mitchell



ALSO BACK ON TRACK: With the recent release (March 27) of her first album in seven years—*Three Wishes*—**Miki Howard** says she's been itching to "go back to what I know." Since her last studio album, 1994's *Miki Sings Billie: A Tribute to Billie Holiday* (Giant), the singer has performed in *Dreamgirls* and a gospel play and even worked as an air personality on WVEE Atlanta. "I broke my heel and was in the hospital for three days and didn't go back [on-air]," she recalls. "As an entertainer, working is on you. But working for someone else is different. I didn't like that climate."

With her new album on Peak Records, Howard channels her classic soul/jazz roots. "If you're lucky, you get one 'Love Under New Management,'" Howard says, referring to her 1990 hit. "But there's a big divide musically now, and mature people need something to relate to. This album offers that more mature aspect on relationships and love."

WHAT ELSE IS COOKIN': Double H Records is the name of CEO **Hiriam Hicks'** joint-venture label with Capitol, first announced last year (Billboard, Feb. 12, 2000). The first act loaded into the Double H chute is the

group **Dark Blu**... Fresh from scoring their 15th No. 1 pop hit with **Janet's** "All for You" (also a No. 1 R&B hit), hot producers **Jimmy Jam** and **Terry Lewis** are busy executive-producing the soundtrack to new Virgin artist **Mariah Carey's** autobiographical film, *Glitter*. The movie is set for a late August bow... **Yoli**, a female R&B alternative singer who was the centerpiece of an L.A. showcase staged last year by the late **Louil Silas**, has signed with Beyond Music. Her first single will be "Breathing Under Water," which is also being featured as part of Gallo Wine's Company of Friends promotional campaign. According to Beyond, "Breathing" will be serviced to radio in July; Yoli's debut album is slated for early September... L.A.-based Trauma Records has

signed a joint-venture pact with L.A. Laker **Shaquille O'Neal's** T.W.IsM. imprint. In addition to providing production, distribution, and marketing for future T.W.IsM. recordings, Trauma will have access to the label's catalog. O'Neal's next project is the July 24 release *Shaquille O'Neal Presents His Superfriends*.

SEEKING A NYCE DEAL: If you're looking for something new on the rap scene, check out **NYCE (New York City Entertainer)**. The Brooklyn, N.Y.-born artist has a four-track sampler available through Creative Talent Management Group. He also comes with a different hook: NYCE is the alter ego of an Emmy-nominated actor who wants his music to speak for itself. Curiosity seekers can contact **Steve Smith** at 310-385-9200.

CONDOLENCES to the family, friends, and colleagues of Capitol artist **Charles Pettigrew**, one-half of soul duo **Charles & Eddie (Chacon)**. The pair scored an international hit with "Would I Lie to You?" from the 1992 album *Duophonic*. The 37-year-old Pettigrew passed away April 6 in Philadelphia after a lengthy bout with cancer. Services were held April 14 in the city.

CLARIFICATION: In the recent Rap & Hip-Hop Spotlight (Billboard, April 7), **Slum Village** should have been listed as a Barak Entertainment act. Earlier this year, Barak inked a joint-venture label deal with JCOR Records. JCOR also has a pressing and distribution deal with GoodVibe Recordings.

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 R&B and Hip-Hop songs 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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart position 1 for 'LOVE' by Musiq Soulchild.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the chart for 20 weeks or more.

Recipients 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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z.

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart position 1 for 'ALL FOR YOU' by Janet (Virgin).

Records with the greatest sales gains. © 2001 Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	3	2PAC AMARU/DEATH ROW 490840*/INTERSCOPE (11.98/24.98) 3 weeks at No. 1	UNTIL THE END OF TIME	1
2	2	—	2	GINUWINE EPIC 69622* (12.98 EQ/18.98)	THE LIFE	2
3	4	2	4	112 BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	1
4	5	3	3	INDIA.ARIE MOTOWN 013770*/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	3
5	8	5	5	TANK BLACKGROUND 50404 (12.98/16.98)	FORCE OF NATURE	1
6	6	7	22	MUSIQ SOULCHILD DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	4
7	3	93	3	BIG PUN LOUD 1963*/CRG (12.98 EQ/18.98)	ENDANGERED SPECIES	3
8	7	4	4	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	2
9	14	14	6	EVE RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	1
10	9	6	4	SOUNDTRACK BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM	5
11	11	10	5	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	2
12	10	11	7	PROJECT PAT HYPNOTIZE MINDS/LOUD 1950*/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	2
13	12	12	36	SHAGGY MCA 112096* (11.98/17.98)	HOTSHOT	1
14	16	9	4	SOUNDTRACK WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS	9
15	20	16	39	JILL SCOTT WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS		2
16	15	15	23	R. KELLY JIVE 41705* (12.98/18.98)	TP-2.COM	1
17	21	17	26	LUDACRIS DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	2
18	13	8	4	JON B EDMONDS 69998/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE	3
19	NEW	1	1	SLIMM CALHOUN AQUEMIN/ELEKTRA 62520*/EEG (11.98/17.98)	THE SKINNY	19
20	24	19	17	SNOOP DOGG NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	1
21	26	21	42	NELLY FO REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
22	23	20	27	JA RULE MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
23	18	13	8	DJ CLUE ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	1
24	17	—	2	YUKMOUTH RAP-A-LOT 10042*/VIRGIN (12.98/17.98)	THUG LORD: THE NEW TESTAMENT	17
25	27	22	25	OUTKAST LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
26	36	—	2	SOUNDTRACK GOSPO CENTRIC 70035*/JIVE (11.98/17.98)	KINGDOM COME	26
27	29	26	32	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	22
28	25	18	3	JESSE POWELL SILAS 112401/MCA (12.98/18.98)	JP	18
29	28	23	18	QB'S FINEST NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)		10
30	30	31	19	K-CI & JOJO MCA 112398 (12.98/18.98)	X	3
31	32	28	22	SADE EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
32	34	25	7	SILKK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	3
33	22	—	2	RUN DMC ARISTA 16400* (12.98/18.98)	CROWN ROYAL	22
34	33	32	7	DIRTY INFINITY 013557*/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	19
35	31	24	6	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	7
36	38	39	29	LIL PAV WOV SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
37	19	—	2	CAPPADONNA WU-TANG 69821*/EPIC (12.98 EQ/18.98)	THE YIN AND THE YANG	19
38	50	43	19	3LW NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	19
39	NEW	1	1	LUKE LUKE 8250/KOCH (11.98/17.98)	SOMETHIN' NASTY	39
40	35	36	25	JAY-Z ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
41	37	34	4	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98) HS	DA KHOP SHOP	34
42	47	40	12	JENNIFER LOPEZ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
43	55	48	12	DREAM BAD BOY 73037*/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	11
44	39	29	25	TAMIA ELEKTRA 62516*/EEG (11.98/17.98)	A NU DAY	8
45	43	46	6	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	43
46	42	38	29	MYSTIKAL JIVE 41696* (12.98/18.98)	LET'S GET READY	1
47	44	37	21	ERYKAH BADU MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3

48	40	27	4	YOLANDA ADAMS ELEKTRA 62629*/EEG (12.98/18.98)	THE EXPERIENCE	24
49	48	44	21	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450278*/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
50	52	50	17	LIL' WAYNE CASH MONEY 860911*/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
51	45	30	4	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT	19
52	61	56	52	JOE JIVE 41703 (12.98/18.98)	MY NAME IS JOE	1
53	41	33	4	L-BURNA A.K.A. LAYZIE BONE RUTHLESS 85173*/EPIC (11.98 EQ/17.98)	THUG BY NATURE	17
54	51	45	27	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) HS	CHA-CHA SLIDE	20
55	46	35	4	THE BEATNUTS LOUD 1906*/CRG (12.98 EQ/18.98)	TAKE IT OR SQUEEZE IT	20
56	58	53	48	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
57	56	52	30	SHYNE BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
58	49	41	9	ICONZ LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617*/EEG (11.98/17.98)	STREET MONEY	10
59	54	49	65	JAGGED EDGE SO SO DEF/COLUMBIA 69862*/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	1
60	67	67	3	MIKI HOWARD PEAK 8502*/CONCORD (11.98/16.98) HS	THREE WISHES	60
61	57	54	18	XZIBIT LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
62	59	51	17	SOUNDTRACK HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	2
63	53	47	22	CHARLIE WILSON MAJOR HITS 490371*/INTERSCOPE (17.98 CD) HS	BRIDGING THE GAP	30
64	78	59	22	PRU CAPITOL 23120 (6.98/9.98) HS	PRU	38
65	62	—	2	THE DAYTON FAMILY PRESENTS SHOESTRING OVERCORE 2190*/TVT (10.98/16.98) HS	CROSS ADDICTED	62
66	63	57	19	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	1
67	68	69	90	DESTINY'S CHILD COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	2
68	64	60	21	8BALL & MJG JCOR 860915*/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9
69	65	55	7	GLADYS KNIGHT MCA 112397 (12.98/18.98)	AT LAST	30
70	69	66	74	DR. DRE AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
71	NEW	1	1	VARIOUS ARTISTS MOST WANTED EMPIRE 0005* (11.98/16.98)	OFF THE TANK COMPILATION	71
72	66	58	4	LIONEL RICHIE MOST WANTED EMPIRE 0006* (11.98/16.98)	RENAISSANCE	54
73	NEW	1	1	DA WRECKSHOP FAMILY WRECKSHOP 9991 (11.98/16.98) HS	ACK'N A AZZ	73
74	NEW	1	1	5TH WARD WEEBIE MOST WANTED EMPIRE 0006* (11.98/16.98)	GHETTO PLATINUM	74
75	72	64	50	MARY MARY C2/COLUMBIA 63740*/CRG (10.98 EQ/16.98)	THANKFUL	22
76	76	65	53	CARL THOMAS BAD BOY 73025*/ARISTA (10.98/17.98)	EMOTIONAL	2
77	75	79	21	SOUNDTRACK COLUMBIA 61064*/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	9
78	85	75	10	VARIOUS ARTISTS TOM JOYNER PRESENTS: THE UNITED WE FUNK ALL STARS LIVE MAJOR HITS/JAKE 670007*/INTERSCOPE (17.98 CD)		71
79	77	74	70	DMX RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
80	70	63	10	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	DON'T HOLD BACK	30
81	60	42	9	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180*/KOCH (11.98/17.98)	FIRESTARR	18
82	71	70	9	SMUT PEDDLERS EASTERN CONFERENCE/RAWKUS 50164*/PRIORITY (10.98/16.98) HS	PORN AGAIN	43
83	83	71	12	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98) HS	LOYALTY	67
84	81	—	21	CHANTE MOORE SILAS 112377/MCA (12.98/18.98)	EXPOSED	10
85	RE-ENTRY	15	15	NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC 490675*/INTERSCOPE (11.98/17.98) HS	[GIRL DIRECTOR]	50
86	73	61	26	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
87	NEW	1	1	GHETTO TWIINZ UPPER LEVEL/RAP-A-LOT 50021*/VIRGIN (12.98/16.98)	GOT IT ON MY MIND	87
88	80	68	20	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	2
89	74	62	4	LFT CHURCH CHOIR/HEZEKIAH WALKER VERITY 43157 (10.98/16.98) HS	LOVE IS LIVE!	59
90	92	78	51	MYA UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
91	79	72	22	KEITH SWEAT ELEKTRA 62515*/EEG (12.98/18.98)	DIDN'T SEE ME COMING	5
92	82	80	82	YOLANDA ADAMS ELEKTRA 62439*/EEG (12.98/18.98) HS	MOUNTAIN HIGH...VALLEY LOW	5
93	97	86	54	PINK LAFACE 26062*/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
94	RE-ENTRY	50	50	TONI BRAXTON LAFACE 26069*/ARISTA (11.98/18.98)	THE HEAT	1
95	86	96	21	B.G. CASH MONEY 860909*/UNIVERSAL (11.98/17.98)	CHECKMATE	5
96	RE-ENTRY	14	14	TYRONE DAVIS MALACO 7505 (10.98/15.98)	RELAXIN' WITH TYRONE	71
97	88	73	30	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
98	RE-ENTRY	29	29	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
99	RE-ENTRY	47	47	AVANT MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	6
100	90	81	14	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	8

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

PATIENCE PAYS OFF FOR J'S OLIVIA

(Continued from page 40)

tions on her debut. "I love that Clive let me explore every part of me on this album," the singer says. "You're getting a variety on my album."

According to the New York native, "Bizouance," the album's first commercial single, is "an empowering women's song—letting guys know that you don't have to stick around and take any crap from anybody."

The response to the song, currently sitting at No. 11 on the Hot R&B/Hip-Hop Singles & Tracks chart, "has been off the hook," says

Olivia, who is booked by Rich Murphy for International Creative Management. "I did a show in St. Louis, and when I did the song, the crowd went nuts. Everybody knew the words. They were on the dancefloor, bugging out and having fun—it was crazy."

Executives at J understand that, even with a hit single, the key to breaking a new act is visibility. For Olivia, that means continuously hitting the road for an ongoing promotional tour, which began Feb. 15.

"The one thing that I want to get

across about Olivia is that she is the real deal," says Ron Gillyard, J Records senior VP of black music. "She is a songwriter, a singer, and a rapper. When you have someone as talented as she is, you want to put that person out there for the world to see."

In addition to her rigorous touring schedule, Olivia has also made appearances on *Soul Train*, BET, MTV's *DFX*, and *The Source Sound Lab*. J Records has also serviced samplers featuring "Bizouance" to restaurants and lifestyle clothing accounts.

"It doesn't hurt that she is affiliated with J Records," says Sonya Askew, urban music buyer for Musicland. "The single is cute and timely, especially with the success of the girl groups out today. I am curious to see what the second single will be."

Olivia couldn't be happier at J. With a roster that includes such musical veterans as Luther Vandross and fellow rising stars Alicia Keys and Jimmy Cozier, the J roster has become one big family.

"Luther gave us the biggest com-

pliment," says Olivia, who is currently co-writing a song with Keys for Vandross' new album. "We were all in L.A. for the Grammys, and we went out to lunch. Luther looks at Alicia and me and says, 'It's a wonderful thing to be sitting here next to you two labelmates to see how much you two love each other, when people always think that girls on the same label are supposed to hate each other—you guys are like my Diana Ross and Aretha Franklin, back in the days.'"

UTC's Matos Explores 'All Directions'

PLEASURE PRINCIPLE: On his solo debut, *Disko Method—Ghetto Style*, **Eddie Matos** delivered a feisty set of New York house jams. On his follow-up, *All Directions* (Under the Counter U.K., due April 30), Matos builds upon this foundation by incorporating full-on rushes of disco and hip-hop into the mix. It's a seamless marriage that harks back to New York's heady post-disco days, specifically the dancefloors of such clubs as Area and Paradise Garage.

Of course, this makes perfect sense, given that Matos was raised in the Lower East Side of Manhattan. For Matos, it was a multicultural environment infused with Latin, funk, jazz, and disco rhythms.

The set's hip-hop moments—"Pass the Essence," "Everyday Thing," and "Straight out da Slums"—find Matos wearing such influences as **DJ Premier**, **Gang Starr**, **Black Moon**, **KRS-One**, and **Grover Washington Jr.** on his sleeve.

On the booty-bumpin' "Everybody," Matos manages to seamlessly bridge the gap between **Narada Michael Walden** and **Larry Heard**. The effervescent and finely filtered "For Real" is a modern-day **Salsoul Orchestra**-style track. "You're Mine" is the type of raw disco track Chicago house diva **Liz Torres** would've recorded had she been making rec-



by Michael Paoletta

ords in the '70s. As for the title track, don't be surprised if acts like **MFSB** ("Love Is the Message") and **Brass Construction** ("Movin'") appear on your radar screen. Those desiring Afro-tinged house, look no further than "Afreaka."

In other Matos news, he and his (sometime) musical partner **John Mateo** have beat-mixed *Inspirations* for Glasgow Underground U.K. Due May 15, the set—which follows in the footsteps of the duo's *New York Rhythms* and *The Many Shades of Mateo & Matos*—finds the pair spotlighting "big Saturday night tunes" from their international DJ travels. Tracks like **Cooly's Hotbox's** "What a Surprise," **Carol Leeming's** "Falling," **Zoo Experience Featuring Brian Chambers's** "Got to Be Free," and the **Thaisoul Orchestra's** "Jask's Theme" are sure to please fans of soulful house music.

"We've tried to truly represent our sound [with this set]," Matos explains. "All the featured tracks have worked particularly well for us

on the dancefloor. They're also the tracks that people consistently inquire about." The first in a series, *Inspirations* will be followed by **Mateo & Matos's** *Classic Inspirations*, which will spotlight tracks from yesterday that have inspired the duo.

STARRY KNIGHT: It's been a *l-o-n-g* two years since clubland's incredibly reclusive **Kevin Yost** delivered the shining *One Starry Night*. In the months since, Yost has created several tracks for labels like Guidance and i!, as well as remixed tracks for the likes of **Everything but the Girl** and **Karen Ramirez**. Each original production/remix has found Yost fine-tuning his smooth, jazz-inflected house landscapes. Yost's new album, *Road Less Travelled*, which arrives April 30 via Distance U.K., will surely please longtime fans while also pulling in new ones.

While classic house elements à la **Mr. Fingers** are present in all their radiant glory (first single "Conquistadors" and "Love Not Love"), so too are progressive jams ("7th Heaven," "Move Your Mind," and "All of Me") that wouldn't sound out of place in a late-night DJ set of **Sasha & Digweed**. And therein lies the (subtle) power of *Road Less Travelled*: It effortlessly appeals to house purists



Queen Of The Night. One of the club community's most revered and enduring divas, **Loleatta Holloway** shows no signs of slowing down. At the Return to the Paradise Garage party, which was held at Club N during the Winter Music Conference in Miami last month, Holloway wowed the audience with such classic recordings as "Love Sensation" and "Dreaming," which both appear on the Right Stuff/EMI's recently issued compilation *Loleatta Holloway—Queen of the Night*. In addition, she performed "What Goes Around Comes Around," currently No. 6 on *Billboard's* Hot Dance Music/Club Play chart. Following her lively set, the singer received a plaque to commemorate her recent No. 1 Hot Dance Music/Club Play single "Dreaming," which featured contemporary remixes by **Satoshi Tomiie** and **Hatiras**. Holloway, center, is flanked by PRO-Motion owner **Brad LeBeau**, Salsoul president **Ken Cayre**, the Right Stuff/EMI VP of product development **Tom Cartwright**, and Salsoul business affairs manager **Glenn LaRusso**.

and progressive heads alike.

NEVER STOP: Former *Billboard* dance music editor **Bill Coleman** has been keeping an extra hectic schedule of late. In addition to managing the careers of **Ultra Naté**, **Carlton**, **the Brooklyn Funk Essentials**, and singer/songwriter **Jill Jones** (yes, that Jill Jones!), Coleman "helps out" such talents as **Dave Warrin** (Naked Music), **Jody Watley**, **Gaelle**, and U.K. act **All Seeing I**. He also oversees the production career of Brooklyn Funk Essentials founder **Lati Kronlund**, whose track "Keep the Love" (recorded under the **Money Chocolate** moniker) is forthcoming from Subliminal Records.

As an A&R consultant, Coleman has worked on albums by **Tom Tom Club** (*The Good, the Bad, and the Funky*) and **Bette Midler** (*Bette*)—

(Continued on next page)

The Dance Trax HOT PLATE

• **Suzanne Palmer**, "Hide U" (Star 69 single). Originally released last year by U.K. drum'n'bass act **Kosheen**, "Hide U" receives the transformation of a lifetime thanks to producers **John Creamer** and **Stephane K**. Now steeped in tribal and trance nuances, the track is enhanced by the soulful stylings of Ms. Palmer, who's been missing in action for way too long. Let's watch this one fly up the global dance charts, shall we?

• **Midnight Express Featuring Sabrina Johnston**, "Hallelujah" (Nervous single). In need of a peak-hour, roof-raising gospel house jam? If so, look no further than the Sabrina Johnston-fronted "Hallelujah," which has been gloriously remixed by Switzerland's **Jamie Lewis**. Those with a hankering for deeper, darker, filtered beats are advised to investigate **Tom De Neef's** mix, while the progressive-minded should give **Mind Trap's** trippy excursions a spin.

• **Rui Da Silva Featuring Cassandra**, "Touch Me" (Kinetic single). A cross-over smash in Europe, the trance-laced "Touch Me" is poised for similar greatness in the U.S.—that is, if the powers at radio give it half a chance. While the original version is aces, progressive house punters will likely gravitate to **Peace Division's** atmospheric house restructuring. "Touch Me" appears on MTV VJ **Ray Munn's** beat-mixed *Ray's House*, which streets May 15.

• **Modjo**, "Chillin'" (MCA single). After the global success of the **Chic**-sampling "Lady (Hear Me Tonight)," French duo **Modjo** returns with the equally disco-etched "Chillin'," complete with funky guitars and string flourishes. Also on board is **Herve Bordes**, who delivers an electro-skewed remix.

• **Albertracks**, "Teddy" (Nervous Dog/Nervous single). Veteran producer/remixer **Albert Cabrera** is responsible for this delicious Philly-era disco cutup. Also included are two bonus tracks: the filtered, euphoric "We Can Fly" and the Latin fiesta that is "Salsa."

• **Roland Clark Presents Digital Pimps**, "The Sun" (R&S Records Belgium single). With "The Sun," veteran house producer **Roland Clark** has concocted a straight-up, hands-in-the-air, classic-sounding house jam. **Todd Terry** offers a spirited pop-splashed mix, as well as a 2 step-hued excursion. **Frank de Wulf's** filtered Veeve Pro-mix features a bassline that recalls **Armand van Helden's** remix of **Tori Amos's** "Professional Widow."

'No Gravity' Lets The Angel Fly On Her Supa Crucial Label

BY RASHAUN HALL

There seems to be no limit to what producer/remixer/artist the Angel can do when she puts her mind to it. That said, *No Gravity* is an apt title for the native New Yorker's trip-hop-inflected set on her own imprint, Supa Crucial. It arrives May 22 via New Line Records.

No Gravity intertwines a variety of musical influences, from hip-hop to jazz, into one unique aural landscape. It also finds the Angel collaborating with other like-minded artists, including the Pharcyde's **Tre Hardson**, **Cokni O'Dire**, **Mystic**, and **Divine Styler**.

"I have a lot of influences, which I like to organically assimilate into my work," says the Angel, who has recorded under such aliases as **60 Channels** and **Jaz Klash** and whose songs are handled by Supa Crucial Music (BMI). "When I'm programming and writing, I don't sit down and say, 'Today I'm going to write a song in this or that genre.' I simply feel an emotion or something and work off that vibe."

Such an organic approach to music-making extends to the Angel's own sense of self. "Everyone will tell you that as a female artist you can only do so much in this industry. Luckily, I've always been encouraged by my family, so I've always felt that I could achieve

anything. There is no ceiling to what I or anyone else can achieve."

Upon signing with Delicious Vinyl in '93, the Angel began producing and remixing for acts like the Pharcyde and the Brand New Heavies.

"I'm not even sure if I was completely aware that that's what I was doing," says the Angel. "But once I put all the elements together, and before I knew it, I was producing."



THE ANGEL

The Angel, who has resided in London and currently lives in Los Angeles, parted ways with Delicious Vinyl in the mid-'90s. "I learned a lot about how things work in America," she says of the experience. "Now, with the knowledge I've gained—remixing, producing, licensing product, and working on my own material—I felt the time was right to form Supa Crucial with my business partner/manager [Kevin Herlihy]."

The Angel says she and Herlihy

formed a production company six years ago. As the duo began cultivating production credits, the Angel also began scoring films. In fact, it was through her work on New Line's *Boiler Room* that Supa Crucial was born.

At the time, New Line VP of soundtracks **Mitch Rotter** was starting the company's label imprint, says the Angel.

"One of New Line's goals with its own label is to provide exposure for new and upcoming artists," says Rotter. "She [the Angel] really has a feel for hip-hop and trip-hop, as evidenced from her *Boiler Room* score. She provides a bridge that crosses all genres for us."

To promote *No Gravity*, the Angel says Supa Crucial/New Line will take a guerrilla marketing approach. She explains, "We have to focus on college radio, even though everybody tells you that college radio doesn't sell records. You must get the word out there to ensure that people are aware of the project."

Apparently, word has already spread. "She's managed to successfully meld the best elements of electronic atmospherics and hip-hop MCs," says dance/electronic music buyer **Dennis Bunton** of Los Angeles-based **Aron's Record Shop**. "The end result is an incredibly solid album."

"Playing in places like Frankfurt, Munich, and Paris, there was often a language barrier between the people, so I tried to think of a song that was internationally known like that," says **Jeffrey Gaines**. "They've enjoyed listening to my eight songs, so I like to say good night with a song where I can get the entire audience singing along."

"It worked out really well there,

the album. Covering such a well-known tune might make some nervous, but not Gaines.

"I am really not intimidated by much of anything, because I just never have been," says the singer. "I know my motivation is pure, and the worst thing that can happen I don't really mind. I don't think things through like that—to be worried about any consequence. I met **Peter Gabriel**, and he came out to a show

than anything else. It was a very funny coincidence that he happened to be the guy."

Gaines insists the song was recorded to capture the excitement of a live show, without any intention of making it a commercial single.

"We're not going to ask too much from it," he says. "A song like that has already been created, so any time you do any dealings with it, you must just be having fun."

an educator from California, and he even teared up," she says. He also wants customized copies of the clip—which would include his local domestic violence hotline numbers—for educational purposes.

Kortes wrote the song upon learning that 75% of all women murdered by their mates were killed after leaving them. "I found that totally astonishing," the **Magda Lane Music** (ASCAP) writer says.

and 10-yr Corps member) before **Archie** hands his band's video to "the greatest rock producer of all time." **Spector** speculates, "After producing some of the world's best-selling groups, working with the **Archies** could be fun."

Materials for Jim Bessman can be sent to 331 West 57th St. #285, New York, N.Y. 10019 or abarenbo@earthlink.net.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
(1)	2	5	7	ARE YOU SATISFIED	TOMMY BOY SILVER LABEL 2206/TOMMY BOY...1 week at No. 1 VICTOR CALDERONE FEAT. DEBORAH COOPER

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	9	STRANGER IN MY HOUSE (T)	(X) ELEKTRA 67173/EEG † 3 weeks at No. 1 TAMIA

Artists & Music



by Leila Cobo

mante). He knows how to find the artists, and we'll provide him with the resources necessary to operate and promote them."

In fact, Los Dementes came to life after six individual artists on Proarsa got together as a group. Bustamante took the band to the studio for a test run and decided the chemistry was right for an album.

Proarsa is now getting ready to drop its second title, a self-titled album by former Sony artist **Latin Fresh**, in mid May. Like Dementes, Latin Fresh has a rap/reggae base but incorporates more R&B and dance elements. Bustamante hopes to break the artist on the East Coast and in Puerto Rico—in fact, Latin Fresh's disc features guest appearances by two Puerto Rican artists, **Master Joe** and **OG Black**. Puerto Rico, in recent years, has become a bastion of rap/reggae.

However, Bustamante says that "our product won't be as underground as what you hear in Puerto Rico. Our product is clean, so it can be played on the radio." Indeed, says Bustamante, the main obstacle to promoting the genre in the U.S. has been the perception that the material is full of obscenities and therefore unsuitable for radio or TV.

"That's the stigma," he says. "And that's not what we're about. What we want to do is establish the genre. We know there's dozens of rap/reggae acts in Puerto Rico and South America. And we know there are immigrants here from Colombia, Venezuela, Honduras, Mexico, who know this music. But other genres have made it to radio. Now, we want to take this to the U.S."

Rap/reggae already enjoyed widespread commercial success in the U.S. with Panama's **El General** nearly 10 years ago. Nothing has quite matched that since, even though a big rap/reggae movement has developed in Puerto Rico. Coincidentally, after a three-year hiatus

(Continued on page 50)

NEW LABEL LOOKS FOR NEW MARKET: The January launch of the Proarsa label in Miami was done with little fanfare. But following the February release of *La Conquista*, the debut album by Panamanian reggae/rap group **Los Dementes**, the Fonovisa imprint is striving to establish a place for that genre of music in the U.S. and Puerto Rican markets.

"We wanted to specifically target the U.S. market," says Proarsa president **Ramón "Pucho" Bustamante**, who owns Proarsa, a similar label in Panama. Bustamante pitched a joint-venture idea to Fonovisa, a label that didn't carry any reggae or rap. The result is an alliance where by Proarsa functions as an independent label (funded and distributed by Fonovisa) that will release 10 to 12 titles a year for the next couple of years. Proarsa continues to exist but isn't releasing titles while the Fonovisa deal is in place. Although Proarsa is in charge of finding, producing, and developing acts, all artists have Fonovisa contracts.

"We think there's a market for that product, but obviously it wasn't what we did," says **Gilberto Moreno**, GM at Fonovisa. "We saw a good option with [Bustamante]

DEMENTES 2.0
La Conquista

Ramón "Pucho" Bustamante
Presidente y Productor de PROARSA

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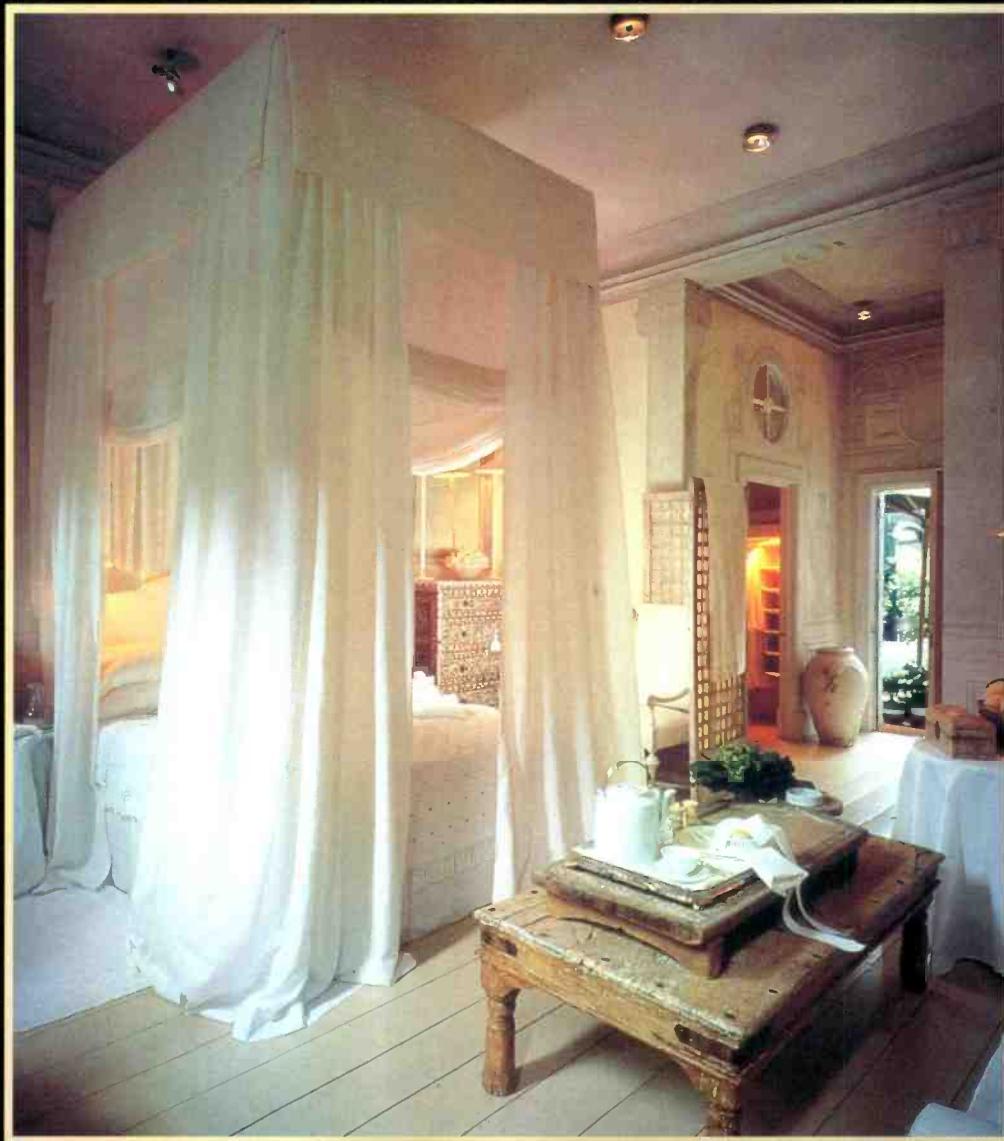


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE
(1)	1	1	12	RICKY MARTIN	SOLO QUIERO AMARTE
(2)	3	3	8	JERRY RIVERA	QUIERO
3	2	2	22	JUAN GABRIEL	ABRAZAME MUY FUERTE
4	8	15	10	ILEGALES	TU RECUERDO
5	15	23	4	CONJUNTO PRIMAVERA	NO TE PODIAS QUEDAR
6	9	4	13	PAULINA RUBIO	YO SIGO AQUI
7	4	5	26	AZUL AZUL	LA BOMBA
8	5	9	8	BANDA EL RECODO	Y LLEGASTE TU
9	10	8	39	CHRISTIAN CASTRO	POR AMARTE ASI
10	6	6	12	LOS TUCANES DE TIJUANA	EL AMOR SONADO
11	12	21	11	LUPILLO RIVERA	DESPRECIADO
12	11	11	8	CHAYANNE	CANDELA
13	7	7	29	CHAYANNE	YO TE AMO
14	13	16	10	RICARDO MONTANER	LA CLAVE DEL AMOR
15	16	10	27	MDO	TE QUISE OLVIDAR
16	18	20	4	GILBERTO SANTA ROSA	PERO NO ME AMA
17	17	18	26	ROCIO DURCAL	INFIEL
18	19	12	61	SON BY FOUR	A PURO DOLOR
19	14	13	11	VICTOR MANUELLE	ME DA LO MISMO
20	20	17	12	EDNITA NAZARIO	DEVUELVE ME
21	31	39	9	LA ARROLLADORA	QUE ME VAS A DAR
22	21	19	5	HUEY DUNBAR	YO SI ME ENAMORE
23	25	24	6	ROGELIO MARTINEZ	AMAME
24	27	25	9	PEPE AGUILAR	ESCLAVO Y AMO
25	23	14	17	LOS HUMILDES	DISCULPE USTED
26	33	35	3	GRUPOMANIA	CARACOLITO
27	26	26	22	INTOCABLE	ENSENAME A OLVIDARTE
28	37	—	2	MARCO ANTONIO SOLIS	SIGUE SIN MI
29	24	28	22	LOS ANGELES DE CHARLIE	UN SUEÑO
30	30	31	14	JOAN SEBASTIAN	UN IDIOTA
31	22	22	18	LUIS MIGUEL	Y
32	32	32	9	EL PODER DEL NORTE	NI QUE VALIERAS TANTO
33	40	29	3	LIMITE	TOQUE DE AMOR
34	RE-ENTRY	23	—	LAURA PAUSINI	ENTRE TU Y MIL MARES
35	39	—	2	PEDRO FERNANDEZ	YO NO FUI
36	NEW	1	—	LOS TIGRES DEL NORTE	ME DECLARO CULPABLE
37	RE-ENTRY	12	—	MARC ANTHONY	MY BABY YOU
38	29	27	20	BANDA EL RECODO	DEJA
39	NEW	1	—	JARABE DE PALO	DE VUELTA Y VUELTA
40	RE-ENTRY	12	—	POLO URIAS Y SU MAQUINA NORTENA	PARA QUE QUIERES QUE VUELVA

POP	TROPICAL/SALSA	REGIONAL MEXICAN
31 STATIONS	13 STATIONS	55 STATIONS
1 JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE	1 JERRY RIVERA ARIOLA/BMG LATIN QUIERO	1 CONJUNTO PRIMAVERA FONOVISA NO TE PODIAS QUEDAR
2 RICKY MARTIN COLUMBIA/SONY DISCOS SOLO QUIERO AMARTE	2 GILBERTO SANTA ROSA SONY DISCOS PERO NO ME AMA	2 BANDA EL RECODO FONOVISA Y LLEGASTE TU
3 JERRY RIVERA ARIOLA/BMG LATIN QUIERO	3 RICKY MARTIN COLUMBIA/SONY DISCOS SOLO QUIERO AMARTE	3 LOS TUCANES DE TIJUANA UNIVERSAL LATINO EL AMOR SONADO
4 PAULINA RUBIO UNIVERSAL LATINO Y YO SIGO AQUI	4 VICTOR MANUELLE SONY DISCOS ME DA LO MISMO	4 LUPILLO RIVERA SONY DISCOS DESPRECIADO
5 CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI	5 AZUL AZUL SONY DISCOS LA BOMBA	5 LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO SONY DISCOS QUE...
6 ILEGALES ARIOLA/BMG LATIN TU RECUERDO	6 GRUPOMANIA UNIVERSAL LATINO CARACOLITO	6 ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU
7 CHAYANNE SONY DISCOS CANDELA	7 HUEY DUNBAR SONY DISCOS YO SI ME ENAMORE	7 ROGELIO MARTINEZ DISCOS CISNE AMAME
8 RICARDO MONTANER WEA LATINA LA CLAVE DEL AMOR	8 ILEGALES ARIOLA/BMG LATIN TU RECUERDO	8 LOS HUMILDES RCA/BMG LATIN DISCULPE USTED
9 CHAYANNE SONY DISCOS YO TE AMO	9 ELVIS CRESPO SONY DISCOS LA NOCHE	9 INTOCABLE EMI LATIN ENSENAME A OLVIDARTE
10 ROCIO DURCAL ARIOLA/BMG LATIN INFIEL	10 PAULINA RUBIO UNIVERSAL LATINO Y YO SIGO AQUI	10 LOS ANGELES DE CHARLIE FONOVISA UN SUEÑO
11 EDNITA NAZARIO SONY DISCOS DEVUELVE ME	11 JAY LOZADA UNIVERSAL LATINO POR AMARTE ASI	11 EL PODER DEL NORTE DISA/EMI LATIN NI QUE VALIERAS TANTO
12 MDO SONY DISCOS TE QUISE OLVIDAR	12 EDNITA NAZARIO SONY DISCOS DEVUELVE ME	12 LOS TIGRES DEL NORTE FONOVISA ME DECLARO CULPABLE
13 MARCO ANTONIO SOLIS FONOVISA SIGUE SIN MI	13 KEVIN CEBALLO RMM MI PRIMER AMOR	13 LIMITE UNIVERSAL LATINO TOQUE DE AMOR
14 HUEY DUNBAR SONY DISCOS YO SI ME ENAMORE	14 ALEX BUENO J&N/SONY DISCOS QUE VUELVA	14 BANDA EL RECODO FONOVISA DEJA
15 SON BY FOUR SONY DISCOS A PURO DOLOR	15 MICKEY TAVERAS KAREN/UNIVERSAL LATINO HISTORIA ENTRE TUS DEDOS	15 JOAN SEBASTIAN MUSART/BALBOA UN IDIOTA

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.

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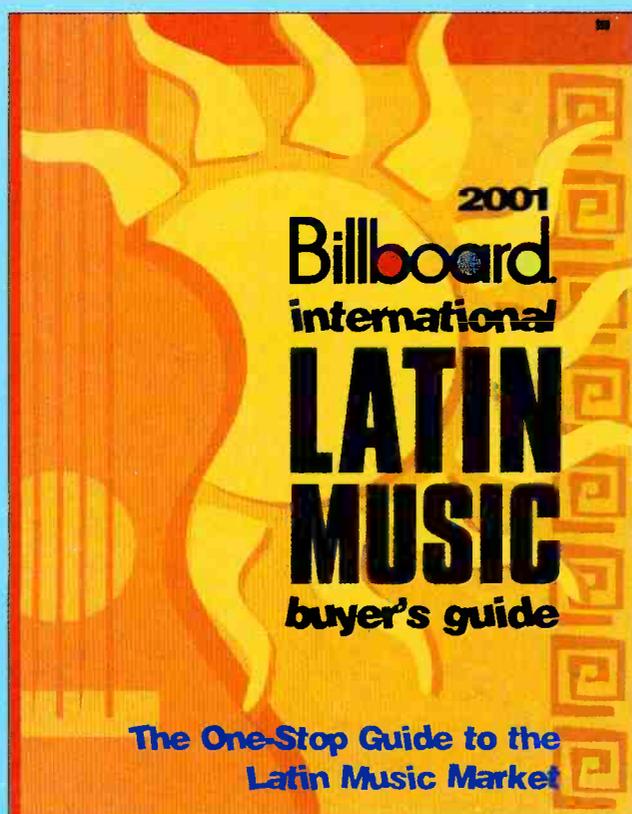


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Artists & Music

LATIN NOTAS

(Continued from page 48)

from recording, El General is planning to release a new album in May on the new Mock & Roll label.

Proamsa has six acts signed to its roster and already has plans to release a compilation disc in the fall.

RITMOTECA INKS ANOTHER MAJOR: Universal Music Group has become the latest major to sign an affiliate agreement with Ritmoteca that allows the latter's Web site to sell Universal's digital music product.

The agreement follows similar deals inked with Sony and BMG last December, which made Ritmoteca the first Latin Web site to sign a digital distribution deal with any of the majors. All the agreements give Ritmoteca access not only to Latin tracks but to the labels' entire digital catalogs. While deals with the majors cover only the U.S., Ritmoteca also has exclusive worldwide deals with a host of independent labels.

"We're getting a lot more international traffic," says Ritmoteca president/CEO/founder **Iván J. Parrón**, who is working with the majors toward global coverage. According to Parrón, sales have been increasing at a rate of 30% per month. "What the majors have enabled us to do is, obviously, have big names but also introduce smaller names to the market."

Parrón is also launching a promo-

tional campaign for the film *Amores Perros* and its soundtrack on Surco/Universal.

Ritmoteca, which has nearly 400,000 tracks in its catalog, was previously known as Ritmoteca.com but changed its name to reflect an expansion into other media. Parrón is negotiating with other majors to make their music available on the Web site.

SUPERESTRELLA KEEPS GROWING: KZMS (La Zeta) Modesto, Calif., has changed its call letters to KTSE (La Superestrella) as of April 9. The station is the latest to switch to the Superestrella top Latin 40 format, which now has three stations in Los Angeles and 10 others nationwide. All stations are owned by San José, Calif.-based Entravision, which owns 55 stations nationwide, including the regional Mexican Radio Tricolor stations and AC Radio Romantica stations.

In other Entravision news, **Haz Montana**, former PD at KSSE (Superestrella 97.5 FM) Los Angeles, is now VP of programming for Entravision Radio, based in San Jose, Calif. And **Araceli Rivera** is PD for La Superestrella Network.

KING AFRICA STRIKES AGAIN: Following the success of "La Bomba," his cover of the **Azul Azul** single, **King Africa** is looking to repeat his feat with "El Humahuaqueño," a dance/Andean version of the Argentine folk tune better known as "El Carnavallito." The track is the first single off King Africa's new CD, *Pachanga*, which has already been released in Spain and is slated for a South American release by the end of the month.

According to label Oid Mortales, "El Humahuaqueño" has already topped Spanish charts and was the official song of the Canary Island Carnivals. The track follows a trend set by King Africa, who has also had hits with his covers of "Mamá Yo Quiero" and "El Camaleón." Oid Mortales president **Tuti Gianakis** says conversations are under way to have a major distribute *Pachanga* in the U.S.

IN BRIEF: EMI Publishing has renewed its co-publishing deal with singer/songwriter **Ricardo Montaner** that will cover his current album on Warner; *La Clave del Amor*; as well as his back catalog.

"We are thrilled that Ricardo will continue to be a part of the EMI Music Publishing roster," says **Nestor Casonu**, regional managing director for Latin America. "Montaner's songs are classics that have been recorded by many others. He's not only great as a singer but as a writer."

In other news, EMI's Argentine folk/pop group **Los Nocheros** are in Los Angeles finishing their new album, *Señal de Amor*, slated for a late-May release. Produced by **Mario Teruel**, the disc features Nocheros songs, as well as those by **Alberto Plaza**, **Horacio Guarany**, **León Gieco**, **Paz Martínez**, and **Teresa Parodi y Víctor Heredia**.

HERRERA SPEEDS UP: After a



EMI Music Publishing has renewed its co-publishing deal with singer/songwriter Ricardo Montaner. Shown, from left, are Nestor Casonu, EMI Music Publishing's regional managing director for Latin America, and Montaner.

string of successful ballad-driven albums, Chilean singer/songwriter **Pablo Herrera** is considering a move into more energetic territories. Herrera is currently recording new material in Los Angeles with producer/arranger **Erich Bulling**, who has worked for artists like **Julio Iglesias**, **Luis Miguel**, **Djavan**, **Carl Anderson**, and **Vikki Carr**. Herrera says his new album will feature no more than four romantic, slow-tempo songs. The rest of it will be, in his words, "more in accordance with the music of today."

BRAZILIAN NOTAS: Brazil's domestic sales charts for the last couple of weeks reveal a rather amazing phenomenon: The first 10 positions in the chart have been occupied by domestic artists, a rarity in other Latin countries.

The chart also shows the strongest musical trends in Brazil. The audience is rediscovering *forró* (a rhythm from northeast Brazil) with the group **Falamansa** leading the hit parade. Funk from Rio de Janeiro is also on the rise, represented by **Bonde do Tigrão's** debut album, which has gone to No. 3, and the compilation *Tornado 2*, charting at No. 2. Teen-pop fever is still going strong, as exemplified by duo **Sandy & Junior** at No. 5 and the band **KLB** at No. 10.

Established acts include romantic popsters **Zezé di Camargo & Luciano** at No. 4 and samba artist **Jorge Aragão** at No. 9. Rock band **Capital Inicial** charted at No. 8, while **Legião Urbana** is at No. 6, even though the band broke up in 1997 when singer/songwriter/bandleader **Renato Russo** died. Surprisingly, the top 10 releases are divided evenly between independent labels and majors.

Assistance in preparing this column was provided by Tom Gomes in Brazil and Sergio Fortuño in Chile. Leila Cobo can be reached at 305-361-5279 or at lcobo@billboard.com. Material may be sent to 101 Crandon Blvd. Suite 466, Key Biscayne, Fla. 33149.

LATIN TRACKS A-Z

- | | TITLE (Publisher - Licensing Org.) |
|----|---|
| 18 | A PURO DOLOR (EMOA, ASCAP) |
| 3 | ABRAZAME MUY FUERTE (BMG Arabeila, ASCAP/San Angel, ASCAP) |
| 23 | AMAME (Amber Mel, BMI) |
| 12 | CANDELA (PSO, ASCAP/Drum, ASCAP) |
| 26 | CARACOLITO (Not Listed) |
| 39 | DE VUELTA Y VUELTA (Not Listed) |
| 38 | DEJA (Arpa, BMI) |
| 11 | DESPRECIADO (Copyright Control) |
| 20 | DEVUELVE ME (EMOA, ASCAP) |
| 25 | DISCULPE USTED (Huina, BMI) |
| 10 | EL AMOR SONADO (Flamingo, BMI) |
| 27 | ENSENAME A OLVIDARTE (Ser-Ca, BMI) |
| 34 | ENTRE TU Y MIL MARES (WB, ASCAP) |
| 24 | ESCLAVO Y AMO (Brambila Musical) |
| 17 | INFIEL (EMI April, ASCAP) |
| 7 | LA BOMBA (Sony/ATV Discos, ASCAP) |
| 14 | LA CLAVE DEL AMOR (EMI April, ASCAP/Bebu, ASCAP) |
| 19 | ME DA LO MISMO (EMOA, ASCAP) |
| 36 | ME DECLARO CULPABLE (Not Listed) |
| 37 | MY BABY YOU (Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP) |
| 32 | NI QUE VALIERAS TANTO (Not Listed) |
| 5 | NO TE PODIAS QUEDAR (Seg Son, BMI) |
| 40 | PARA QUE QUIERES QUE VUELVA (Elzaz, BMI) |
| 16 | PERO NO ME AMA (PMC, ASCAP) |
| 9 | POR AMARTE ASI (Erami, ASCAP/WB, ASCAP) |
| 21 | QUE ME VAS A DAR (WB, ASCAP) |
| 2 | QUIERO (Dustelli, BMI/Mana Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP) |
| 28 | SIGUE SIN MI (Not Listed) |
| 1 | SOLO QUIERO AMARTE (NOBODY WANTS TO BE LONELY) (Sony/ATV Tunes, ASCAP/DeSton, ASCAP/Desmond, ASCAP/Norma Desmond, SESAC/Victoria Shaw, SESAC/Sony/ATV Songs, BMI/Gabburr, ASCAP/Universal-MCA, ASCAP) |
| 15 | TE QUISE OLVIDAR (BMG Songs, ASCAP) |
| 33 | TOQUE DE AMOR (WB, ASCAP) |
| 4 | TU RECUERDO (BMG Songs, ASCAP/Vlaices, ASCAP) |
| 30 | UN IDIOTA (Rio Musical/Edimusa, ASCAP) |
| 29 | UN SUEÑO (Not Listed) |
| 31 | Y (Peer Int'l., BMI) |
| 8 | Y LLEGASTE TU (LGA, BMI) |
| 6 | Y YO SIGO AQUI (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP) |
| 35 | YO NO FUI (Peer Int'l., BMI) |
| 22 | YO SI ME ENAMORE (Ventura, ASCAP) |
| 13 | YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI) |

LATIN MUSIC 6-PACK



BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

★ **Heineken** ^{EN VIVO} PRESENTS

Billboard
LATIN MUSIC
CONFERENCE & AWARDS

IN ASSOCIATION WITH
HBO
Latino

program guide

APRIL 24-26, 2001

The Annual Billboard Latin Music Conference Recognizes And Celebrates Success Of The Genre

BY LEILA COBO

Twelve years ago, barely 100 people registered for the first Billboard Latin Music Conference, held at the Hyatt Regency Hotel in Miami. An unknown pop/flamenco guitarist named Otumar Liebert played a showcase at the now-defunct Cameo Theater, and perhaps 20 people showed up. This year, what started as a tentative experiment surrounding an incipient music genre and marketplace has become the longest-running, most respected and certainly most forward-looking Latin music conference in the world. The 12th annual Billboard Latin Music Conference will begin April 24 in Miami Beach with Plug.In Latin. Superstar Marc Anthony kicks off the 25th at the Eden Roc Hotel



Marc Anthony

with a one-on-one interview, and the conference will conclude the evening of April 26 with the Billboard Latin Music Awards held at the Jackie Gleason Theater.

The awards show will air April 29 on the Telemundo network for the third consecutive year, signaling the continuing and expanding commitment of Billboard to Latin music. Awards will be given in 39 categories, based on artists' performances on the Billboard charts. In addition, the Spirit of Hope Award will be given to Los Tigres del Norte, the Lifetime Achievement Award to seminal East L.A. band Los Lobos, the Hall of Fame Award to legendary percussionist Mongo Santamaría and the Star Award to Thalía.

Beyond the awards, however, this year's conference expands the path set by its predecessors with a richer than ever schedule of panels, musical showcases and other events that highlight what is most noteworthy, relevant and decisive in Latin music today.

EVENT HIGHLIGHTS

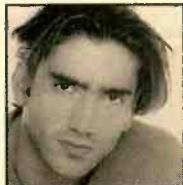
Few people personify these traits as thoroughly as singer, songwriter and producer Marc Anthony, whose in-depth
(Continued on page LM-3)



Winners
LM-3



Talent
LM-14



Programming
LM-30



Charts
LM-32

La más reciente
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LATIN MUSIC 6-PACK

THE BEST IN LATIN MUSIC (Continued from page LM-3)

old, uber-successful *Mi Tierra*. The gamble worked, and *Alma Caribeña* made its debut at No. 1 on June 10,



Enrique Iglesias

2000, and peaking at No. 3 in June. The track, which was later added to the album in some markets, stayed 28 weeks on the chart and wins this year in the Latin Dance Maxi-Single of the Year and the Latin Dance Club Play Track of the Year categories.

JENNIFER

Only 17 years old, Jennifer Peña already has four albums and two Tejano Music Awards to her name. But *Abrázame y Bésame*, recorded with her band Los Jetz and featuring mostly cumbias, made it to the Regional charts, peaking at No. 8 on Sept. 15, 2000, and remaining there for seven weeks. It makes Peña and her group winners in the Regional Mexican Album of the Year, New Artist category. Produced by A.B. Quintanilla, III, *Abrázame y Bésame* features Kumbia Kings singer DJ Kane in a duet with



Grupo Limite

a spot it kept for seven weeks, giving Estefan the award for Tropical Album of the Year, Female. Beyond the traditional sound, Estefan also paired up with the likes of Celia Cruz and José Feliciano for sparkling duets.

GRUPO LIMITE

Grupo Limite's face is singer Alicia Villarreal, an artist who has become a national trendsetter in her native Mexico. The group is a consistent bestseller, and its 2000 release, *Por Encima de Todo*, spent 22 weeks on the Regional Mexican charts since its debut at No. 1 on June 10. (It peaked at No. 4 on the Hot Latin Tracks.) Although other Limite albums have sold better, this one is considered by many to represent the group's peak musical achievement. It wins Regional Mexican Album of the Year, Female, Group or Solo artist.

ENRIQUE IGLESIAS

Enrique Iglesias, once a mainstay on the Latin charts, has been working his English-language debut on Interscope since last year. Included in that album was "Be With You," a track he co-wrote with Paul Barry and Mark Taylor. At the insistence of his label, Iglesias translated the track, which was titled "Sólo Me Importas Tú" and released as a single. The remix version charted on Billboard's Hot Dance/Maxi Singles Sales chart, making its debut at No. 4 on April 29,



Jennifer

Peña on the title track.

LOS ANGELES AZULES

After a two-year absence from the recording studio, Los Angeles Azules released *Una Lluvia de Rosas*, of which the single "El Listón de tu Pelo" entered the Regional chart on Nov. 20, 1999, at No. 10. The track, a cumbia, peaked at No. 1, a position it kept for seven weeks, and remained 52 weeks on the charts, making it the Regional Mexican Track of the Year. Written by Jorge Mejía Avante, "El Listón" was an oddity in that it featured both a male and a female singer—Carlos Montalvo and Mayra
(Continued on page LM-12)

And The Award Goes To...

Winners (in bold) and nominees for the Billboard Latin Music Awards

SPRIT OF HOPE: LOS TIGRES DEL NORTE

HALL OF FAME: MONGO SANTAMARIA

LIFETIME ACHIEVEMENT: LOS LOBOS

STAR AWARD: THALIA

HOT LATIN TRACK OF THE YEAR

"A Puro Dolor" Son By Four (Sony Discos)

"Muy Dentro De Mi" Marc Anthony (Columbia/Sony Discos)

"Que Alguien Me Diga" Gilberto Santa Rosa (Sony Discos)

"Secreto De Amor" Joan Sebastian (Musart/Balboa)

HOT LATIN TRACK OF THE YEAR, VOCAL DUO

"Que Locura Enamorarme De Ti" Eddie

Santiago Y Huey Dunbar (Sony Discos)

"Come Baby Come" Gizelle D'Cole y Elvis Crespo (Sony Discos)

"Pideme" Milly Quezada y Fernandito Villalona (Sony Discos)

HOT LATIN TRACKS ARTIST OF THE YEAR

Son By Four

Marc Anthony

Christian Castro

Conjunto Primavera

SONGWRITER OF THE YEAR

Omar Alfanno

Estefano

Rudy Perez

Kike Santander

PRODUCER OF THE YEAR

Rudy Perez

Emilio Estefan Jr.

Alejandro Jaén

Kike Santander

LATIN DANCE MAXI-SINGLE OF THE YEAR

"Solo Me Importas Tu" Enrique Iglesias (Interscope/Universal Latino)

"Muy Dentro De Mi" Marc Anthony (Columbia/Sony Discos)

"No Me Dejes De Querer" Gloria Estefan (Epic/Sony Discos)

"Shake Your Bon-Bon" Ricky Martin (Columbia/Sony Discos)

POP ALBUM OF THE YEAR, MALE

Vivo Luis Miguel (WEA Latina)

Simplemente Chayanne (Sony Discos)

Oscar De La Hoya Oscar De La Hoya (EMI Latin)

Entre Tus Brazos Alejandro Fernandez (Sony Discos)

POP ALBUM OF THE YEAR, FEMALE

Mi Reflejo Christina Aguilera (RCA/BMG Latin)

Paulina Paulina Rubio (Universal Latino)

MTV Unplugged Shakira (Sony Discos)

Arrasando Thalía (EMI Latin)

POP ALBUM OF THE YEAR, GROUP

Mi Gloria, Eres Tu Los Tri-O (Ariola/BMG Latin)

El Sapo Azul Azul (Sony Discos)

Subir Al Cielo MDO (Sony Discos)

CD00 OV7 (Sony Discos)

POP ALBUM OF THE YEAR, NEW ARTIST

Mi Reflejo Christina Aguilera (Ariola/BMG Latin)

El Sapo Azul Azul (Sony Discos)

Oscar De La Hoya Oscar De La Hoya (EMI Latin)

CD00 OV7 (Sony Discos)

POP TRACK OF THE YEAR

"A Puro Dolor" Son By Four (Sony Discos)

"Muy Dentro De Mi" Marc Anthony (Columbia/Sony Discos)

"Por Amarte Así" Christian Castro (Ariola/BMG Latin)

"Atado A Tu Amor" Chayanne (Sony Discos)

BILLBOARD LATIN 50 ARTIST OF THE YEAR

Son By Four (Sony Discos)

Christina Aguilera (RCA/BMG Latin)

Marc Anthony (Columbia/Sony Discos)

Shakira (Sony Discos)

LATIN ROCK ALBUM OF THE YEAR

MTV Unplugged Shakira (Sony Discos)

Brujerismo Brujería (Roadrunner)

Uno La Ley (WEA Latina)

TROPICAL/SALSA ALBUM OF THE YEAR, MALE

El Amor De Mi Tierra Carlos Vives (EMI Latin)

Wow Flash! Elvis Crespo (Sony Discos)

Chanchullo Ruben Gonzalez (World Circuit/Nonesuch)

Obra Maestra Tito Puente & Eddie Palmieri (RMM)

TROPICAL/SALSA ALBUM OF THE YEAR, FEMALE

Alma Caribeña-Caribbean Soul Gloria Estefan

(Epic/Sony Discos)

Voy A Enamorarte Gisselle (Ariola/BMG Latin)

Bano De Luna Melina Leon (Sony Discos)

Buena Vista Social Club Presents Omara

Portuondo Omara Portuondo (World Circuit/Nonesuch)

TROPICAL/SALSA ALBUM OF THE YEAR, GROUP

Son By Four Son By Four (Sony Discos)

Distinto Diferente Afro-Cuban All Stars (World Circuit/Nonesuch)

Masters Of The Stage: 2000 Veces Maria Grupomania (Sony Discos)

Sabe A Limi-t Limi-t 21 (EMI Latin)

TROPICAL/SALSA ALBUM OF THE YEAR, NEW ARTIST

Son By Four Son By Four (Sony Discos)

Seras Parte De Mi Mundo Anthony (J&N/Sony Discos)

Con Su Loquera Mala Fe (J&N/Sony Discos)

Buena Vista Social Club Presents Omara

Portuondo Omara Portuondo (World Circuit/Nonesuch)

TROPICAL/SALSA TRACK OF THE YEAR

"A Puro Dolor" Son By Four (Sony Discos)

"Muy Dentro De Mi" Marc Anthony (Columbia/Sony Discos)

"Jurame" Gisselle (Ariola/BMG Latin)

"Que Alguien Me Diga" Gilberto Santa Rosa (Sony Discos)

REGIONAL MEXICAN ALBUM OF THE YEAR, MALE

Secreto De Amor Joan Sebastian (Musart/Balboa/Caiman)

Lo Grande De Los Grandes Pepe Aguilar

(Musart/Balboa)

Por Una Mujer Bonita Pepe Aguilar (Musart/Balboa)

Lobo Herido Vicente Fernández (Sony Discos)

REGIONAL MEXICAN ALBUM OF THE YEAR, MALE GROUP

En La Madrugada Se Fue Los Temerarios

(Fonovisa)

Lo Mejor De Mi Vida Banda El Recodo (Fonovisa)

Morir De Amor Conjunto Primavera (Fonovisa)

De Paisano A Paisano Los Tigres Del Norte (Fonovisa)

REGIONAL MEXICAN ALBUM OF THE YEAR, FEMALE GROUP OR SOLO ARTIST

Por Encima De Todo Grupo Limite (Universal Latino)

Prenda Del Alma Yesenia Flores (Fonovisa)

Abrázame Y Bésame Jennifer (EMI Latin)

El Amor Nos Mantendra Juntos Priscila Y Sus

Balás De Plata (Andrea/Platino/Fonovisa)

REGIONAL MEXICAN ALBUM OF THE YEAR, NEW ARTIST

Abrázame Y Besame Jennifer (EMI Latin)

100 Anos De Mariachi Plácido Domingo (EMI Latin)

REGIONAL MEXICAN TRACK OF THE YEAR

"El Listón De Tu Pelo" Los Angeles Azules

(Disa/EMI Latin)

"Yo Se Que Te Acordaras" Banda El Recodo

(Fonovisa)

"Morir De Amor" Conjunto Primavera (Fonovisa)

"Y Sigues Siendo Tu" Rogelio Martínez

(Discos Cisne)

LATIN JAZZ ALBUM OF THE YEAR

Latin Soul Poncho Sanchez (Concord Jazz)

Muy Divertido! Marc Ribot Y Los Cubanós

Postizos (Atlantic)

Soul Of The Conga Poncho Sanchez (Concord Jazz)

Live At The Village Vanguard Chucho Valdes

(Blue Note)

LATIN GREATEST-HITS ALBUM OF THE YEAR

Desde Un Principio-From The Beginning Marc

Anthony (RMM/Sony Discos)

The Remixes Elvis Crespo (Sony Discos)

The Best Hits Enrique Iglesias (Fonovisa)

All My Hits-Todos Mis Exitos Vol. 2 Selena (EMI Latin)

LATIN COMPILATION ALBUM OF THE YEAR

2000 Latin Grammy Nominees Various Artists

(Epic/Sony Discos)

Billboard Latin Music Awards Various Artists

(Universal Latino)

Guerra De Estados Pesados Various Artists (Lideres)

Merenhits 2000 Various Artists (J&N/Sony Discos)

LATIN DANCE CLUB PLAY TRACK OF THE YEAR

"Solo Me Importas Tu" Enrique Iglesias

(Interscope/Universal Latino)

"No Me Dejes De Querer" Gloria Estefan

(Epic/Sony Discos)

"Cada Vez" Negrocán (Rampage)

"Así" Jon Secada (550 Music/Sony Discos)

PUBLISHER OF THE YEAR

EMOA, ASCAP

Foreign Imported Productions Publishing, BMI

Sony/ATV Latin, BMI

WB, ASCAP

PUBLISHING CORPORATION OF THE YEAR

Sony/ATV Music

EMI Music

Foreign Imported Productions Publishing

Universal Music



azul

BILLBOARD MAGAZINE'S # 1 POP ARTIST OF THE YEAR, 2000

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MAY 27
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JUNE 6, 2001

PRODUCED BY: KIKE SANTANDER

Omar Alfanno
Marc Anthony
Azul Azul
Chayanne
Elvis Crespo
Huey Dunbar
Gloria Estefan
Emilio Estefan Jr.
Alejandro Fernández
Vicente Fernández
Alejandro Jaen
Melina León
Ricky Martin
MDO
OV7
Milly Quezada
Gilberto Santa Rosa
Eddie Santiago
Jon Secada
Shakira
Son By Four

Sony Discos

Leading Cause of Global Warming?

Congratulations to the hottest stars of this year's Billboard Latin Music Awards

Sony
DISCOS

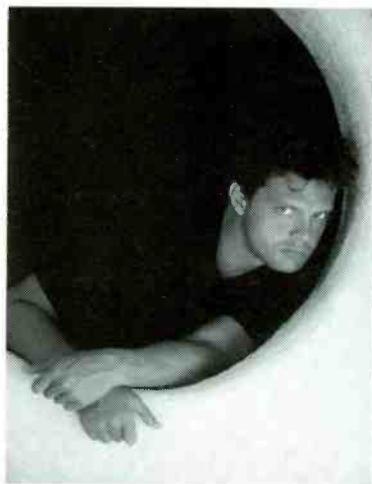
LATIN MUSIC 6-PACK

THE BEST IN LATIN MUSIC (Continued from page LM-6)

Torres—a first in the history of the group.

LOS TEMERARIOS

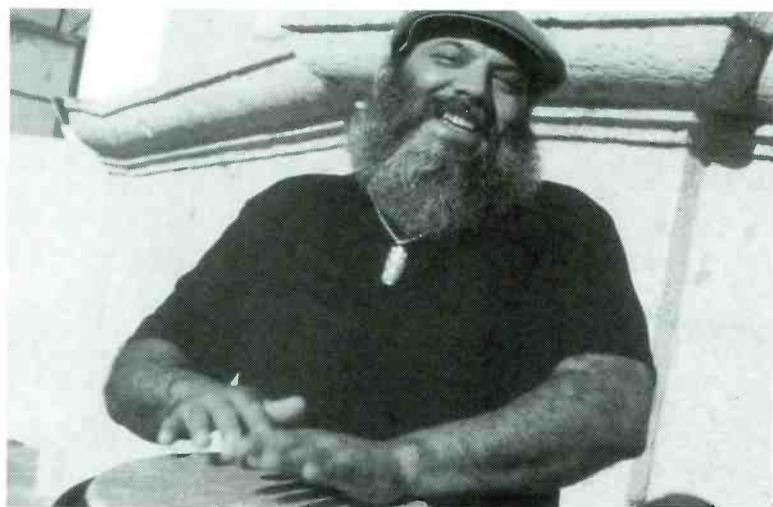
Los Temerarios, who recently renewed their recording contract with label Fonovisa, already had a string of exceedingly well-selling albums, including a double live album. But their latest, *En la Madrugada se Fue*, was unprecedented in



Luis Miguel



Los Tri-O



Poncho Sánchez

that it entered the Billboard Latin 50 chart at No. 1 (on March 18, 2000), a position it claimed for four weeks. The album wins for Regional Mexican Album of the Year, Male Group.

LOS TRI-O

Many people thought the Los Tri-O formula—three young, hip singers performing old boleros from Latin-standard repertoire—was a one-hit wonder. Not so. The Colombian group's follow-up, *Mi Gloria Eres Tú*, delved into more diverse repertoire and dabbled in pop elements. At the core was a cohesive group with fine, well-blended voices and a strong stage presence that convinced skeptics. *Mi Gloria* debuted on Nov. 20, 1999, at No. 11 on the Latin Pop Albums chart. It peaked at No. 2 on Jan. 15 and spent a total of 32 weeks on the chart, winning for Pop Album of the Year in the Group category.

LUIS MIGUEL

Amarte Es un Placer may have won Luis Miguel a Latin Grammy award and a nomination for Best Latin Pop Album in this February's Grammy Awards, but that album doesn't begin to compare with his wonderfully exhilarating *Vivo*, a live album that encompasses his broad range of styles, from straight-ahead pop to ranchera. Although the disc never made it to

The history of both Latin and American music would be incomplete without Ramón "Mongo" Santamaría, this year's recipient of the Billboard Latin Hall of Fame Award. A bandleader, composer and arguably the world's greatest living conga player, for the past six decades, Santamaría has been a constant bridge between Afro-Cuban grooves, jazz and R&B. His career spans virtually every genre and includes collaborations with virtually every significant name in music—from Tito Puente to Pérez Prado to Cal Tjader—six Grammy nominations, 50 albums and a string of hits, including "Watermelon Man." (How many Latin jazz tracks have made it on to Top 40 radio?) Santamaría's trajectory is a virtual history of Latin music in the U.S.

Born in Havana, Cuba, in 1922, Santamaría was already a seasoned musician by the time he moved permanently to New York City in 1950 and began recording and touring with the Mambo King, Dámaso Pérez Prado. A year later, he became Tito Puente's conga player—an association that would be definitive in his music development—as would his later partnership with Cal Tjader. In the interim, Santamaría recorded his first album, *Changó*, acknowledged as the first album of Afro-Cuban folkloric music recorded in the U.S. His

was also at the forefront of the current trend of English-speaking artists who record in Spanish. His breakthrough success was Christina Aguilera's Spanish-language album, *Mi Reflejo*, of which two tracks—"Ven Conmigo" and "Por Siempre Tú"—charted in the Top 10. In a perhaps unprecedented scenario, one of his tracks, "Imagine Me Without You," entered the Christian charts with Jaci Velasquez's English-language version (from her album *Crystal Clear*) and simultaneously charted in Luis Fonsi's Spanish-language version. Other Pérez charting tracks were Fonsi's "Mi Sueño," Oscar De La

BILLBOARD'S LATIN MUSIC HALL OF FAME:

Mongo Santamaría

A Founding Father Of Crossover, The Conga Player Has Explored Afro-Cuban, Jazz and R&B

BY LEILA COBO

follow-up, 1958's *Yambú*, followed the same musical line. But his definitive imprint on the world's musical fabric began with his eponymously titled 1959 album, which blended Afro-Cuban folklore with Latin jazz and included Santamaría's "Afro Blue," a composition that would become a jazz standard and marked the first time traditional Cuban *chékere* and *batá* drums were used in a jazz context.

In the ensuing years, Santamaría experimented with every imaginable genre and style, from traditional Cuban charanga to Brazilian bossa nova. During his productive association with Riverside Records in the '60s, Santamaría organized his now-historical Latin jazz group, which included pianist Chick Corea (then only 21 years old) and, later, Herbie Hancock, whose "Watermelon Man" Santamaría would make into a jazz standard. During this time, Santamaría also recorded another historical album: *Mongo Introduces La Lupe*, which brought legendary Cuban singer Lupe Victoria Yoli (La Lupe) to international consciousness.

In 1965, Santamaría signed with Columbia and recorded 10 groundbreaking albums that showcased the development of a unique sound, a rich mix of Latin, soul, R&B and jazz. Most of these recordings made it to the pop

charts, making Santamaría the most successful Latin musician of the '60s. Santamaría would also record extensively with Atlantic and later with Vaya, a label associated with Fania records. Musical-



ly active well into his 70s, Santamaría was part of the most celebrated collaborations of the last decade, including the now-legendary Tito Puente's Golden Latin Jazz All Stars.

Far from lapsing into obscurity, Santamaría's music has remained timeless through the ages. Last year, Columbia Records released the album *Afro American Latin*, a previously unreleased session recorded in 1967 that includes five bonus tracks also recorded the same year. Far from being a nostalgic interlude, *Afro American Latin* exudes an edge and drive that made it one of the most critically acclaimed albums of the year. It drove home what legions of Santamaría followers have known all along: Mongo Santamaría's visionary approach to music, his fearless blending of styles, his experimentations and collaborations not just heralded, but established, the crossover concept nearly half a decade ago.

A truly exemplary ambassador, his name does honor to the Billboard Latin Music Hall of Fame. ■

year. It remained 18 weeks on the chart.

EDDIE SANTIAGO AND HUEY DUNBAR

Prior to recording his solo album, former DLG singer Huey Dunbar recorded a duet with Eddie Santiago as part of a duet salsa album on Sony Discos titled *Epic Duets*. The single "Qué Locura Enamorarme de Ti" hit the Billboard Tropical Tracks chart on Feb. 5, 2000, and peaked at No. 22 a week later. It spent eight weeks on the charts.

(Continued on page LM-34)



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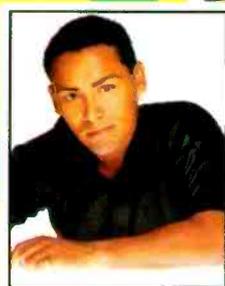
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SHOWCASE TALENT

(Continued from page LM-14)

creating a label and for giving free rein to his creativity. Chirino will debut his new material at the Billboard Latin Music Conference.

DOMINIC

Born to a Dominican mother and a Puerto Rican father, salsa singer Dominic has been in New York since 1981. The congruence of influences, coupled with formal musical training—including vocal training—in the



Dominic



George Lamond

Dominican Republic, is palpable in his recordings and performances, which mix salsa, merengue and ballads. Already a veteran of the touring arena, Dominic released two albums before signing with Prestigio Recordings last year. *Mi Gran Sueño*, his debut on the label, yielded the hit "Lloran las Rosas."

GEORGE LAMOND

One of the most promising young voices in salsa, George Lamond catapulted onto the tropical-music scene with debut album *Entrega*, which spent 29 weeks on Billboard's Tropical/Salsa chart. The album's single, "Que Te Vas," remained on Billboard's Hot Latin Tracks chart for 22 weeks. Lamond's highly anticipated follow-up, *GL* (Prestigio Recordings), released last January, once again displays the singer's extraordinary voice—equally at ease singing ballads and straight-ahead salsa—and is highlighted by contemporary, high-energy arrangements.

(Continued on page LM-20)

72th annual

Billboard
LATIN MUSIC
CONFERENCE & AWARDS

APRIL 24-26, 2001

EDEN ROC RESORT • MIAMI BEACH

Balboa Records Co. & Discos Musart

Congratulate Joan Sebastian For His Nomination

In The Category Of Hot Latin Track Of The Year,

"Secreto De Amor", 32 Weeks On The Hot Latin Charts.

Winner Of The Regional Mexican Album Of The Year Award

For His Album "Secreto De Amor"

Joan, Celebramos Todos Tus Exitos Contigo.

Tus Amigos de Musart y Balboa





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LATIN MUSIC
CONFERENCE & AWARDS 2001
IN ASSOCIATION WITH **HBO**
Latino

*schedule
of events*

MONDAY, APRIL 23

HOPE & HARMONY GOLF & TENNIS CLASSIC
to benefit the Diabetes Research Institute.
Doral Golf Resort & Spa
call for info: 800.321.3437 or 954.964.4040
12:00pm TEE OFF

9:00pm **THE HIT FACTORY CRITERIA MIAMI GALA OPENING PARTY**
1755 NE 149th Street, Miami

Transportation provided from the EDEN ROC RESORT & THE DORAL GOLF RESORT

TUESDAY, APRIL 24

12:00pm - 5:00pm Sports Center

TRADESHOW/EXHIBITS

- Pick up your REGISTRATION GIFT BAG sponsored by Universal Music Latino.
- Enjoy Häagen Dazs treats!
- Check your e-mail!
Free internet access provided by InterTrust Technologies.

EXHIBITORS

- 13th Floor Productions
- H.I.T. Communications (Daily News & VIVA Magazine)
- H.L. Distributors
- HTV
- InterTrust Cyber Cafe
- LARAS
- Latino Impact
- LIFEbeat
- Medtech Wristbands
- Miami Arena
- Ocean Drive en Español
- Reyes Music Distributor
- TouchTunes Music Corporation
- Urban Latino Magazine

12:00pm - 5:00pm Cotillion Court

REGISTRATION & HEINEKEN LOUNGE

Check out MTV's and VHUno playing your favorite Latin videos for the next 3 days on channel 5 and at registration.

PLUG.IN
LATIN

Billboard has partnered with Jupiter Media Metrix to present the first ever Plug.In Latin day, featuring two panels of experts exploring internet issues in the area of Latin music.

2:30pm - 3:30pm Cotillion Ballroom

THE FUTURE OF ONLINE MUSIC IN LATIN AMERICA

Don't miss this chance to benefit from Jupiter research as top analysts discuss the prospects and pitfalls that are emerging as the music industry in Latin America moves online. What characterizes the emerging Internet economies of this market? How can alternative platforms, new technologies and electronic distribution strategies help the music industry fulfill its potential? And which Latin American players are winning the race to deliver music to consumers how, when, and where they want it?

Moderator: Lucas Graves, Senior Analyst, Latin America, Jupiter Media Metrix

Panelists:
Charly Alberti, Yeyeye.com
Ivan J. Parron, Ritmoteca, Inc.
Javier Rabago, Latinoise.com

4:00pm - 5:00pm Cotillion Ballroom

RADIO PROGRAMMING FOR UNLIMITED CHANNELS

As Internet channels begin to make headway with Latin American audiences, the race for audience control heats up. Online radio stations with interactive personalization tools are battling the personality-driven loyalty of the terrestrial stations. Which format will end up being more important to the listeners? What roles will be played by online media channels and portals?

Moderator: Aram Sinnreich, Senior Analyst, Content & Programming, Jupiter Media Metrix

Panelists:
Luis Brandwayn, Batanga.com
Little Judy, LaMusica.com
Melanie Masterson, EMI International Latin
Betsy Scolnik, StarMedia Network

6:00pm - 8:00pm Poolside
WELCOME COCKTAIL RECEPTION
Sponsored by HTV!

8:00pm Grand Ballroom
WARNER MUSIC LATIN AMERICA SHOWCASE



Ricardo Montaner



Carolina Lao



Bacilos

10:00pm
PRESTIGIO RECORDINGS & RMM SHOWCASE

Cristal Nightclub
(1045 5th Street, South Beach)



George Lamond
Prestigio Recordings



Dominic
Prestigio Recordings



Kevin Ceballo
RMM

WEDNESDAY, APRIL 25TH

9:30am - 4:30pm Cotillion Court
REGISTRATION & HEINEKEN LOUNGE

Enjoy a ZIRH Skin Nutrition Travel Kit delivered to Latin Music Conference guests staying at the Eden Roc!

10:00pm - 5:00pm Sports Center
TRADESHOW/EXHIBITS



WEDNESDAY, APRIL 25TH

10:00am - 11:15am

Cotillion Ballroom

A ONE-ON-ONE INTERVIEW AND Q&A WITH SUPERSTAR MARC ANTHONY



11:45am - 1:00pm

Cotillion Ballroom

PRESIDENT'S PANEL

With the advent of digital music, the ever-increasing cross marketing between Latin labels and their English counterparts, and the threat of piracy, how are the label heads adjusting to the new millennium?

Panelists:

Bruno del Granado, Maverick
Manolo Diaz, Universal Music Latin America
Rodolfo Lopez-Negrete, BMG
Iñigo Zabala, Warner Music Latin America

1:00pm - 3:00pm

Grand Ballroom

LUNCH & SHOWCASES

Sponsored by Latino Impact

the exclusive industry news source providing coverage of the Latino entertainment business.



Mambé



Carsello

3:30pm - 4:45pm

Cotillion Ballroom

REGIONAL MEXICAN PANEL

Although it is the biggest selling Latin music genre in the US, Regional Mexican music has yet to receive mainstream exposure and acceptance. What are the challenges facing the genre and how can they be overcome?

Panelists:

Kevin Baxter, The Miami Herald
Gilberto Moreno, Fonovisa
Lupillo Rivera, Sony Discos
José Rosario, Seven Rivers Music

5:00pm - 6:15pm

Cotillion Ballroom

THE LATIN ROCK TOUR

More and more touring is being touted as the primary marketing tool for Latin rock. What does it take to be successful on the road?

Panelists:

Pau Donés, Jarabe de Palo
Javier Fernández, Artistas Creativos Inc.
Juanes, Universal
Jorge Naranjo, Cardenas, Fernandez & Assoc.
Tony Parodi, Acme Productions
Phil Rodriguez, Water Brother Productions

6:15pm

Mona Lisa Ballroom

LATINUM MUSIC LAUNCH PRESS CONFERENCE & COCKTAIL PARTY



Willy Chirino



Lissette



Marleni



Marco Prado

8:30pm

SONY DISCOS LIVE SHOWCASES

Level Nightclub

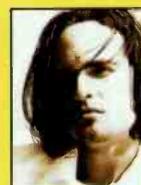
(1235 Washington Ave. @12th Street, South Beach)



Huey Dunbar



Shalim



Tommy Torres



En Blanco Y Negro

immediately following Sony Showcase...

AHI-NAMA MUSIC presents ISSAC DELGADO

Starfish (1427 West Avenue @14th Street)

THURSDAY, APRIL 26TH

9:30am - 2:00pm

Cotillion Court

REGISTRATION & HEINEKEN LOUNGE

10:00pm - 3:00pm

Sports Center

TRADESHOW/EXHIBITS

10:00am - 11:15am

Cotillion Ballroom

PROMOTING THE ALBUM - RADIO & BEYOND

With Latin radio becoming an increasingly hard nut to crack, labels are having to become more resourceful in finding alternative ways of promotion. What are they and what does it take to win at promotion?

Panelists:

Luis Balaguer, Latin World Ent. Agency
Jerry Blair, Arista Records
Kid Curry, WPOW Power 96
Gisselle
Jorge Pino, Sony
John "Gungie" Rivera, Prestigio Recordings

11:30am - 12:45pm

Cotillion Ballroom

SONGWRITER'S PANEL

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Calling all aspiring writers! Our influential panelists will offer feedback on your work!

Panelists:

Omar Alfanno
Rodolfo Castillo
Chein Garcia, Hey Chubby Music
Alexandra Lioutikoff, ASCAP
Lewis Martinee, Extreme Music
Jose Negroni, Sony Publishing
Totty Saizarbitoria, Deston Songs

AND THE GRAND FINALE!!!

THE BILLBOARD LATIN MUSIC AWARDS

Televised on Telemundo



Jackie Gleason Theater
1901 Convention Center Drive
(Washington Avenue @ 17th Street)

Doors open 6:45pm

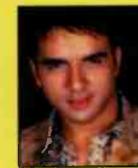
Doors close 7:15pm

Show starts promptly at 8:00pm

scheduled to perform



Gloria Estefan



Luis Fonsi



Alejandro Fernandez



Juan Luis Guerra



Grupo Limite



Julio Iglesias



Mellina Leon



MDO



OV 7



Lupillo Rivera



Paulina Rubio



Gilberto Santa Rosa



Alejandro Sanz



Son by Four



Thalia



Banda El Recodo

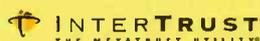
ALSO SCHEDULED TO APPEAR:
Marc Anthony, Willy Chirino, Celia Cruz,
Lissette, Los Lobos, Los Tri-O, Noelia,
Tito Nieves, Jennifer Peña, Tito Puente Jr.,
Jerry Rivera, Mongo Santamaria,
Joan Sebastian, Jon Secada, Shalim,
Carlos Vives, and more!

12:30am - 3:00am

THE AWARDS SHOW AFTER-PARTY

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Fax (818) 763-1398



LATIN MUSIC 6-PACK

SHOWCASE TALENT
(Continued from page LM-16)

CAROLINA LAO

As a college student majoring in business in Bogotá, Colombia, Carolina Laó decided to try her luck at a music audition almost on a whim. She landed a gig as a singer with Alquimia, a new band created by producer brothers Jorge and Sady



Lissette



Ricardo Montaner

Ramírez, who sought to replicate the sound of La Sonora Matancera. The only woman in the group (the other two lead singers were twin brothers), Laó not only stood out, but turned out to be a natural—a singer with a strong voice, commanding presence and an understanding of the way real *son* should be interpreted. When she decided to go solo in 1999, Laó was scooped up by Warner Music and opted to continue her pursuit of a genuinely traditional sound, releasing *El Son de Ahora*. Her follow-up, *Dulce Veneno*, released just last month, takes on a more cosmopolitan feel, with Laó not only mixing ballads, boleros and salsa, but also relying on a varied cadre of established songwriters, producers and arrangers.

LISSETTE

Beloved Cuban singer/songwriter Lissette has had a career that spans three decades and more than 25 albums. Her landmark album, *Lissette en Vivo*, is not only the first live album of her career, but also the first released on husband Willy Chirino's new label, Latinum. The double disc features more than 30 tracks recorded at a concert in Puerto Rico's Cen-

tro de Bellas Artes, including greatest hits like "Debut y Despedida," "Salvaje" and "Martes 2 de la Tarde."

RICARDO MONTANER

Recognized as one of Latin music's premiere singers and songwriters, Ricardo Montaner has made a career of exquisitely interpreted songs. In a 15-year career, he's sold millions of albums and has earned a string of honors—including 1992's Latin Male Vocalist of the Year in Billboard. Montaner has been remarkably consistent in his output and in his capacity for generating hits across Latin America. Signed to Warner Music International since 1996, Montaner took a different musical direction when he worked with producer Bebu Silveti



Marco Prado

on Ricardo Montaner. With the London Metropolitan Orchestra, a greatest-hits compilation on which he sang backed by a full symphony. The album also generated one original hit, "El Poder de Tu Amor," co-written by Montaner and Silveti. Continuing in that vein, Montaner has paired up with Silveti for his newest release, the aptly titled *Sueño Repetido*. Featuring broad, sweeping ballads rooted in Italian and Latin pop, the album—like its predecessor—once again uses a full string orchestra for a lush sound and universal appeal. Montaner co-wrote three of the songs on the album, which is already on the Billboard Latin charts.

MARCO PRADO

Venezuelan singer Marco Prado garnered success as the lead singer for Grupo N, with whom he had the hit single "Corazón Partido." Now, he's recording his first solo project on Latinum. Also a back-up singer with Chirino, Prado is a fixture in both the Miami and tropical-music circuits and has sung with artists like Johnny Rivera and Tito Rojas.

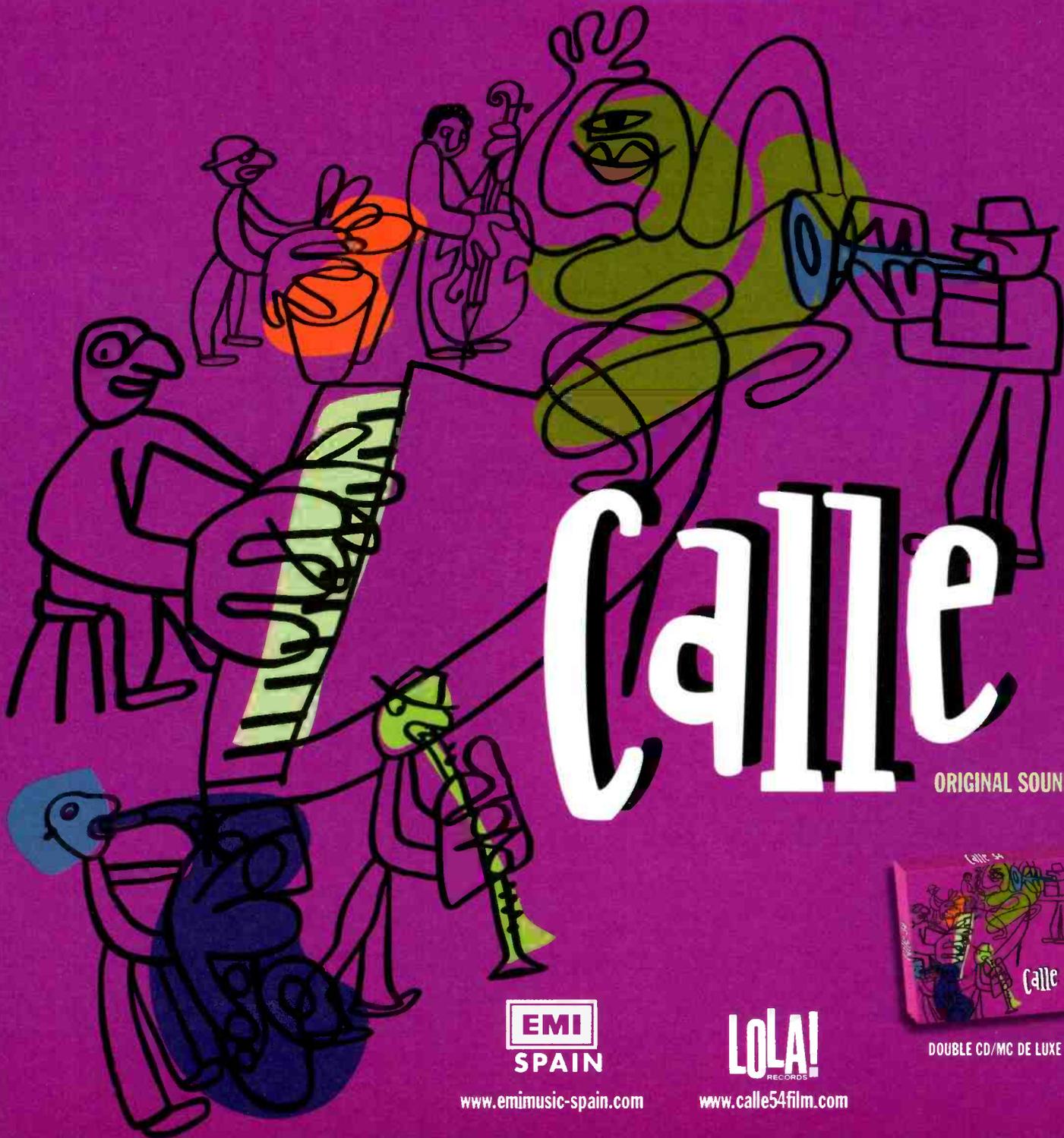
MARLENY RAMOS

Arriving from Cuba just two years ago, Marleny Ramos has already become a familiar face in the Miami music scene, where she sings back-up with Willy Chirino's band and is a member of El Grupo Zarabanda, the core band at Chirino's club, Zarabanda. A versatile singer, Ramos has toured with numerous artists. Her first solo album will be released on the Latinum label this year. ■

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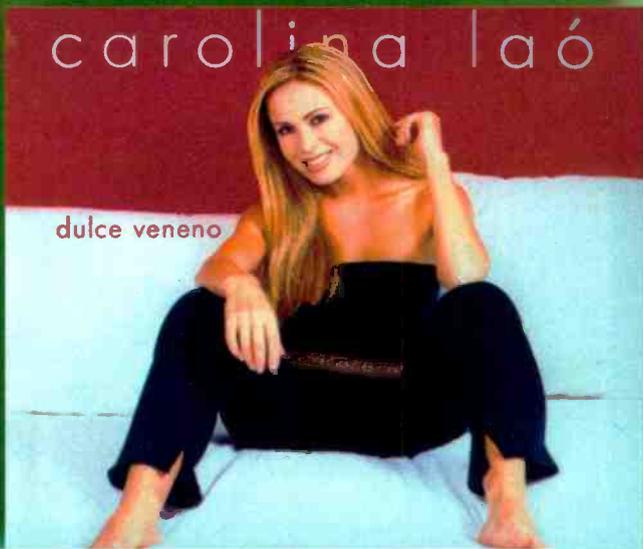
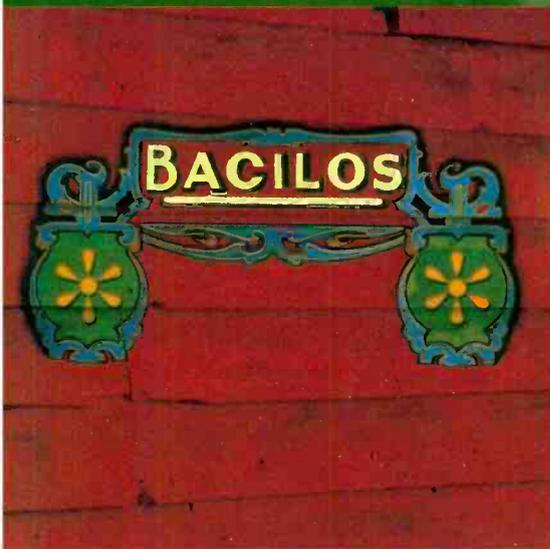


ricardo montaner sueño repetido



in stores april 27th

Back to tropical,
not something for everyone.



3

LATIN MUSIC 6-PACK

Few Latin artists have the universal name recognition of actress/singer/songwriter Thalía.

Possibly the most widely recognized Spanish-speaking soap star on the planet, Thalía has also developed a parallel, unequivocally successful career as a singer, with recordings in Spanish, English, French, Portuguese and even Tagalog.

Her status as a world phenomenon in two disciplines makes her the recipient of this year's Star Award. Created in recognition of the explosion of Latin expression at all artistic and cultural levels, Billboard's Star Award is a nod to those artists whose artistic achievements cross barriers beyond music.

Thalía's "Star" follows a year that saw her Billboard Latin Music Award-nominated CD *Arrasando* climb the charts and her newest soap opera, *Rosalinda*, shoot up in the ratings. In addition, Thalía made her English-language big-screen debut in the indie film *Mambo Café*, alongside Paul Rodríguez.

These are but the latest developments in an artistic career

that's been astutely and persistently pursued since Thalía, at only 9 years old, joined kiddie pop group Din-Din and proceeded to tour her native Mexico and record four albums.

Already an accomplished singer and dancer by her early teens, Thalía got into acting as a chorus girl in a staging of the musical *Grease* in Mexico City. She eventually landed the lead role and, in 1986, was invited to join popular teen group Timbiriche, with whom she toured and recorded three albums.

At the same time, she developed her acting career,

THE BILLBOARD STAR AWARD: Thalía

The Mexican Singer/Actress Has Risen From Kiddie Pop To Soap Operas To International Status



playing small parts in a succession of soap operas. Her breakthrough in the genre came with *Quinceañera*, and, almost at the same time, she released her eponymously titled solo debut in 1990.

Ten years and five albums later, Thalía has risen above the clichéd image of the singing soap star. A string of successful albums, notably 1995's *En Extasis*—which included the hit single "Piel Morena"—have defined her musically and established her as a force to be reckoned with in the Latin music market. Notably,

Thalía has done that without diminishing her presence in the television arena, where she continues to dominate the soap-opera genre. Following the release of three soap operas in which Thalía played lead parts by the name of María—*María Mercedes* in 1992, *Marimar* in 1994 and *María la del Barrio* in 1995—Thalía last year shot *Rosalinda* and again catapulted to the top of the ratings in the U.S., Mexico and the rest of the world.

Far from working against her, her television-star status has helped take her image and music to places as far-flung as the Far East. But Thalía remains essentially connected to her native Mexico. Her upcoming album, due out in the summer, will feature banda versions of many of her old hits.

The willing return to her roots following the development of an international sound make her choice the more remarkable and highlight an artist who—not yet 30 years old—has already developed a sound, an image and an identity that crosses borders, languages and disciplines. —L.C.

ARTISTS & MUSIC

NEW TEEN GROUP EMERGES:

A new player has entered Chile's teen pop market. Male trio Stereo 3, whose recently released debut, *Partir de Cero*, was released by Sony Chile, is gaining notoriety through generous airplay of its first single, "Atrevete a Aceptarlo." Stereo 3—made up of singers Gianfranco, Nacho and Vittorio, who are between 17 and 23 years old and go by their first names—is the brainchild of producers Koko Stambuk and Christian Heyne. Stambuk and Heyne also produced the female teen trio Supernova, whose eponymous BMG debut first reached gold status in Chile for sales of more than 15,000 units.



Nydia Rojas

CARAMBULA SOLO:

Gabriel, former guitarist for Fito Paez and Fabiana Cantilo, has released his second solo album, *Fuego*, produced by Didi Gutman in New York, featuring session players Michael Bland (Prince), Fernando Saunders (Lou Reed) and Skip Krevins. Songs include "Tengo que Aprender," co-written with Andrés Calamaro, and the title cut and videoclip. With executive production by Warner Music, the record was finally released through indie label Del Ciel-

to, with distribution by BMG.

ROJAS WITH JUAN GABRIEL:

Hollywood Records' burgeoning diva Nydia Rojas is currently recording her upcoming album, produced by Carlos Cabral (Junior). The disc will feature contemporary pop arrangements of Juan Gabriel songs, which the composer himself helped select and, in some cases, rewrote for Rojas. It is Rojas' first entirely Latin pop album (as opposed to mariachi) and

will feature at least one duet with Juan Gabriel, who has professed his admiration for the young singer's chops and style. Slated for a summer release, the disc will also coincide with Rojas' guest appearance on the Juan Gabriel/Christian Castro tour, which kicks off May 13 at Anaheim, California's Arrowhead Pond. A total of 15 dates have been confirmed through November, with dates in Puerto Rico and New York yet to be announced. Rojas also opened up for Juan Gabriel during his U.S. tour last year with Ana Gabriel.

SANZ GOES IRISH:

Alejandro Sanz continues his American tour, which, after a successful Latin run (including eight sold-out dates at Mexico's Auditorio Nacional), kicks off May 2 in the U.S. While in the States, Sanz will go into the studio to record a duet with Irish band the Corrs. David Foster will produce an English adaptation of "Me Irè," from Sanz's album *El Alma Al Aire*, and a Spanish adaptation of the Corrs' "One Night." Sanz already performed "Me Irè" with Foster—a self-proclaimed fan of his—during the 2001 MIDEM Convention in Cannes.

The planned duet, says Sanz, was the result of finding common musical ground between all involved. "We'd met with the Corrs and coincided in some things. Even though I don't speak much English and they don't speak much Spanish, there was

something there," he says. "When they proposed this, I spoke with them because I really wanted to know their opinion. I thought, if this was all a marketing ploy it can't happen, but if there was a musical foundation, yes."

Beyond merely singing each other's songs, says Sanz, doing duets should bring out the best in both parties. "You always sound better singing duets than recording solo," he says. "At least I do."

VICO C COMES CLEAN:

EMI Latin rap en español icon Vico C was arrested for heroin possession in Puerto Rico late last March, but charges were dismissed in court despite the rapper's admission he purchased the drugs. San Juan Superior Court Judge Ada Juarbe Guzman tossed out the case, citing insufficient evidence to find probable cause.

A role model for his pro-Christian, anti-drug message, Vico C—real name Luis Armando Lozada—was raised in one of San Juan's most drug-ridden housing projects and nearly died of a heroin overdose in the late 1990s, before resurrecting himself spiritually and professionally. His 1998 comeback disc, *Aquel Que Había Muerto* (He Who Had Died), clinched Billboard's record of the year honors for rap en

español.

Following his acquittal, Lozada told reporters that he had a relapse after two years of clean-living in Orlando, causing him to check into a methadone clinic two months ago. The rapper, who earlier in the week traveled to Puerto Rico to perform, said he missed several days of treatment because of the trip. He claimed he only purchased the two packets of heroin police found on him in order to medicate himself.

"I was clean for almost two years and had a relapse after I became



Vico C

depressed due to a family situation I don't want to talk about," Lozada told reporters following his release. He did not cancel his show. ■

NÚMERO UNO

FROM
ANAHEIM

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Auburn, CA
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Dallas, TX
Davis, CA
Deerwood, GA
Del City, OK
Delaware City, PA
Denton, TX
Denver, CO
Detroit, MI
Diamond Bar, CA
Dighton, KS
DirectTV
Dodge City, KS
Dover, DE
Dublin, GA
Duluth, MN
East Brunswick, NJ
East Los Angeles, CA
Easton, PA
Eatonville, VA
Eau Claire, WI
Echopark, CA
Edgewood, KY
Edinburg, VA
Edmond, OK
E Rero, OK
E Segunda, CA
Em Creek, NE
Ephrata, PA
Escanaba, MI
Eugene, OR
Eureka, CA
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Farmington, NM
Flint, MI
Florence, AL
Floyd, GA
Fond Du Lac, WI
Fort Carson, CO
Fort Gordon, GA
Franklinville, NJ
Freehold, NJ
Ft. Lauderdale, FL
Ft. Madison, IA
Galdenz, CA
Garden City, KS

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Goucester, NJ
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Gray, TN
Greely, CO
Guthrie, OK
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Salem, OR
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San Juan, PR
San Juan Capistrano, CA
Sandy, UT
Santa Ana, CA
Santa Cruz, CA
Santa Fe, NM

Santa Monica, CA
Sarasota, FL
Sauk Centre, MN
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Savering, FL
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Silverton, OR
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Somerset, KY
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Springfield, MO
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Union, NJ
Vail, CO
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Venice, FL
Ventura, CA
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Vineland, NJ
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TO **YONKERS.**

Yakima, WA
Yuma, AZ

LATIN MUSIC 6-PACK

MERCHANTS MARKETING

(Continued from page LM-26)

an entertainment corporation that includes record label URL, a free magazine of the same name, and expanding rock en español Web site yeyeye.com. Since its inception in Buenos Aires, the site has opened offices in Mexico, Chile and Miami, all with a staff dedicated to providing original information.

"Yeyeye is based on a total knowledge of music, and our responsibility is to provide quality and to respect our visitors," says Alberti. "I opened yeyeye.com to live with it. It was a project I wanted to develop slowly. With the Internet boom, everyone started to spend millions, trying to sell a brand. My investment was not very big. I knew the Internet would be a complementary part of media. Now we have a healthy economy, good sponsors and the biggest provider of music in Spanish on the Internet."

Aside from a restructured yeyeye home page, the site now also fea-

tures a new subsite, dibujosanimados.com, dedicated to cartoons. By the second half of the year, another pop subsite is planned, featuring news and music.

A BILINGUAL ALLIANCE:

New York-based Arista Records and Miami-based BMG U.S. Latin have announced a new marketing and strategic alliance that will permit both labels to work jointly—in two languages and in two distinct markets—in the promotion of dance, world-music and alternative Latin acts with crossover potential. The first project to be tackled under the new partnership, whose name is yet to be determined, is *Gozo Poderoso*, the new album by Colombian alternative rockers Aterciopelados, slated for release on BMG U.S. Latin May 15.

"It's the beginning of a new frontier," says Arista executive VP Jerry Blair. "It will not only be Aterciopelados. It will be artists for whom there's no typical place in the traditional marketplace."

Although critically acclaimed at all levels, artists like Grammy-nominated Aterciopelados and Mexican rocker Julieta Venegas—also slated to fall under the new alliance's umbrella—have traditionally not sold well in the U.S., ostensibly due to a lack of proper marketing.

A major drawback has been the lack of airplay on commercial Spanish-language radio, which has mostly shunned Latin rock and alternative music.

The partnership between BMG U.S. Latin and Arista seeks to resolve that issue by pooling resources from both labels and tapping into different audiences in different ways. And by formalizing their alliance, both labels are, in effect, making a commitment to the development of alternative Latin music.

In the specific case of Aterciopelados, which will serve as a sort of blueprint for the alliance, plans are underway to promote



the band to Hispanic, world-music, dance and alternative audiences with determined initiatives targeted toward each group. Among the plans are an intensive online promotional campaign, club promotion with special remixes and an aggressive guerrilla-tactic street-marketing campaign.

D'Rivera.

According to Blue Note VP Tom Evered, the label will initially focus on those markets where the film is going to be released. Blue Note is working closely with distributor Miramax, and tie-ins, such as selling CDs in theaters, are being planned.

"Obviously, a movie gives a whole new dimension to marketing a jazz CD," adds Evered. *Calle 54* is also the subject of a coffee-table book and a DVD. ■

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LATIN MUSIC 6-PACK

BACHATA: The Other Dance Music

Once Confined To Girlie Bars And Brothels, The Dominican Republic's Bachata Is Making Inroads In The Latin Music Mainstream

BY KARL ROSS

It's the Dominican Republic's antidote to depression and heartache: *la bachata*.

Percolating in the underground of Dominican society since the 1960s, this deeply emotive, mid-tempo dance music—accompanied by a twangy, C&W-style guitar against a backdrop of bongos and rasping percussion—is, after years of disdain at home and overseas, steadily infiltrating the Latin mainstream.

Listen closely to the beginning of MP salsero Tito Rojas' latest single to hit the Billboard charts, "La Gente Dice"—the prelude is pure bachata. Sony Discos heartthrob Huey Dunbar made his solo debut with a bachata-flavored release, "Yo Sí Me Enamoré." Dunbar's musical alma mater, DLG, also paid homage to this



Luis Segura



Juan Luis Guerra

roots music in 1999 with its Grammy nominated disc, *Gotcha*, which included two bachatas and made the plaintive cry *bachatéame mamá* a part of the Latin hipster's vernacular. Says Dunbar's manager, New York-based Adam Torres, "Bachata, at least here in the Northeast region, is a genre

that's actively in tune with the youth. It's their new reggae, like dancehall in the late 1980s. It's something they can dance to and really grind with each other on the dance floor."

Evidence of bachata's commercial potential: This year, for the first time, two bachata compilations—one by

J&N Records, the other by Fonovisa—coincided on Billboard's Latin 50 album sales chart. J&N's compilation, *Bachatahits*, cracked the top 10, suggesting the time for a major crossover could be close at hand.

"There hasn't been that right marketable act yet," Torres says. "Whoever finds a bachata act with youth-appeal is going to wind up scoring big. And I think all the majors are going to get on the bandwagon immediately."

Sony Discos tried last year by breaking the first major-label bachata CD, *Tesoros de Mi Tierra* (Treasures of My Homeland), featuring hitherto merengue diva Milly Quezada.

The album spawned a Hot Latin Tracks hit with "Pídeme" (Ask Me), a duet by Quezada and merengue's answer to Julio Iglesias, Fernando Villalona. But the duet was performed against a backdrop of violins that emitted a Muzak-like quality. Sales were tepid, perhaps because the disc's sanitized fare lacked the earthy quality at the music's core.

DOMINICAN BLUES

What matters most is the mixture of angst and emotion that Grammy winner Juan Luis Guerra finds in another U.S. musical tradition. "Bachata for us is like the blues for los americanos," says Guerra, the Dominican musical giant whose lilting 1991 love song, "Bachata Rosa," made the genre respectable at home and introduced it to the rest of the world. "It's a music that speaks of bitterness." Yes, bitterness—*amargue*, in Dominican parlance.

It's about the kind of bitterness you feel when you just can't do anything to satisfy the woman in your life, as in Platano Records stalwart Luis Segura's timeless tune "Pena" (Pain), released in 1983 and sampled in 1997 by Cutting Records' Fulamito. Known as "el papá de la bachata," musical pioneer Segura's outlook on life is a telling commentary on this music form: "Nobody is happy in life. There are only moments of happiness, that's all."

For the rest of the time, there's bachata and its cathartic powers. Most like during the formative years of merengue—the Dominican Republic's better known musical export—bachata was repudiated by the upper crust of Dominican society. And that's not surprising, considering its origins as a house music, of sorts, in brothels and girlie bars, most frequently referred to as "cabarets."

Bachata became the soundtrack for lovelorn military police officers, who were often assigned to posts far away from their homes, as they sought the solace of young women in cabarets across the country. When observing its lurching, yet sensual dance style, it is easy to envision a drunken soldier clutching his favorite party girl. In fact, Segura says back in the early days bachata was commonly referred to as *la música del*

guardia cobrado, that is "the music of the policeman on payday."

THE BITTEREST BACHATA

Segura traces the genesis of bachata back to the 1950s, a time when the art form was referred to as *canciones de amargue*, or songs of bitterness. Its leading performers, he says, were José Manuel Calderón and Rafael Carnación. Segura launched his career in 1964 and quickly joined their ranks.

Before long, Segura had staked his claim as the bitterest bachatero of them all with his trademark—crying on stage while he sings. "I'm very sentimental, very romantic," he says. "I cry because the people I'm playing for often burst into tears, and this makes me shed a few tears myself. A lot of times at private parties, I've had to stop playing because the songs of bitterness touch people too deeply." One thing that makes Segura, 56, happy is the flourishing bachata industry in the Dominican Republic. A new generation of bachata crooners—led by Platano idol Antony Santos, labelmate Raulín Rodríguez, J&N's Reyes and Guitarra frontman Joe Veras—is transforming the tastes of Dominican consumers, making bachata as popular in most parts of the country as merengue, the musical staple.

Only a handful of true bachatas have made any chart noise—most notably, Guerra's "Bachata Rosa" and Alex Bueno, another J&N artist, with "Te Sigo Amando" in 1997 and "Que Vuelva," which charted in January.

Nonetheless, a few U.S.-based musical trendsetters have discovered the genre. Among them is singer Ned Sublette, whose Qbadiscs label was the first U.S.-owned label established in Cuba since Fidel Castro's rise to power.

"The thing that fascinates me [about bachateros] is that they're huge but below the radar," Sublette says. "The stars stay in New York two months at a time, working doubles and triples a night. But they don't play anywhere the hip people go. It's strictly the hard-core Dominican circuit."

The Texas-born Sublette—who is toying with the idea of an English-language bachata album in which he would play the part of The Bitter Cowboy—says the bachata economy is worth studying for other reasons.

"I think what's significant is that bachata is the model for future development of music in the U.S.—by which I mean, the artist doesn't expect to see royalties from his records, even when they sell hundreds of thousands of units. That's because they're \$3 cassettes sold to people who can't pay any more, and a vast percentage of their sales is piracy," says Sublette.

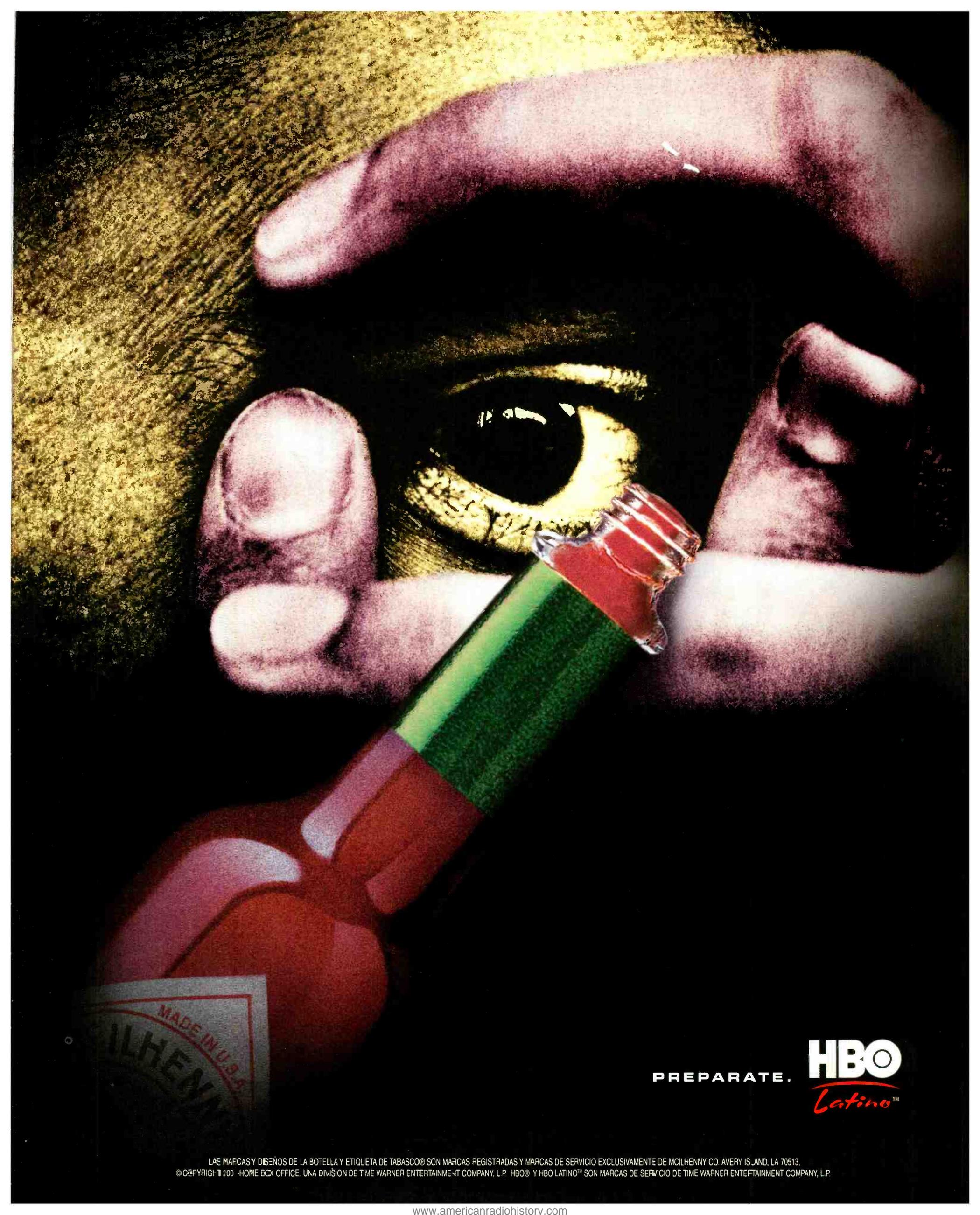
"They live off their gigs—and the stars live well. Which also means that they play very solidly. Listen to those records, the fingering is solid. They don't miss a note." ■

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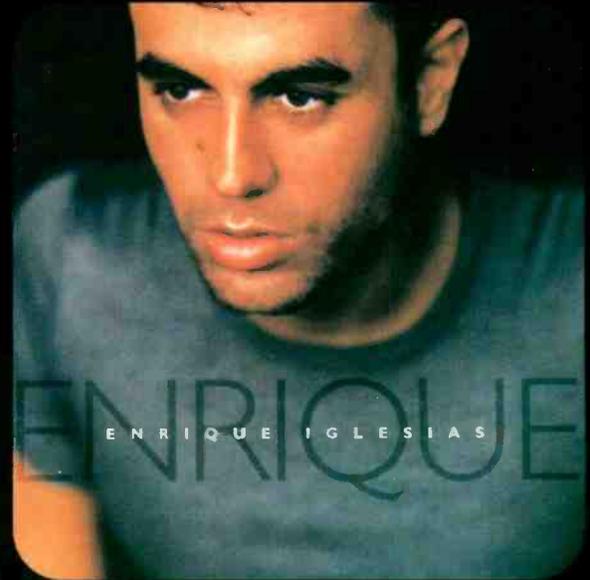
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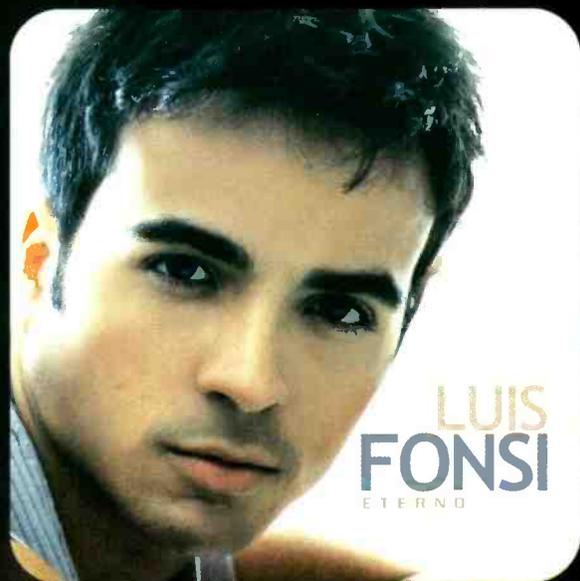
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ARTISTS & MUSIC

Scheiner Opens Up Magical Vibe On 5.1 Mix Of 'Moondance'

AT THE RISK OF SOUNDING like a broken record (does anyone know what that means anymore?), multichannel music is coming on strong. The long-awaited increasing call for surround mixes, while not yet a deluge, is under way; mixing facilities—and mix engineers—that are capable of providing 5.1 music mixes are reaping the rewards of this demand.

I recently visited Westport, Conn., where engineer **Elliot Scheiner** was revisiting a project he initially recorded in 1969: **Van Morrison's** masterpiece *Moon-dance*. Long a favorite recording, *Moon-dance* will be released in a 5.1 mix by Warner Music Group on DVD Audio, pending the artist's approval. And it is astonishing.

The project, remixed at Presence Studios Westport, is a study in the evolution of recording technology—and of popular music itself. Despite the antiquated equipment (by today's standards) at New York's A&R Studios, where the album was initially recorded and mixed, the master tapes reveal the magic of those sessions in 1969. With the possibilities afforded by today's technology, both in professional recording environments and consumer playback equipment, the full scope of the brilliance of *Moon-dance* unfolds all around the listener.

"Everything was tracked live," says Scheiner, recalling the summer and fall of 1969 in New York. "The vocals were live—I think there was only one or two songs where he decided to do a different vocal. Horns, guitars, lead guitars, everything was live."

The 31-year-old master tapes—Scotch-3M 202 1-inch—were in excellent condition, Scheiner notes with appreciation. Retrieved from storage at the Warner Bros. tape library in California, the tapes were recently transferred by Scheiner, at Capitol Studios in Hollywood, to two hard-disc multitrack

recorders: Euphonix R-1 and the new Alesis ADAT-HD24, using Panasonic analog-to-digital converters. At Presence Studios, he is using Swissonic digital-to-analog converters on the ADAT-HD24.

"Here's a 1-inch, 8-track tape from '69, and we didn't have to bake it," Scheiner says. "It just played, and it sounded unbelievable, incredible. There was nothing across the heads—no dirt, no gunk, nothing. It was just great. The Euphonix sounds great, mind-boggling, and the Alesis sounds absolutely amazing, too. I was shocked at how good this thing is." (The ADAT-HD24 carries a \$2,499 list price.)

Moondance was initially recorded on a Scully 8-track tape machine, through A&R's Class A Neumann console. Morrison's vocal microphone was a Neumann U 87, Scheiner recalls.

In the mix room, he adds, there was little to offer in terms of processing equipment.

"There was no in-line EQ [on the console]," he remembers, "so I know I didn't do anything to it. It was fairly flat, basically. It was just eight big rotary faders. The desk was angled; it was this funny console that was sitting on a tabletop. Up the side of the console were three additional faders, big rotaries, and the master fader was a big rotary as well. We had some outboard equalizers—we always made sure there were a bunch of Pultecs, so I'm pretty sure I used Pultecs. And we had Fairchild compressors; I know we used that on a couple of things. But generally it was fairly flat; there wasn't much going on. It wasn't real rocket science back then—it was more the vibe."

The vibe, clearly, was magical. With all the musicians in the same room—save Morrison and guitarist **John Platania**, situated in isolation booths, the doors open—the tracks were subject to plenty of



by Christopher Walsh

leakage from other instruments. When Scheiner solos Morrison's rhythm guitar track on "These Dreams of You," on the Neve VR console at Presence, for example, drums are also distinct. But the simplicity of the recording and the magnificence of the young Morrison's muse create a timeless, exquisite statement.

The 5.1 mix is truly revelatory. After listening to the 10 tracks on *Moondance* literally hundreds of times on LP, cassette, and CD, I was nonetheless shocked to hear, on every track Scheiner played, details unearthed by the separation of left, center, right, left surround, and right surround speakers. Platania and pianist **Jeff Labes** playfully riffing on Morrison's jazz-inspired vocal phrasing or echoing each other's improvisational licks, the crisp snap of **Garry Malabar's** drumming on

"Caravan," each note of Platania's acoustic guitar licks on "These Dreams of You," even Morrison drawing a breath to sing the next line of "Crazy Love"—all are revealed here in detail that cannot be conveyed in two channels or on a 16-bit, 44.1 kilohertz CD. Close your eyes, and it's easy to picture A&R Studios, 1969, a 24-year-old genius making his joyous declaration.

"You got the vibe, and you recorded it that way," Scheiner says. "[But] you hear *everything* now. That's the good thing about 5.1. When you open it up, you don't have things on top of each other. In some cases, you get to hear things you never heard before. In other cases, you are hiding things that come out too clear. Not in this case."

Scheiner recently remixed another classic album, **the Eagles' Hotel California**, at **Glenn Frey's** Doghouse Studios in Los Angeles for multichannel release. That session was the first surround mix done at Doghouse, Scheiner says, and he brought a set of Yamaha MSP10 monitors for the mix, which he had recently discovered. (He used KRK E8s for *Moondance*.)

"They were very comfortable to mix on," he says of the Yamahas.

"I'm going to keep a set here and a set in L.A."

Scheiner also used the Lexicon 960 multichannel digital effects system for *Hotel California*. At Presence, he used the new Yamaha SREV1 digital sampling reverb.

"They have the most amazing-sounding EMT 140 echo plate [samples] in there," he says of the SREV1. "That's what I used originally [at A&R], so I'm using that for this. I'm also using the TC Electronic M3000 [reverb processor] and the Eventide Orville [digital effect processor]. That's got some very nice sounds in it."

Scheiner's surround mixes are subtle, tasteful. Like most engineers remixing catalog material, he does A/B comparisons with the 2-channel mix while creating the 5.1 mix.

"It's a great vibe, and I don't want to change that too much," he explains. "But you do have the opportunity to open it up. And people who have bought these [home theater] systems don't want to hear stereo. I don't want to disrupt the musicality of the record, but I do have to make use of all the speakers. So I try and do it as subtly and as musically as I can, so it's not disruptive to the song."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 21, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	DANCE SALES
TITLE Artist/ Producer (Label)	ALL FOR YOU Janet/ J. Jam, T. Lewis, J. Jackson (Virgin)	ALL FOR YOU Janet/ J. Jam, T. Lewis, J. Jackson (Virgin)	WHO I AM Jessica Andrews/ B. Gallimore (DreamWorks)	I HOPE YOU DANCE Lee Ann Womack/ M. Wright (MCA Nashville)	STRANGER IN MY HOUSE Tamia/ A. Crawford (Elektra/EEG)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Jimmy Jam, Terry Lewis, Brad Yost, Xavier Smith	FLYTE TYME (Edina, MN) Jimmy Jam, Terry Lewis, Brad Yost, Xavier Smith	OCEAN WAY (Nashville) Julian King	JAVALENA (Nashville) Greg Droman	ENTERPRISE (Burbank, CA) PARAMOUNT RECORDING (Hollywood) Anne Catalino
CONSOLE(S)/ DAW(S)	Harrison MR4, Harrison Series Ten	Harrison MR4, Harrison Series Ten	Custom Ocean Way Neve 8078	API Legacy/ Pro Tools	SSL 9000J, Focus Rite
RECORDER(S)	Otari MTR 100 w/Dolby SR	Otari MTR 100 w/Dolby SR	Sony 3348	Studer 48	Studer A820
MIX MEDIUM	Quantegy 499	Quantegy 499	Sony 3348	Quantegy 467	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	FLYTE TYME (Edina, MN) Steve Hodge	RECORD ONE (Sherman Oaks, CA) Mike Shipley	SOUND KITCHEN (Franklin, TN) Greg Droman	LARRABEE NORTH (Hollywood) Kevin Davis
CONSOLE(S)/ DAW(S)	Harrison Series Ten	Harrison Series Ten	SSL 8000 G+	Neve VR72 w/Legend Package/ Pro Tools	SSL 9000J
RECORDER(S)	Otari MTR 100 w/Dolby SR	Otari MTR 100 w/Dolby SR	Sony 3348 16 bit	Ampex ATR 102	Studer A820
MASTER MEDIUM	Pro Tools	Pro Tools	Quantegy 467 1/2' BASF 900	Quantegy GP9 1/2'	Quantegy 499
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	MARCUSSEN MASTERING Stephen Marcussen	MASTERMIX Hank Williams	STERLING SOUND Chris Gehringer
CD/CASSETTE MANUFACTURER	EMD	EMD	UNI	UNI	WEA

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Engineer Elliot Scheiner, who has created a 5.1 mix of Van Morrison's *Moon-dance* at Presence Studios Westport, also remixed the Eagles' *Hotel California* in 5.1 at Glenn Frey's Doghouse Studios in Los Angeles (pictured here) using Yamaha MSP10 monitors.

Arista's Paisley Follows Hit Debut Album With 'Part II'

BY DEBORAH EVANS PRICE

NASHVILLE—"He's able to keep one foot on the stage of the Grand Ole Opry and the other foot on the CMA [Country Music Assn.] stage," says RCA Label Group chairman Joe Galante of Brad Paisley's appeal. "He understands what got us here, but he also has a way to present it in today's sounds that is very contemporary."

Indeed, Paisley's feet seem to have been everywhere in the past two years. The 28-year-old West Virginia native has become the country industry's most-acclaimed new artist—winning the CMA's Horizon Award, the Academy of Country Music's (ACM) top new male vocalist honor, and the TNN Country Weekly Discovery Award. His 1999 Arista Nashville debut, *Who Needs Pictures*, has been certified platinum and is in the running for album of the year at the May 9 ACM Awards. His breakthrough single, "He Didn't Have to Be," has netted accolades, including song of the year and video of the year at the TNN Country Weekly Music Awards, and he's the newest cast member of the Grand Ole Opry.

Needless to say, his forthcoming *Part II*, due May 29, will be one of the year's most closely watched new releases. "I don't think we are going to suffer from any sophomore slump," says Galante confidently. "He raised the bar. There's a definite maturity here in terms of what he did musically and vocally."

Part II is pretty much a continuation of the artistic vision that shaped *Who Needs Pictures*. Most of the songs were written during the same time period. "It wasn't like I hibernated for a while and recently came up with the songs for this record," Paisley says. "They are all very much out of the same exact material, the same building blocks we had those first few hits out of. 'We Danced' [from the first album] and 'I Wish You'd Stay' [from *Part II*] were written within the same couple of months."

The title track is a beautiful ballad that finds Paisley wishing love was more like the movies, where the best ones get a sequel. Inspired by an old flame, Paisley says, "It's a personal song, but it's almost such a distant memory now that it's not painfully personal. At the time, I don't think I could have sung it [when I wrote it] but now it's been at least six years."

Paisley co-wrote 10 of the album's 13 cuts, many with frequent collaborators, including Chris DuBois and Kelley Lovelace and the album's producer, Frank Rogers. He's also been writing/producing with MCA Nashville artist Chely Wright, who co-wrote "Come on Over Tonight." He says one of the most gratifying things about the success of his debut is it taught him "that all those people I had a hunch about, like Frank and my band, could easily step up to the plate and accom-

plish what we hoped to accomplish."

With Rogers once again at the helm and his band in the studio, Paisley delivered *Part II* with increased confidence. "On the first one, we were out to prove something," he says. "[With] this one we were out to accomplish something, which is a different mindset. This time we were out to outdo ourselves, as opposed to last time, [when] we were having to say, 'Hey, we can make a record, even though we've never done this before; trust us.' Now we get to focus on what all our dreams are for the project."

Paisley and his compatriots create albums that are very contemporary, loaded with songs oozing radio appeal, yet as he displays again on *Part II*, his artistry also harks back to the days when George Jones, Buck Owens, and other legends delivered records that were aural feasts. In addition to mixing ballads and uptempos, Paisley interjects an instrumental, "Munster Rag," and a gospel classic, "The Old Rugged Cross," which is introduced by Opry veteran Little Jimmy Dickens. The song is taken from a live recording at the Opry on the night Paisley was asked to become a member.

The songs on *Part II* are a blend of heart and humor, reminiscent of the approach of the late Roger Miller. "I like the extremes in country music," Paisley admits. "I like the way Roger Miller could kill you with laughter and sadness all in the same record... That's just life, and I think music should, just like a good movie, be a reflection of real life emotions."

Paisley is equally comfortable with emotional extremes. He shines on both heartfelt ballads and on such tongue-in-cheek numbers as "All You Really Need Is Love" and "I'm Gonna Miss Her," which finds him battling an ultimatum from his woman, who says she'll leave if he spends yet another day fishing. On the chorus, he croons, "I'm sure it'll hit me/When I walk through that door tonight/That I'm gonna miss her/Oh, look there, I've got a bite."

"It's something that hasn't been said before in a song," says Paisley. "It's almost a party song, but at the same time, it's more of a celebration of a person's flaws. How much more country does it get than to celebrate flaws? It never ceases to amaze me how that song ends up coming off like a hit to crowds that have never heard it."

The first single from the album, "Two People Fell in Love," is already a hit at No. 15 on the Hot Country Singles & Tracks chart. Paisley says it's one of his most favorite songs that he has written. "It explains the question, 'Why are we here?'" he says. "My parents met, and that's why I'm here. They fell in love, and it was great, and I'm the product. It's a nice feeling."

"I Wish You'd Stay" is a pretty ballad Paisley co-wrote with DuBois about loving someone enough to let her go. "It's something I'm proudest of in my past. In relationships, there have been some where I didn't have any pride, and I begged and looked like an idiot," he confesses, adding that

"I Wish You'd Stay" was written about the time "when you realize that person needs to move on. So you get out the map, gas up the car, and get them ready. You tell them how much you're rooting for them, which is the honorable thing to do. I've done the honorable thing. I'm proud of that."

Paisley includes three outside cuts—"The Old Rugged Cross"; Darrell Scott's portrait of a coal-mining community, "You'll Never Leave Harlan Alive," which, Paisley says, feels "very personal"; and "Too Country," a Bill Anderson/Chuck Cannon tune that features vocals by Owens, Jones, and Anderson. "I had to cut it," Paisley says. "I heard Bill Anderson do

that at a writer's night and knew when I heard it that's really the statement I want to say... We live in a day and age when everything has to be cell phones, fast cars, and business meetings. Whatever happened to going over to grandpa's, sitting on the back porch playing guitars, and eating cornbread and biscuits?"

WSM-FM Nashville PD Tim Murphy attributes Paisley's success to several factors. "He's really embraced country. He's really trying to be part of the establishment instead of poo-pooing the establishment. He's got a lot of people pulling for him because of that. The themes [in his songs] are simple, and anybody can relate. When you hear his

songs, you say 'Yeah, I've been there.'"

Many of Paisley's fans have already heard some of *Part II* during his performances on the current George Strait Country Music Festival tour. "The George Strait tour has been a major setup for us," says Galante.

Awareness will also be heightened via "win it before you can buy it" contests at radio and an extensive media blitz that will include a performance during the ACM Awards show. Perpetuating the movie concept, the album cover will look like a black-and-white movie poster with the title and credits in "film"-style type. "The whole theme will be run through the entire campaign," says Galante.



PAISLEY

Sizzlin' Country Concert For Cystic Fibrosis To Be Headlined By Andrews, Gilman

ARTIST NEWS: Jessica Andrews and Billy Gilman will headline the seventh annual Sizzlin' Country Concert benefiting the Cystic Fibrosis Foundation May 8 at Warner Bros. Studios in Los Angeles. Their manager, Scott Siman of rpm management, will receive the Heart of Country Award from the foundation. The award recognizes contributions to the community. Performers will include Tammy Cochran, Andy Griggs, Carolyn Dawn Johnson, Lila McCann, Tim Rushlow, Trick Pony, Tracy Byrd, Mark Chesnutt, Richard Marx, and Keith Urban. Appearing in the new-faces segment of the show will be Sonny Burgess and Rodney Redman.

Grand Ole Opry star Johnny Russell underwent a partial amputation of both legs April 17 at Nashville's Baptist Hospital as a result of diabetes. Russell also suffers from heart and kidney problems.

In addition to releasing Ryan Adams' next solo project, *Gold*, in early September (Billboard, April 14), Lost Highway Records plans to release an album by Adams' Nashville-based side-project band, the Pink Hearts, before the end of the year. Frank Callari, Lost Highway's senior VP of A&R and artist development, describes the five-piece band as sounding "kind of like the Replacements meets the [Rolling] Stones."

Andy Griggs and bandmate Kevin Weaver have been cleared of charges after taking an ambulance for a joy ride Feb. 16 in Tallahassee, Fla. As an apology to Tallahassee Memorial Healthcare, which owns the ambulance, Griggs and his band played a benefit concert and donated the proceeds to the hospital's various charities.

The Girls' Night Out package tour, featuring Reba McEntire, Martina McBride, Sara Evans, Jamie O'Neal, and Carolyn Dawn Johnson, kicks off July 13 in Las Vegas and runs through Aug. 18 in Louisville, Ky.

Brooks & Dunn, Billy Gilman, and Brad Paisley join previously announced performers Toby Keith and Lee Ann Womack May 9 at the 36th annual Academy of Country Music (ACM) Awards. Also set to perform are Kenny Chesney, Lonestar, Jo Dee Messina, Shedaisy, Dwight Yoakam, and the Warren Brothers with Sara Evans. The show will be broadcast live from Los Angeles on CBS-TV. Among those set to present awards are Dixie Chicks Emily Robison and Martie Seidel, the Kinleys, Tracy Lawrence, John Michael Montgomery, Aaron Tippin, Montgomery Gentry, Trace Adkins,

Gary Allan, Jessica Andrews, Tracy Byrd, Mark Chesnutt, Neal McCoy, Sawyer Brown's Mark Miller, Patti Page, Mark Wills, and Bryan White and his wife, actress Erika Page.

Meanwhile, the ACM has teamed with St. Jude Children's Research Hospital to host a benefit auction of items from this year's ACM nominees, performers, and presenters, who will donate something they will either wear or use during the show. The auction, at allstarcharity.com, will begin the morning after the awards show.

ON THE ROW: Herky Williams is promoted from Nashville director of creative services at ASCAP to assistant VP of creative services for ASCAP's membership group.

Glenn Noblit, the former national promotion manager at independent promotion firm Young-Olsen & Associates, has joined Lost Highway Records in a similar capacity.

John Trapani exits his position as a regional promoter for Dreamcatcher Records to join Houston stations KIKK-FM and KILT-FM as assistant PD/music director.

As expected, Warner Bros. West Coast regional promoter Bruce Adelman has decided to take the AOL Time Warner retirement package. He will exit June 30 after 21 years with the company.

Sonya Nelson joins Nashville-based public relations firm Webster & Associates. She is opening the company's New York satellite office.

SIGNINGS: Songwriter/producer David Malloy has signed with Famous Music for a long-term publishing deal. Among his hits are Billy Gilman's "One Voice" and Reba McEntire's "One Honest Heart."

Fiddler Aly Bain and accordionist Phil Cunningham, two of the best-known musicians on the Scottish traditional music scene, have been signed to Nashville-based Compass Records. The pair previously recorded two albums for Green Linnet Records. Compass will release their new album, *Another Gem*, May 8.

Jo Dee Messina signs with Rubin Media for publicity representation.

Nashville-based MSP has signed Elvis Presley impersonator Travis Ledoyt for booking representation.

Nashville's famed Ryman Auditorium has selected the Andrews Agency as the public relations firm for the venue.



by Phyllis Stark

APRIL 28, 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
NO. 1/GREATEST GAINER						
1	2	2	37	SOUNDTRACK ▲ ² CURB 78703 (11.98/17.98) 8 weeks at No. 1	COYOTE UGLY	1
2	1	1	19	SOUNDTRACK ▲ MERCURY 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	1
3	3	3	47	LEE ANN WOMACK ▲ ² MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
PACSETTER						
4	4	5	7	JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	WHO I AM	2
5	5	6	21	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	1
6	6	4	75	FAITH HILL ▲ ² WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
7	7	7	85	DIXIE CHICKS ▲ ² MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
8	8	8	11	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	1
9	9	9	29	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
10	10	12	27	SARA EVANS ● RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8
11	12	11	28	TRAVIS TRITT ● COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
12	11	10	76	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
13	13	13	10	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
14	14	15	77	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
15	17	17	43	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
16	15	16	5	TRICK PONY WARNER BROS. 47927/WRN (11.98/17.98)	TRICK PONY	12
17	19	18	37	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
18	20	19	63	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	17
19	21	20	101	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
20	22	23	19	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	20
21	16	14	3	CLAY WALKER GIANT 24759/WRN (11.98/17.98)	SAY NO MORE	14
22	23	22	23	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
23	18	27	78	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
24	25	24	98	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
25	24	21	5	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	20
26	28	26	45	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
HOT SHOT DEBUT						
27	NEW	1	1	CHARLIE ROBISON LUCKY DOG/COLUMBIA 61404/SONY (11.98 EQ/17.98) HS	STEP RIGHT UP	27
28	29	28	24	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS	SHIVER	14
29	26	29	38	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
30	27	25	12	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
31	34	32	30	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
32	35	34	58	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
33	32	30	98	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	13
34	37	31	13	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
35	38	40	60	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
36	31	33	53	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	29
37	39	39	22	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25

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
38	36	36	8	TIM RUSHLOW ATLANTIC 83326/AG (10.98/16.98) HS	TIM RUSHLOW	28
39	33	35	53	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	30
40	RE-ENTRY	42	42	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
41	30	37	53	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	30
42	41	42	29	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
43	46	45	102	TIM MCGRAW ▲ ³ CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	1
44	40	38	35	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
45	44	50	38	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
46	42	44	77	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
47	47	46	4	SHERRIE AUSTIN WE 1161/MADACY (16.98 CD)	FOLLOWIN' A FEELIN'	43
48	50	52	30	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
49	58	57	24	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	36
50	43	43	31	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
51	53	51	51	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA?	26
52	56	59	83	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
53	49	54	101	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
54	48	60	20	CHRIS CAGLE VIRGIN 28293/CAPITOL (8.98/12.98)	PLAY IT LOUD	48
55	52	55	97	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
56	55	65	26	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
57	51	47	26	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
58	45	41	6	PAM TILLIS ARISTA NASHVILLE 67000 (11.98/17.98)	THUNDER & ROSES	24
59	54	58	24	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
60	61	70	100	DWIGHT YOAKAM ● REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
61	72	62	7	PAT GREEN & CORY MORROW WRITEON 2000/GREENHORSE (15.98 CD) HS	SONGS WE WISH WE'D WRITTEN	26
62	59	63	83	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
63	63	68	73	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
64	66	61	28	ROY D. MERCER VIRGIN 50003/CAPITOL (10.98/16.98) HS	HOW BIG A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
65	64	66	73	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
66	70	53	3	VARIOUS ARTISTS SCREAM 0001/NAVARRE (13.98/16.98)	THE BLUE COLLAR COMEDY TOUR: LIVE	53
67	74	69	45	RONNIE MILSAP VIRGIN 48871/CAPITOL (17.98/24.98)	40 #1 HITS	19
68	68	67	34	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
69	67	71	76	LEANN RIMES ▲ CURB 77947 (11.98/17.98)	LEANN RIMES	1
70	71	—	21	PATTY LOVELESS EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13
71	69	72	23	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
72	RE-ENTRY	54	54	BROOKS & DUNN ● ARISTA NASHVILLE 18895/RLG (10.98/16.98)	TIGHT ROPE	6
73	60	73	9	RODNEY CROWELL SUGAR HILL 1065 (16.98 CD)	THE HOUSTON KID	32
74	65	—	35	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
75	62	—	24	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17

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

Billboard Top Country Catalog Albums

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

APRIL 28, 2001

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	2	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (10.98 EQ/17.98) HS 29 weeks at No. 1	WIDE OPEN SPACES	168
2	1	SHANIA TWAIN ◆ ¹⁸ MERCURY 536003 (12.98/18.98)	COME ON OVER	180
3	5	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	187
4	20	FAITH HILL ▲ ³ WARNER BROS. 45872/WRN (7.98/11.98)	IT MATTERS TO ME	129
5	7	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	156
6	4	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	122
7	3	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	106
8	8	GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	126
9	6	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	147
10	10	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	286
11	9	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	136
12	11	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	358
13	12	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	124

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	557
15	13	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	48
16	24	FAITH HILL ▲ ² WARNER BROS. 45389/WRN (7.98/11.98) HS	TAKE ME AS I AM	148
17	15	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	255
18	16	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	317
19	21	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	106
20	17	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	21
21	18	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	731
22	22	JO DEE MESSINA ▲ ² CURB 77904 (11.98/17.98)	I'M ALRIGHT	159
23	23	ALISON KRAUSS ▲ ² ROUNDER 610325//DJMG (10.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	227
24	19	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	328
25	—	GEORGE STRAIT ▲ ⁶ MCA NASHVILLE 110651 (10.98/17.98)	PURE COUNTRY (SOUNDTRACK)	394

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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

THE FLOW: As Brooks & Dunn's "Ain't Nothing 'Bout You" gains 269 detections and hops 3-1 on Hot Country Singles & Tracks, Arista Nashville boasts the fastest-rising No. 1 single on the radio chart since our current chart year began in the Dec. 2, 2000, issue. The duo reaches the summit in just 11 weeks, topping a pair of recent 18-week climbs by Diamond Rio's "One More Day" (Arista Nashville) and Toby Keith's "You Shouldn't Kiss Me Like This" (DreamWorks).

"Ain't Nothing 'Bout You" is Brooks & Dunn's 15th No. 1 single, and it's their first in more than two years since "Husbands and Wives" wore the crown in the Dec. 19, 1998, *Billboard*.

In the top 20 this issue, the average number of chart weeks is 17, with 12 titles logging fewer weeks than the average. Five of those dozen songs have spent 10 weeks or less on the chart: Dixie Chicks' "If I Fall You're Going Down With Me" (Monument), Tim McGraw's "Grown Men Don't Cry" (Curb), George Strait's "If You Can Do Anything Else" (MCA Nashville), Brad Paisley's "Two People Fell in Love" (Arista Nashville), and Alan Jackson's "When Somebody Loves You" (Arista Nashville).

Brooks & Dunn's relatively fast ascent is reminiscent of the quicker climbs to No. 1 that we saw on Hot Country Singles & Tracks through the first half of the past decade. Since the beginning of 1995, No. 1 titles have often taken as many as 30 weeks to reach the top. Although it may be premature to call this more fluid chart scenario a trend, it has a few tongues wagging on Music Row with upbeat predictions of relief from the ultra-conservative stance taken by most country programmers since the '90s boom receded.

Look for Brooks & Dunn to make a splash on Top Country Albums and The *Billboard* 200 next issue with *Steers & Stripes*, the duo's seventh set of new songs. Two of their prior titles opened atop the country chart.

ON THE WILD SIDE: With the Greatest Gainer trophy on Top Country Albums, the LeAnn Rimes-heavy *Coyote Ugly* (Curb) soundtrack improves more than 17,000 units and pushes *O Brother, Where Art Thou?* (Mercury) to No. 2 after nine weeks in the top slot.

Coyote scans more than 73,000 units, while *O Brother* gains more than 1,000 units to finish with more than 58,000 copies sold. The former benefits from Rimes' performance of "Can't Fight the Moonlight" on the April 11 Blockbuster Music Awards show on Fox, where the song was recognized as the soundtrack single of the year.

Meanwhile, Rimes' *I Need You* (Curb) gains 5,000 scans and bullets at No. 8 on the country chart. "But I Do Love You" increases 289 detections to rank at No. 26 on Hot Country Singles & Tracks.

ALL IN THE FAMILY: Following the closing of Giant's Nashville operation, we update label listings this issue for Giant's country titles to reflect their reassignment to Warner Reprise Nashville. Titles by Clay Walker, the Wilkinsons, and Blake Shelton are changed to reflect the new arrangement.

Schlitz's Broadway-Bound With 'Tom Sawyer'

BY JIM BESSMAN

NEW YORK—Don Schlitz has enjoyed immense success telling stories in his songs, from "The Gambler" to "The Greatest." Now he's taking on an immense story as songwriter for the musical *The Adventures of Tom Sawyer*, which opens Thursday (26) at Broadway's Minskoff Theater.

The show is based on Mark Twain's great American novel. "We worked in collaboration with Mark Twain and let Tom Sawyer shine through," says Schlitz. He wrote the music and lyrics for the show, which is directed by Scott Ellis and stars Joshua Park as Tom Sawyer and Jim Poulos as Huckleberry Finn. Ken Ludwig wrote the book, and Paul Gemignani is musical director.

Schlitz's involvement began several years ago when the late Mike Ockrent, who directed *Crazy for You*, included Schlitz in a Nashville songwriters' "retreat." "He put us through some exercises in how to write for a musical and later hooked me up with Ken Ludwig," says Schlitz.

Ludwig, *Crazy for You's* author, "never listened to any country music, but I sent him a tape," says Schlitz, "and he saw the type of story song I wrote and liked it."

Schlitz, who cites Oscar Hammerstein's book *Lyrics* as an inspiration, later "talked authors" with Ludwig. "I told him Twain was one of my favorites and that I knew *Tom Sawyer* had never been a musical. Twenty minutes later he came about a foot out of his chair and said, 'That's it!'"

Schlitz also singles out Gemignani, whose previous Broadway collaborators include Stephen Sondheim. "Before we met, he walked over to me and said, 'Just write the songs, and we'll do all the rest.' I didn't have to worry about arranging the vocals or the orchestrations or writing the music between the songs, which a guy who plays the Bluebird [Café, a songwriter-showcase club in Nashville] doesn't know how to do."

There are 20 songs in the show, though Schlitz "easily wrote 75 or

80" since commencing the project in December 1995, he says. "That's not unusual, since I write a lot—and fast. And as the show progressed, it took turns and twists, and suddenly some songs didn't work anymore and I had to write new ones, which was fine for me. In Nashville, you learn that rejection isn't the end of the world and that you just try again. In fact, I wrote two songs in March when we opened in New Haven [Conn.] that are used in the show."

Still, the switch to show tunes proved a "wonderful change in writing" for Schlitz. "Working from source material instead of personal experience—and trying to stay faithful to Twain and his characters as opposed to writing about what happened to me yesterday—



SCHLITZ

was a terrific opportunity and experience for me," says Schlitz, an ASCAP writer published by Don Schlitz Music, New Don Songs, and New Hayes Music.

"I've also educated myself in a new art form, where I'm not writing three-minute songs but a two-hour show that has many songs, where it doesn't make good sense to kill somebody off in the third verse," he says. "I have to stay with the story and chronology, and staying in character and the moment that you're trying to 'musicalize' becomes very important."

Schlitz says he knows "quite well" Roger Miller's songs from *Big River*, the 1988 Broadway musical about Huckleberry Finn, but he made a point not to study it. "I tried to make sure I wasn't redundant or derivative of Roger, because he was such a hero, and I didn't want to just copy what he'd done," says Schlitz.

He notes that the entire *Tom Sawyer* production "went in a totally different direction" from *Big River*. "*Tom Sawyer* is such different source material than *Huck*

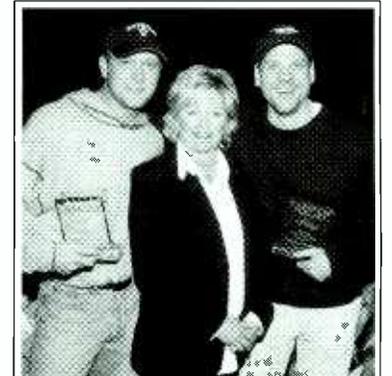
Finn. It's not brooding or dark but basically an adventure story written for kids or anyone who was a kid, and that's the approach we've taken—adventure, love story, murder mystery. It's a terrific source for writing a musical, and I had a great time working on it."

With the show's Broadway debut at hand, Schlitz says he'll continue to write songs targeted for the charts, but his focus now is on the theater.

"I won't pitch these songs to artists, but there are definitely songs like 'Old Days' that can stand alone on its own merits," he says of his *Tom Sawyer* songs, "while with others there's no way to understand them without watching the show."

Schlitz's own versions of many of his country hits, meanwhile, are available on *Don Schlitz Live at the Bluebird Café*, recently released on the American Originals label.

"It's basically the bookends of my life," he says. "From Broadway, where ticket prices are up there, to 'Don for a Dollar' at the Bluebird, where I have the time of my life with songs sung the way the world did not intend to hear them."



Celebrating All The Years. ASCAP recently held a party to honor Arista Nashville recording artist/songwriter Phil Vassar for the song "My Next Thirty Years." Recorded by Curb artist Tim McGraw, the tune recently spent five weeks at No. 1 on *Billboard's* Hot Country Singles & Tracks chart. Pictured, from left, are McGraw, ASCAP's Connie Bradley, and Vassar.

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

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

- | | | | |
|----|--|------------------------------------|---|
| 1 | AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM | Rain, ASCAP/Sony/ATV Tree, BMI) HL | |
| 42 | ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peer Music III, BMI/Wide Ocean, BMI) HL/WBM | 44 | HE DRINKS TEQUILA (Songs Of Universal, BMI/WB, ASCAP/Shawn Camp, BMI) WBM |
| 58 | AUSTIN (Talbot, BMI/Kirstisongs, ASCAP) | 25 | THE HUNGER (Curb Magnason, BMI/Red Quill, BMI/Moraine, BMI) WBM |
| 18 | BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM | 53 | I AM A MAN OF CONSTANT SORROW (Public Domain) |
| 26 | BUT I DO LOVE YOU (Realsongs, ASCAP) WBM | 14 | I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM |
| 51 | COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL | 5 | IF I FALL YOU'RE GOING DOWN WITH ME (Hillbillith, BMI/Songs Of Sally Sue's Medicine Show, BMI/Songs Of Universal, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM |
| 4 | DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL | 6 | IF MY HEART HAD WINGS (Almo, ASCAP/Anwa, ASCAP/J. Fred Knobloch, ASCAP) HL/WBM |
| 33 | DOWNTIME (Gravitrn, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP) HL | 13 | IF YOU CAN DO ANYTHING ELSE (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL/WBM |
| 49 | FOREVER LOVING YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Warner-Tamerlane, BMI/Biglove, BMI) HL/WBM | 23 | I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP) WBM |
| 32 | A GOOD WAY TO GET ON MY BAD SIDE (Universal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up, BMI) WBM | 2 | IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP) HL |
| 7 | GROWN MEN DON'T CRY (Larga Vista, ASCAP/Scarlet | 38 | IT'S MY TIME (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Willdawn, ASCAP/Brian's Dream, ASCAP/CMI, ASCAP) HL/WBM |
| | | 52 | I WANNA BE THAT GIRL (EMI April, ASCAP/Waltz Time, ASCAP) HL |

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|----|---|----|--|
| 43 | I WANT YOU BAD (Music Sales, ASCAP) | 20 | POUR ME (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String, ASCAP) WBM |
| 36 | I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI) HL/WBM | 12 | RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/GO1 Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL |
| 55 | JOLENE (Velvet Apple, BMI) WBM | 16 | ROSE BOUQUET (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Arbyme, BMI) HL |
| 29 | LAREDO (Mark Hybner, ASCAP) | 57 | A ROSE IS A ROSE (Warner-Tamerlane, BMI/Missoula, BMI/WB, ASCAP) WBM |
| 21 | THE LAST THING ON MY MIND (Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/Al Andersons, BMI/Bluewater, BMI) HL | 35 | SAY NO MORE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, BMI/Teren It Up, BMI) HL/WBM |
| 56 | LIVE CLOSE BY VISIT OFTEN (Mazdu, BMI/Betty's Boys, BMI) | 37 | SECOND WIND (EMI Blackwood, BMI/Hatley Creek, BMI) HL |
| 47 | LOVE IS ENOUGH (Willdawn, ASCAP/Balmur, ASCAP/Rio Bravo, BMI) | 17 | SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Nicholson, ASCAP) WBM |
| 59 | LOVING EVERY MINUTE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, ASCAP) HL/WBM | 45 | SHE IS (Mike Curb, BMI/Hal Ketchum, BMI) WBM |
| 11 | MRS. STEVEN RUDY (WB, ASCAP/Neon Mule, ASCAP/Cal IV, ASCAP) WBM | 9 | SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL |
| 28 | NO FEAR (Universal-PolyGram International, ASCAP/Term-000, ASCAP/Why Walk, ASCAP) WBM | 50 | SHOOT STRAIGHT FROM YOUR HEART (Vinnny Mae, BMI) WBM |
| 8 | ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM | 24 | SOMETIMES (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM |
| 22 | PEOPLE LIKE US (Encore, ASCAP/Scott And Soda, ASCAP/Old Desperados, ASCAP/N2D, ASCAP/MRBI, ASCAP/Brian's Dream, ASCAP/CMI, ASCAP/Willdawn, ASCAP) WBM | 60 | STILL HOLDING OUT FOR YOU (Without Anna, ASCAP/Chi-Boy, ASCAP) |
| 48 | PLEASE (Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Little Blue Box, ASCAP) HL/WBM | 31 | THERE YOU GO AGAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Universal-Songs Of PolyGram International, BMI/Sony/ATV Tree, BMI) HL/WBM |

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|----|--|
| 15 | TWO PEOPLE FELL IN LOVE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL |
| 39 | UNFORGIVEN (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL |
| 34 | WHAT I DID RIGHT (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI) WBM |
| 41 | WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI) HL |
| 27 | WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM |
| 19 | WHEN SOMEBODY LOVES YOU (WB, ASCAP/Yee Haw, ASCAP) WBM |
| 40 | WHERE THE BLACKTOP ENDS (Steve Warner, BMI/Built On Rock, ASCAP) |
| 30 | WHILE YOU LOVED ME (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Irving, BMI) HL |
| 3 | WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM |
| 46 | WHY THEY CALL IT FALLING (WB, ASCAP/Maverick, ASCAP/New Hayes, ASCAP/New Don, ASCAP) WBM |
| 54 | YOU (Warner-Tamerlane, BMI/Taxicaster, BMI/EMI Blackwood, BMI/Danger Will, BMI/Cal IV, ASCAP) HL/WBM |
| 10 | YOU SHOULDN'T KISS ME LIKE THIS (Tokeco Tunes, BMI) |

Billboard **HOT COUNTRY** SINGLES & TRACKS

APRIL 28, 2001

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 150 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	3	5	11	No. 1 AIN'T NOTHING 'BOUT YOU K.BROOKS,R.DUNN,M.WRIGHT (T.SHAPIRO,R.RUTHERFORD)	BROOKS & DUNN (V) ARISTA NASHVILLE 69048 †	1
2	2	3	19	IT'S A GREAT DAY TO BE ALIVE B.J.WALKER,JR.,T.TRITT (D.SCOTT)	TRAVIS TRITT (V) COLUMBIA 79563 †	2
3	1	1	24	WHO I AM B.GALLIMORE (B.JAMES,T.VERGES)	JESSICA ANDREWS (V) DREAMWORKS 450918 †	1
4	6	6	15	DON'T HAPPEN TWICE B.CANNON,N.WILSON,K.CHESENEY (C.LANCE,T.MCHUGH)	KENNY CHESNEY (V) BNA 69035 †	4
5	7	8	10	IF I FALL YOU'RE GOING DOWN WITH ME B.CHANCEY,P.WORLEY (M.BERG,A.ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	5
6	4	4	16	IF MY HEART HAD WINGS B.GALLIMORE,F.HILL (A.ROBOFF,J.F.KNOBLOCH)	FAITH HILL (V) WARNER BROS. 16773/WRN †	3
7	8	10	6	GROWN MEN DON'T CRY B.GALLIMORE,J.STROUD,T.MCGRAW (S.SESKIN,T.DOUGLAS)	TIM MCGRAW CURB ALBUM CUT	7
8	5	2	25	ONE MORE DAY M.D.CLUTE,DIAMOND RIO (S.D.JONES,B.TOMBERLIN)	DIAMOND RIO (V) ARISTA NASHVILLE 69036 †	1
9	9	9	26	SHE MISSES HIM D.MALLOY (T.JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	8
10	10	7	27	YOU SHOULDN'T KISS ME LIKE THIS J.STROUD,T.KEITH (T.KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	1
11	11	11	14	MRS. STEVEN RUDY M.MCGUINN,S.DECKER (M.MCGUINN,S.DECKER)	MARK MCGUINN (D) VFR 734758 †	11
12	12	15	31	RIGHT WHERE I NEED TO BE T.BROWN,M.WRIGHT (C.BEATHARD,K.MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	12
13	13	14	9	IF YOU CAN DO ANYTHING ELSE T.BROWN,G.STRAIT (B.LIVSEY,D.SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 172200	13
14	16	18	11	I COULD NOT ASK FOR MORE S.EVANS,P.WORLEY (D.WARREN)	SARA EVANS RCA ALBUM CUT †	14
15	18	22	6	TWO PEOPLE FELL IN LOVE F.ROGERS (B.PAISLEY,K.LOVEFACE,T.OWENS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69051 †	15
16	17	16	15	ROSE BOUQUET B.GALLIMORE,P.VASSAR (P.VASSAR,R.BYRNE)	PHIL VASSAR (V) ARISTA NASHVILLE 60937 †	16
17	20	21	12	SHE COULDN'T CHANGE ME J.SCAIFE (C.KNIGHT,G.NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79540 †	17
18	14	12	29	BUT FOR THE GRACE OF GOD M.ROLLINGS,K.URBAN (C.CAFFREY,J.WEIDLIN,K.URBAN)	KEITH URBAN (V) CAPITOL 58877 †	1
19	19	19	8	WHEN SOMEBODY LOVES YOU K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69049 †	19
20	15	13	26	POUR ME C.HOWARD (TRICK PONY,R.BEIGHLEY,S.WEDLOCK)	TRICK PONY (C) (D) (V) WARNER BROS. 16816/WRN †	12
21	21	20	16	THE LAST THING ON MY MIND E.GORDY,JR. (C.WISEMAN,A.ANDERSON)	PATTY LOVELESS EPIC ALBUM CUT †	20
22	22	23	16	PEOPLE LIKE US A.TIPPIN,B.WATSON,M.BRADLEY (D.L.MURPHY,K.TRIBBLE)	AARON TIPPIN (V) LYRIC STREET 011282 †	22
23	31	42	3	I'M ALREADY THERE D.HUFF (R.MCDONALD,G.BAKER,F.MYERS)	LONESTAR BNA ALBUM CUT	23
24	23	24	14	SOMETIMES S.HENDRICKS,J.COLE (C.DAVIDSON,K.BEARD,C.BEATHARD)	CLAY DAVIDSON (V) VIRGIN 58981/CAPITOL †	23
25	24	25	23	THE HUNGER W.C.RIMES (B.MONTANA,D.FLINT)	STEVE HOLY CURB ALBUM CUT †	24
26	25	27	10	BUT I DO LOVE YOU T.HORN (D.WARREN)	LEANN RIMES (C) (D) CURB 73116	25
27	29	31	5	WHEN I THINK ABOUT ANGELS K.STEGALL (J.O'NEAL,R.DEAN,S.TILLIS)	JAMIE O'NEAL (V) MERCURY 172202 †	27
28	27	28	12	NO FEAR S.SMITH,K.STEGALL,T.CLARK (T.CLARK,M.C.CARPENTER)	TERRI CLARK (V) MERCURY 172197 †	27
29	28	30	11	LAREDO R.WRIGHT,C.CAGLE (C.CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	28
30	32	34	5	WHILE YOU LOVED ME M.BRIGHT,M.WILLIAMS (M.DODSON,K.WILLIAMS,D.WELLS)	RASCAL FLATTS LYRIC STREET ALBUM CUT	30
31	30	29	14	THERE YOU GO AGAIN K.ROGERS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
32	34	35	6	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	32
33	38	50	3	DOWNTIME B.GALLIMORE,T.MCGRAW (P.COLEMAN,C.D.JOHNSON)	JO DEE MESSINA CURB ALBUM CUT	33
34	35	36	12	WHAT I DID RIGHT J.SLATE,M.WRIGHT,SONS OF THE DESERT (D.WOMACK,S.LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	34
35	36	33	10	SAY NO MORE B.GALLIMORE,C.WALKER (T.SHAPIRO,G.TEREN)	CLAY WALKER GIANT ALBUM CUT/WRN	33
36	37	38	4	I WOULD'VE LOVED YOU ANYWAY M.WRIGHT,T.YEARWOOD (M.DANNA,T.VERGES)	TRISHA YEARWOOD (V) MCA NASHVILLE 172201 †	36
37	42	44	4	SECOND WIND F.ROGERS,J.STROUD (D.WORLEY,S.LESLIE)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	37
38	26	17	18	IT'S MY TIME M.MCBRIDE,P.WORLEY (B.CRAIN,T.HYLER,K.TRIBBLE)	MARTINA MCBRIDE RCA ALBUM CUT	11
39	39	43	6	UNFORGIVEN F.ANDERSON,T.LAWRENCE,B.CARR (L.BOONE,P.NELSON,B.PINSON)	TRACY LAWRENCE (V) ATLANTIC 85102	39
40	48	55	3	WHERE THE BLACKTOP ENDS M.ROLLINGS,K.URBAN (S.WARINER,A.SHAMBLIN)	KEITH URBAN CAPITOL ALBUM CUT	40
41	43	46	5	WHAT I REALLY MEANT TO SAY P.WORLEY,T.L.JAMES (C.THOMSON,C.WATERS,T.L.JAMES)	CYNDI THOMSON CAPITOL ALBUM CUT †	41
42	44	41	5	ANGELS IN WAITING B.CHANCEY (T.COCHRAN,J.MCBRIDE,S.HARRIS)	TAMMY COCHRAN EPIC ALBUM CUT †	41
43	46	45	5	I WANT YOU BAD C.ROBISON,B.CHANCEY (T.D.ADAMS,P.CRANON)	CHARLIE ROBISON (C) (D) (V) LUCKY DOG 79542/COLUMBIA †	43
44	41	39	11	HE DRINKS TEQUILA N.WILSON,B.TANKERSLEY (S.CAMP,M.MCCORD)	LORRIE MORGAN & SAMMY KERSHAW (V) RCA 69054	39
45	45	40	11	SHE IS R.CROWELL (H.KETCHUM)	HAL KETCHUM CURB ALBUM CUT	40
46	54	58	4	WHY THEY CALL IT FALLING M.WRIGHT (R.DEAN,D.SCHLITZ)	LEE ANN WOMACK MCA NASHVILLE ALBUM CUT	46
47	52	—	2	LOVE IS ENOUGH B.GALLIMORE (J.VARSOS,N.THRASHER)	3 OF HEARTS (D) RCA 69034 †	47
48	33	26	19	PLEASE B.J.WALKER,JR. (M.DULANEY,J.STEELE,J.HOBBS)	PAM TILLIS (V) ARISTA NASHVILLE 69052	22
49	49	49	4	FOREVER LOVING YOU J.RICH,S.VAUGHN (J.RICH,K.ALPHIN,V.MCGEEHE)	JOHN RICH (V) BNA 69053	49
50	40	32	15	SHOOT STRAIGHT FROM YOUR HEART T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 172195	31
51	55	—	2	COMPLICATED P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,S.SMITH)	CAROLYN DAWN JOHNSON (V) ARISTA NASHVILLE 69050	51
52	53	57	3	I WANNA BE THAT GIRL M.MCANALLY (W.ALDRIE,B.CRISLER)	THE WILKINSONS (C) (D) (V) GIANT 16766/WRN †	52
53	51	48	7	I AM A MAN OF CONSTANT SORROW T.BONE BURNETT (TRADITIONAL)	THE SOGGY BOTTOM BOYS MERCURY SOUNDTRACK CUT †	48
54	50	47	7	YOU J.GUESS,J.CHEMAY (J.OLANDER,W.ROBINSON,A.SAIN)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT	47
55	RE-ENTRY	2	JOLENE W.RAMBEAUX (D.PARTON)	SHERRIE AUSTIN WE ALBUM CUT †	55	
56	56	53	6	LIVE CLOSE BY, VISIT OFTEN R.MALO,K.T.OSLIN (K.T.OSLIN,KOSTAS,R.MALO)	K.T. OSLIN (D) BNA 69026	53
57	47	37	13	A ROSE IS A ROSE K.STEGALL (D.BRYANT,D.BERG,S.RUSS)	MEREDITH EDWARDS (D) (V) MERCURY 172193 †	37
58	NEW ▶	1	Hot Shot Debut AUSTIN B.BRADDOCK (D.KENT,K.MANNA)	BLAKE SHELTON GIANT ALBUM CUT/WRN	58	
59	NEW ▶	1	LOVING EVERY MINUTE C.CHAMBERLAIN (T.SHAPIRO,M.CRISWELL,M.WHITE)	MARK WILLS MERCURY ALBUM CUT	59	
60	59	—	2	STILL HOLDING OUT FOR YOU D.HUFF (K.OSBORN,R.MARK)	SHEDAISY LYRIC STREET ALBUM CUT	59

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 28, 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	35	No. 1 BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116 10 weeks at No. 1	LEANN RIMES
2	2	2	9	MRS. STEVEN RUDY VFR 734758	MARK MCGUINN
3	3	3	19	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
4	5	7	10	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
5	4	4	30	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
6	6	5	27	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
7	7	6	14	I HOPE YOU DANCE MCA NASHVILLE 172185	LEE ANN WOMACK WITH SONS OF THE DESERT
8	10	8	6	LOVE IS ENOUGH RCA 69034/RLG	3 OF HEARTS
9	8	—	2	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	SHANE SELLERS
10	9	—	2	SIMPLE LIFE COLUMBIA 79541/SONY	MARY CHAPIN CARPENTER
11	11	9	10	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
12	12	11	5	I WANT YOU BAD LUCKY DOG/COLUMBIA 79542/SONY	CHARLIE ROBISON
13	14	13	24	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	13	10	25	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
15	16	14	201	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
16	15	12	24	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
17	17	—	2	COME A LITTLE CLOSER WARNER BROS. 16762/WRN	LILA MCCANN
18	RE-ENTRY	19	DECK THE HALLS LYRIC STREET 164036/HOLLYWOOD	SHEDAISY	
19	18	15	27	I'M IN EPIC 79496/SONY	THE KINLEYS
20	19	17	27	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
21	20	18	31	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
22	21	16	63	BREATHE ● WARNER BROS. 16884/WRN	FAITH HILL
23	RE-ENTRY	27	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN	
24	22	19	27	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS
25	NEW ▶	1	I WANNA BE THAT GIRL GIANT 16766/WRN	THE WILKINSONS	

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.

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST (IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT))	TITLE
1	1	31	ANDREA BOCELLI ● PHILIPS 464600 (12.98/18.98)	VERDI
◀ NO. 1 ▶				
2	2	75	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
3	7	5	MURRAY PERAHIA SONY CLASSICAL 89245 (17.98 EQ CD)	PLAYS BACH-THREE CONCERTOS
4	3	3	VARIOUS ARTISTS PHILIPS 468079 (22.98 CD)	VERDI'S REQUIEM
5	5	2	RENEE FLEMING/JEAN-YVES THIBAUDET DECCA 467697 (16.98)	NIGHT SONGS
6	4	56	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
7	8	3	CHOIR OF KING'S COLLEGE CAMBRIDGE EMI CLASSICS 57026 (16.98 CD)	BEST LOVED HYMNS
8	14	28	MURRAY PERAHIA SONY CLASSICAL 89243 (17.98 EQ CD)	BACH: GOLDBERG VARIATIONS
9	10	29	RENEE FLEMING DECCA 467049 (16.98 CD) HS	RENEE FLEMING
10	6	8	VARIOUS ARTISTS TIM JANIS ENSEMBLE 1901 (17.98 CD)	MUSIC OF HOPE
11	13	3	LUCIANO PAVAROTTI DECCA 466350 (17.98 CD)	LIVE 40TH ANNIVERSARY RECITAL
12	RE-ENTRY		CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
13	9	6	BRANFORD MARSALIS SONY CLASSICAL 89251 (17.97 EQ CD)	CREATION
14	RE-ENTRY		CECILIA BARTOLI DECCA 466569 (10.98/17.98)	THE VIVALDI ALBUM
15	11	25	MARIA CALLAS EMI CLASSICS 57057 (16.98 CD)	LEGEND

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST (IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT))	TITLE
1	2	4	BOND MBO/DECCA 467091 (17.98 CD) HS	BORN
◀ NO. 1 ▶				
2	1	19	TAN DUN FEATURING YO-YO MA SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON
3	3	33	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56968 (10.98/17.98)	LA LUNA
4	NEW▶		ANNE SOFIE VON OTTER/ELVIS COSTELLO DG 469530 (17.98 CD)	FOR THE STARS
5	5	74	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
6	4	97	SARAH BRIGHTMAN ● REALLY USEFUL/DECCA 53930 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
7	6	10	SOUNDTRACK DECCA 467696 (18.98 CD)	HANNIBAL
8	8	98	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
9	NEW▶		MAUREEN O'FLYNN E MAGINE 61040 (16.98 CD)	OPERATICA: "O": VOLUME 1
10	10	22	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 89460 (25.99 EQ CD)	STAR WARS: THE PHANTOM MENACE ULTIMATE EDITION
11	7	11	VARIOUS ARTISTS UTV/DECCA 461704 (18.98 CD)	PURE TENORS: 18 ROMANTIC CLASSICS
12	11	14	JAMES GALWAY RCA VICTOR 63749 (17.98 CD)	LOVE SONG
13	9	70	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
14	12	73	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
15	13	93	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE

○ 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 vinyl available. HS Indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 2001 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 THE #1 OPERA ALBUM VARIOUS ARTISTS DECCA	1 BABY'S FIRST CLASSICS VARIOUS ARTISTS ST. CLAIR
2 BEST OF THE MILLENNIUM VARIOUS ARTISTS DG	2 RELAXING CLASSICS VARIOUS ARTISTS ST. CLAIR
3 VIOLIN ADAGIOS VARIOUS ARTISTS DECCA	3 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
4 SNOOPY'S CLASSICAL: CLASSIKS ON TOYS SNOOPY DIRECT SOURCE SPECIAL PRODUCTS	4 GUITAR CLASSICS VARIOUS ARTISTS ST. CLAIR
5 A-Z OF OPERA VARIOUS ARTISTS NAXOS	5 PIANO CLASSICS VARIOUS ARTISTS ST. CLAIR
6 ESSENTIAL MOZART VARIOUS ARTISTS DECCA	6 TRANQUIL CLASSICS VARIOUS ARTISTS ST. CLAIR
7 MOZART: SHIRAI VARIOUS ARTISTS CAPRIC- CIO	7 BEETHOVEN CLASSICS VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS
8 ONLY CHORAL CD YOU'LL EVER NEED VARIOUS ARTISTS RCA VICTOR	8 ROMANTIC CLASSICS VARIOUS ARTISTS ST. CLAIR
9 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR	9 POWER CLASSICS VARIOUS ARTISTS ST. CLAIR
10 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS	10 CLASSICAL ODYSSEY-2001 VARIOUS ARTISTS NAXOS
11 BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR	11 BEST OF BEETHOVEN: VOL. 1 VARIOUS ARTISTS ST. CLAIR
12 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR	12 BEST OF MOZART: VOL. 1 VARIOUS ARTISTS ST. CLAIR
13 MASS VARIOUS ARTISTS ERATO	13 GENTLE CLASSICS VARIOUS ARTISTS ST. CLAIR
14 ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA	14 TCHAIKOVSKY CLASSICS VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS
15 DIVA-30 GREAT PRIMA DONNAS VARIOUS ARTISTS TELDEC	15 MIDNIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR

Artists & Music

Classical KEEPING SCORE



by Steve Smith

UNCONVENTIONAL CONDUCT: Recording large-scale orchestral music in the 21st century is a daring (i.e., expensive) proposition. The catalog is glutted with multiple renditions of the core repertoire, and yet taking a chance on unknown music presents its own risks in attempting to gauge the tastes of an apparently elusive classical-CD audience.

Venerable American indie Telarc addresses these issues head-on with its recordings of two unconventional conductors, neither of them a career maestro with a major orchestra. **Leon Botstein** salvages unjustly neglected orchestral repertoire from the 19th and 20th centuries, seeking to reclaim it for the contemporary concert stage. **Ben Zander** shakes loose the accretion of decades of performance practice in the music of **Mahler** and **Beethoven**, focusing instead on the intent of the composers themselves.



BOTSTEIN

Botstein is best known to New York concertgoers as the music director and principal conductor of the **American Symphony Orchestra**, a post he has held since 1992. **Leopold Stokowski** founded the ASO in 1962 with a mandate to "perform concerts of great music within the means of everyone." For Botstein, a renowned educator and the president of Bard College in New York's Hudson Valley, that mission dovetails nicely with his own zeal for highlighting unfamiliar scores from the 19th and 20th centuries, music he considers worthy of addition to the standard repertoire.

In his latest and perhaps most significant act of repertoire rehabilitation, Botstein put forth a new live recording of **Richard Strauss'** 1940 opera *Die Liebe der Danae*, made with the ASO during its 1999-2000 concert season and released by Telarc in late March. The New York press lavishly praised the performance (which featured celebrated soprano **Lauren Flanigan** in the title role), and Botstein felt that a recording was warranted. A studio taping of such a demanding production might have proved impractical if not impossible, especially with an American orchestra. But financial aid from ASO benefactors helped to defray the costs of preserving the live performance on disc.

"In general, the later Strauss—between *Rosenkavalier* and his so-called 'Indian summer'—is a Strauss who has been hotly debated," Botstein says. "A lot of it, especially from the '20s and '30s, has been discarded." Many of the works from the period, according to the conductor, were dismissed as "note-spinning" from "an old man out of touch with the times." But Botstein takes a different view of *Danae*, a work that combines the mythical tales of Danae and Jupiter with that of King Midas into a parable on wealth and greed.

"I've thought for a long time that *Danae* is actually one of Strauss' masterpieces," Botstein says. "It's his last opera—really, to his own mind, his sort of swan song to the operatic form. Part of the reason for its neglect is it never has had proper advocacy." An intended 1944 premiere in Salzburg, Austria, was stopped by **Goebbels'** declaration of "total war," resulting in the closing of all theaters in the Reich.

"There was a premiere in '52, when it was actually the worst time to try to revive a Strauss opera," Botstein adds, "especially with this particular libretto, a very ironic libretto that makes fun of the German '20s and inflation. It's filled with a kind of contemporaneity which didn't fit in the early '50s."

With the **London Philharmonic Orchestra**, Botstein previously recorded a lauded series of Telarc discs showcasing scores by **Dohnanyi**, **Hartmann**, **Szymanowski**, and **Bruckner**. Later this year, the label will release his

new recording of **Bartók's Concerto for Orchestra** (featuring the work's rarely heard original ending), as well as a disc of symphonic works by **Max Reger**. Increasingly active elsewhere, Botstein has recorded orchestral rarities by conductors **Georg Szell**, **Robert Heger**, **Hans von Bülow**, and **Felix Weingartner** with the **Lithuanian National Philharmonic**, to be released in September on Arabesque. With the ASO, he will soon record works by Austrian-American composer **Ernst Toch** for New World.

While Botstein focuses on bringing new music to the orchestral platform, Zander examines music already well-represented in the concert hall and on record shelves: the symphonies of Mahler and Beethoven. The British-born conductor, a member of the faculty at the New England Conservatory since 1966, has largely eschewed the spotlight. Instead, he has stayed close to home in Boston, leading the **Boston Philharmonic** and the **Youth Philharmonic Orchestra** for more than two decades and making a scattering of hard-to-find but highly acclaimed recordings with both ensembles.

A Beethoven performance brought Zander to the attention of producer **James Mallinson**, who urged Telarc in 1999 to issue a live recording of the Mahler *Symphony No. 9* that the conductor had made with the **Philharmonia Orchestra**. Leading critics worldwide praised the set, with more than a few holding Zander's rendition up to legendary versions by **Bruno Walter** and **Leonard Bernstein**. A unique bonus disc containing a lecture about the symphony, with musical examples to illustrate its points, accompanies the release.

"The sponsor for that disc was the **Prince of Liechtenstein**, who has been a student of mine at a kind of leadership program," Zander explains. "He had sponsored the concert in which that took place, and he said to me that he would pay for the recording. And he insisted that the pre-concert talk that I gave in the concert hall be added. His heart and soul were behind this idea of it being the only way that ordinary people could approach this music. It caught on so well, and so many people felt it was an indispensable part of the recording, that we are now doing that with each one of the discs."

Telarc issued Zander's recording of Beethoven's *Fifth* and *Seventh Symphonies* later in 1999. A new recording of Mahler's *Symphony No. 5* will be out Tuesday (24). Telarc will release his Mahler *Fourth* in August and recorded the *Sixth* earlier this month. (The Beethoven series was temporarily suspended after Zander rejected his first take of the *Eroica*.)



ZANDER

Zander's lectures explain the works in detail, while remaining affable and entertaining. Teaching comes naturally to him—even during our telephone interview, he sits at his piano, ready to illustrate a point by singing and playing. On the disc accompanying the Mahler *Fifth*, Zander clarifies the dense orchestration layer by layer. He illustrates the obvious affinity between the symphony's opening theme and that of Beethoven's *Fifth Symphony*, but he also reveals the theme hidden in the closing passages of Mahler's own *Fourth Symphony*.

In his approach to performing both Beethoven and Mahler, Zander emphasizes above all a strict adherence to what the composer originally intended in his score. Such scrupulous attention to detail has become the norm in Beethoven performances, but in Mahler; it is a less common approach. "One of the things that I think happened in Mahler interpretation was that people started to use the music for their own ends," Zander observes. "It's music that lends itself to the individual will and whim very readily, and of course the prime example of that is Bernstein. Then there were others who were much more rigorous in being true to the text but who perhaps lacked some of the sheer passion and flair of Bernstein."

Zander's interpretations aim to have both a compulsion for "realizing whatever it was that Mahler was saying and a realization that Mahler was asking for incredible freedom and intensity," he says. "So if I can bring something of the rigor of the authentic interpreter and the passion of a true Mahlerian, then these recordings will come to life for people."

Top Jazz Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan ®				
IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	2	97	DIANA KRALL ▲ VERVE 050304/VG	71 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	1	14	VARIOUS ARTISTS UTV/VERVE 520191/VG	PURE JAZZ
3	3	23	VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61439/CRG	THE BEST OF KEN BURNS JAZZ
4	4	3	JOSHUA REDMAN QUARTET WARNER BROS. 47997	PASSAGE OF TIME
5	6	23	LOUIS ARMSTRONG LEGACY/COLUMBIA 61440/CRG	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG
6	7	22	VARIOUS ARTISTS ▲ LEGACY/COLUMBIA/VERVE 61432/CRG	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC
7	5	16	SOUNTRACK LEGACY/COLUMBIA 85350/CRG	FINDING FORRESTER
8	9	14	JIMMY SMITH BLUE THUMB/VERVE 543978/VG	DOT COM BLUES
9	8	23	BILLIE HOLIDAY VERVE 549081/VG	KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY
10	10	9	DIANNE REEVES BLUE NOTE 27694/CAPITOL	THE CALLING - CELEBRATING SARAH VAUGHAN
11	13	23	JOHN COLTRANE VERVE 549083/VG	KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE
12	12	12	JOHN COLTRANE IMPULSE! 549361/VG	COLTRANE FOR LOVERS
13	23	60	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
14	17	24	TONY BENNETT COLUMBIA 63570/CRG	ULTIMATE TONY BENNETT
15	14	9	BOB JAMES WARNER BROS. 47842	DANCING ON THE WATER
16	18	20	DAVE BRUBECK LEGACY/COLUMBIA 61442/CRG	KEN BURNS JAZZ - THE DEFINITIVE DAVE BRUBECK
17	11	5	SHIRLEY HORN VERVE 549417/VG	YOU'RE MY THRILL
18	21	62	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
19	NEW		THE CHICK COREA NEW TRIO STRETCH 9035/CONCORD	PAST, PRESENT & FUTURE
20	19	16	DUKE ELLINGTON LEGACY/COLUMBIA 61444/CRG	KEN BURNS JAZZ - THE DEFINITIVE DUKE ELLINGTON
21	15	15	CHARLIE PARKER VERVE 549084/VG	KEN BURNS JAZZ - THE DEFINITIVE CHARLIE PARKER
22	16	37	JANE MONHEIT N-CODED 4207/WARLOCK HS	NEVER NEVER LAND
23	RE-ENTRY		MILES DAVIS LEGACY/COLUMBIA 61443/CRG	KEN BURNS JAZZ - THE DEFINITIVE MILES DAVIS
24	NEW		CURTIS STIGERS CONCORD JAZZ 4944/CONCORD	BABY PLAYS AROUND
25	RE-ENTRY		THELONIOUS MONK LEGACY/COLUMBIA 61449/CRG	KEN BURNS JAZZ - THE DEFINITIVE THELONIOUS MONK

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan ®				
IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	1	7	RICK BRAUN WARNER BROS. 47994	7 weeks at No. 1 KISSES IN THE RAIN
2	2	30	ST. GERMAIN BLUE NOTE 25114*/CAPITOL HS	TOURIST
3	3	4	WAYMAN TISDALE ATLANTIC 83396	FACE TO FACE
4	4	3	HERB ALPERT A&M 490886/INTERSCOPE	DEFINITIVE HITS
5	5	31	RACHELLE FERRELL CAPITOL 94980	INDIVIDUALITY (CAN I BE ME?)
6	NEW		KIM WATERS SHANAGHIE 5080	FROM THE HEART
7	6	26	KIRK WHALUM WARNER BROS. 47887 HS	UNCONDITIONAL
8	7	94	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
9	8	27	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD	LIFE IN THE TROPICS
10	9	5	SOULIVE BLUE NOTE 27936/CAPITOL	DOIN' SOMETHING
11	10	46	BONEY JAMES/RICK BRAUN WARNER BROS. 47557	SHAKE IT UP
12	11	8	JEFF LORBER SAMSON 20000	KICKIN' IT
13	15	3	PIECES OF A DREAM HEADS UP 3059	ACQUAINTED WITH THE NIGHT
14	13	81	DAVE KOZ CAPITOL 99458 HS	THE DANCE
15	17	12	FOUR 80 EAST BOOMTANG/HIGHER OCTAVE JAZZ 50588/VIRGIN	NOCTURNAL
16	NEW		DOC POWELL SAMSON 20001	LIFE CHANGES
17	12	25	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/HARDCASTLE 90509/PUSH	JAZZMASTERS - THE GREATEST HITS
18	19	7	CHUCK LOEB SHANAGHIE 5078	IN A HEARTBEAT
19	14	10	DOWN TO THE BONE Q 92943/AG	SPREAD THE WORD - ALBUM III
20	RE-ENTRY		BELA FLECK AND THE FLECKTONES COLUMBIA 62178/CRG	OUTBOUND
21	NEW		KEIKO MATSUI NARADA JAZZ 50951/VIRGIN	WHISPER FROM THE MIRROR (ENHANCED)
22	16	34	FOURPLAY WARNER BROS. 47694	FOURPLAY... YES, PLEASE!
23	21	4	LARRY CARLTON STEVE LUKATHER FAVORED NATIONS 2060	NO SUBSTITUTIONS - LIVE IN OSAKA
24	23	20	BOB BALDWIN ORPHEUS 79479	BOBBALDWIN.COM
25	22	11	BILL FRISELL NONESUCH 79615/AG	BLUES DREAM

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. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.



by Steve Graybow

HELLO, NICK: For years, Nicholas Payton has been dogged by comparisons to Louis Armstrong, and not without merit. Payton is a trumpeter, he's from New Orleans, and his features and stocky build bear more than a passing semblance to the jazz legend. But with the comparisons comes an unspoken onus to somehow channel Armstrong's genius, a heavy burden for any musician.

Dear Louis (Verve, Tuesday [24]) finds Payton putting his own spin on a collection of tunes associated with Armstrong and turning what could have been a sweetly nostalgic romp into a creative declaration of independence. Rearranging material such as "Potato Head Blues" and "Tiger Rag," Payton utilizes Armstrong's familiar melodies as a bridge to his own arrangements and harmonic concepts, enticing listeners with the known while drawing them into a rich, thoroughly modern jazz gumbo.

Perhaps the most radically altered tune on *Dear Louis* is "Hello, Dolly!" When Armstrong recorded it, it clocked in at under three minutes. Opening with a percussive rain stick and featuring Payton on a Fender Rhodes piano, the "Hello, Dolly!" found on *Dear Louis* is a percolating post-bop/fusion



PAYTON

piece lasting more than eight minutes.

"My version of the song is always a shocker, because the feel is so different," says Payton. "People think the song is kind of hokey, and I took that element away, while keeping the optimism of Armstrong's original. People are surprised, but they seem to warm up to what we've done with it." Payton's electric piano spices up several cuts, including "Sunny Side of the Street," which features Dianne Reeves on vocals. Dr. John appears on "Mack the Knife" and duets with Reeves on "Blues in the Night."

The project also marks Payton's vocal debut on "I'll Be Glad When You're Dead, You Rascal You" and "I'll Never Be the Same." "I've been singing in private for a couple of years, but it took me a while to become comfortable in front of an audience," admits Payton. "The vocal aspect of Armstrong's music was as important as his trumpet playing, and I wanted to reflect that."

Payton expects to be performing his interpretations of the Armstrong catalog throughout the rest of the year. "It is a tribute, but it is also fresh and different," he says. "I hope it will inspire people to listen to Armstrong and to see that so much of modern jazz comes from him."

AND: Label M and the PDSE Music Group have signed free-jazz guitarist James "Blood" Ulmer for a project to be recorded this month at the legendary Sun Studios in Memphis. Guitarist Vernon Reid, a founding member of Living Colour, will produce. The project is expected to include Ulmer's takes on blues songs by Willie Dixon, Jimmy Reed, and Robert Johnson... Japanese pianist Makoto Ozone's *Pandora* (Verve, Tuesday [24]) features drummer Clarence Penn and bassist James Genus, a recent addition to Ozone's trio. Saxophonist Branford Marsalis guests on two tracks.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Aussie Publishers Seek Web Income

Bill Providing Tighter Security Increases Appeal Of Net Business

BY CHRISTIE ELIEZER

SYDNEY—In the wake of the long-awaited Digital Agenda (Copyright Amendment) Bill, which went into effect here March 4, it's not only Australia's record companies that are assessing new business opportunities.

In light of the greater digital security afforded by the bill's changes to the Copyright Act (Billboard, April 7), the Australasian Performing Right Assn. (APRA) and the Australasian Mechanical Copyright Owners Society (AMCOS) have also begun identifying new sources of income.

APRA administers the rights of composers, songwriters, and publishers in Australia and New Zealand; it collects \$80 million Australian (\$40 million) in fees annually. Since 1997 APRA has administered AMCOS' licensing activities, encompassing a number of music reproduction rights. AMCOS collects an additional \$20 million Australian (\$10 million) a year.

The bill brought about a number of important changes to the Copyright Act, specifically regarding the use of music online, including the introduction of a new right of "communication to the public." Responsibility for obtaining copyright licenses for this new right lies with individual content providers—it applies to all content communicated from Australia, whether accessible locally or overseas.

Before the amendments, APRA was only able to issue licenses on behalf of AMCOS for the reproduction of music on Web sites. The performance of that music was not protected. After March 4, APRA and AMCOS can issue joint licenses, where applicable, to cover both the reproduction and performance of music online.

Two weeks after the digital law came into effect, both bodies signed licensing agreements with three major online radio stations: theBasement.com.au, connected to the Basement nightclub in Sydney, streaming visuals and audio 24 hours of the day; former INXS manager (and managing director of MMA Music Publishing) Chris Murphy's Digital One online radio group; and netFM, which was the country's first online radio station.

APRA director, broadcast and online licensing, Richard Mallett says, "The majority of online radio-station operators come from a radio background, so they're aware of the importance of copyright and the need to supply us with logs so we can identify what material is being broadcast and how frequently.

"We're not finding a lot of hurdles, but identifying these Internet stations can be a problem. We believe there are between 20 to 30 of them in

Australia."

Last year, the three major online stations mentioned above were awarded experimental licenses by AMCOS because they were reproducing music on their sites. The new deal for music includes fees for AMCOS and APRA—reportedly about \$4,000 Australian (\$2,000) from each station. That fee is based on a percentage of the station's revenue. Web sites such as theBasement.com, which also shows visuals, would pay a higher fee.

Negotiations have begun with other online stations. Existing commercial radio stations that simulcast their normal signals online now need an extra license. "They're not covered under the standard AMCOS license," Mallett says.

Figures released April 5 by the Australian Broadcasting Authority (a regulator) for the 1999-2000 period show that the combined profits from the 240 commercial radio stations grew 36.1% to \$146.3 million Aus-

tralian (\$73.15 million), while total revenue went up by 16% to \$737.5 million Australian (\$369 million).

Mallett says APRA and AMCOS intend to begin talks with the Federation of Australian Radio Broadcasters (FARB) regarding online fees, and he expects these to be determined by June. David Bacon, CEO of FARB, could not be reached for comment at press time.

APRA is also negotiating various license plans with online magazines and sites that Webcast concerts and festivals, as well as a license plan for mobile-phone ring tones.

Mallett says, "It's hard to know just how much we could make in extra revenue from the Internet. We're not sure how big that online market is, and a lot of dotcoms are currently restructuring their operations.

"In the post-Napster structure, people are genuinely looking for legitimate forms of subscriptions," he adds. "But we really need better bandwidths to support music and video applications. We're not sure when we'll get those, but that's when we'll be able to charge higher fees."



MALLETT

BMG Appoints Prescott To New Asia-Pacific Role

BY STEVE McCLURE

In the wake of reports that it will soon move its Asia-Pacific regional office from Hong Kong to Sydney, BMG Entertainment has announced the creation of a new senior management role for the region, based in the latter city.



PRESCOTT

Although his appointment is effective in May, Prescott will continue to head BMG's operations in Australia and New Zealand until July.

He will report directly to Michael Smellie, senior VP for the region. Smellie says the title of Asia-Pacific GM is a new one and reflects the seniority of Prescott's position.

Prescott's new role will find him overseeing all Asia-Pacific marketing and A&R as well as other operational activities in the region. Notes Smellie, "Tim brings to the Asia-Pacific region a wealth of experience and expertise." He adds, "I have every confidence that under his leadership the region will continue to thrive."

Prescott concedes that he will be sad to leave the management of BMG Australia but adds that "the company is well-placed, and we have developed a strong music team." Looking forward, he says he is "excited at the challenges in the Asia-Pacific region," which he describes as "the most rapidly developing and diverse region in the global music industry."

In his capacity as regional marketing/A&R VP, Prescott takes over responsibilities held until recently by Frances Georgeson, formerly Hong Kong-based VP of marketing, Asia-Pacific. In December, Georgeson was appointed VP of interna-

tional marketing at Arista Records in New York. Since then, her duties have been carried out by Stuart Rubin, BMG's New York-based senior VP of worldwide marketing.

In March, *Billboard* reported that BMG Entertainment will transfer the operations of its Asia-Pacific regional office from Hong Kong to Sydney in July (*Billboard*, March 16).

Feed Is First Act On Japan's Indie TripMaster Label

BY STEVE McCLURE

TOKYO—Japanese band Feed's debut album, *9 Songs*, set for release June 27, is the fruit of an inspired collaboration between the band and New York-based producer Lenny Kaye, best known for his work with the Patti Smith Group.

It's the first project undertaken by TripMaster, a new label jointly set up by the four band members and their management company,



FEED

De-I Productions, with leading Japanese independent label Poly-star (whose Trattoria imprint is the home of critics' fave Cornelius) and book/film production company Artist House.

9 Songs was recorded 18 months ago in New York, but its release was delayed after Sony Music Entertainment (Japan) pulled the plug on its Zone label, on which the album was originally going to be released.

In Tokyo to help promote *9 Songs*, Kaye tells *Billboard* he thinks the delay has not harmed the album's freshness. "I would hope that when you make a great record, you can listen to the record at any time over a period of years and it stays great."

There's no doubt in Kaye's mind
(Continued on page 64)



Soul Survivors. While in London to launch their new album, *Survivor*, the members of Columbia act Destiny's Child were presented with double International Federation of the Phonographic Industry Platinum Europe Awards marking European sales of more than 2 million copies of their previous release, *The Writing's on the Wall*. Shown, from left, are Columbia executive VP John Ingrassia, group members Michelle Williams and Beyoncé Knowles, Sony Music Entertainment Europe president Paul Burger, group member Kelly Rowland, artist manager Matthew Knowles, and Sony Music Entertainment Europe senior VP of marketing Julie Borchard.

TMF Awards Increase Viewers In Netherlands

BY ROBERT HEEG

ROTTERDAM, Netherlands—BMG-signed Dutch act Kane confirmed its reputation as the Netherlands' hottest rock group by picking up three trophies at the sixth annual TMF Awards.

Another three awards at the April 7 event went to EMI:Chrysalis U.K. vocalist Robbie Williams. The annu-

al pop gala is organized by Dutch music TV channel the Music Factory (TMF); it took place just three days before the announcement of its takeover by MTV (*Billboard*, April 11). The awards were voted for by TMF viewers through E-mail and Short Message Service.

The awards show, sponsored by telecommunications companies

Nokia and KPN, was attended by 10,000 fans at Rotterdam's Ahoy venue. Tickets for the event sold out in January within half an hour of going on sale and before any of the acts were announced.

TV ratings for the show were up, too, drawing 11.3% of the night's audience in its slot, or 1.6 million
(Continued on page 62)

Cash Brothers' Eyes On 'Tomorrow'

BY LARRY LeBLANC

TORONTO—Five years ago, after more than a decade of performing and recording separately in Canada, the Cash Brothers—singer/guitarists Andrew and Peter—decided to join forces professionally.

Today, the Toronto-based siblings are promoting, and gauging, responses to their first internationally released album, *How Was Tomorrow*, issued outside Canada on Rounder Records Group's pop-music imprint Zoë. The acoustic-based, alternative-country/pop set was issued in Europe April 10 and in the U.S. April 17. Its Canadian release will be June 5 on Gift Shop Music, distributed nationally by Universal.



CASH BROTHERS

Although mostly unknown outside their homeland, the brothers are respected as veteran musical figures in Canada. Peter, 37, was the singer of roots-rock band the Skydiggers from 1987-95, and 39-year-old Andrew had a significant solo career after emerg-

ing as front man of punk rock band LeTranger in the early '80s.

"We've been performing for a long time," notes Andrew. "We know what the business is like. We know what being on the road is like. If the only reason we perform together is to have a good time and enjoy each other, that's great."

"We have been out on the road for six weeks, and it's been a blast," says Peter, who notes that the group will tour heavily this summer in North America.

In setting up their album, Andrew and Peter have been working vigorously since early March. First came a week of six showcases as a duo in the U.K., followed by a festival date in the Netherlands. Then, with their band—Gord Tough (electric guitar), Randy Curnew (drums), Paul Taylor (bass), and Todd Lumley (keyboards)—came a handful of U.S. shows opening for fellow Canadian/Zoë labelmate Sarah Harmer. They also performed, along with Harmer and the Cowboy Junkies, at the National Assn. of Recording Merchandisers (NARM) Convention in Orlando, Fla., March 12.

"Playing for the whole industry at NARM paid off," says Paul Foley, GM of Rounder Records Group. "Some retail accounts who saw them are putting the album into their listening-station programs right out of the box."

"The Cash Brothers are really good and are going on our listening-post program May 14," says Chris Richards, pop music buyer at the Borders Books & Music chain in Ann Arbor, Mich. "Although they are Canadian, they embody what is rich about Americana music."

It may be winning new admirers, but much of *How Was Tomorrow* isn't actually new material. In fact, it's an upgraded version of the duo's independently released Canadian album *Raceway* (1999) on their own Four Court label. It has sold 4,500 units to date, says Sandy Pandya of Pandyamonium/William Tenn Management, which co-manages the group with Chris Moon of Nashville-based Hnedonia. *Raceway* was remixed by Don Smith, with three newly recorded tracks added: the lead-off single "Night Shift Guru," "I Am Waiting," and "Dream Awake."

"After we recorded *Raceway*, we
(Continued on page 67)

JIM-TV Pumps Up The Volume

VMM-Owned Music Channel Targets Flanders Viewers

BY MARC MAES

BRUSSELS—Belgian broadcaster VMM, the owner of cable TV channels VTM and Kanaal 2, plus radio networks Top Radio and Radio Mango, has launched a new music-driven TV channel in Flanders.

JIM-TV, which went on the air in the Dutch-speaking part of Belgium April 1, is available on all Flemish cable networks. It has an initial goal of capturing "at least 10% of its potential audience in its first year of existence," according to VMM CEO Erik Claeys.

"We want to position JIM-TV to appeal to a slightly older audience than [public TV channel] Ketnet or [commercial music TV channel] TMF Vlaanderen," says Peter Hoogland, JIM-TV channel manager and PD of the Top Radio network.

Some 70% of JIM-TV programming consists of music videos. Hoog-

land says the channel is also airing three hours of live TV a day, including the weekly chart show, *JIMlist*. Other output includes "features on the Internet and short news bulletins," Hoogland says.

Bert Bieseman, TV promotion manager at Warner Music Belgium, says, "I have the impression that they have a very motivated and dynamic team [at JIM-TV]." He cautions, however, that "there's a lot of competition in the music TV market—they're all fishing in the same pond."

Johan Vansina, product manager with BMG Ariola in Belgium, adds, "With [Flemish public broadcaster] VRT axing its main music program, I think JIM-TV will become extremely important. Their approach goes beyond just videoclips and offers extra possibilities for artists."



New Head Of Collection Society In Hong Kong Seeks Global Links

BY WINNIE CHUNG

HONG KONG—The Composers and Authors Society of Hong Kong (CASH) has looked outside the music industry to appoint a CEO who has declared his aim of modernizing the group and building up its international relations.

Elton Yeung took up his newly created position as CASH CEO April 1. He replaced Leslie Ching, who left the society after 11 years, six of them spent in his final post of GM.

Yeung joins from DG Bank in Hong Kong, where he was regional head of corporate banking, and brings with him extensive banking and marketing experience.

"It is my vision to build on my expertise to lead CASH to a modern society which works not only with our members but with the community at large, so that the use of their musical

and literary works is licensed and the returns on use are maximized," says Yeung. "I am also committed to enhancing corporate relationships with affiliated societies around the globe."

Chan Wing Wah, who became CASH's chairman in January, says the society has been looking for a CEO since last August. "We are pleased to have Elton, who, apart from his strong commercial experience in the banking field, also possesses a special passion for music. The council of CASH believes that Elton will build upon the existing values of CASH and elevate the society to new heights in the new millennium."

CASH collected \$15,074,395 on behalf of its members in 1999, the last year for which figures are available. Figures for 2000 will be published in October.

newsline...

THE COUNCIL OF THE EUROPEAN PARLIAMENT unanimously accepted amendments to the Copyright Directive—which is intended to harmonize copyright law across the European Union—April 9 in the final crucial stage before implementation of the text. Each member nation of the European Union now has 18 months to incorporate the directive into law. That period was recently reduced from two years. The change, says a spokesman for the International federation of the Phonographic Industry, "is good news for us, because we want it in place as soon as possible."
LARS BRANDLE

U.K.-BASED RETAIL GIANT WH Smith reported a slight year-on-year drop in operating profits in the six months ending Feb. 28, despite claiming an 11% increase in its entertainment sales. Overall, operating profits fell from 98 million pounds (\$141 million) in the six months ending Feb. 29, 2000, to 97 million pounds (\$139 million) this year. WH Smith retailing businesses achieved profits of 83 million pounds (\$119 million) on sales of 925 million pounds (\$1.33 billion), up from 76 million pounds (\$109 million) and 846 million pounds (\$1.21 billion), respectively, in the six months ending Feb. 29, 2000. U.K. sales accounted for 803 million pounds (\$1.15 billion); the remaining 122 million pounds (\$175 million) came from the company's businesses in the U.S. and Asia. U.K. retailing profits totaled 77 million pounds (\$111 million). The group has confirmed it will sell off its newspaper and magazine distribution business following a strategic review.
TOM FERGUSON

UNIVERSAL MUSIC GROUP'S Japanese unit, Universal Music K.K. (UMKK), has made a 19 million yen (\$152,000) investment in Label Gate, which operates a Web platform that provides system operation, online billing, and music data storage and distribution services for Japanese labels operating their own music download sites. However, a UMKK spokesman says the label has no immediate plans to begin a music download service. Label Gate was set up last April (Billboard, April 29, 2000) by Sony Corp. subsidiary Sony Communications Network (SCN). To date, 17 Japanese labels have invested in Label Gate, for a collective stake of 64%. SCN owns the remaining 36%.
STEVE McCLURE

U.K. INDIE LABEL Silva Screen Records Group has forged a marketing alliance with Indian indie Milestone Entertainment to market, distribute, and promote Milestone's world music label, Freespirit, in Europe. Milestone, formerly Virgin's Indian licensee, launched Freespirit last fall. Milestone Group VP/managing director Rajeev Sharma says, "This tie-up will further help to improve the international image of Milestone, which has always looked at creating and promoting newer and better music not only in India but also abroad."
NYAY BHUSHAN

ITALY-BASED online music network Vitaminic has struck a partnership to offer free promotional downloads from BMG on its nine European sites. The campaign, due to roll out over the next six to eight weeks, will focus on four acts: OutKast, Dave Matthews Band, Etta James, and Arthur Rubinstein. The timed-out downloads will be available in the Windows Media Audio format. Vitaminic has nine local-language European sites and more than 40 syndication partners.
LARS BRANDLE

EXECUTIVE TURNTABLE

RECORD LABELS. **Ronnie Planalp** is named senior VP of new media at EMI Recorded Music Europe, based in London. She was head of business development at Internet portal Excite Europe.



PLANALP

Nicky Graham is named consultant director of A&R for strategic marketing at Sony Music U.K. London-based Graham was previously an independent producer.

Nicola Tuer is promoted to VP

of sales at Sony Music Europe U.K. She was director of national accounts.

Bob Hermon is promoted to director of regional promotions at Sony Music U.K. He was head of regional promotions.

Julie Forchhammer has been appointed project manager/local repertoire at EMI Norway. She was promotion manager at V2 Music in Oslo.

Espen Waage is promoted at Warner Music Norway to product manager for domestic repertoire and for international repertoire from Atlantic, Elektra, EastWest, Strictly Rhythm, and

WEA (excluding WEA U.K.). He was radio promotion manager.

MUSIC PUBLISHING. **Borja Aguirre** is promoted to managing director of EMI Music Publishing Spain in Madrid. He was Miami-based regional creative manager for EMI Music Publishing's Latin American regional office.

MUSIC TELEVISION. **Staffan Rosell** is named managing director of MTV Nordic, the Stockholm-based affiliate of MTV Networks. He was managing director of Swedish online grocery service MamaOnTheNet.com.

HITS OF THE WORLD



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JAPAN (Dempa Publications Inc.) 04/18/01			GERMANY (Media Control) 04/17/01			U.K. (CIN) 04/15/01 Supported By worldpop			FRANCE (SNEP/IFOP/Tite-Live) 04/11/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	4	PIECES OF A DREAM CHEMISTRY DEFSTAR	1	1	BUTTERFLY CRAZY TOWN COLUMBIA	1	1	WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN	1	1	IT WASN'T ME SHAGGY FEATURING RICARDO
2	2	ASHITAGA ARUSA RE-JAPAN AVEV TRAX	2	3	TEENAGE DIRTBAG WHEATUS COLUMBIA	2	2	IT WASN'T ME SHAGGY FEATURING RICARDO	2	2	"RIKROK" DUCENT MCA/BARCLAY/UNIVERSAL
3	1	MAYONAKAHA JYUNNKETU RINGO SHEENA TOSHIBA-EMI	3	4	KUMBA YO! MITTERMEIER VS. GUANO BABES GOLDRUSH/BGM	3	4	"RIKROK" DUCENT MCA	3	4	SEUL GAROU COLUMBIA
4	7	HITORI THE GOSPELLERS K/00N	4	5	IT WASN'T ME SHAGGY FEATURING RICARDO	4	NEW	ALL FOR YOU JANET VIRGIN	4	3	NO NAGGING ANYMORE FROGGY MIX M6 INT./SONY
5	5	ASHITAGA ARUSA URUFURUZU TOSHIBA-EMI	5	2	"RIKROK" DUCENT MCA/UNIVERSAL	5	3	OUT OF REACH GABRIELLE GO/BEAT/POLYDOR	5	6	DADDY DJ DADDY DJ M6 INT./SONY
6	3	AINO BAKAYAROU MAKI GOTO ZETIMA	6	6	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA	6	5	PURE AND SIMPLE HEAR'SAY POLYDOR	6	5	R&B 2 RUE MATT BARCLAY/UNIVERSAL
7	10	TENTAIKANNSDKU BUMP OF CHICKEN TOY'S FACTORY	7	8	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	7	4	CLINT EASTWOOD GORILLAZ PARLOPHONE	7	NEW	WASSUUP! DA MUTTZ WEA
8	17	YELL/BELL KOBUKURO WARNER MUSIC JAPAN	8	7	DAYLIGHT IN YOUR EYES NO ANGELS ZEITGEIST/POLYDOR	8	7	BUTTERFLY CRAZY TOWN COLUMBIA	8	7	J'VOULAIS SULLY SEFIL V2
9	6	ULTRA SOUL B'Z ROOMS	9	9	TURN THE TIDE SYLVER UNIVERSAL	9	8	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	9	10	SOLAAR PLEURE MC SOLAAR EASTWEST
10	8	GANG MASA HARU FUKUYAMA ZETIMA	10	NEW	WENN DAS LIEBE IST GLASHAUS MERCURY	10	NEW	UPTOWN GIRL WESTLIFE RCA	10	8	ON A TOUS LE DROIT LIANE FOLY VIRGIN
11	NEW	HANANO KUBIKAZARI YOUSUI INOUE FOR LIFE	11	11	SURVIVOR DESTINY'S CHILD COLUMBIA	11	9	LET LOVE BE YOUR ENERGY ROBBIE WILLIAMS CHRYSALIS	11	11	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA
12	NEW	LIFE SIAM SHADE SONY	12	15	WIN THE RACE MODERN TALKING HANSABMG	12	6	TEENAGE DIRTBAG WHEATUS COLUMBIA	12	9	ALL FOR YOU JANET VIRGIN
13	NEW	DDKIDOKILOVE MAIL AYA MATSUURA ZETIMA	13	10	STUTTER JOE FEATURING MYSTIKAL JIVE/ZOMBA	13	NEW	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA	13	NEW	MS. JACKSON OUTKAST LAFACE/ARISTA/ARIOLA
14	NEW	FAITH RINA AIUCHI GIZA STUDIO	14	17	ONE MORE TIME DAFT PUNK VIRGIN	14	11	RUN FOR COVER SUGABABES LONDON	14	12	ELLE EVE ANGELI M6 INT./SONY
15	9	NEVER EVER AYUMI HAMASAKI AVEV TRAX	15	NEW	YOU'RE MY MATE RIGHT SAID FRED KINGSIZE/BMG	15	NEW	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/POLYDOR	15	17	IF I EVER FEEL BETTER PHOENIX SOURCE/VIRGIN
16	11	OHIOKAKE OTOUIRO KIYOSHI HIKAWA COLUMBIA	16	12	DREAM TO ME DARIO G MERCURY/UNIVERSAL	16	NEW	THE WAY YOU LOVE ME FAITH HILL WARNER BROS.	16	19	WHAZZAHAH B-BOYS ULM/UNIVERSAL
17	13	BOKUNO SENAKANIWA HANGA ARU KINKI KIDS JOHNNY'S ENTERTAINMENT	17	19	IM OSTEN NIEMANN BERLIN/BMG	17	NEW	CRAWLING LINKIN PARK MAVERICK/WARNER BROS.	17	NEW	SUPREME ROBBIE WILLIAMS EMI
18	14	FOREVER MEMORIES W-INDS PONY CANYON	18	13	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	18	10	HOW U LIKE BASS NORMAN BASS SUBSTANCE	18	NEW	PAUVRES DIABLES (VOUS LES FEMMES) JOHNNY HALLYDAY MERCURY
19	NEW	SAKURANAMIKIMICHI WHITEBERRY SONY	19	14	LIEBFICKEN SOFAPLANET EPIC	19	NEW	SALSOUL NUGGET M&S PRESENTS THE GIRL NEXT DOOR FFRR	19	15	PREMIERE CLASSE VOL. 2: GLADIATOR JACKY BROWN & LORD KOSSITY HOSTILE/VIRGIN
20	12	TOWANI... THE GOSPELLERS K/00N	20	NEW	LOVIN' EACH DAY RONAN KEATING POLYDOR	20	NEW	ONLY FOR A WHILE TOPLOADER SONY S2	20	13	ELLE TE REND DINGUE DADDY MUTTEE DELABEL/VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	HIKARU UTADA DISTANCE TOSHIBA EMI	1	1	RAMMSTEIN MUTTER MOTOR/UNIVERSAL	1	NEW	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2	1	1	VARIOUS ARTISTS 2001: L'ODYSSEE DES ENFOIRES RESTO DU COEUR/BMG
2	2	AYUMI HAMASAKI A BEST AVEV TRAX	2	2	NO ANGELS ELLE MENTS POLYDOR	2	1	HEAR'SAY POPSTARS POLYDOR	2	3	GAROU SEUL COLUMBIA
3	3	SMAP SMAP VEST VICTOR	3	4	ROXETTE ROOM SERVICE EMI	3	2	EVA CASSIDY SONGBIRD BLIX STREET/HOT	3	4	BEN HARPER LIVE FROM MARS VIRGIN
4	4	CHIHIRO ONITSUKA INSOMNIA TOSHIBA-EMI	4	5	MODERN TALKING AMERICA HANSABMG	4	4	DIDO NO ANGEL CHEEKY/ARISTA	4	6	DIDO NO ANGEL ARISTA/ARIOLA
5	4	M-FLO EXPO EXPO RHYTHM ZONE	5	3	BEE GEES THIS IS WHERE I CAME IN POLYDOR	5	5	BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA	5	2	FONKY FAMILY ART DE RUE S.M.A.L.L./SONY
6	NEW	VARIOUS ARTISTS THE MOST RELAXING FEEL 2 TOSHIBA-EMI	6	7	DIDO NO ANGEL ARISTA/ARIOLA	6	3	GORILLAZ GORILLAZ PARLOPHONE	6	5	DAFT PUNK DISCOVERY LABELS/VIRGIN
7	5	EVERY LITTLE THING 4 FORCE AVEV TRAX	7	NEW	SHAGGY HOT SHOT MCA/UNIVERSAL	7	NEW	ORAN COLOUR SCENE MECHANICAL WONDER ISLAND/UNIVERSAL	7	7	MATT R&B 2 RUE BARCLAY/UNIVERSAL
8	7	BON JOVI TOKYO ROAD—BEST OF BON JOVI ROCK TRACK MERCURY	8	11	SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL	8	6	BEE GEES THIS IS WHERE I CAME IN POLYDOR	8	12	PATRICK BRUEL JUSTE AVANT RCA
9	NEW	JANET ALL FOR YOU TOSHIBA-EMI	9	9	PETER MAFFAY HEUTE VOR DREISSIG JAHRE ARIOLA	9	8	DAVID GRAY WHITE LADDER JHT/EASTWEST	9	9	JOHNNY HALLYDAY SANG POUR SANG MERCURY
10	8	L'ARC EN CIEL CLICKED SINGLES BEST 13 K/00N	10	10	CRAZY TOWN THE GIFT OF GAME COLUMBIA	10	NEW	DONNY OSMDON THIS IS THE MOMENT DECCA	10	NEW	BRUCE SPRINGSTEEN LIVE IN NEW YORK CITY COLUMBIA
11	9	AEROSMITH JUST PUSH PLAY COLUMBIA	11	6	ERIC CLAPTON REPTILE REPRISE/WEA	11	9	ANASTACIA NOT THAT KIND EPIC	11	8	MATMATAH REBELOTE TREMA/SONY
12	12	THE GOSPELLERS SOUL SERENADE K/00N	12	NEW	JAN DELAY SEARCHING FOR THE JAN SOUL GROSS	12	7	LEANN RIMES I NEED YOU CURB/LONDON	12	10	ERA AMENO MERCURY
13	10	DA PUMP DA BEST OF DA PUMP AVEV TRAX	13	12	DAFT PUNK DISCOVERY VIRGIN	13	14	LIONEL RICHIE RENAISSANCE ISLAND/UNIVERSAL	13	14	MC SOLAAR CINQUIEME AS EAST WEST
14	11	ORAGON ASH LILY OF DA VALLEY VICTOR	14	17	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	14	NEW	NEIL FINN ONE NIL PARLOPHONE	14	11	CESARIA EVORA SAO VICENTE DI LONGE RCA
15	15	KITARO THINKING OF YOU COCORO NETWORKS	15	13	BRUCE SPRINGSTEEN LIVE IN NEW YORK CITY COLUMBIA	15	NEW	CRAZY TOWN THE GIFT OF GAME COLUMBIA	15	18	LIANE FOLY ENTRE NOUS... VIRGIN
16	20	ABBA S.O.S.—THE BEST OF ABBA POLYDOR	16	16	LEANN RIMES I NEED YOU CURB/EMI	16	13	COLOPLAY PARACHUTES PARLOPHONE	16	RE	ST. GERMAIN TOURIST BLUE NOTE/EMI
17	16	MORNING MUSUME BEST! MORNING MUSUME, ONE ZETIMA	17	RE	ANASTACIA NOT THAT KIND EPIC	17	RE	TOPLOADER ONKA'S BIG MOKA SONY S2	17	NEW	NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART MUTE/PIAS
18	14	PORNO GRAFFITI FOO? SONY	18	8	NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART MUTE/CONNECTED	18	18	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	18	15	MYLENE FARMER INNAMORAMENTO POLYDOR
19	18	LOVE PSYCHEDELICO THE GREATEST HITS VICTOR	19	18	MICHELLE BEST OF EMI	19	RE	SHAGGY HOTSHOT MCA	19	13	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
20	NEW	VARIOUS ARTISTS IMAGE SONY	20	14	AEROSMITH JUST PUSH PLAY COLUMBIA	20	19	CRAIG DAVID BORN TO DO IT WILDSTAR	20	NEW	EDDY MITCHELL LIVE 2000 POLYDOR

CANADA (SoundScan) 04/28/01			NETHERLANDS (Stichting Mega Top 100) 04/16/01			AUSTRALIA (ARIA) 04/16/01			ITALY (FIMI) 04/17/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR YOU JANET VIRGIN/EMI	1	1	DAMN (I THINK I LOVE YOU) STARMAKER ZOMBA	1	1	IT WASN'T ME SHAGGY FEATURING RICARDO	1	1	DOWN DOWN DOWN LOLLIPOPS WEA
2	2	WALK ON U2 INTERSCOPE/UNIVERSAL	2	7	SURVIVOR DESTINY'S CHILD COLUMBIA	2	2	"RIKROK" DUCENT MCA/UNIVERSAL	2	2	LUCE (TRAMONTI A NORD-EST) ELISA SUGAR/UNIVERSAL
3	NEW	SURVIVOR DESTINY'S CHILD COLUMBIA/SONY	3	5	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO MERCURY/UNIVERSAL	3	3	MS. JACKSON OUTKAST LAFACE/ARISTA/ARIOLA	3	NEW	SURVIVOR DESTINY'S CHILD COLUMBIA
4	4	BUTTERFLY CRAZY TOWN COLUMBIA/SONY	4	3	PUREST OF PAIN SON BY FOUR EPIC	4	4	CASE OF THE EX (WHATCHA GONNA DO) MYA INTERSCOPE/UNIVERSAL	4	6	ALL FOR YOU JANET VIRGIN
5	3	LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL	5	2	IT WASN'T ME SHAGGY FEATURING RICARDO	5	6	I'M LIKE A BIRD NELLY FURTADO MCA/UNIVERSAL	5	3	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
6	RE	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA/SONY	6	4	"RIKROK" DUCENT MCA/UNIVERSAL	6	9	BETTE DAVIS EYES GWYNETH PALTROW HOLLYWOOD/UNIVERSAL	6	4	IT WASN'T ME SHAGGY FEATURING RICARDO
7	11	SILENCE DELERIUUM FEATURING SARAH MCLACHLAN NETWORK	7	11	BDW WOW (THAT'S MY NAME) LIL' BOW WOW SO SO DEF/COLUMBIA	7	NEW	WALKING AWAY CRAIG DAVID SHOCK	7	8	"RIKROK" DUCENT MCA/UNIVERSAL
8	5	NO MEANS NO RICKY J WARNER	8	6	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL	8	12	SURVIVOR DESTINY'S CHILD COLUMBIA	8	5	MAD ABOUT YOU HOOVERPHONIC COLUMBIA
9	7	SANDSTORM DARUDE POPULAR	9	14	PUF/SCHUDDEN DEF RYMMZ VIRGIN	9	8	BUTTERFLY CRAZY TOWN COLUMBIA	9	10	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
10	12	\$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL	10	12	BUTTERFLY CRAZY TOWN COLUMBIA	10	7	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL	10	7	MS. JACKSON OUTKAST LAFACE/ARISTA
11	15	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	11	8	KABOUTERDANS KABOUTER PLOP STUDIO 100/UNIVERSAL	11	11	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN AF5	11	9	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA
12	9	DON'T TELL ME MADONNA MAVERICK/WARNER	12	10	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/UNIVERSAL	12	10	AROUND THE WORLD (LA LA LA LA) ATC ARIOLA	12	NEW	SKY SONIQUE UNIVERSAL
13	RE	SOUTH SIDE MOBY FEATURING GWEN STEFANI V2/BMG	13	9	YOU JUDITH DINO	13	15	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/SONY	13	20	LOVIN' EACH DAY RONAN KEATING POLYDOR
14	13	LET'S GET MARRIED JAGGED EDGE SO SO DEF/COLUMBIA/SONY	14	13	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	14	13	WHOLE AGAIN ATOMIC KITTEN VIRGIN	14	12	SUPER GIGI D'AGOSTINO FEATURING ALBERTINO MEDIA
15	10	MY IRON LUNG RADIOHEAD CAPITOL/EMI	15	16	LOVER OR FRIEND KATJA SCHUURMAN SML	15	14	YOU ALL DAT BAHAMEN S-CURVE/SMR	15	13	JADEO AEROSMITH COLUMBIA
16	RE	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	16	NEW	ALL FOR YOU JANET VIRGIN	16	16	ALL FOR YOU JANET VIRGIN	16	17	NOT THAT KIND ANASTACIA EPIC
17	RE	FEEL THE BEAT DARUDE POPULAR/EMI	17	19	WHOLE AGAIN ATOMIC KITTEN VIRGIN	17	16	KRYPTONITE 3 DOORS DOWN REPUBLIC/UNIVERSAL	17	13	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/UNIVERSAL
18	6	ONE MORE TIME DAFT PUNK VIRGIN/EMI	18	17	TEENAGE DIRTBAG WHEATUS COLUMBIA	18	RE	YELLOW COLDPLAY EMI	18	14	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
19	14	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL	19	15	LA PASSION EP GIGI D'AGOSTINO MEDIA	19	17	ROLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL	19	11	INNER SMILE TEXAS MERCURY/UNIVERSAL
20	RE	BEAUTIFUL DAY U2 ISLAND/INTERSCOPE/UNIVERSAL	20	18	HEY BABY COOLDOWN CAFE FEATURING DJ STEF OURECO	20	18	ONE STEP CLOSER LINKIN PARK WEA	20	18	SONO CONTENTO ALEX BRITTI UNIVERSAL
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	SHAGGY HOTSHOT MCA/UNIVERSAL	1	1	ANOUC LOST TRACKS DINO	1	1	DIDO NO ANGEL ARISTA/ARIOLA	1	NEW	VARIOUS ARTISTS STUPIDO HOTEL EMI
2	NEW	VARIOUS ARTISTS GROOVE STATION 7 BMG	2	2	ANASTACIA NOT THAT KIND EPIC	2	2	CRAIG DAVID BORN TO DO IT SHOCK	2	2	GIGI D'ALESSIO IL CAMMINO DELL'ETA RCA
3	2	NELLY FURTAO WHOA, NELLY! DREAMWORKS/UNIVERSAL	3	7	GOLDEN EARRING THE DEVIL MADE US DO IT UNIVERSAL TV	3	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	3	3	ADRIANO CELENTANO ECCO DI RADO E PARLO ANCOR A MENO CLAN/SONY
4	3	2PAC UNTIL THE END OF TIME AMARU/DEATH ROW/INTERSCOPE/UNIVERSAL	4	4	RAMMSTEIN MUTTER MOTOR/UNIVERSAL	4	6	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL	4	1	BRUCE SPRINGSTEEN LIVE IN NEW YORK CITY COLUMBIA
5	NEW	VARIOUS ARTISTS PURE DANCE 2001 UNIVERSAL	5	3	DIDO NO ANGEL ARISTA/BMG	5	NEW	SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL	5	4	GIORGIA SENZA ALI DISCHI DI CIOCCOLATA/BMG
6	5	SOUNDTRACK COYOTE UGLY CURB/WARNER	6	6	ST. GERMAIN TOURIST BLUE NOTE/EMI	6	12	HAMPTON THE HAMPSTER HAMPSTERDANCE THE ALBUM SHOCK	6	5	DIDO NO ANGEL ARISTA/ARIOLA
7	4	LIFEHOUSE NO NAME FACE DREAMWORKS/INTERSCOPE/UNIVERSAL	7	8	ALESSANDRO SAFINA INSIEME A TE ULM/UNIVERSAL	7	8	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	7	6	PINO DANIELE MEDINA RCA
8	7	VARIOUS ARTISTS YTV BIG FUN PARTY MIX 2 UNIVERSAL	8	9	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	8	9	KYLIE MINOGUE LIGHT YEARS FESTIVAL	8	NEW	ORNELLA VANONI UN BANINO UNA BIRRA E BOI CGD
9	6	DIDO NO ANGEL ARISTA/BMG	9	15	ILSE DE LANGE LIVIN' ON LOVE WEA/WARNER	9	9	COLDPLAY PARACHUTES EMI	9	7	ELISA ASILE'S WORLD SUGAR/UNIVERSAL
10	8	VARIOUS ARTISTS LA COMPILATION DES CHANSONS DU EMI	10	11	ST. GERMAIN BOULEVARD F COMMUNICATIONS/PIAS	10	7	NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART MUTE/FESTIVAL	10	8	ANASTACIA NOT THAT KIND EPIC
11	13	VARIOUS ARTISTS MUCHDANCE 2001 UNIVERSAL	11	5	BZN OUT IN THE BLUE MERCURY/UNIVERSAL	11	4	FAITH HILL BREATHE WEA	11	9	NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART MUTE/EXTRALABELS
12	9	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	12	10	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	12	17	LINKIN PARK (HYBRID THEORY) WEA	12	10	EROS RAMAZZOTTI STILLELIBERO ARIOLA
13	11	JENNIFER LOPEZ J.L.O EPIC/SONY	13	NEW	GREGORIAN MASTERS OF CHANT EDEL	13	11	POWDERFINGER ODYSSEY NUMBER FIVE GRUD/UNIVERSAL	13	14	AEROSMITH JUST PUSH PLAY COLUMBIA
14	17	NELLY COUNTRY GRAMMAR FO REEL/UNIVERSAL	14	14	JENNIFER LOPEZ J.L.O EPIC	14	14	CREED HUMAN CLAY EPIC	14	RE	JENNIFER LOPEZ J.L.O EPIC
15	18	VARIOUS ARTISTS BIG SHINY TUNES 5 BIG SHINY 5/WARNER	15	RE	KANE AS LONG AS YOU WANT THIS RCA/BMG	15	15	SHAGGY HOTSHOT MCA/UNIVERSAL	15	17	FIORILLA MANNOIA FRAGILE COLUMBIA
16	12	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FUM/INTERSCOPE/UNIVERSAL	16	NEW	DE SMURFEN 3, 2, 1 SMURFHITS! EMI	16	20	RAMMSTEIN MUTTER MOTOR/UNIVERSAL	16	13	ALEX BRITTI LA VASCA UNIVERSAL
17	10	M.C. MARIO M.C. MARIO MIXDOWN 2001 SONY	17	NEW	FRANK BOEIJEN HET MOOISTE & HET BESTE ARIOLA/BMG	17	13	SOUNDTRACK COYOTE UGLY CURB/EMI	17	15	CRAIG DAVID BORN TO DO IT EDEL
18	RE	U2 ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE/UNIVERSAL	18	14	DAFT PUNK DISCOVERY VIRGIN	18	RE	JENNIFER LOPEZ J.L.O EPIC	18	18	GORILLAZ GORILLAZ EMI
19	RE	VARIOUS ARTISTS GRAMMY NOMINEES 2001 GRAMMY/CAPITOL/EMI	19	17	2PAC UNTIL THE END OF TIME INTERSCOPE/UNIVERSAL	19	12	BEE GEES THIS IS WHERE I CAME IN POLYDOR/UNIVERSAL	19	12	BEN HARPER LIVE FROM MARS VIRGIN
20	NEW										

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

EUROCHART		MUSIC & MEDIA	
04/28/01			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA	DIDO NO ANGEL CHEEKY/ARISTA
2	2	BUTTERFLY CRAZY TOWN COLUMBIA	RAMMSTEIN MUTTER MOTOR
3	10	ALL FOR YOU JANET VIRGIN	ROXETTE ROOM SERVICE ROXETTE RECORDINGS/EMI
4	3	TEENAGE DIRTBAG WHEATUS COLUMBIA	BRUCE SPRINGSTEEN LIVE IN NEW YORK CITY COLUMBIA
5	4	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	DAFT PUNK DISCOVERY LABELS/VIRGIN
6	7	WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN	NO ANGELS ELLE'MENTS ZEITGEIST/POLYDOR
7	NEW	SURVIVOR DESTINY'S CHILD COLUMBIA	NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART MUTE
8	9	SEUL GAROU COLUMBIA	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM v2
9	6	MS. JACKSON OUTKAST LAFACE/ARISTA	BEE GEES THIS IS WHERE I CAME IN POLYDOR
10	8	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA	ANASTACIA NOT THAT KIND EPIC

SPAIN		(AFYVE/ALEF MB) 04/12/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	CLUB TROPICANA GYPSY TEENS MERCURY/UNIVERSAL	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
2	1	CARNAVALITO EP KING AFRICA VALE	BRUCE SPRINGSTEEN LIVE IN NEW YORK CITY COLUMBIA
3	3	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	PAULINA RUBIO VIENE EL VERANO MUXXIC
4	NEW	CHILLIN' MODJO BARCLAY/UNIVERSAL	ESTOPA ESTOPAA ARIOLA
5	5	LA OTRA ORILLA REINCIDENTES BOA	ROXETTE ROOM SERVICE EMI
6	NEW	ALL FOR YOU JANET VIRGIN	PAPA LEVANTE TOMALACATE MUXXIC
7	NEW	CUANDO LA TIERRA TOCA EL CIELO TIERRA SANTA Locomotive	JARABE DE PALO DE VUELTA Y VUELTA VIRGIN
8	4	CHASE THE SUN PLANET FUNK BUSTIN' LOOSE/VIRGIN	LOLITA LOLA LOLITA LOLA WEA
9	8	HERE WITH ME DIDO ARISTA/ARIOLA	RAMMSTEIN MUTTER MOTOR/UNIVERSAL
10	9	SUPER GIGI D'AGOSTINO FEATURING ALBERTINO VALE	M-CLAN SIN ENCHUFE DROWEA

MALAYSIA		(RIM) 04/17/01	
THIS WEEK	LAST WEEK	ALBUMS	
1	2	SHEILA ON 7 KISAH KLASIK UNTUK MASA DEPAN SONY	
2	1	VARIOUS ARTISTS MEGAHIT 10 EMI	
3	NEW	WINGS & SEARCH THE GREATEST HITS NSR	
4	3	VICTOR WONG RESPONSIBILITY OF LOVE DEARLY ROCK	
5	NEW	NICHOLAS TSE VIVA MUSIC STREET	
6	7	VARIOUS ARTISTS UNFORGETTABLE MEMORIES WARNER	
7	5	PLAN B TOO PHAT POSITIVE TONE	
8	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	
9	9	VARIOUS ARTISTS SOUND OF MUSIC BOX VOL. 1 ROCK	
10	NEW	UTADA HIKARU DISTANCE EMI	

GREECE		(PricewaterhouseCoopers) 04/13/01	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART VIRGIN	
2	2	DAFT PUNK DISCOVERY VIRGIN	
3	3	MADRUGADA NIGHTLY DISEASE VIRGIN	
4	4	ST. GERMAIN TOURIST EMI	
5	10	DIDO NO ANGEL BMG	
6	6	AEROSMITH JUST PUSH PLAY SONY	
7	9	MANIC STREET PREACHERS KNOW YOUR ENEMY SONY	
8	5	THE BEATLES 1 EMI	
9	NEW	ENNIO MORRICONE THE VERY BEST OF VIRGIN	
10	7	PARADISE LOST I BELIEVE IN NOTHING MINOS	

IRELAND		(IRMA/Chart Track) 04/13/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	UPTOWN GIRL WESTLIFE RCA	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM v2
2	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA	BILLY JOEL THE ULTIMATE COLLECTION SONY MUSIC TV
3	5	TEENAGE DIRTBAG WHEATUS COLUMBIA	EVA CASSIDY SONGBIRD BLIX STREET/HOT
4	6	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/POLYDOR	DIDO NO ANGEL ARISTA
5	8	CLINT EASTWOOD GORILLAZ PARLOPHONE	OCEAN COLOUR SCENE MECHANICAL WONDER ISLAND/UNIVERSAL
6	4	PURE AND SIMPLE HEAR'SAY POLYDOR	DAVID GRAY WHITE LADDER IHT
7	3	LOVE WILL COME TO ME REEL UNIVERSAL	FRAMES FOR THE BIRDS PLATEAU
8	7	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	HEAR'SAY POPSTARS POLYDOR
9	NEW	WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN	GORILLAZ GORILLAZ PARLOPHONE
10	NEW	BUTTERFLY CRAZY TOWN COLUMBIA	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND

BELGIUM/FLANDERS		(Promuvi) 04/18/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	TEENAGE DIRTBAG WHEATUS COLUMBIA	ROXETTE ROOM SERVICE EMI
2	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	K3 ALLE KLEUREN BMG
3	3	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	ADRIVALAN DRCHSTRA 50 TOP CLASSICS MOUSE/RELI
4	4	SWINGEN M-KIDS ARS/UNIVERSAL	NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART PIAS
5	NEW	SURVIVOR DESTINY'S CHILD COLUMBIA	X-SESSION BACK TO BASICS EMI
6	5	GRAN HERMANO LOS PAPAGUEROS GAME/RAM	TEXAS GREATEST HITS MERCURY/UNIVERSAL
7	8	HOW MANY LICKS? LIL' KIM FEATURING SISQO WARNER	BRUCE SPRINGSTEEN LIVE IN NEW YORK CITY COLUMBIA
8	NEW	ALL FOR YDU JANET VIRGIN	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
9	10	BDW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA	RAMMSTEIN MUTTER UNIVERSAL
10	6	LA PASSION EP GIGI D'AGOSTINO MEDIA/SONY	DAFT PUNK DISCOVERY LABELS/VIRGIN

AUSTRIA		(Austrian IFPI/Austria Top 40) 04/17/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	TEENAGE DIRTBAG WHEATUS SONY	NO ANGELS ELLE'MENTS UNIVERSAL
2	2	BUTTERFLY CRAZY TOWN SONY	RAMMSTEIN MUTTER UNIVERSAL
3	3	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT UNIVERSAL	DIDO NO ANGEL BMG
4	4	DAYLIGHT IN YOUR EYES NO ANGELS UNIVERSAL	NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART MUTE/EMEL
5	6	ANOTHER DAY IN PARADISE BRANDY & RAY J WARNER	ELVIS PRESLEY THE 50 GREATEST HITS BMG
6	NEW	KUMBA YO! MITTERMEIER VS. GUANO BABES HBMG	MICHELLE BEST OF EMI
7	NEW	WHOLE AGAIN ATOMIC KITTEN VIRGIN	ROXETTE ROOM SERVICE EMI
8	10	DON'T LET ME BE THE LAST TO KNOW BRITNEY SPEARS JIVE/ZOMBA	CRAZY TOWN THE GIFT OF GAME SONY
9	5	SUPER GIGI D'AGOSTINO FEATURING ALBERTINO BXR/MEDIA	LINKIN PARK [HYBRID THEORY] WARNER
10	7	HEAVEN IS A HALFPIPE OPM WARNER	GIGI D'AGOSTINO TECNOCES VOL. 2 ZYX

SWITZERLAND		(Media Control Switzerland) 4/17/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	BUTTERFLY CRAZY TOWN SONY	RAMMSTEIN MUTTER UNIVERSAL
2	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT UNIVERSAL	NO ANGELS ELLE'MENTS UNIVERSAL
3	3	ANOTHER DAY IN PARADISE BRANDY & RAY J WARNER	DIDO NO ANGEL BMG
4	7	TEENAGE DIRTBAG WHEATUS SONY	ROXETTE ROOM SERVICE EMI
5	5	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	BEE GEES THIS IS WHERE I CAME IN UNIVERSAL
6	4	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA SONY	GOTTHARD HOMERUN BMG
7	NEW	SURVIVOR DESTINY'S CHILD SONY	LEANN RIMES I NEED YOU CURB/EMI
8	10	ALL FOR YOU JANET VIRGIN	DJ NOISE MEETS DJ MIND-X NIGHT ROCKERS UNIVERSAL
9	9	HERE WITH ME DIDO BMG	ANASTACIA NOT THAT KIND SONY
10	8	MS. JACKSON OUTKAST BMG	DAFT PUNK DISCOVERY VIRGIN

SUMMER STARTS EARLY in Spain, and that means that the summer hit machinery is already in top gear. The six-strong teenage girl group **Papa Levante** has gone platinum (100,000 sales) and reached No. 6 with its debut album, *Tomalacate* (MuXXIc), on the back of two hit singles, "Ya Habibby" and "Me Pongo Colorada." The group's flamenco-flavored pop is fresh and danceable, and its modern teenage hymns are surprisingly mature: "It's not in fashion to practice sex/If there is no reason for the heart to do so/And though I might seem dumb/I don't drink alcohol," the girls sing on "Practicar Sexo." Hailing from the sherry-exporting port of Sanlúcar de Barrameda in Andalusia, the girls are still struggling to come to terms with their rapid rise. "Just a few months ago, we'd never been on an airplane, and when we first went on the Madrid subway, we couldn't believe it," says Papa Levante's **Sandra**.

NOW IN ITS SEVENTH YEAR, the Standard Bank South African Music Awards (SAMA) handed out four Lifetime Achievement Awards April 5 in Johannesburg. The recipients were **Dorothy Masuka**, **Letta Mbulu**, **Dolly Rathebe**, and **Dr. Philip Tabane**. "There are so many artists who deserve this award," says SAMA committee chairman **Duma ka Ndlovu**. "We have honored individuals who have dedicated their entire lives to South African music." Masuka began her recording career in 1951 and was part of the cast of the legendary musical *King Kong* along with Mbulu, who lived in exile in the U.S. and worked with the likes of **Quincy Jones** before returning home recently. Jazz singer Rathebe made her mark in the '50s and continues to perform with the **Elite Swingsters**, while the reclusive Tabane is an innovative guitarist who still performs with his band, **Malombo**.

STANDING IN LINE as the latest Swedish pop export is 15-year-old **Amanda Lameche**. She recently conducted a monthlong radio tour of 40 U.S. cities to promote her single "Everybody Doesn't" (Maverick Records), due Tuesday (24). "I'm really committed to making this work," Lameche says. "I've already learned a lot of things about the industry, radio stations, and how everything is built up." Although the teen pop star is relatively

green, she is under the protective wings of the songwriters and producers of Stockholm-based Murlyn Songs. She was discovered at the age of 10 by the wife of Murlyn co-owner **Anders Bagge** and was signed to a recording deal with Maverick in 1999. Lameche's song "You Don't Stand a Chance" is featured on the soundtrack to *Rugrats in Paris—The Movie*.

THE CONTINUING economic boom in Ireland is good news for Dublin concertgoers, who now have another venue at which to see touring international rock acts. Located in an old quarter of the city called Smithfield, the open-air space will play host in coming months to the **Manic Street Preachers** (May 4), **Buena Vista Social Club** (May 5), **David Gray** (July 19-21), **Van Morrison** (July 22), and **Sting** (July 25). Simply called Smithfield, the venue has a capacity of 8,000. Fittingly, the first time the area was used in a rock'n'roll context was when local heroes **U2** received the Freedom of the City award by Dublin's lord mayor last year.

JORI HULKONEN, the Finnish DJ and musician who records for the French-based label F-Communications, has embarked on a U.S. and European tour to support the April release in the U.K. and U.S. of the album *When No One Is Watching We Are Invisible*, following its release in continental Europe last year. From April 26 to 28, Hulkkonen plays in San Jose, Calif.; San Francisco; and Montreal before returning to Europe for gigs in Finland, Portugal, and Spain. "Let Me Love You," the second single off his latest album, was released in early April, accompanied by his first video. The music ranges from experimental jazz to '80s synth-pop. "The techno and house elements are still there," he says. "But when making the album I didn't focus on whether it would be danceable." Hulkkonen has also recently produced **Jonny Bro** and **22 Pistepirkko**.

WITH 1.7 MILLION ALBUMS sold in the U.S., the **Lords of Acid** have returned to their home base of Belgium just in time for the European release of *Farstucker* (Antler-Subway/EMI). Released in the U.S. Feb. 27, the new album has already circulated widely in Belgium via Internet sales. According to the band's front man, **Praga Khan** (aka **Maurice Engelen**), who is also managing director of Antler-Subway, the European release is due to "public demand." Since their 1991 debut album, the Lords of Acid have become a popular dance act in the U.S., where the band's two previous albums, *Lust* and *Voodoo-U*, went gold. The European version of *Farstucker* features a remake of the group's anthemic hit "I Sit on Acid." Khan describes the sound as "technorock." Several songs, such as "Slave to Love," "Sex Bomb," and "Lick My Chakra," have strong sexual overtones. The Lords of Acid will return to the U.S. for dates in June and July, followed by European festival appearances in August.



LEVANTE



LAMECHE

Spanish Rights Society Sees 13% Gain

U.S. A Key Contributor To Revenue Received By SGAE Last Year

BY HOWELL LLEWELLYN

MADRID—The current high standing of Latino music worldwide is reflected in the latest figures from Spain's authors and publishers' society SGAE, which collected more than 40 billion pesetas (\$217 million) in revenue during 2000, a 13% increase over the previous year.

During the year, about 38 billion pesetas (\$206.4 million) were distributed in payments to 21,601 authors or publishers for some 559,000 works. SGAE's membership increased by 3,700 last year to 65,000. Of the latter total, some 3,500 are non-Spaniards, about half of them Cuban.

"The most important foreign sources of income [in 2000] were the U.S.—which accounted for nearly 25% of the total [revenue from outside Spain]—followed by France, Argentina, Mexico, Germany, Italy, Portugal, and the U.K., in that order," says SGAE executive president Teddy Bautista.

Revenue from overseas rights collections increased from 6% of the overall annual total to 11.2% during the decade ending Dec. 31, 2000, adds Bautista. "The U.S. will soon be the third-biggest Spanish-speaking country in the world after Mexico and Spain, and we have more and more [of a writer] presence in the U.S., as well as SGAE offices in New York and Miami."

Bautista notes that SGAE has reduced the cost of financing its own administration to 15.3% of funds collected—down from 15.6% in 1999 and 17.2% in 1995. This, he claims, makes it "the second-most economic rights collecting society in the world after Australia's [Australasian Performing Right Assn.]."

After the success of an anti-piracy campaign jointly launched last fall by SGAE, labels' body AFYVE, and artists' association AIE—plus the

post-summer release of such big-selling albums as Alejandro Sanz's *El Alma Al Aire* (The Bared Soul) (Warner), La Oreja de Van Gogh's *El Viaje De Copperpot* (Copperpots' Travels) (Epic), and Estopa's *Estopa* (BMG Ariola)—unit sales were up 10.1% to 76 million from 1999's 69 million.



BAUTISTA

Spanish radio networks played 57,490 songs in 2000, the most popular, in order, being "Para no Verte Más" (Not to See You Anymore), performed by La Mosca; "Corazón Espinado" (Torn Heart) by Santana with Maná; "Atrapados en la Red"

(Trapped in the Net) by Tam Tam Go!; "Mambo No. 5 (A Little Bit Of...)" by Lou Bega; and "19 Días y 500 Noches" (19 Days and 500 Nights) by Joaquín Sabina.

A total of 33,530 SGAE-registered compositions were played abroad during 2000. The top overseas royalties earner was Los Del Río's "Macarena," followed by Joaquín Rodrigo's evergreen "Concerto de Aranjuez."

Some \$106 million of the revenue collected came from radio and TV broadcasts and other "public communication" in bars and restaurants; \$58.5 million from unit sales; \$24.2 million from SGAE repertoire sold outside Spain; \$8.3 million from live music performances; and the rest from non-music revenue.



Waterman Mania. Universal Music Group U.K. chairman/CEO John Kennedy, left, and Universal Music TV (UMTV) managing director Brian Berg, right, congratulate pop producer Pete Waterman as he collects gold awards for U.K. sales of more than 100,000 units apiece of the compilation album *The Hit Factory—Pete Waterman's Greatest Hits* (UMTV) and the multi-artist tribute record *Motown Mania* (Universal/Island).

In New Zealand, Finn Enjoys 5 Nights Of Crowded Houses

BY DAVID McNICKEL

AUCKLAND, New Zealand—While he's always assured of a pulling a big crowd in his hometown, former Crowded House front man Neil Finn left nothing to chance in early April, filling the stage of Auckland's St. James Theatre with the closest thing to a "supergroup" most concertgoers were ever likely to see.

Currently promoting *One Nil* (Parlophone/EMI), his second solo album since disbanding Crowded House in 1996, Finn was backed by Pearl Jam's Eddie Vedder, Radiohead members Ed O'Brien and Phil Selway, ex-Smiths guitarist Johnny Marr, bassist Sebastian Steinberg, and Lisa Germano on keyboards and violin.

Staged over five nights (April 2-6), the Neil Finn and Friends concert series was a sellout, attracting more than 10,000 to the 2,150-capacity St. James Theatre in downtown Auckland. However, promoter Brent Eccles of Eccles Entertainment concedes he was "a little surprised" the shows didn't sell out within a couple of days of going on sale.

"There may have been a perception that all the 'friends' weren't going to be on every night, which we had to address," he says. "It took a while."

The shows were the latest in a series of successful concerts and tours promoted by Eccles. Last August's Tim Finn, Dave Dobbyn, and Bic Runga Together in Concert tour, for example, became a box-office phe-

nomenon here, selling more than 30,000 tickets and spawning a triple-platinum (45,000 in sales) live album.

"What's unique about New Zealand," Eccles notes, "is that from one end of the country to the other, we have these ornate old theaters, like the Civic and the St. James [both in Auckland], that seat between 2,000 to 2,400 people. So with Finn, Dobbyn, and Runga, people knew they were going to be seated in an intimate environment. Neil wanted his shows to be intimate as well."

In a show that stretched more than

2½ hours, Finn performed songs from his Crowded House, Split Enz, and solo careers, in addition to covering assorted Smiths songs.

After an intermission, guitar act Betchadupa (which features Finn's son Liam on lead vocals and guitar) backed Vedder singing such Split Enz classics as "I See Red" and "History Never Repeats." Elder brother Tim joined the group later in the show to perform the Crowded House hit "Weather With You."

The final show (April 6) was Web-cast live on Finn's Web site—nilfun.com. Eccles says the

'What's unique about New Zealand is that from one end of the country to the other, we have these ornate old theaters, like the Civic and the St. James, that seat between 2,000 to 2,400 people.'

—BRENT ECCLES, ECCLES ENTERTAINMENT

biggest challenge to mounting the series was lack of time. "There was a scary moment in late February when we weren't sure who was going to make it, but then it all came together within a week. Eddie Vedder arrived the day before the first show, and everybody else arrived around the 28th of March. So after you take out a day or so for jet lag, it left only about five days for rehearsals. But Neil is an incredibly hard worker, and also everybody knew what they were in for, so they didn't come into it totally cold."

Released March 18 in New Zealand, *One Nil* achieved gold status (7,500 copies) within days of its release and reached the top of the album charts March 27. The album was released globally April 9.

The Neil Finn and Friends concerts followed a typically quirky Finn tour of New Zealand during February and March, when Finn asked aspiring musicians to send him their versions of Crowded House or Split Enz songs, from which he put together backing bands for all the shows on his eight-city tour.

To date, there are no plans to take the "And Friends" concept global. After April/May dates in the U.K. and on mainland Europe, Finn's next scheduled performances in the Southern Hemisphere take place in Australia during July.

TMF AWARDS INCREASE VIEWERS IN NETHERLANDS

(Continued from page 58)

viewers. The viewer share in the 13-19 age group was 25.5% (up from 17.5% last year) and 8.8% in the 20-34 age group (up from 4.7%). The live screening on Saturday, between 6 and 11 p.m., plus a repeat the following day, drew more than 2.5 million viewers in Holland and Flanders (the Dutch-speaking region of neighboring Belgium).

Niel van Hoff, managing director of EMI Music Netherlands, says those figures are good news for the Dutch music industry. His own company was the largest single winner that night, picking up eight awards. "The importance of the TMF Awards is growing," van Hoff suggests. "The channel reaches its target audience very well."

He admits, however, that "it's hard to say how it affects sales figures at this stage, because Robbie Williams already has a top 10 album in Holland anyway."

Retail is also pleased with the TMF Awards' impact. Rob Hermans, marketing manager at Holland's largest music chain, the Free Record Shop, says it's hard to directly translate the effects into sales figures. However, he says, "I'm convinced it [adds] great impulse to our singles sales. The TMF Awards reaches our young target audience perfectly—it seems the whole age group is interested."

Hermans adds that he sees no comparison with the Dutch music industry's annual Edison Awards—which took place Feb. 27—or the MTV Europe Awards. "[The] Edisons are aimed at an older audience," he says. "And as opposed to MTV, the TMF Awards are very much a Dutch thing for a Dutch crowd."

Kane took home awards in the national category for best rock group, best live act, and best video

("Can You Handle Me"). Other local heroes were Polydor artist Marco Borsato (best male singer for the sixth year running), young WEA act Krezip (best single and best album), EMI-signed Bløf (best pop group), and Dino Music's Anouk (best female singer).

In the international categories, Williams won trophies for best male artist, best live act, and best video ("Rock DJ"). Aftermath/Interscope's Eminem collected two awards (best rap act, best album), as did Columbia act Destiny's Child (best R&B act, best single).

Other international winners were Epic's Jennifer Lopez (best female singer), Jive act Backstreet Boys (best pop group), and Mercury's ever-reliable Bon Jovi (best rock group).

A lifetime achievement award went to Virgin's Janet, who performed live, unlike Williams and

Epic artist Anastacia (best breakthrough), who were not present. "Holland is only a small market," a TMF spokeswoman concedes, "and we don't have the budget to lure these international megastars to the show."

The fact that Dino Music recording star Anouk snubbed the gala evening stirred more emotions with the organizers. When invited to the show, last year's winner of four trophies told TMF she was not interested in any more awards.

Her comments clearly rankled TMF: One presenter was moved to use obscene language about the singer from the stage when her award was announced. A Dino representative—although describing that behavior as "not very professional, really"—played down the fall-out, saying, "Anouk is in the middle of a tour and simply wants to concentrate on that."

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Sam Goody Heralds Unsigned Bands Philly's Meaningless Tag Earns Studio Time, In-Store Promotion

BY LIANA JONAS

Retailer Sam Goody recently crowned its Best Unsigned Band of 2001 and promoted music from a range of new artists as part of the sixth annual Bandemonium Spring Break showcase, held here March 21 at Spinnaker Beach Club by Panama City Beach.

Philadelphia's Meaningless Tag was the grand-prize winner for the event. The 7-year-old band received a prize package worth more than \$20,000, including cash, studio time, a producer, and new music equipment. Meaningless Tag will also receive exposure through Sam Goody retail outlets, SamGoody.com, and national advertising. In addition, one of their newly recorded songs will be included on a Sam Goody compilation CD.

More than 500 bands from across the country entered the contest, which was first announced last fall. Of the hopeful contestants, only four—Meaningless Tag, Lift, Mark Needs a Chick, and SpaZjack—were picked to compete for the title at the Spring Break event.

Three of the four selected bands came from 10 semifinalists that were chosen by representatives from SFX Entertainment, one of the event's sponsors. In a new method that was adopted for this year, the fourth band was selected through online voting at SamGoody.com.

Online voting lasted roughly six weeks, from early January through mid-February. "We thought [it] was a great way to find the best talent, rather than picking regionally [which was the prior method used]," Stephanie Maki, director of partnership marketing and national promotions of the Musicland Group, says of the Internet voting.

The event marks the culmination of Sam Goody's year-round promotion of local and unsigned acts. According to Maki, Sam Goody stores maintain a year-round 4-foot section called the Bandemonium Wall, which is devoted to new talent, bands on consignment with the retailer, and regional talent. Some stores also may feature artists who are only known locally. Maki says that some Bandemonium finalists from this year's event may perform later at the music retailer's stores.

Marketing opportunities also abound as a result of the Bandemonium program. The showcase capped a two-week run of Sam Goody's Bandemonium Village on Panama City Beach, which featured displays and tents from sponsors Pepsi, World Wrestling Federation Entertainment, Gibson Guitars, Rayovac, Big Red, 20th Century Fox, Rio, Sony, Artisan Home Entertainment, and Playboy. The village featured an ongoing sched-

ule of contests and giveaways, and a stage set up on the beach offered performances from BMG- and EMI-signed acts, as well as Sam Goody New Talent Spotlight artists.

'Our headliners were those baby bands who needed a break. This is an opportunity to find those bands who are going to play our stages.'

—MICHAEL PRINCE, SFX



Meaningless Tag of Philadelphia won the title of Best Unsigned Band of 2001 at Sam Goody's Bandemonium Spring Break showcase in Panama City, Fla. Pictured, from left, are Sam Goody's Bruce Martin and Jonathan Reckford; Meaningless Tag's Frank D'Aguanno, Chris Amato, and Philip Straha; Pepsi's Rand Eyberg; Meaningless Tag's Joey Potts; and Sam Goody's Stephanie Maki.

"At Panama City, we can talk directly with consumers," Maki says. "There are contests onstage all day, bands perform, our partners have activities at their tents. And we branded the stage with music."

She says that continued promotions with Bandemonium sponsors may occur throughout the year. "A lot of our sponsors want to be in music and want to advertise at our outlets," Maki explains.

Promotion for the Bandemonium contest shifted into high gear in January, when advertising was positioned at SamGoody.com, in the stores, and via postcard mailings; ads also ran in a national print campaign. Prior to the event, Sam Goody outlets set up a display with Rio MP3 players, while yet other partners were featured in the music stores' in-store signage.

"We had a get-out-the-vote mes-

sage online where visitors could read about Bandemonium and the bands and hear their music," Maki notes.

As for selecting the finalists for the event, a team of approximately 30 SFX staffers served as ongoing judges for Bandemonium, listening to the more than 500 submitted audition tapes and selecting three of the four competing finalists.

Michael Prince, a VP with SFX Entertainment, describes the company's involvement with Sam Goody's Bandemonium as a way to "make sure that we cultivate young artists."

Prince adds that SFX's participation (this is its third year with Bandemonium) also helps to further establish the Sam Goody brand name. For example, the live-entertainment company has 26 side stages situated at their amphitheaters, and Prince reports that Bandemonium participants—regardless of whether they've won—will and have played those stages.

"We have an opportunity to work with one of the top national retailers, and we can work with young and unsigned bands and give them a break," Prince says. "From a promoter's point, it's our lifeblood. Our headliners were those baby bands who needed a break. This is an opportunity to find those bands who are going to play our stages and amphitheaters."

"Any relationships that we can help forge for them is to our benefit," he adds. "We will make sure that, as a vehicle, SFX promotes these bands to the right people."

For winning bands, the exposure from the event can be very beneficial. Bandemonium's 1999 winner, Darwin's Waiting Room, signed with MCA Records last summer.

"Winning Bandemonium was huge for us," says JaBe, lead singer for Darwin's Waiting Room. "It was our first professional step into the music industry."

As for this year's winner, During a finale concert held March 22, Meaningless Tag opened for headliners the Go-Go's and Eve 6.

"We've had CDs in the past and went through Sam Goody's consignment program; we did pretty well with our first CD. Our second CD sold well, too," says Frank D'Aguanno, lead singer for Meaningless Tag.

D'Aguanno says that the band is looking forward to obtaining management and a record contract and having Sam Goody's assistance in the distribution and advertising of its current disc, *The Wait of the World*. He is hopeful that the awarded recording time will lead to the band's third CD. He adds, "We're going to ride this out and take it as far as we can."

Getting Teens In The Loup Chat Line Helps Promote Music To Adolescents

BY STEVE TRAIMAN

A teen chat-line service and community targeted to 13- to 18-year-olds is gaining interest from the music industry as a new way to promote artists and events to adolescent consumers.

The service—known as the Loup—offers voice mail, live voice-chats, and instant messaging, as well as local event news, entertainment reviews, and contests geared to teens. The kids dial in, get a prompt to add their user number and password, and then add various asterix and number combinations for different user options.

"We really have found the ideal teen connection to the entertainment marketplace," says Loup president/CEO Bob Botch.

In the latest deal between the Loup and a music-related company, the Loup is partnering with Ticketmaster to explore cross-merchandising opportunities targeting teens. Under the alliance, which was finalized last month, Loup members in the Los Angeles area will be offered the latest concert-date and ticket information, with special access to ticket details for popular events.

Through weekly updates, the new service provides callers with the latest breaking news on what tickets are going on sale for the upcoming weekend's concerts, sporting events, etc., as well as access to Ticketmaster's nationwide calendar of events. Promotions will feature contests to win tickets to the hottest events in each market, with Ticketmaster providing the tickets as its contribution to the partnership.

"The Loup approached us on the cross-promotional opportunities," says Greg Schmale, Ticketmaster Internet marketing and sales director for the Western region. "We looked at the exposure to that group that the Internet offers as an information

source, and it made sense to connect their members to Ticketmaster, using our Citysearch site as a portal to event information and ticket purchases."

He observes that Ticketmaster can now go to such a client as House of Blues and come up with targeted marketing programs, like special pre-sales to Loup members. "We get to approach the 13-to-18 crowd to look at us

as their resource for this information and use Citysearch to find restaurants near a concert site, for example."

Schmale expects to expand the program to other cities in the Loup network later this year if the L.A. test works out.

In addition to L.A., the Loup network can be accessed in Phoenix, Seattle, Philadelphia, and Chicago, with San Francisco coming this summer.

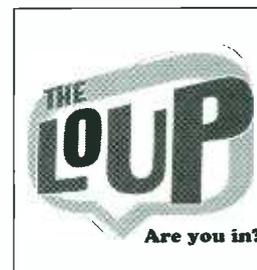
"Our membership has grown at a phenomenal rate," Botch notes, "and as we gain more Loupsters, we want to be the source of the coolest and latest information that interests teens."

Launched in Phoenix in the fall of 1999 by parent company VoiceWeb—a venture-funded, privately held firm now based in L.A.—the Loup now claims more than 500,000 registered members. (Registration is free.)

In terms of advertising, what makes the Loup appealing is that companies can direct their messages to the teen community—now more than 31 million—by gender, age, region, ZIP code, area code, and chat-room subject.

And research indicates that each member spends an average of 26 minutes on each network connection, according to Botch. As a result, the Loup has already attracted such sponsors as Virgin Records America, RCA Records, and Priority Records.

"We know how prevalent phones are with this demographic of high school kids who also



'It's very hard to pin a kid down, as they're always on the phone with their friends. This way, we got to them while they were calling and got them behind our whole program.'

—BRAD FOX,
VIRGIN RECORDS AMERICA

newsline...

CDNOW has fired 40 staffers as part of the ongoing consolidation within the Bertelsmann eCommerce Group (BeCG). Most of the cuts—which represent about 10% of CDnow's work force—occurred at the Fort Washington, Pa., headquarters. The company has also closed its Los Angeles office, where there were two full-time employees. In February, CDnow eliminated 55 jobs. Earlier this month, BeCG announced that it was folding the E-tailer and the

BMG record clubs into a new entity called BeMusic (**Billboard-Bulletin**, April 10).

In other CDnow news, Judge Marvin Katz of U.S. District Court for the Eastern District of Pennsylvania has dismissed a shareholder lawsuit filed last year against the online retailer. The suit alleged that the company failed to disclose in a timely manner that its independent auditors were issuing a report stating that CDnow couldn't survive unless it merged with another company (**Billboard-Bulletin**, Aug. 28). The suit also alleged that CDnow failed to disclose that a proposed merger with Columbia House would be terminated. In his ruling, Katz wrote that CDnow had no duty to disclose that the report would be issued or that the merger would fail until the events actually occurred. Bertelsmann acquired CDnow in September 2000 for \$117 million.

LAUNCH MEDIA has signed Amazon.com as a nonexclusive E-commerce provider for CDs, cassettes, and music videos. Terms of the deal were not disclosed, but Launch says it receives a share of the revenue from merchandise sales. The deal replaces Launch's exclusive E-commerce arrangement with defunct music and movie site Checkout.com.

BARNESANDNOBLE.COM says it expects sales for the quarter that ended March 31 to total \$109 million, up 23% from the same period last year. The company will announce full first-quarter results after the markets close Thursday (26).

REALNETWORKS reports a first-quarter net loss of \$24.4 million, or 15 cents per diluted share, compared with a loss of \$18.8 million, or 12 cents per diluted share, for the same period last year. Revenue fell from \$53.5 million to \$50.4 million. Seattle-based RealNetworks recently announced the formation of digital-music platform MusicNet with AOL Time Warner, Bertelsmann, and EMI Group (**Billboard-Bulletin**, April 3).

PRIME CD has signed a pressing and distribution deal with Valley Entertainment. The New York-based indie was previously distributed by Allegro. Valley will distribute Prime CD releases in North America and will aid the label in its promotion activities. First releases under the new deal, due Tuesday (24), are *Swerve* by singer/songwriter Annie Gallup and *Another Sleepless Night* by bluegrass act Northern Lights.

KOZMO.COM has shuttered its operations. The move comes less than a month after the service—which offered home delivery of movies, music, groceries, and other goods—named as its CFO Tom McIntyre, who previously held the same title at BMG Entertainment. New York-based Kozmo—which was backed by Amazon.com, among others—has closed its Web site, let go its staff of 1,100, and is liquidating its assets. The 3-year-old, privately held company, which had operations in nine U.S. cities, was said to be negotiating a merger with PDQuick, a Camarillo, Calif.-based online grocery delivery service. However, a deal failed to come together.

EMUSIC reports a net loss of \$6.1 million, or 15 cents per share, for the fiscal third quarter that ended March 31, down from a loss of \$22.5 million, or 62 cents per share, in the same quarter last year. Music revenue increased to \$2.2 million, up from \$450,000 a year ago. Overall revenue for the quarter was up 36% to \$4.3 million from \$3.2 million last year. As of March 31, the company's cash and short-term investments totaled approximately \$10.9 million. EMusic recently entered into an agreement to be acquired by the Universal Music Group for approximately \$24 million.

HANDLEMAN president/COO Peter Cline has been named chairman of the board of the National Assn. of Recording Merchandisers for the 2001-2002 term.

GETTING TEENS IN THE LOUP

(Continued from preceding page)

buy a lot of music," says Brad Fox, Virgin director of artist development. "It's very hard to pin a kid down, as they're always on the phone with their friends. This way, we got to them while they were calling and were able to get them behind our whole program on a local basis for the group."

Virgin, which used the service to promote the group Outsiderz 4 Life last fall, is focusing on the latest releases from its newest artists in key markets across the country, to set up support for both singles and debut albums. The label also supplies promo product to the Loup network as giveaways, including CDs, posters, and other merchandise.

"We've held phone chats with Outsiderz that worked out real well with the kids," Fox says. "[We] already are looking for the next group we hope to promote through the network later this spring."

For Verizon, another sponsor, the ability to target a segment of the Loup membership was what was most appealing. "We won't approach anyone under 16 for our mobile service," says Lucy Bridges, youth marketing manager for Verizon's Southwest area. "The ability to slice and dice the information any way we needed to really was a bonus."

The company offered members a special Audiovox cell phone with 1,700 minutes a month at \$10 off for the first three months. The plan focused on night and weekend minutes, which is when the kids talk the most.

"[The Loup] is an interesting place for us and a great market because they have all those kids in there chatting up a storm," she says. "Radio would have been a waste for a program like this, and since Orange County [in L.A.] tends to be a trendsetter area, if the program works, there are a lot of things we can launch off that in other network markets."

Botch sees nothing but expanding revenue from what he

calls "V-commerce" (voice commerce). No one under 13 is allowed on the network, and kids must get parental permission to sign up. While the Loup notes each member's gender, age, and ZIP code, the information is only used "in aggregate" for various sponsors and advertisers, he emphasizes.

By early summer, the Loup will

have links to advertiser/telemarketing destinations on the network, so members can call to get details on special offers and to enter contests.

Going forward, Botch sees more revenue opportunities from referral fees, so that every sign-up with the likes of a Verizon through the Loup would bring in a small bonus to the network.

JAPAN'S FEED DEBUTS ON NEW TRIPMASTER LABEL

(Continued from page 58)

that *9 Songs* is that kind of record. "There's a kind of classic feel to the music of Feed, and that's what we tried to bring out when we made the record," he explains.

Feed vocalist Maya Saito says working with Kaye was a two-way learning process. "He didn't have any preconceived ideas—he listened to our music and then decided what would be the best way to produce it," she recalls.

The band's music has been compared to that of Ireland's Cranberries, mainly because of the keening, folk-tinged quality of Saito's voice, which in some ways recalls the Irish band's Dolores O'Riordan. But Feed has its own, very specific style, a result of the interplay between Saito's voice, Shinsuke Komiyama's at-times heavily psychedelic guitar, and Akifumi Ikeda's articulate bass. Meanwhile, drummer Taro Dai makes sure that starship Feed doesn't leave the known universe altogether.

On *9 Songs*, such tracks as "Find Me" and "Without Knowing," Feed succeeds in creating music utterly unlike anything else coming out of Japan.

"Obviously, by Feed coming to an American producer, they wanted to hear their music through my ears," says Kaye. "My job was not to change it or make it more American; it was to make it more universal. When Japanese bands try to sound like American bands; it's kind of secondhand. I'm as interested in hearing Feed's Japanese influences as they are in hearing my American ones, and

because of that, you have a music that's neither."

What later became Feed began back in 1995 when Saito and Komiyama belonged to a music club at Tokyo's International Christian University. Ikeda joined the band in 1996, and after Saito took two years off from music to attend New York University, Dai joined Feed in 1999. Their first live show took place during the CMJ Music Marathon in New York in 1998.

As a buzz about Feed steadily grew, the band was signed to Sony's then-new Zone label, and De-I's Terri MacMillan, a longtime acquaintance of Kaye, arranged for him to produce *9 Songs*.

The album languished on the shelf through 2000, however, as the future of the Zone label appeared increasingly uncertain. In the meantime, Feed kept busy with various projects, including a tour of Japan sponsored by College Radio Japan; the release of an indie EP, *Make Every Stardust Shimmer*; contributing a cover of "Debaser" to a 4AD/Rock Records Pixies tribute album; and opening for the Smashing Pumpkins at that band's June 30 show in Budokan, Japan.

"We want to give Feed a place where they can express themselves," says Polystar president Ken Hosokawa, explaining the TripMaster project. "Feed has a strong sense of originality. We have no desire to control what they do."

In early May, TripMaster will release "Find Me/The Bell," the first single from *9 Songs*, exclusively through the Internet.

EXECUTIVE TURNTABLE

HOME VIDEO. Trisha Robinson is named executive VP at Brainstorm Media in Los Angeles. She was VP, theatrical and video distribution, for Showtime Entertainment.

Patrick Fitzgerald is named senior VP, sales and distribution, at Buena Vista Home Entertainment in Burbank, Calif.

Deanna Schub Migdal is named director of sales and marketing at Sony Pictures High Definition Center in Culver City, Calif. She was director of sales for Level 3 Post.

NEW MEDIA. Glenn Weisberger is named CEO and president of



ROBINSON



FITZGERALD



EVANS



MERLE-LIEBERMAN

Peer2Media in Los Angeles. He was executive VP, general counsel, and acting CFO for the Harvey Entertainment Company.

GetMusic promotes Matthew Evans to VP of operations and production and Sharon Merle-Lieberman to VP of marketing and product development in New York.

They were, respectively, VP of business development and product development director.

MUSIC VIDEO. Paul DeBenedittis is promoted to senior VP, program planning and scheduling, at MTV in New York. He was VP of programming and scheduling.

Case Shepherds Vanguard's Multi-Act Tribute To Mississippi John Hurt; Cheetahs Branch Out

BACK TO AVALON: Singer/songwriter Peter Case has taken the opportunity to re-explore some of his roots as executive producer of the forthcoming Vanguard Records album *Avalon Blues: A Tribute to the Music of Mississippi John Hurt*.

Case has assembled a potent collection of artists to salute the late bluesman. The June 12 release includes newly recorded tracks by Beck, Lucinda Williams, Steve Earle and his son Justin, Taj Mahal, John Hiatt,



CASE

Gillian Welch, Ben Harper, Geoff Muldaur, Mark Selby, Alvin Youngblood Hart, Bruce Cockburn, Chris Smither, and Bill Morrissey (who released a

Hurt tribute set of his own on Rounder a couple of years ago). Even Case's ex-wife, Victoria Williams, contributes a song. Case himself appears on a duet with recent Grammy winner Dave Alvin.

One of the true giants of Delta blues, Hurt made a series of recordings for OKeh Records in 1928 that were distinguished by their unconventional song structures, dazzling guitar work, and subdued, almost sweet vocals. He disappeared back into Mississippi after cutting those sides. But, after his rediscovery by Tom Hoskins in 1963, Hurt enjoyed a remarkable career resurgence during the American folk revival and made a number of new albums, most notably for Vanguard, before his death in 1966.

Case, who records for Vanguard, says he fell under Hurt's spell as a 14-year-old haunting the music collection of the library in his hometown of Hamburg, N.Y.

"I was interested in weird folk blues records," Case recalls. "The first week I [borrowed] a Josh White record. The next week I got [the 1966 Vanguard album] *Mississippi John Hurt Today!* I took it home, and it blew my head off."

Hurt's gentle singing and intricate fingerpicking, as heard on *Today!* and his two subsequent Vanguard albums (reissued as a three-CD set last year), had a pronounced impact on Case. He went on to perform Hurt's music as a street busker in San Francisco in the period during the '70s before he moved to L.A. and founded the influential pop/rock bands the Nerves and the Plimsouls.

"I went off on the whole rock-'n'-roll adventure, and I didn't think about [Hurt] for a few years," Case says. But, over din-



by Chris Morris

ner with Vanguard president Kevin Welk last year, the musician found himself asking why no one had ever put together a Hurt tribute album.

"Kevin said, 'Why don't you do it?'" recalls Case. "The cool thing about Vanguard is that someone says it's happening, and it's happening."

Initially recruiting friends, musical associates, and sympathetic labelmates for the project, Case picked up other performers for *Avalon Blues* as interested musicians heard about the tribute and called to offer their services. "Two or three generations of current musicians seem to be deeply influenced by him," says Case.

The resultant album is a lovely homage to Hurt. The performances are uniformly relaxed and subtle. Case says, "It's almost like a night with a bunch of people sitting in a living room and passing a guitar around."

Vanguard is contributing a portion of the proceeds from *Avalon Blues* to the arts and education program of the Delta Blues Museum in Clarksdale, Miss.

RENEWED MOBILITY: Music Direct, a Chicago-based mail-order specialist in audiophile music, has acquired the name and the proprietary mastering processes and patents of Mobile Fidelity Sound Lab.

Readers may recall that in late 1999, Sebastopol, Calif.-based Mobile Fidelity—the noted 22-year-old manufacturer of high-end LPs, CDs, DVDs, and Super Audio Compact Discs—abruptly closed its doors, following the collapse of its distributor, M.S. Distributing (Billboard, Dec. 11, 1999). M.S. folded its audio division owing Mobile Fidelity an estimated \$128,000 in payables.

Music Direct, which has released audiophile vinyl for the Premonition and DCC labels, now assumes proprietorship of what may be the best-known audiophile imprint. The company has also bought Mobile Fidelity's existing inventory and is selling it on its Web site (amusicdirect.com).

Rob Gillis, sales manager and reissue producer at Music Direct, says the company hopes to release new Mobile Fidelity titles by October and is in talks with several labels about licensing specific titles for audiophile reissues. Gillis says the company is also exploring

retail distribution for the line.

FLAG WAVING: Are the Streetwalkin' Cheetahs the best rock-'n'-roll band in America? After hearing their new Triple X album, *Waiting for the Death of My Generation*, you'll be very tempted to answer in the affirmative.

A sequel to their super-hot 1999 set, *Live at KXLU*, and their first studio effort in four years, *Waiting* is a typically wild and impassioned collection that expands the Cheetahs' sonic frontiers well beyond their core Stooges/MC5 attack. The group shows off a sharp pop/rock sound on the Cheap Trick-influenced track "Lookout," and bruising horns (supplied by Jon Wahl of Clawhammer and Dirty Walt of Fishbone, among others) lend a soul-style surge to several numbers. One cut, "No More," even features an electric sitar.

"We weren't afraid to show some of our other influences besides the Motor City punk sound," says singer/guitarist Frank Meyer. "Even our earlier records had some poppier songs... We weren't afraid to explore on this record."

Meyer, who is a fine rock critic and historian in his own right, notes that the Cheetah's Detroit idols were inspired by the likes of John Coltrane, James Brown, and Sun Ra. "It was obvious they were reaching for something beyond three-chord rock," he says.

Some of the adventurousness of the album may be the product of working with producer Brian Kehew. A member of the droll synth-pop group the Moog Cookbook, Kehew also produced albums by the Muffs and the Dickies that the Cheetahs loved. The band's attorney Michael Ackerman brought Kehew in to meet the group.

"We instantly knew he was the guy," Meyer says of Kehew. "He has this diverse musical palate... He kept the whole vibe fun. Which is important for us—we're all goofballs."

Another important component was the addition of new bassist/vocalist Jeff Watson, who joined founding members Meyer, guitarist Art Jackson, and drummer Mike Sessa last year.

"I don't think we would have made this record without Jeff in the band," says Meyer. "He was very open to expanding our sound. He's a great singer, so he added all these harmonies all over the record."

On April 11, the Streetwalkin' Cheetahs—who are chronic road dogs—began a five-week, 30-date tour that will take the band from coast to coast. Catch them without fail: You will never see a more exciting live act.

Top Independent Albums

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	NEW		ANI DIFRANCO RIGHTeous DABE CD24 (24.98 CD)	REVELLING/RECKONING
2	1	8	JIM JOHNSTON ● SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5
3	2	38	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT
4	3	4	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT
5	NEW		DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD) HS	ESSENTIAL SPRING BREAK — SUMMER 2001
6	NEW		LUKE LUKE 8250/KOCH (11.98/17.98)	SOMETHIN' NASTY
7	4	6	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION
8	12	15	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK
9	7	3	CONJUNTO PRIMAVERA FONOVISIA 6104 (8.98/12.98) HS	ANSIA DE AMAR
10	8	21	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3
11	5	4	MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98) HS	DA KHOP SHOP
12	10	4	BANDA EL RECODO FONOVISIA 6102 (8.98/12.98) HS	CONTIGO POR SIEMPRE...
13	14	6	DELBERT MCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL
14	17	66	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
15	NEW		VARIOUS ARTISTS TOMMY BOY 1423 (12.98/18.98)	MTV PARTY TO GO REMIXED
16	15	19	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
17	11	2	THE DAYTON FAMILY PRESENTS SHOESTRING OVERCORE 2190*/TVT (10.98/16.98) HS	CROSS ADDICTED
18	18	12	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW
19	6	2	GUIDED BY VOICES TVT 2160* (16.98 CD) HS	ISOLATION DRILL
20	16	6	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98) HS	LIVE IN CONCERT
21	NEW		SPACEHOG ARTEMIS 751068 (13.98 CD)	HOGYSSEY
22	13	9	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR
23	21	7	BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD) HS	THE BEST OF FREESTYLE MEGAMIX
24	20	6	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) HS	THE IRISH TENORS: ELLIS ISLAND
25	19	4	SEPULTURA ROADRUNNER 8560 (17.98 CD)	NATION
26	22	44	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
27	23	4	ME FIRST AND THE GIMME GIMMES FAT WRECK CHORDS 620* (14.98 CD) HS	BLOW IN THE WIND
28	26	45	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
29	NEW		DA WRECKSHOP FAMILY WRECKSHOP 9991 (11.98/16.98) HS	ACK'N A AZZ
30	28	24	SPINESHANK ROADRUNNER 8563 (8.98/13.98) HS	THE HEIGHT OF CALLOUSNESS
31	NEW		GUTTERMOUTH EPITAPH 86589* (16.98 CD) HS	COVERED WITH ANTS
32	25	3	MIKI HOWARD PEAK 8502/CONCORD (11.98/16.98) HS	THREE WISHES
33	NEW		VARIOUS ARTISTS MOST WANTED EMPIRE 0005* (11.98/16.98)	OFF THE TANK COMPILATION
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45	36	12	JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD) HS	USEFUL MUSIC
46	RE-ENTRY		THE COUNTDOWN KIDS MADACY 50572 (2.98/4.98)	MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR
47	NEW		REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014 (11.98/16.98)	CONSTANTLY
48	31	22	PRODIGY OF MOBB DEEP ● INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C
49	30	28	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD
50	RE-ENTRY		THE COUNTDOWN KIDS MADACY 56775 (2.98/4.98) HS	MOMMY AND ME: OLD MACDONALD HAD A FARM

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 figures 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). △¹ Certification of 400,000 units (Multi-Platino). *Atensik indicates vinyl LP is available. †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 Heatsseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

SoundScan Numbers Show .35% Of Albums Account For More Than Half Of All Units Sold

BE FOREWARNED: All right, in this column I am going to throw numbers at you and nothing but. So, if you don't think numbers are important or don't like reading about them, you might want to skip this and move on to something else.

COUNTING: Last year in the U.S., SoundScan tracked a total of 288,591 albums, which generated total sales of 784.8 million units. Of the total universe of albums available last year, SoundScan says that only 88 topped the 1 million-unit plateau, which, in Recording Industry Assn. of America-speak, is good enough to be labeled platinum. Those albums combined sold a total of 197.1 million units, accounting for 25.1% of all album sales last year.

Another 114 albums sold 500,000-999,999 units, or, in "labelese," good enough for gold up to just short of platinum. (Actually, that would be an extremely honest label person speaking; to most label types, 500,000 units is gold, while scans of 500,001 would be characterized as "on its way to platinum.") Those 114 albums collectively moved 79.1 million units, or 10.1% of all albums sales last year.

In addition, 204 albums sold between 250,000 and 499,999 units each, with combined sales of 69.4 million units, or 8.8% of total album sales; while 614 albums each sold more than 100,000 units but less than 250,000, with combined sales of almost 95 million units, or 12.1% of all album sales.

Looking at it another way, a total of 1,020 albums each sold 100,000 units or better last year. Those albums combined had total sales of 440.6 million, or 56.1% of all album sales. That means that less than 1% of all available albums were responsible for more than half of all units scanned last year. The exact figure

is .35%, which is roughly one-third of 1%. So if one-third of 1% accounted for 56% of all album sales, what were the other 287,571 albums doing in the way of business?



is .35%, which is roughly one-third of 1%. So if one-third of 1% accounted for 56% of all album sales, what were the other 287,571 albums doing in the way of business?

Here's what: Another 1,026 albums each sold between 50,000-99,999 units for a combined total of 71.2 million units scanned, or 9.1% of total scans; while 1,860 albums sold between 25,000 and 49,999 for a total of 65.1 million units, or 8.3% of total scans; and 4,612 titles each sold between 10,000-24,999 for a combined total of 71.5 million units, or 9.1% of all scans. That means 7,498 titles that sold between 10,000 and 99,999 units each collectively scanned 207.8 million units last year, or the equivalent of 26.5% of all album sales.

So let's total up sales for albums that have moved at least 10,000

units. Looking at the numbers above, that means 8,518 albums accounted for sales of 648.4 million units, or 82.6% of all album sales. In other words, about 3% of the total universe of available albums in the U.S. last year accounted for more than four-fifths of all album sales.

Now, let's look at albums that have each sold more than 1,000 units but less than 10,000 units, or 1,000-9,999. In total, 34,073 titles, or 11.8% of all available albums, qualify to be in this category, according to SoundScan. Combined, they have sales of 106.5 million units, or 13.6% of all scans.

Do you know what that means? It means that if you consider the entire universe of albums tracked by SoundScan in the U.S. last year, 246,000 titles, or 85.2% of all albums scanned, each sold less than 1,000 units. Breaking that out, 71,495 titles each scanned between 100 and 999 units, while another 174,505 albums each sold at least one unit but less than 100.

Of the total universe of 288,591 albums, the major labels accounted for 83,378 titles, or 28.9% of all available albums, which, when combined, accounted for about 83.4% of all sales, while the independent label sector had 205,212 titles in the marketplace, or 71.1% of all albums, and accounted for about 16.6% of album sales.

For the total U.S. universe of albums, average scans per album was 2,719. The major-label albums averaged 7,849 units, while the independents averaged 635 units per title.

Let's look only at albums released last year: According to SoundScan, they totaled 35,516, including reissues. Those albums accounted for 37.8% of all scans. Of the total released last year, 6,188 were from major labels, and the remainder, 29,328, were from independent labels. Of the total released by the independent sector, 24,585 new albums each scanned less than 1,000 units last year.

So, looking at the total sales for new releases, that means that titles issued in 2000 averaged scans of 8,350 units per album. Of that, the majors achieved scans of 41,109 units per album, while the independents averaged 1,438 units per album.

In 1999, there were 38,857 releases, which accounted for 308.6 million, or 40.1% of all album sales in that year. Of that total, the majors accounted for 6,924, while the indie sector issued 31,933 new titles. Back in 1995, a total of 29,429 new releases were tracked by SoundScan. Combined, those albums sold about 206 million, or one-third of all album sales.

Due to rounding, percentages might be off by a point or two.

MAKING TRACKS: Bob Cahill has joined Sanctuary as VP of sales... Bob Tyldslly, formerly head of sales at Koch Entertainment, has left the label and is seeking opportunities. He can be reached at 856-809-9383 and at bobtyld@aol.com.

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CASH BROTHERS' EYES ON 'TOMORROW'

(Continued from page 59)

shopped it around and got a lot of interest from American labels," says Peter. "But when we realized it'd take a while to get a deal, we decided to put it out in Canada. When we signed with Rounder, they wanted to change it a bit. We were up for that but also wanted to keep the feel of the record intact."

"We wanted to release the best possible album," explains Rounder VP of A&R Troy Hansbrough. "Instead of taking the chance of losing any of the magic by trying to rerecord the tracks, we decided to remix them and get the best possible sound... This is one of those rare bands in the alternative country world which is truly great. They blend fantastic songwriting with gorgeous vocal harmonies and understand the value of subtlety in songwriting."

"Nightshift Guru" was serviced to triple-A stations in the U.S. April 2. "I like the whole album, and I think they are great," says Barbara Deacey, station manager/PD at triple-A WMVY in Martha's Vineyard, Mass.

Dan Reed, PD of triple-A WSPK Louisville, Ky., praises the single's "really decent hook that sneaks up on you... Lyrically, it's an interesting song."

Keith Coes, PD at triple-A WRLT Nashville, says, "It's a nice song with good harmonies," he says. "I saw them this past week, and they were great. We're trying to get them back to play for us."

Canadian programmers will be serviced with a different single: "Take a Little Time" ships April 16.

In December 2000, to keep their grass-roots supporters content, the brothers independently released the album *Phonebooth Tornado* on Four Court. The album has sold 2,000 units to date in Canada, according to Pandya. "It's a cool little indie thing for us to have in this country," she says. "We sell it to mom-and-pop-type of stores."

Andrew and Peter were raised with six other children in the Toronto suburb of Agincourt but never played music together while growing up. Even as teenagers, when they both played guitar and had the same musical influences passed on by two older brothers (Simon & Garfunkel, Bob Dylan, and Neil Young), performing together never occurred to them.

"As kids, Peter wasn't into playing guitar, and I was," recalls Andrew. "As we got into our teens, he was dabbling with guitar, but we weren't hanging out together. Then I was playing in groups. By the time he got into the Skydiggers in 1987, I was into a solo career. We never had time to work or record together. Like most Canadian musicians, we were both always playing."

From 1980-86, Andrew fronted Toronto band *L'etranger*, a fixture on Toronto's club circuit along with the Cowboy Junkies and Blue Rodeo. Following two independently released albums on Ground Zero and a third—*Sticks and Stones*—on its own *L'etranger* label, the band folded in 1986.

Signing to Island in 1988, Andrew released two albums before switching to MCA for his final solo set, *Hi*, in 1993. He then formed Ursula, which independently released *Happy to Be*

Outraged (Shy Records) in 1995.

Peter's career accelerated in 1989 when Enigma Records established a Toronto office, and the Skydiggers became its first local signing. However, following the release of the band's self-titled debut album that year, the U.S.-based Enigma abruptly folded.

The follow-up album, *Restless*, released independently by Fire Records, didn't appear until three years later: The Skydiggers won a Juno Award as

most promising group in 1993, but after the commercial failure of two more albums, *Just Over This Mountain* on Fire (1993) and *Road Radio* on WEA (1995), Peter left in 1996.

That coincided with Ursula disbanding, and the brothers finally found the opportunity to work together. "We took everything very slowly," says Peter. "We wanted to be sure we were ready."

After writing and demoing about 25

songs, the two booked into Chemical Sound with their band in Toronto in 1997. The first song recorded was "Raceway." While listening to the song's playback in the control room, the brothers were impressed.

"We immediately realized that how we sounded together was interesting and working together was worth pursuing," says Andrew. "We tried to make a record people would like to listen to. We don't have hugely different

tastes musically; we share a lot of common ground. We both like Steve Earle- and Bruce Springsteen-types of records."

In recording what would become *How Was Tomorrow*, the two were determined to forge a distinctive sound. Says Peter, "The issue early on was how to make a record which didn't sound like two records: one Peter Cash record and one Andrew Cash record."

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Timothy Schmidt (of the Eagles) (Lucan Records / Mailboat Records)
- **Thursday Night Out Party @ LA House of Blues!**
To perform:
Michael Franti & Spearhead (Six Degrees Records)
Supreme Beings of Leisure (Palm Pictures)
- **Indie Awards Ceremonies - Saturday night - AFIM Indie Award**
winners will be announced!
Dr. Demento to host!
Performers include:
Jonatha Brooke (Bad Dog Records)
David Gough (Dorohn Records)
Sonic Tribe (Soundings of the Planet)
- **Indie Lounge** to immediately follow the Indie Awards - hosted by Navarre Corp (performers TBA)

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- **Panels / Workshops** - Informative and often controversial discussions on the "hot topics" in indie music
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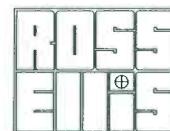
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AOL Time Warner Says Web Will 'Rebuild' Its Music Business

PUSHING 'POPSTARS': While earnings were soft at Warner Music Group (WMG) for the first quarter, as part of what is being described as a "slow rebuild" of the music operation (see story, page 16), AOL Time Warner executives claim that the future for music at WMG looks bright, thanks to digital distribution and the synergies between its content and Internet businesses.

In talking to Wall Street and company investors, the company is touting the popularity of girl group/TV stars **Eden's Crush**. The quintet is featured on the WB Network's making-the-band reality program *Popstars*.

The first single from the group, "Get Over Yourself" (143/Stone Stanley/London-Sire), debuted at No. 1 on Hot 100 Singles Sales and had a No. 8 debut on The Billboard Hot 100 (Billboard, March 31).

AOL Time Warner CEO **Jerry Levin**, in a conference call with analysts, said that interest in both the show and the single greatly benefited from an online promotion via America Online. In fact, the company is so convinced of the group's popularity that it intends to ship half a million copies of its debut album, which will hit stores in May.

But AOL Time Warner co-CEO **Dick Parsons** says the bigger news on the music front at WMG is the industry's continuing build toward new formats in digital distribution and in physical formats such as DVD Audio. "The music industry has always done best when you have multiple formats, because people are replenishing their libraries," he says.

Parsons says downloading and streaming are right around the corner and points to the pending rollout of the new MusicNet licensing service through WMG, BMG, EMI, and RealNetworks. Subscription offerings from initial service licensees AOL and RealNetworks are expected in late summer/early fall.

He adds that once digital music takes hold, the impact on the music group and AOL will be "profound."

"In the intermediate and longer term, we are very enthusiastic about the music business," he says.

SEMEL TO YAHOO!: Internet portal Yahoo! has named former Warner Music Group (WMG) co-chairman/co-CEO **Terry Semel** chairman/CEO, effective May 1. The company also says that Semel has purchased 1 million shares of Yahoo! common stock in a private placement transaction.

Semel helmed WMG along with co-chief **Bob Daly** starting in late 1995. The executives, who also oversaw the Warner film operations, exited in 1999.

Tim Koogle, Yahoo!'s outgoing chairman/CEO, has been named interim vice chairman, a role he is expected to retain until August. He will then remain on Yahoo!'s board of directors. President/COO **Jeff Mallett** and CFO **Susan Decker** continue in their current roles and will report to Semel.

The appointment comes amid layoffs and declining profits at Yahoo!,

which has been moving to reduce its reliance on advertising-related revenue. The company was recently named the initial distribution partner of new digital-music subscription service Duet.

Yahoo! was previously reported to be in talks with former BMG Entertainment president/CEO **Strauss Zelnick** to take the top spot, but a deal never materialized.

'The music industry has always done best when you have multiple formats, because people are replenishing their libraries.'

—DICK PARSONS,
AOL TIME WARNER

SCHUON TO DUET? Speaking of Duet, sources say **Andy Schuon**, president/COO of Farmclub, is in talks to be named chief of the subscription service, a joint venture between Farmclub parent Universal Music Group (UMG) and Sony Music Entertainment. Schuon did not return calls; a UMG spokesman had no comment.

NAPSTER USAGE DOWN: Napster usage declined by about 3.1 million visitors in March, according to a new Jupiter Media Metrix survey tracking the most-visited Internet sites for the month.

Use of the file-swapping service this year peaked in February at 15.2 million U.S. visitors but was down to 12.1 million in March, the same month the temporary injunction against the company was issued (**Billboard Bulletin**, March 7). Unique visitors to Napster's Web site, however, increased from 5.9 million in February to 8.2 million in March. The survey attributes this in part to a new window on the site that enables users to register for a mailing list.

Meanwhile, Bearshare.com, a free, non-secure, Gnutella-like service, became one of March's top newcomers—sites that appear on the survey for the first time—with 520,000 visitors.

DOT-CARNAGE CONTINUES: Music storage-locker company Musicbank has ceased operation after failing to secure additional financing. The San Francisco-based company, which had licensing deals with all five major record companies, laid off its 40-person staff, and principals **Michael Downing** and **Pierce Ledbetter** have exited. The company's assets are now handled by Bay Area-based Diablo Management.

In other news, Loudeye Technologies is laying off about 135 of its 300 permanent employees and combining

SITES + SOUNDS

by Brian Garrity

the operations of four Seattle facilities at its headquarters there. The digital-delivery services company expects to record a \$2.5 million second-quarter cash charge from the restructuring, which should save \$12 million annually.

NEW SUBSCRIPTION SERVICE: Italy-based download network Vitaminic has launched its subscription service in the U.S. The offering, known as Vitaminic Music Club, provides subscribers with unlimited access to Vitaminic's catalog of downloadable tracks, at rates of \$39.95 for six months and \$69.95 for one year. The service—which offers more than 5,000 licensed tracks from 50 indie labels—launched in Europe earlier this year.

In other news, Vitaminic has inked a deal to offer free downloads from the **London Symphony Orchestra's** budget-priced LSO Live label, marking the first time the orchestra's recordings are digitally distributed. Two tracks from a performance last year of **Berlioz's La Damnation de**

Faust are available at Vitaminic's sites.

BITS & BYTES: Live-music streaming company Digital Club Network (DCN) has entered into nonexclusive Webcasting agreements with independent labels Tommy Boy Records, Koch Records, New West, Vapor Records, E-magine Records, Landslide Records, Bobsled Records, and RAS Records.

The deals cover hundreds of acts,

Sources say Andy Schuon, Farmclub's president/COO, is in talks to be named chief of Duet, a new digital-music subscription service.

including **De La Soul**, **Everlast**, **Delbert McClinton**, **Prince Paul**, **Danzig**, and **Stabbing Westward**. DCN, which currently Webcasts and archives more than 100 live performances each week, has existing deals with Lookout! Records and Bloodshot Records.

MusicMatch.com has launched the world-music Internet station World

Beat. The personalized MP3 radio service, available with the Music-match Jukebox 6.0 software, now offers 21 formats... Berkeley, Calif.-based Gracenote will launch early next month a service to track computer-based music-listening habits. The service is based on the firm's CDDB (CD Database) title-recognition technology and will track which albums listeners play on CD-ROM drives equipped with the Gracenote service, says **Hugo Cole**, GM of Gracenote Data Services. He notes that the technology's findings, which can also be analyzed by geographical region, do not include information about the listener. The service—which is being beta-tested in participation with EMI, Sony Music Entertainment, and Warner Music Group—is expected to eventually be able to track individual songs and other digital music files, such as MP3s.

Online marketing company EverAd will begin using Microsoft's digital rights management (DRM) system for downloads and streams distributed by its PlayJ music division. The technology will allow EverAd business customers to include shopping-cart features on their Web sites. With Microsoft's DRM, consumers will be able to make instant digital copies of physical purchases while listening to the songs. Downloads available through PlayJ and its affiliates carry paid advertising and promotional messages.

TRAFFIC TICKER

Top Music Info Sites

Unique Visitors (in 000s)

TOTAL VISITORS	
1. mtv.com	2,956
2. sonicnet.com	2,473
3. rollingstone.com	1,885
4. launch.com	1,425
5. vh1.com	1,033
6. bmg.com	711
7. virgin.net	623
8. pollstar.com	532
9. billboard.com	513
10. listen.com	285

AT-HOME VISITORS

1. mtv.com	2,266
2. sonicnet.com	2,023
3. rollingstone.com	1,228
4. launch.com	1,088
5. vh1.com	930
6. bmg.com	528
7. billboard.com	450
8. virgin.net	391
9. pollstar.com	328
10. listen.com	160

AT-WORK VISITORS

1. mtv.com	797
2. rollingstone.com	658
3. launch.com	565
4. sonicnet.com	450
5. billboard.com	232
6. virgin.net	232
7. pollstar.com	204
8. bmg.com	183
9. listen.com	125
10. vh1.com	102

Source: Media Metrix, March 2001. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard.

APRIL 28, 2001

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	2	LIVE IN NEW YORK CITY COLUMBIA 65496*CRG	BRUCE SPRINGSTEEN & THE E STREET BAND 2 weeks at No. 1	24
2	NEW		REVELLING/RECKONING RIGHTTEOUS BABE 024	ANI DIFRANCO	50
3	4	7	SONGBIRD BLIX STREET 10045	EVA CASSIDY	—
4	3	15	O BROTHER, WHERE ART THOU? ▲ MERCURY (NASHVILLE) 170069	SOUNDTRACK	20
5	6	7	EVERYDAY ▲² RCA 67988	DAVE MATTHEWS BAND	5
6	5	4	DROPS OF JUPITER AWARE/COLUMBIA 69888/CRG	TRAIN	18
7	2	2	NOW 6 SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC	VARIOUS ARTISTS	1
8	8	21	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA	39
9	10	30	NO ANGEL ▲³ ARISTA 19025 HS	DIDO	8
10	RE-ENTRY		TIME AFTER TIME BLIX STREET 10073	EVA CASSIDY	—
11	7	5	REPTILE DUCK/REPRISE 47966/WARNER BROS.	ERIC CLAPTON	44
12	9	24	ALL THAT YOU CAN'T LEAVE BEHIND ▲² INTERSCOPE 524653	U2	45
13	11	3	WHOLE NEW YOU COLUMBIA 69889/CRG	SHAWN COLVIN	161
14	13	22	1 ▲¹ APPLE 29325/CAPITOL	THE BEATLES	23
15	NEW		BORN MBO 467091/DECCA HS	BOND	108
16	RE-ENTRY		REMEMBER THE TITANS WALT DISNEY 860687	SOUNDTRACK	52
17	NEW		NO MORE SHALL WE PART MUTE/REPRISE 48039/WARNER BROS. HS	NICK CAVE AND THE BAD SEEDS	180
18	17	4	NO NAME FACE ▲ DREAMWORKS 450231/INTERSCOPE HS	LIFEHOUSE	9
19	RE-ENTRY		LIVE AT BLUES ALLEY BLIX STREET 10046	EVA CASSIDY	—
20	RE-ENTRY		WHOA, NELLY! ● DREAMWORKS 450217/INTERSCOPE HS	NELLY FURTADO	31

● 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.

Home Video

MERCHANTS & MARKETING



Ship Shape. *Men of Honor* co-star Charlize Theron, third from left, is surrounded by the crew of the USS Bunker Hill, which docked in San Diego to honor U.S. Navy master diver Carl Breshear, on Theron's right, whose life story is told in the film. Theron, Breshear, and the ship's crew were treated to a screening of the film via a satellite feed that was also linked to thousands of Navy ships and bases around the world April 8. *Men of Honor* was released on DVD April 10 through 20th Century Fox Home Entertainment.

'Left Behind' Puts Cloud Ten Ahead

Film Finds Its Audience After Being Released First On Video

BY CATHERINE CELLA

Cloud Ten Pictures' apocalyptic *Left Behind* is anything but.

Heavy on action with a good dose of religion, the Kirk Cameron feature has taken everyone by surprise—except its producers, who say *Left Behind* is appealing to millions of consumers who want the thrill ride of an adventure film without the gratuitous violence, foul language, and nudity present in mainstream movies.

"There are 170 million Americans who go to church every Sunday," notes Byron Jones, Cloud

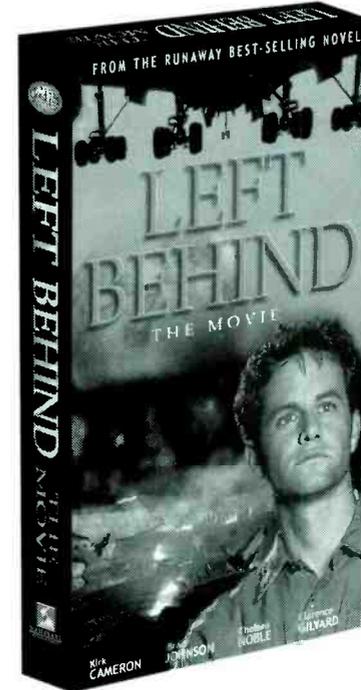
Ten VP of entertainment and sales. "Most of these people want to see an edgy action movie without all the other stuff."

Jones notes that while Cloud Ten's films lean toward a PG rating, they don't gloss over tough subjects. "Yes, in our movies people get shot, people have accidents—that's a normal part of life in America," he says. "But we don't need to see the bullet going into the guy's head or what goes on behind closed doors."

The St. Catherine, Ontario-based company had originally intended a theatrical release prior to video, but Hollywood studios weren't interested in distributing the feature. Jones says, "Since Cloud Ten is basically a marketing-distribution company for videos, we said, 'OK, we know what to do. We'll offer it on video and get grass-roots support for theatrical release.'"

Released in October 2000, *Left Behind* has sold 2.5 million copies on VHS. Based on its video success, the company self-released it in theaters in February, with Alliance Atlantic handling distribution in Canada. It has earned \$4.2 million in box-office revenue, according to Cloud Ten.

The first indication there was an audience for edgy but clean films was 1999's *The Omega Code*, starring Casper Van Dien, with Michael York as the Antichrist, distributed by GoodTimes Home Video. "When it came out on video, this was a super hit," says Mark Englehart, film editor at Amazon.com. "I think



it got people thinking about the genre." A sequel, *Megiddo: Omega Code 2*, is set for fall theatrical release from GoodTimes.

Still, Englehart sees *Left Behind* as "a phenomenon unto itself," so much so that Amazon.com set up a *Left Behind* store on the site. What sets the movie apart is the popular book series it is based upon, written by Tim LaHaye and Jerry Jenkins. These books are the fuel that push the video sales of *Left Behind* to unprecedented levels.

(Continued on page 73)

Digital Circus Offers Internet Viewers The Chance To Pick Their 'Point Of View'

INTERACTIVE 'POINT OF VIEW': When DVD International released *Tender Loving Care* in 1998, the film was touted as the first interactive DVD Video where viewers could manipulate the plot via remote control. Now the company is touting those same features for Internet users who want to get a sneak peek at *Point of View*.

On April 17, four chapters of *Point of View* were streamed over the Internet to promote the DVD, which hit stores that day. As with *Tender Loving Care*, viewers can change the movie's plot lines by answering a variety of questions posed to them throughout the film. Viewers watching the DVD can respond by using the DVD player's remote control, while those previewing it on the Web can use a mouse.

The digital film was produced by Vancouver-based Digital Circus, the same company that produced *Tender Loving Care*, which sold 8,000 units on DVD and 100,000 units on CD-ROM and was distributed by DVD International.

"*Tender Loving Care* was shot on film, and this one is shot digitally, and it's much more streamlined," says Digital Circus co-founder **David Wheeler**. "It's more of a hybrid between a movie and a game."

Prior to making films, Wheeler and his production partner, **Rob Landeros**, developed the best-selling CD-ROM games *The Seventh Guest* and *The Eleventh Hour*. In some respects, watching *Point of View* on the Internet will be similar to playing a game.

"With interactive streaming, users go to the site, watch the movie, and change the picture as it's going," says Wheeler. "It's a real challenge to apply our design to a streaming technology, and at best it will be a marketing tool."

Point of View is a thriller about a reclusive artist who becomes obsessed with her neighbor, Frank. Chapters of the film can be viewed at povthemovie.com, but only by users with DSL or cable modem connections.

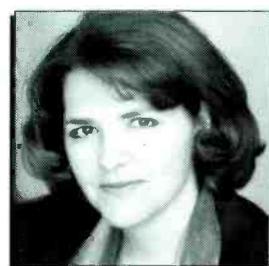
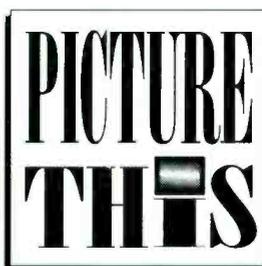
"The film streams at a high byte rate, and a user needs a broadband connection to experience it," explains **Al Mattrick**, director of business development for Insinc, a streaming company that is providing the technology for the *Point of View* site. The picture quality is equal to that of a CD-ROM.

Based on recent studies, Wheeler estimates about

6 million consumers in North America have DSL or cable modem connections. Mattrick says that the site can handle several thousand visitors at any one time.

"We're confident we can handle traffic in the thousands," Mattrick says, "but if the whole world comes at once, then we'll have a problem." Both Wheeler and Mattrick expect the audience will be staggered enough to avoid any complications.

As technology advances, faster Internet connections delivering better picture quality will likely expand the movie-watching experience on the Web. "Maybe a year from now, we'll produce a movie that's only available on the Internet," Wheeler says, "but right now we're just interested in pushing the envelope."



by Eileen Fitzpatrick

DVD MARKDOWN: Columbia TriStar Home Entertainment is dropping the price of four DVD titles to \$19.95 on June 26. Titles scheduled for the price drop are *The Patriot*, *Bad Boys Special Edition*, *Stripes*, and *Urban Legends: Final Cut*.

The titles will be part of Columbia's VIP Pass Promotion, a joint effort with Lycos that awards points to consumers who purchase videos and DVDs from the supplier. The points can be used for an online auction that awards walk-on roles and visits to the sets of popular TV programs.

The price cut will no doubt help DVD player sales, which once again experienced record gains during the first quarter. According to the Consumer Electronics Assn. (CEA), 2.4 million players shipped to retail during that time period, a 100% growth over the same period last year.

The CEA estimates that nearly 16.5 million player units have shipped to retail since DVD launched in 1997. More than 16 million units have been sold to consumers. In addition, the trade group predicts 17 million players will ship to retail this year.

KUBRICK TRIBUTE: Warner Home Video will release on June 12 seven **Stanley Kubrick** films, plus the new documentary *Stanley Kubrick: A Life in Pictures*. Each of the films will be available individually for \$24.98, and the eight-title set is priced at \$149.92. The documentary, which contains rare photos and footage supplied by Kubrick's widow, **Christiane**, is only available in the boxed set.

RecordTV Can't Broadcast TV Shows, Films On Web Site, Under Court Order

BY EILEEN FITZPATRICK

A U.S. District Court judge in California has granted a permanent injunction against RecordTV.com that prohibits the company from broadcasting TV programs and movies via its Web site.

The injunction is part of a settlement reached between RecordTV.com and the 12 motion picture and entertainment companies that sued the Web site last year on June 15 for copyright infringement, unfair competition, and violation of cable-TV laws. The suit was filed by the Motion Picture Assn. of America (MPAA) on behalf of its member companies.

Los Angeles-based RecordTV.com and its CEO, David Simon, must also pay the plaintiffs \$50,000 in legal fees.

"I am pleased, after nine months of litigation, that this case has been resolved," said Simon in a statement. "The cloud of litigation has always acted as a roadblock to industry cooperation and the rais-

ing of venture capital. I am hopeful that one day the right balance between copyright protection, security, and consumer access will be achieved, such that software-based Internet VCRs will become a regular part of everyday life."

The site is currently down while the company works on redesigning it.

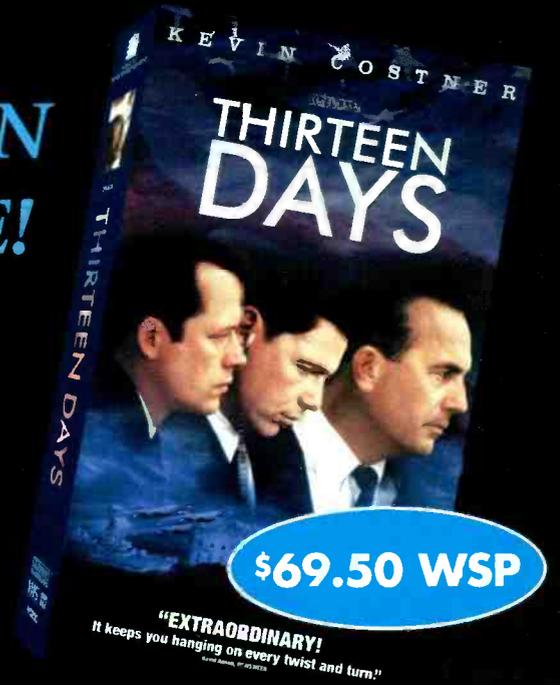
While the financial settlement does not include damages for past copyright infringements, an MPAA spokeswoman says the trade organization is satisfied. "We were most concerned with getting an injunction. We think \$50,000 was a fair agreement for a portion of our legal fees," she says.

Plaintiffs in the case included Metro-Goldwyn-Mayer Studios, Disney Enterprises, Twentieth Century Fox Film, Columbia Pictures Industries, CPT Holdings, Columbia Pictures Television, TriStar Television, TriStar Pictures, ELP Communications, Paramount Pictures, Universal City Studios, and Warner Bros.

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 - Documentary: *Bringing History to the Silver Screen*
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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	17	3	REMEMBER THE TITANS	Walt Disney Home Video Buena Vista Home Entertainment 21651	Denzel Washington	2000	PG	19.99
2	9	2	102 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 21639	Glenn Close	2000	G	24.99
3	3	4	GLADIATOR	DreamWorks Home Entertainment 86026	Russell Crowe	2000	R	19.98
4	5	3	RUGRATS IN PARIS: THE MOVIE	Nickelodeon Video Paramount Home Video 336723	Animated	2000	G	24.95
5	1	6	MEET THE PARENTS	Universal Studios Home Video 86032	Ben Stiller Robert De Niro	2000	PG-13	22.98
6	14	3	MARY-KATE & ASHLEY: WINNING LONDON	Dualstar Video Warner Home Video 37332	Mary-Kate & Ashley Olsen	2001	NR	19.96
7	7	4	PLAYBOY: PLAYMATES ON THE CATWALK	Playboy Home Video Universal Music & Video Dist. PBV0885	Various Artists	2001	NR	19.98
8	NEW ▶		PLAYBOY 2000-THE PARTY CONTINUES	Playboy Home Video Universal Music & Video Dist. PBV0886	Various Artists	2001	NR	19.98
9	6	10	FARSCAPE: PREMIERE-I E.T.	A.D.V. Films 707083	Ben Browder Claudia Black	1999	NR	14.98
10	4	7	LADY AND THE TRAMP II: SCAMP'S ADVENTURE	Walt Disney Home Video Buena Vista Home Entertainment 21226	Animated	2001	NR	26.99
11	2	35	THE SILENCE OF THE LAMBS	MGM Home Entertainment 207746	Jodie Foster Anthony Hopkins	1991	R	9.94
12	8	7	PLAYBOY: GIRLS OF THE HARD ROCK	Playboy Home Video Universal Music & Video Dist. 0884	Various Artists	2001	NR	19.98
13	35	3	GUNDAM WING: VOL. 10	Bandai Entertainment Pioneer Entertainment 71163	Animated	2001	NR	14.98
14	19	16	THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
15	10	28	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
16	13	9	GUNDAM WING: THE MOVIE-ENDLESS WALTZ	Bandai Entertainment Pioneer Entertainment 1666	Animated	2001	NR	14.98
17	12	11	DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99
18	31	2	SAMURAI X: THE MOTION PICTURE	A.D.V. Films 003D	Animated	2001	NR	19.98
19	33	6	28 DAYS	Columbia TriStar Home Video 60502	Sandra Bullock Viggo Mortensen	2000	PG-13	19.95
20	11	12	PLAYBOY: THE COMPLETE ANNA NICOLE SMITH \$450 MILLION PLAYMATE	Playboy Home Video Universal Music & Video Dist. 0882	Anna Nicole Smith	2001	NR	19.98
21	NEW ▶		RULES OF ENGAGEMENT	Paramount Home Video 332173	Tommy Lee Jones Samuel L. Jackson	2000	R	14.95
22	29	2	FARSCAPE: VOLUME 2	A.D.V. Films 707097	Ben Browder Claudia Black	2001	NR	14.98
23	23	6	JUDGMENT	Cloud Ten Pictures 143	Corbin Bernsen	2001	NR	29.95
24	30	2	MERCY STREETS	Providence Entertainment 10311	Eric Roberts Stacy Keach	2001	PG-13	24.98
25	RE-ENTRY		MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96
26	NEW ▶		CLEOPATRA	FoxVideo 2001482	Elizabeth Taylor Richard Burton	1963	NR	14.98
27	15	6	LOVE & BASKETBALL	New Line Home Video Warner Home Video 5064	Omar Epps Sanaa Lathan	2000	PG-13	19.98
28	NEW ▶		CHARLOTTE CHURCH IN JERUSALEM	Sony Classical Video Sony Music Entertainment 89608	Charlotte Church	2001	NR	14.95
29	24	13	THE UP IN SMOKE TOUR ▲	Eagle Vision Red Distribution 30001	Various Artists	2000	NR	19.95
30	32	46	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
31	NEW ▶		BIG MOMMA'S HOUSE	FoxVideo 2000779	Martin Lawrence	2000	PG-13	14.98
32	20	7	BARBRA STREISAND: TIMELESS	Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	2000	NR	19.95
33	16	18	PLAYBOY'S CALIFORNIA GIRLS	Playboy Home Video Universal Music & Video Dist. 0870	Various Artists	2000	NR	19.98
34	NEW ▶		BLAZIN'	Ground Zero Entertainment 3001	Cuban Link	2001	NR	19.98
35	18	6	THE LITTLE VAMPIRE	New Line Home Video Warner Home Video 5162	Jonathan Lipnicki	2000	PG	19.96
36	22	11	STREET FIGHTER ALPHA: THE MOVIE	Manga Entertainment Palm Pictures 4064	Animated	2001	NR	19.95
37	36	5	CLERKS (UNCENSORED)	Miramax Home Entertainment Buena Vista Home Entertainment 21707	Animated	2001	R	29.99
38	28	21	LIVE AT MADISON SQUARE GARDEN ▲	Jive/Zomba Video BMG Video 41739	'N Sync	2001	NR	19.95
39	26	2	SCOOBY-DOO AND THE GHOUL SCHOOL	Warner Home Video 1700	Animated	2001	NR	14.95
40	21	15	BRITNEY IN HAWAII: LIVE & MORE ▲²	Jive/Zomba Video BMG Video 41704	Britney Spears	2000	NR	19.95

◆ 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	2	2	CHARLIE'S ANGELS (PG-13)	Columbia TriStar Home Video 05736	Cameron Diaz Drew Barrymore
2	9	4	THE 6TH DAY (PG-13)	Columbia TriStar Home Video 04961	Arnold Schwarzenegger
3	3	6	MEET THE PARENTS (PG-13)	Universal Studios Home Video 86032	Ben Stiller Robert De Niro
4	1	4	ALMOST FAMOUS (R)	DreamWorks Home Entertainment 87818	Billy Crudup Kate Hudson
5	6	3	REMEMBER THE TITANS (PG)	Walt Disney Home Video Buena Vista Home Entertainment 21651	Denzel Washington
6	4	4	WONDER BOYS (R)	Paramount Home Video 332613	Michael Douglas Tobey Maguire
7	5	4	THE CONTENDER (R)	DreamWorks Home Entertainment 43813	Joan Allen Jeff Bridges
8	NEW ▶		THE LEGEND OF BAGGER VANCE (PG-13)	DreamWorks Home Entertainment 86398	Matt Damon Will Smith
9	11	8	BRING IT ON (PG-13)	Universal Studios Home Video 20960	Kirsten Dunst
10	10	26	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
11	7	10	WHAT LIES BENEATH (PG-13)	DreamWorks Home Entertainment 86404	Harrison Ford Michelle Pfeiffer
12	8	20	GLADIATOR (R)	DreamWorks Home Entertainment 86026	Russell Crowe
13	16	2	RED PLANET (PG-13)	Warner Home Video 18954	Val Kilmer Carrie-Anne Moss
14	13	9	DR. T & THE WOMEN (R)	Artisan Home Entertainment 11525	Richard Gere
15	14	3	DANCER IN THE DARK (R)	New Line Home Video Warner Home Video 5198	Bjork
16	18	6	THE ORIGINAL KINGS OF COMEDY (R)	Paramount Home Video 860488	Steve Harvey D.L. Hughley
17	19	3	LUCKY NUMBERS (R)	Paramount Home Video 336953	John Travolta Lisa Kudrow
18	12	7	THE WATCHER (R)	Universal Studios Home Video 82700	Keanu Reeves James Spader
19	NEW ▶		GIRLFIGHT (R)	Columbia TriStar Home Video 05588	Michelle Rodriguez Jamie Tirelli
20	15	13	THE VIRGIN SUICIDES (R)	Paramount Home Video 338173	Kirsten Dunst James Woods

◆ 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™

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		MEN OF HONOR (R) (29.98)	FoxVideo 2001665	Robert De Niro Cuba Gooding, Jr.
2	1	3	CHARLIE'S ANGELS: SPECIAL EDITION (PG-13) (27.96)	Columbia TriStar Home Video 60601	Cameron Diaz Drew Barrymore
3	NEW ▶		REMEMBER THE TITANS (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 22853	Denzel Washington
4	NEW ▶		BOUNCE (PG-13) (29.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 21655	Ben Affleck Gwyneth Paltrow
5	2	2	102 DALMATIANS (PAN & SCAN) (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 21616	Glenn Close
6	NEW ▶		BASIC INSTINCT (R) (24.98)	Artisan Home Entertainment 60443	Michael Douglas Sharon Stone
7	5	6	MEET THE PARENTS (PG-13) (26.98)	Universal Studios Home Video 21133	Ben Stiller Robert De Niro
8	6	21	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
9	NEW ▶		YOUNG GUNS (R) (9.98)	Artisan Home Entertainment 60473	Emilio Estevez Kiefer Sutherland
10	4	3	THE 6TH DAY (PG-13) (27.96)	Columbia TriStar Home Video 05074	Arnold Schwarzenegger
11	3	2	THE LEGEND OF BAGGER VANCE (PG-13) (26.99)	DreamWorks Home Entertainment 86398	Matt Damon Will Smith
12	8	3	RED PLANET (PG-13) (19.98)	Warner Home Video 18954	Val Kilmer Carrie-Anne Moss
13	11	5	ALMOST FAMOUS (R) (26.99)	DreamWorks Home Entertainment 87818	Billy Crudup Kate Hudson
14	12	3	RUGRATS IN PARIS: THE MOVIE (G) (29.99)	Nickelodeon Video/Paramount Home Video 336724	Animated
15	7	2	LAWRENCE OF ARABIA (PG) (39.95)	Columbia TriStar Home Video 05832	Peter O'Toole
16	15	82	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
17	9	2	CLEOPATRA (NR) (26.98)	FoxVideo 2001482	Elizabeth Taylor Richard Burton
18	10	2	NURSE BETTY (R) (24.98)	USA Home Entertainment 60180	Morgan Freeman Renee Zellweger
19	16	7	THE ORIGINAL KINGS OF COMEDY (R) (29.99)	Paramount Home Video 339244	Steve Harvey D.L. Hughley
20	RE-ENTRY		BRING IT ON (PG-13) (26.98)	Universal Studios Home Video 20960	Kirsten Dunst

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Lyrick Enters Midline World With Newly Inherited 'Kipper'

'KIPPER' KICKOFF: The home video debut of Nickelodeon's *Kipper* series will mark Lyrick Studios' first foray into budget-priced product.

On June 5, Lyrick will release the 60-minute *Kipper: Pools, Parks and Picnics* and *Kipper: Tiger Tales*, priced at \$9.99 apiece. Each video—about the adventures of a curious hound and his animal friends—will contain seven episodes from the series, which is based on popular books by British author/illustrator **Mick Inkpen**. The books have sold 6 million copies worldwide, according to Lyrick.

Although Lyrick normally prices new releases at \$12.95 or more, Lyrick VP of sales **Debbie Ries** says the lower price point will ensure that *Kipper* is placed at supermarket checkout lanes and other retail spots that inspire impulse buying.

In addition, several *Kipper* videos that had been previously released by Hallmark Home Entertainment carried a \$9.99 price point, and several large accounts had already placed new titles into their marketing plans at that price. Lyrick inherited the line when it was acquired by *Kipper* producer HIT Entertainment. "One of the two titles we're releasing is in the mass merchants' plan-o-grams," Ries says. "We didn't want to be side by side with different price points."

Catalog titles will be updated with new packaging and added programming per video, Ries says.

The new *Kipper* titles will be cross-trailer on Lyrick's *A to Z*

With Barney, which streets May 8. Priced at \$16.95, the double-cassette package of *A to Z With Barney* comes with \$3 worth of Luvs Diapers coupons and two eight-minute *Kipper* episodes as a bonus. Trailers for the new *Kipper* titles are also planned for *Bob the Builder*, *The Wiggles Dance Party*, and *Barney's Musical Castle*. *Kipper* will also be supported by print ads in *Nick Jr.* magazine and on the Nick Jr. Web site.

According to Ries, licensed product and other *Kipper* merchandise will be launched during second-quarter 2002 to coincide with the next wave of new video product. "We merged with HIT Entertainment in March, and they also have *Bob the Builder* and *Angelina Ballerina*, so we obviously didn't have time for a huge launch," Ries says. "We'll do that in 2002, when there's new *Kipper* shows, apparel, plush, etc."

Lyrick is preparing the release of the *Angelina Ballerina* video series for retail by teasing one title, *The Rose Fairy Princess*, as an exclusive offer in the *American Girls* doll catalog, Ries says. "When more episodes are produced, then we'll go to retail."

PARAMOUNT IMPORTANCE: The acclaimed animated children's TV programs *Little Bill*, based on **Bill Cosby's** picture books, and *Dora the Explorer* will make their video debut June 5 from Paramount Home Entertainment. Both shows air during Nickelodeon's Nick Jr. preschool programming block.

Each video is priced at \$12.95



by Moira McCormick

and has a running time of 50 minutes. Initial titles are *Big Little Bill*, *Me and My Family*, and, in the *Dora* series, *Wish Upon a Star* and *Swing Into Action*. Each video also contains a free activity book. For the *Dora* titles, one activity is a free E-card that can be accessed through the Nick Jr. Web site.

Paramount is supporting the titles with network and cable TV advertising on Nickelodeon and Nick Jr. and other networks, as well as in print publications, including *People*, *Women's Day*, *InStyle*, *TV Guide*, and *Family Circle*.

Also upcoming from Paramount and Nick Jr. is the first full-length direct-to-video title from the *Little Bear* franchise, *Maurice Sendak's the Little Bear Movie*. The 76-minute movie is priced at \$19.95 and is set for an Aug. 7 release. A new *Blue's Clues* title, *Blue's Clues: Playtime With Periwinkle*, is due in stores May 1, priced at \$9.95.

"*Blue's Clues* and *Rugrats* are mature franchises, [and] while *Little Bear* has been out there, it's still growing," Paramount spokesman **Martin Blythe** says. "But with *Little Bill* and *Dora the Explorer*, here are two new franchises that

will keep the Nick Jr. brand fresh."

Paramount will also try to tap the wide audience for *Little Bill* and *Dora*, which feature African-American and Latino leads, respectively.

"Both series have demonstrated their universal appeal," Blythe says. "They'll probably grow in popularity as video franchises in much the same way that *Blue's Clues* and *Little Bear* have grown."

SEEING SPOTS: Walt Disney Home Video has launched an

instant-win game connected to its just-released *102 Dalmatians*.

The grand prize includes an opportunity to be drawn as a character in the upcoming direct-to-video *101 Dalmatians: The Animated Sequel* and a trip to southern California. One specially marked *102 Dalmatians* videocassette and one DVD will determine the winners. Contestants can also enter by mailing their name and address to Disney.

102 Dalmatians is on sale for \$24.99 on VHS and \$29.99 on DVD.

Billboard®

APRIL 28, 2001

Top Kid Video™

THIS WEEK	2 WKS. - AGC	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS		Year of Release	Suggested List Price
			TITLE	Label, Distributing Label, Catalog Number		
No. 1						
1	1	4	LADY AND THE TRAMP II: SCAMP'S ADVENTURE	Walt Disney Home Video/Buena Vista Home Entertainment 21226	2001	26.99
2	7	2	MARY-KATE & ASHLEY: WINNING LONDON	Dualstar Video/Warner Home Video 37332	2001	19.96
3	10	2	RUGRATS IN PARIS: THE MOVIE	Nickelodeon Video/Paramount Home Video 336723	2000	24.95
4	20	2	VEGGIE TALES: LYLE, THE KINDLY VIKING	Big Idea/Lyrick Studios 2137	2001	12.99
5	6	11	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video/Warner Home Video 37236	2000	19.96
6	4	11	FANTASIA 2000	Walt Disney Home Video/Buena Vista Home Entertainment 20859	1999	26.99
7	2	8	THE ROAD TO EL DORADO	DreamWorks Home Entertainment 83669	2000	24.99
8	12	19	MARY-KATE & ASHLEY: SCHOOL DANCE PARTY	Dualstar Video/Warner Home Video 56501	2000	14.95
9	3	11	POKEMON: THE MOVIE 2000	Warner Home Video 18620	2000	22.96
10	5	18	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video/Buena Vista Home Entertainment 19751	2000	24.99
11	8	5	DIGIMON: THE MOVIE	FoxVideo 2001138	2001	19.98
12	NEW ▶		THE POWERPUFF GIRLS: BOOGIE FIGHTS	Warner Home Video 1724	2001	14.95
13	NEW ▶		THE POWERPUFF GIRLS: TWISTED SISTER	Warner Home Video 1729	2001	14.95
14	11	40	INCREDIBLE ADVENTURES OF WALLACE & GROMIT	BBC Video/Warner Home Video 1510	1996	19.98
15	22	15	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000	26.99
16	13	6	BATMAN BEYOND: RETURN OF THE JOKER	Warner Home Video 18173	2000	19.96
17	18	3	SCOOBY-DOO AND THE GHOUL SCHOOL	Warner Home Video 1700	2001	14.95
18	21	19	MARY-KATE & ASHLEY: GREATEST PARTIES	Dualstar Video/Warner Home Video 56520	2000	14.95
19	16	11	THE POWERPUFF GIRLS: BIRTHDAY BASH	Warner Home Video 1658	2000	14.95
20	14	7	VEGGIE TALES: ESTHER, THE GIRL WHO BECAME QUEEN	Big Idea/Lyrick Studios 2139	2001	12.99
21	24	26	MARY-KATE & ASHLEY: SWITCHING GOALS	Dualstar Video/Warner Home Video 36859	2000	19.96
22	15	10	SAILOR MOON: THE LEGEND BEGINS	DIC Entertainment/V.A.D.V. Films 707303	2000	12.98
23	NEW ▶		POWER RANGERS: THE QUEENS WRATH	FoxVideo 2001369	2001	14.98
24	9	18	VEGGIE TALES: KING GEORGE AND THE DUCKY	Big Idea/Lyrick Studios 2136	2000	12.99
25	19	17	THE TIGGER MOVIE	Walt Disney Home Video/Buena Vista Home Entertainment 19946	2000	24.99

◆ 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.

'LEFT BEHIND' PUTS CLOUD TEN AHEAD

(Continued from page 69)

"So many people have read one or more of the books that the demand for seeing it on the screen was a natural," says Nashville-based LifeWay Christian Stores book buyer David McGee. "*Left Behind* is in a class by itself, selling 10 times more than other videos in our stores."

Cloud Ten built sales of *Left Behind* by translating the best-selling book series into a quality production and by working closely with retailers. "Working with retailers has been key," Jones says. "We're very open and say, 'OK, what do we need to do?'"

For example, Cloud Ten couldn't afford a national TV advertising campaign for the title but offered retailers an in-store terminal for customers to view clips of the film. Jones says stores that took the kiosk saw sales soar five times over.

Jones says the film's religious message is presented differently than in other similar product, making the film more appealing to customers. "Other videos are often preachers talking. It's just talk,

talk, talk. What we've done is put it into live action. That's why people love it."

Another factor leading to the success of *Left Behind* was break-



ing the title beyond the Christian retail market. Cloud Ten secured distribution not only in mainstream video stores but in mass merchant accounts.

Tower Video VP John Thrasher, who manages inventory for the chain's 99 U.S. stores, credits the overall success of the product to wide distribution. "It's no easy task getting into a lot of distribution channels," he notes, "and Cloud Ten has gotten into distribution in a big way."

Jones says the sales volume at Christian outlets is four times larger than at mainstream retail. Still, *Left Behind* sells well for online retailers, as well as Wal-Mart, Target, and Sam's Club.

"*Left Behind* is an interesting mix of Stephen King and Robert Ludlum, with a Christian apocalyptic theme," Amazon's Englehart adds. "It sounds like a goofy concept, but it makes for a fun action/thriller."

Last month, Cloud Ten followed up *Left Behind* with *Judgment*, from its "Apocalypse" series, and is watching it climb the charts. After five weeks on the Top Video Sales chart, the title is No. 23. A sequel to *Left Behind*, called *Tribulation Force*, is slated for a fall 2002 release.

Retailers say Bible-based action films could be the next big trend. Tower's Thrasher says, "A number of our suburban locations have done very well, and we're pleased that independent filmmakers are exploring faith issues—it's really good for the marketplace."

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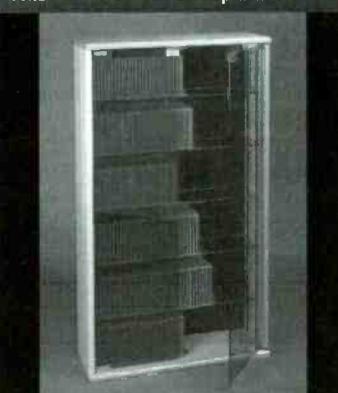
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Aretha Franklin Special Breathes New Life Into 'Divas'

VH1 DIVAS LIVE 2001: Let's face it: VH1's "divas live" concept has gotten pretty old. But this year's event—*VH1 Divas Live: The One and Only Aretha Franklin*—managed to present something new and refreshing: the most musically diverse *Divas* special to date.

The fourth annual special—televised live April 10 from New York's Radio City Music Hall—featured not just the usual R&B and pop hits but also jazz, gospel, opera, salsa, and rap. This musical variety was due in large part to Franklin's legendary talent as well as to the guest performers, including **Mary J. Blige**; **Celia Cruz**; **Marc Anthony**; **the Backstreet Boys**; **Howie Dorough**, **A.J. McLean**, and **Kevin Richardson**; **Jill Scott**; **Nelly Furtado**; and **Kid Rock**.

VH1's *Divas* special—one of the network's biggest events—is a benefit for VH1 Save the Music, a charity aimed at raising money for music education in U.S. public schools. As the event has evolved, VH1 has given up any pretense that the concert is supposed to be strictly for female artists who can be considered "divas." Instead, the focus now seems to be on getting the best artists available, regardless of their gender. (There are only so many "divas" to go around before that title wears pretty thin.)

The two most recent *Divas* concerts, both tributes to a star performer, showed the event moving away from the original concept of an ensemble lineup where each of the performers received an approximately equal share of the spotlight. "Queen of Soul" Franklin could have done the safe and predictable thing by turning the concert into a greatest-hits set, much like last year's *Divas* tribute to **Diana Ross**. But Franklin lived up to her star billing with one tour-de-force number after another. The versatile singer belted out some lesser-known tunes ("I Can't Turn You Loose," "Ain't No Way") in addition to her classic signature hits, such as "Chain of Fools" and "Respect." The veteran songstress also performed opera (**Puccini's** "Nussun Dorma"), gospel ("Precious Memories" with Bishop **Paul Morton Sr.** and the **New Jersey Mass Choir**), and a mostly improvised jazz number with an all-star band that included **James Carter**, **Ron Carter**, **Herbie Hancock**, **Roy Haynes**, **Russell Malone**, and **Clark Terry**.

Salsa performers **Cruz** and **Anthony** added a touch of *español* to the event, while **Kid Rock** stormed the stage for a rap homage

to Franklin. **Blige** and **Scott** also proved to be the evening's stand-out performers. **Blige**—the only performer invited to duet with Franklin during the concert (on "Do Right Woman, Do Right Man")—told *Billboard* about her next album: "Expect to dance like you never did before on one of my albums, but you'll also get a message. Expect to get the truth from my eyes as I see it right now." **Blige's** next album, tentatively titled *Mary Jane—No More Drama*, is due for a June release on MCA Records and will feature production from **Jimmy Jam**, **Terry Lewis**, and **Rockwilder**.

Scott dazzled the crowd with her sassy renditions of Franklin's "A Natural Woman (You Make Me Feel Like)" and **Scott's** own hit "A Long Walk." The Philadelphia songstress, who was nominated for a best new artist Grammy this year, told *Billboard* before the show that her next album on Hidden Beach/Epic Records will be called *Brown Baby Lullaby*.

She added that the album's title is indicative of the music: "It's going to be something to chill out and relax to. After my tour, which ends in May, I'll go home and start the album."

Portuguese-Canadian singer **Furtado** said the follow-up to her hit debut album on DreamWorks, *Whoa, Nelly!*, will have the same elements of international pop. Commenting on the album, which has yet to be recorded, she said, "It'll have various world [music] influences, and I might even incorporate more Portuguese elements. It's going to be a positive album, like my first one." **Furtado** begins a U.S. tour April 18 in L.A. opening for **David Gray**, and she plans to launch a headlining tour in July.

Jazz veteran **Hancock** talked about his new album, *Future 2 Future*, produced by longtime collaborator **Bill Laswell**. **Hancock**, whose recordings have usually been released by major labels, says the album is coming out on his own label, Transparent Music, distributed by RED. "It's very cutting-edge stuff. Some of the guests on it are **Chaka Khan** and **Wayne Shorter**."

The VH1 concert's all-star finale performance of "Freeway of Love" featured most of the previous performers, plus surprise guest **Stevie Wonder**. True to Franklin's unstoppable nature, she continued to perform for nearly half an hour after the televised part of the show was over.

For the most part, this *Divas* concert hit the right notes, and it will be a very hard show to top.

THE EYE



by Carla Hay



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- 13 Joe, Stutter
- 14 OutKast, So Fresh, So Clean
- 15 Musiq, Love
- 16 Tank, Maybe I Deserve
- 17 Case, Missing You
- 18 India.Arie, Video
- 19 QB's Finest Feat. Nas, Oochie Wally
- 20 Ray J, Wait A Minute
- 21 Eric Benet, Love Don't Leave Me
- 22 Jay-Z Feat. R. Kelly, Guilty Until...
- 23 Lil' Romeo, My Baby
- 24 Mos Def, Umi Says
- 25 City High, What Would You Do
- 26 Tyrese, I Like Them Girls
- 27 Queen Pen, I Got Cha
- 28 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 29 Ja Rule Feat. Lil' Mo, I Cry
- 30 K-Ci & JoJo, Wanna Do You Right
- 31 Shaggy, Angel
- 32 Toya, I Do
- 33 Jill Scott, A Long Walk
- 34 Jagged Edge, Promise
- 35 R. Kelly, A Woman's Threat
- 36 Sunshine Anderson, Heard It All Before
- 37 Kirk Franklin & Mary, Thank You
- 38 Snoop Dogg, Lay Low
- 39 Trick Daddy, Take It To Da House
- 40 Donnie McClurkin, We Fall Down
- 41 R.L., Good Love
- 42 Koffee Brown, After Party
- 43 Ram-D.M.C., Let's Stay Together
- 44 Memphis Bleek, Do My...
- 45 N.E.R.D., Lapdance
- 46 JT Money, Hi-Lo
- 47 Jadakiss, Put Your Hands Up
- 48 Jon B., Don't Talk
- 49 Ginuwine, There It Is
- 50 Jay-Z Feat. Lil' Mo, I Cry

NEW ONS

- Craig David, Fill Me In
Silk, We're Cailin' U
Bishop, U Know U Ghetto
Angie Martinez F/Wyclef Jean, Coast 2 Coast
Kardinal Offishal, Bakardi Slang
3LW, Playas Gon' Play
Jadakiss, Put Your Hands Up



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Mark McGuinn, Mrs. Steven Rudy
- 2 Brooks & Dunn, Ain't Nothing 'Bout You
- 3 The Soggy Bottom Boys, I Am A Man Of...
- 4 Trick Pony, Pour Me *
- 5 Trisha Yearwood, I Would've Loved You Anyway *
- 6 Billy Gilman, There's A Hero *
- 7 Faith Hill, If My Heart Had Wings
- 8 Kenny Chesney, Don't Happen Twice
- 9 Travis Tritt, It's A Great Day To Be Alive
- 10 Jessica Andrews, Who I Am
- 11 Darryl Worley, Second Wind *
- 12 Diamond Rio, One More Day
- 13 Sara Evans, I Could Not Ask For More
- 14 Patty Loveless, The Last Thing On My Mind
- 15 Montgomery Gentry, She Couldn't Change Me
- 16 Alan Jackson, When Somebody Loves You
- 17 Gary Allan, Right Where I Need To Be
- 18 Dixie Chicks, Without You
- 19 Nickel Creek, When You Come Back Down
- 20 Sherrie Austin, Jolene
- 21 Clay Davidson, Sometimes
- 22 Aaron Tippin, People Like Us
- 23 Chris Cagle, Laredo
- 24 Charlie Robison, I Want You Bad
- 25 Toby Keith, How Do You Like Me Now
- 26 Toby Keith, Country Comes To Town
- 27 Jo Dee Messina, Burn
- 28 Sara Evans, Born To Fly
- 29 Billy Ray Cyrus, You Won't Be Lonely Now
- 30 LeAnn Rimes, I Need You
- 31 Vince Gill, Feels Like Love
- 32 Keith Urban, Your Everything
- 33 Faith Hill, Breathe
- 34 Faith Hill, The Way You Love Me
- 35 Jo Dee Messina, That's The Way
- 36 Dixie Chicks, Cowboy Take Me Away
- 37 Jamie O'Neal, There Is No Arizona
- 38 Dixie Chicks, Goodbye Earl
- 39 Toby Keith, You Shouldn't Kiss Me
- 40 Keith Urban, But For The Grace Of God
- 41 Travis Tritt, Best Of Intentions
- 42 George Strait, Write This Down
- 43 Clay Davidson, I Can't Lie To Me
- 44 George Strait, Don't Make Me Come Over...
- 45 Terri Clark, No Fear
- 46 Alison Krauss, Maybe
- 47 Lee Ann Womack, I Hope You Dance
- 48 Alan Jackson, Www.Memory
- 49 Faith Hill, This Kiss
- 50 Jo Dee Messina, Stand Beside Me

* Indicates Hot Shots

NEW ONS

- Cyndi Thomson, What I Really Meant To Say



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Janet, All For You
- 2 Destiny's Child, Survivor
- 3 Dave Matthews Band, I Did It
- 4 Fatboy Slim, Weapon Of Choice
- 5 Joe, Stutter
- 6 Lifehouse, Hanging By A Moment
- 7 Samantha Mumba, Baby Come Over
- 8 Nelly, Ride Wit Me
- 9 OutKast, So Fresh, So Clean
- 10 Incubus, Drive
- 11 Ludacris, Southern Hospitality
- 12 Jennifer Lopez, Play
- 13 Shaggy, Angel
- 14 Saliva, Your Disease
- 15 American Hi-Fi, Flavor Of The Week
- 16 Sunshine Anderson, Heard It All Before
- 17 Missy Elliott, Get Ur Freak On
- 18 Limp Bizkit, Nookie
- 19 Christina Aguilera, Come On Over Baby
- 20 'N Sync, Bye Bye Bye
- 21 O-Town, All Or Nothing
- 22 Backstreet Boys, The Call
- 23 Aerosmith, Jaded
- 24 Snoop Dogg, Lay Low
- 25 Britney Spears, Don't Let Me Be The...
- 26 Limp Bizkit, My Way
- 27 India.Arie, Video
- 28 Uncle Kracker, Follow Me
- 29 Eve Feat. Gwen Stefani, Let Me Blow Ya Mind
- 30 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 31 O-Town, Liquid Dreams
- 32 R. Kelly, Fiesta
- 33 Nelly Furtado, I'm Like A Bird
- 34 Korn, Freak On A Leash
- 35 Backstreet Boys, I Want It That Way
- 36 Tantric, Breakdown
- 37 Papa Roach, Between Angels And Insects
- 38 Sum 41, Fat Lip
- 39 Good Charlotte, The Motivation Proclamation
- 40 Mudvayne, Dig
- 41 Coldplay, Yellow
- 42 Dido, Thank You
- 43 U2, Walk On
- 44 Tyrese, I Like Them Girls
- 45 2Pac, Until The End Of Time
- 46 Britney Spears, Oops!...I Did It Again
- 47 Dream, This Is Me
- 48 Stella Soleil, Kiss Kiss
- 49 Daft Punk, One More Time
- 50 Godsmack, Greed

** Indicates MTV Exclusive

NEW ONS

- Craig David, Fill Me In
Cold, No One
City High, What Would You Do?



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Moby, South Side
- 2 Dido, Thank You
- 3 Aerosmith, Jaded
- 4 Janet, All For You
- 5 Jennifer Lopez, Play
- 6 U2, Walk On
- 7 Lifehouse, Hanging By A Moment
- 8 Dave Matthews Band, I Did It
- 9 Lenny Kravitz, Again
- 10 Nelly Furtado, I'm Like A Bird
- 11 Matchbox Twenty, Mad Season
- 12 Train, Drops Of Jupiter
- 13 Fatboy Slim, Weapon Of Choice
- 14 R.E.M., Imitation Of Life
- 15 Bon Jovi, Say It Isn't So
- 16 Uncle Kracker, Follow Me
- 17 Jill Scott, A Long Walk
- 18 Fuel, Hemorrhage (In My Hands)
- 19 Destiny's Child, Survivor
- 20 Incubus, Drive
- 21 Stella Soleil, Kiss Kiss
- 22 Coldplay, Yellow
- 23 The Corrs, Breathless
- 24 Madonna, Don't Tell Me
- 25 Shaggy, Angel
- 26 Anastacia, I'm Outta Love
- 27 Sade, King Of Sorrow
- 28 Britney Spears, Don't Let Me Be The...
- 29 U2, Beautiful Day
- 30 Shelby Lynne, Killin' Kind
- 31 Barenaked Ladies, Pinch Me
- 32 Sting Feat. Cheb Mami, Desert Rose
- 33 Macy Gray, I Try
- 34 Josh Joplin Group, Camera One
- 35 Vertical Horizon, You're A God
- 36 3 Doors Down, Kryptonite
- 37 Jennifer Lopez, Love Don't Cost A Thing
- 38 Sugar Ray, Every Morning
- 39 Depeche Mode, Dream On
- 40 Smash Mouth, Then The Morning Comes
- 41 Whitney Houston & Mary J. Blige, Ain't No Way
- 42 Destiny's Child, Independent Women Pt. 1
- 43 Matchbox Twenty, Bent
- 44 Backstreet Boys, Shape Of My Heart
- 45 Sunshine Anderson, Heard It All Before
- 46 Soggy Bottom Boys, I Am A Man Of...
- 47 Shania Twain, You're Still The One
- 48 Nina Gordon, Now I Can Die
- 49 India.Arie, Video
- 50 Barenaked Ladies, Too Little Too Late

NEW ONS

- Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
Craig David, Fill Me In
Staind, It's Been Awhile
The Wallflowers, Letters From The Wasteland

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 28, 2001.



Continuous programming
200 Jericho Quadrangle
Jericho, NY 11753

- Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade (NEW)
Eve 6, Here's To The Night (NEW)
Depeche Mode, Dream On (NEW)
The Living End, Roll On
Staind, It's Been Awhile
Missy "Misdemeanor" Elliott, Get Ur Freak On
Fatboy Slim, Weapon Of Choice
Eve Feat. Gwen Stefani, Let Me Blow Ya Mind
Sunshine Anderson, Heard It All Before
Jennifer Lopez, Play
Josh Joplin Group, Camera One
Godsmack, Greed
Gorillaz F/Damon Albarn, Clint Eastwood
Destiny's Child, Survivor
OutKast, So Fresh, So Clean
Limp Bizkit, My Way
Nelly Furtado, I'm Like A Bird
Nelly Feat. City Spud, Ride Wit Me
American Hi-Fi, Flavor Of The Weak
Janet, All For You



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
Leslie Carter, Like Wow!
Lil Bow Wow Feat. Jagged Edge, Puppy Love
Richard Lugo, Boom
Samantha Mumba, Baby, Come Over



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Pete Yorn, Life On A Chain
International Noise Conspiracy, Reproduction Of Death
The Wallflowers, Letters From The Wasteland
matchbox twenty, Mad Season



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade (NEW)
Staind, It's Been Awhile (NEW)
Linkin Park, Crawling (NEW)
O-Town, All Or Nothing (NEW)
Tantric, Breakdown (NEW)
The Dears, End Of A Hollywood Bedtime Story (NEW)
Sugar Jones, Days Like That
Shaggy Feat. Rayvon, Angel
Lifehouse, Hanging By A Moment
Aerosmith, Jaded
Dido, Thank You
Janet, All For You
Crazy Town, Butterfly
Trebacherger, Brand New Lover
Destiny's Child, Survivor
Coldplay, Yellow
Nelly Furtado, Turn Out The Light
Econoline Crush, Make It Right
U2, Walk On
Sky, You



Continuous programming
Hawley Crescent
London NW18TT

- Dido, Thank You
Janet, All For You
Destiny's Child, Survivor
Crazy Town, Butterfly
Jennifer Lopez, Play
Ronan Keating, Lovin' Each Day
Chante Moore, Straight Up
R.E.M., Imitation Of Life
Jakatta, American Dream
OutKast, Ms. Jackson
Wheatus, Teenage Dirtbag
Eve, Who's That Girl?
Depeche Mode, Dream On
Roxette, The Centre Of The Heart
Shaggy F/Ricardo "RikRok" Ducent, It Wasn't Me
Robbie Williams, Let Love Be Your Energy
Craig David, Rendezvous
Aerosmith, Jaded
Modjo, Chillin'
Nelly Furtado, I'm Like A Bird



Three hours weekly
216 W Ohio
Chicago, IL 60610

- John Frusciante, Going Inside
Econoline Crush, Make It Right
BS2000, The Scappy Video
Add N To X, The Poker Roll
Spineshank, New Disease
Ladynron, Playgirl
Black Box Recorder, The Facts Of Life
Coldplay, Shiver
Jonatha Brooke, Linger
Spiders And Snakes, Public Enemy #1
Doves, Catch The Sun
Fatboy Slim, Weapon Of Choice
Madcap, 2 Steps Behind
Flogging Molly, Likes Of You Again



24 hours daily
3350 Peachtree Road, Suite 1550
Atlanta, GA 30326

- 3 Doors Down, Duck And Run
Oleander, Are You There?
Godsmack, Greed
Garageland, Kiss It All Goodbye
- Allen Ant Farm, Movies
Buckcherry, Ridin'
Eve Feat. Gwen Stefani, Let Me Blow Ya Mind
Fatboy Slim, Weapon Of Choice
Godsmack, Greed
Good Charlotte, The Motivation Proclamation
Jennifer Lopez, Play
Kings Of Convenience, Toxic Girl
Matchbox Twenty, Mad Season
Oleander, Are You There?
Photek Feat. Robert Owens, Mine To Give
Stereophonics, Mr. Writer
Doves, Catch The Sun
Train, Drops Of Jupiter (Tell Me)



1/2 hour weekly
46 Gifford St
Brockton, MA 02401

- Linkin Park, One Step Closer
Econoline Crush, Make It Right
U2, Walk On
Deftones, Digital Bath
Idelwild, Little Discourage
Idelwild, Roseability
Fatboy Slim, Weapon Of Choice
Jonatha Brooke, Linger
Our Lady Peace, Life
Pete Yorn, Life On A Chain
Coldplay, Shiver
Alien Ant Farm, Movies

Update

CALENDAR

APRIL

April 23, **Hope & Harmony Golf & Tennis Classic**, Doral Golf Resort and Spa, Miami. 954-964-4040.

April 24-26, **Billboard Latin Music Conference**, Eden Roc Hotel, Miami Beach. 646-654-4660.

April 25, **10th Annual Ella Awards**, Beverly Hilton Hotel, Los Angeles. 323-656-4499.

April 26, **32nd Annual Dove Awards**, the Opry House, Nashville. 615-242-0303.

April 27, **Fighting for More Music Royalties**, presented by the Legal Strategies Institute, Knitting Factory, Los Angeles. 516-995-4818.

MAY

May 1, **Getting Signed: An A&R Man's View**, Musical Theatre Works, New York. 516-621-6424.

May 2-6, **2001 Assn. for Independent Music Convention**, Regal Biltmore Hotel, Los Angeles. 800-607-6526.

May 2, **World Music Awards**, Monte Carlo Sporting Club, Monaco. 377-93-254-369.

May 3, **Fifth Annual Online Hip-Hop Awards**, Manhattan Center Grand Ballroom, New York. 201-985-8892.

May 3, **Skylar Neil Memorial Golf Tournament**, presented by the T.J. Martell Foundation, Malibu Country Club, Malibu, Calif. 310-358-4970.

May 10, **26th Annual Humanitarian of the Year Award Gala**, presented by the T.J. Martell Foundation, New York Hilton, New York. 212-833-5444.

May 14, **Fourth Annual Music and Entertainment Industry Golf Tournament**, presented by City of Hope, El Caballero Country Club, Los Angeles. 213-202-5735.

May 14, **10th Annual Polar Music Prize**, Berwald Hall, Stockholm. 46-8-407-1816.

May 14-21, **Fourth Annual Hip-Hop Appreciation Week**, Riverside Church, New York. 201-521-9742.

LIFELINES

BIRTHS

Twins, Nicholas Ray and Isabella Marie, to **Maryann and Ray Costa**, March 1 in Burbank, Calif. Mother is manager of Worldwide Networks at Warner Bros. Father is the founder/president of Costa Communications.

Girl, Story, to **Solé and Ginuwine**, March 29 in New York. Mother is a DreamWorks rap artist. Father is an Epic soul singer.

Boy, Tucker James, to **Kathie and Brett Merritt**, March 31 in Los Angeles. Mother is senior director of West Coast operations and sales at Roadrunner Records. Father is product manager at Higher Octave.

Girl, Eliza Morgan Koster, to **Stefan Koster and Jodi Kaye**, April 1 in New York. Father is VP of international at Roadrunner Records.

FOR THE RECORD

Referenced in "Deo Launches Tantra Electronically" (Billboard, April 7), Peter Swartling is the manager of Swedish pop star Robyn and CEO of Stockholm's Lifeline, a management/production/publishing firm. Acting as the group's executive producer, he recently signed Swedish R&B trio Tantra to an exclusive Internet promotion deal with deo.com.

SWARTLING

Swartling, a former BMG Sweden A&R executive, has been working with the Stockholm-based online firm Deo to develop its "talent incubator" division.

Girl, Maisie Elizabeth, to **Richie and Lorie McDonald**, April 11 in Nashville. Father is a member of the recording group Lonestar.

DEATHS

Charles Pettigrew, 37, of cancer, April 6 in Philadelphia. Pettigrew was a member of the Capitol Records duo Charles & Eddie. Their single "Would I Lie to You?" was an international hit in such countries as France, England, Germany, and South Africa. The pair met in a New York subway when Eddie Chacon expressed interest in the Marvin Gaye record that Pettigrew was carrying. Pettigrew is survived by his mother and two sisters.

GOOD WORKS

WALK FOR MS: On April 22, Universal Records senior VP of promotion **Steve Leeds** will co-host the Walk for Wendy event at Ben Franklin Middle School in Ridge-wood, N.J., with WXRK New York producer **Gary Dell'Abate** and **Michelle Lipman**, wife of Universal Records president **Monte Lipman**. Leeds' wife, Wendy, a former radio programmer, was diagnosed with multiple sclerosis more than a decade ago. Attendees will include executives from MTV, VH1, EMI Music, Universal, Sony, Verve, RCA, Elektra, and others. The walk will benefit the northern New Jersey chapter of the MS Society. Contact: Steve Leeds at 212-373-0713.

TAKE YOUR DAUGHTER TO WORK: At the city of Los Angeles' Take Your Daughter to Work event April 26 at Pershing Square Park, vocal group **3 of Hearts** will perform a free concert. The event will also feature game booths, dance contests, and karaoke. Contact: **Elaine Schock** at 310-360-9050.

NO NAME'S MUDVAYNE 'DIGS' INTO THE BILLBOARD 200

(Continued from page 17)

MTV." A "Dig" video single, released only on DVD, debuts this issue at No. 9 on this week's unpublished Music Video Sales chart.

Even with strong video exposure, radio airplay has taken longer to develop because the band's music is so heavy. "Dig" wasn't released to radio until February because, according to Greer, Epic wanted to wait until *L.D. 50* hit the 100,000 sales mark. He further explains: "We wanted to create a situation in which listeners would call up radio stations and demand to hear the song because they saw the video or saw the band play live."

John Osterlind, music director of active rock station WAAF Boston, says of the single, "Listener reaction has been strong."

Mudvayne has also pushed its record through constant touring. Last year, the band headlined clubs and

joined the Tattoo the Earth tour. Mudvayne, booked by the Agency Group, is currently on a U.S. trek and will be playing the second stage of this year's Ozzfest tour, which launches June 9 in East Troy, Mich. By the time Mudvayne is on the Ozzfest tour, the next single, which is expected to be "Death Blooms," should be released.

Mudvayne was formed in 1998 in the band's home base of Peoria, Ill., and released an independent album, *Kill I Oughta*, before signing to No Name/Epic. The band is managed by Chuck Toler of Middleton, Wis.-based Anger Management. Slipknot drummer Shawn Crahan (aka No. 6) executive-produced *L.D. 50* with Steve Richards, while Mudvayne produced the record with GGGarth Richardson.

When the band signed to Epic, the label initially chose not to focus on Mudvayne's visual presentation, Greer

says, noting that early promotional materials bore a logo rather than photos of the musicians. "We wanted people to hear the music first before they saw what the band looked like."

But as Mudvayne's image now helps gain attention and build sales, Crowe says, the group faces the challenge of not being perceived as a gimmick act. "Wearing the makeup might eventually become a problem for Mudvayne if the band wants to be in this business long term," he observes. "They might have to stop wearing makeup as part of their act. Wearing makeup seems to be a fad for bands that play that type of music."

SPaG admits, however, that "in the beginning of this band, I thought putting on makeup would be fun, and I really had no idea what a powerful marketing tool it would turn out to be. I'm not so naive now."

MUMBA'S MAKEOVER SPELLS SUCCESS FOR A&M

(Continued from page 17)

Ron Fair, "We had to bring out more of Samantha and her real personality on this album. We've made a much stronger version of this album. It's as if a brand-new Samantha Mumba record has come out."

Gotta Tell You re-entered the Heatseekers chart at No. 23 in the March 31 issue. The album reached Heatseekers Impact in the April 14 issue when it rocketed from No. 109 to No. 76. That issue, the album was The Billboard 200's Pacesetter, for the biggest sales-percentage growth. *Gotta Tell You* is at No. 76 on the chart this issue.

Sales for the revamped album have been especially strong in the South Atlantic region. Pete de Graaf, assistant PD/music director of mainstream top 40 station WXXL Orlando, Fla., says the current single is getting a good response at his station. "It doesn't surprise me that the record company decided to change her album to jump-start record sales."

Carla Urbizo, assistant manager of Camelot Music at Miami's Aventura Mall location, agrees the change has made a difference. "It was a good idea for the record company to have a new album cover by making it brighter. The new album is easier to find in the store because of the new cover." Urbizo adds that sales have been helped by Mumba's Disney Channel *In Concert* special with Aaron Carter, which premiered March 30 and has been repeated throughout April. The network has also been playing her video for "Baby, Come Over."

"The Disney Channel has completely helped my album sales," Mumba says. "When my first single was released, everyone knew the song, but not me as a person. That's the only reason why I wanted to change the way I was being presented."

Her media profile was boosted by *Teen People* magazine, which in its April issue named Mumba one of the "25 most influential people under 25." *Maxim* magazine named Mumba one of the "hottest women of 2001" in its June issue.

Mumba now has a budding acting career, having landed the lead female role in the DreamWorks Pictures feature film *The Time Machine*, starring Guy Pearce and Jeremy Irons. She is filming the movie before she begins a U.S. tour with 'N Sync in July. Mumba

is managed in the U.S. by Miguel Melendez of Melendez Entertainment Group and outside the U.S. by Louis Walsh of Dublin-based Brill Management. Creative Artists Agency handles Mumba's booking worldwide. Mumba's songs are published by Warner/Chappell U.K.

Juggling a hectic career has been challenging but fun, Mumba says. "I've been away from home for a long period of time, and I've grown up a lot. I know I'll be doing a lot more writing for my next album. The main priority for me will always be music."

NAPSTER NEARS COURT SHOWDOWN

(Continued from page 16)

it complies or, in a more drastic move, force Napster to pay hefty licensing fees for every track that is traded.

Music attorney Kim Guggenheim, a partner at Los Angeles-based Hall Dickler Kent Goldstein & Wood, says Napster is unlikely to be held in contempt because of the complex technology issues in question. "Napster is saying, 'We're doing our technological best,' and it would be very drastic to go to that step. This is not a situation of contempt."

Recording Industry Assn. of America (RIAA) outside counsel Russell Frackman says the RIAA is not pushing Patel to issue a contempt order or levy fines on Napster. "We have not asked that it be shut down at this point. We need to move expeditiously, but clearly the judge wants advice from the technology expert."

Napster attorney Robert Silver says his client continues to take the necessary steps to comply with the injunction. In its compliance reports, Napster says it has removed more than 1.7 million file names from its directory. However, unless all the variant file names are removed, a track still remains on the system.

"As long as Napster is doing everything reasonable within the limits of their technology to get the material off, then that's the end of the story," Silver says, "even if stuff remains on the system." He accuses the RIAA of not cooperating with the injunction's instructions by refusing to submit a list of file names and variations.

While all parties involved in the case become educated about various screening and blocking technologies, the RIAA remains frustrated as copyrights continue to be infringed on Napster. But RIAA VP Matt Oppenheim says, "We have every reason to believe Napster will heed the judge's order."

Napster launched in late 1999 with a user base of 200,000, but since the RIAA and music publishers sued the service for copyright infringement in December 1999, the base has grown to 60 million, according to the company.

"Napster is playing brinkmanship and is doing as little as possible without upsetting the judge," says copyright attorney Fred von Lohmann of Morrison & Foerster in San Francisco. "There's a limited amount the RIAA can do. If they stamp their feet, tactically that's not a good maneuver, because they're trying to look like the reasonable guy here."

UNIVISION

(Continued from page 16)

tribute Disa, an established label, even before it was acquired by Univision.

"These are a series of proven winners," says Zach Horowitz, president/COO of Universal Music Group, who notes the deal will make his company the No. 2 distributor of Latin music in the market.

The Univision deal will initially help Disa artists, who reportedly will immediately get advertising spots on the network. It is expected that the Univision network will fully back the Univision label. Univision currently has an agreement to promote artists from major independent label Fonovisa. (Incidentally, several independent sources say that Univision had bid unsuccessfully for Fonovisa prior to landing the deal with Disa.)

Univision will not be the only record label/TV alliance in the U.S. Sony Pictures Entertainment owns an interest in the Telemundo network, and the newly created Mock & Roll label includes the Cisneros Group (whose interests include HTV and DirecTV) among its partners.

BLUEGRASS THRIVES AS OLD-TIMERS, YOUNGSTERS RIDE 'O BROTHER' BOOMLET

(Continued from page 7)

I don't think it's reached a peak yet."

Stanley is among several veteran bluegrass artists to appear on the *O Brother* soundtrack and in the film (Billboard, Oct. 21, 2000). The movie's central song, "I Am a Man of Constant Sorrow," is a version of a bluegrass classic by Stanley and his late brother, Carter. The song's prime placement and attendant popularity have helped propel the album to chart-topping status.

"*O Brother* is the No. 1 country album, and the movie had to help—but it's not *Titanic*," says bluegrass vet Larry Cordle, whose group Lonesome Standard Time's original version of the 2000 Country Music Award-winning George Strait/Alan Jackson duet "Murder on Music Row" gave voice to the growing disaffection with commercial country music. (*O Brother* held the No. 1 position for nine weeks; this issue, it is No. 2 on the Top Country Albums chart.)

"I think there's a bit more at work here," Cordle observes. "I realize the world's more urban now, but no matter where you are, most people still have contact with the earth—and [the popularity of bluegrass] is a return to it. Country music is further and further disassociated with everyday life, [so] Skaggs is going back to his roots, Dolly Parton's making a return, and Rhonda Vincent's bailing out of the country thing because it's not going anywhere. I just think people are recognizing bluegrass for what it is."

The bluegrass format, Cordle thinks, is "just a hit song away" from its peak in the '60s, when Flatt & Scruggs scored with soundtrack



STANLEY

tunes "The Ballad of Jed Clampett" from *The Beverly Hillbillies* and "Foggy Mountain Breakdown" from *Bonnie and Clyde*. But it's already "a pretty unique time" for bluegrass, according to Dan Hays, executive director for the International Bluegrass Music Assn. (IBMA) trade group.

"A recent look at the country album charts showed six arguably bluegrass records—probably the most ever," Hays says, citing the *O Brother* soundtrack, Parton's *Little Sparrow* and *The Grass is Blue* (Sugar Hill), Skaggs' *Big Mon: The Songs of Bill Monroe* tribute disc (Skaggs Family), Nickel Creek's eponymous debut (Sugar Hill), and Alison Krauss' *Forget About It* (Rounder).

"These artists and projects are certainly at least bluegrass-influenced," Hays adds. "And there are

others out there also doing very well and bringing in a new legion of fans to the music."

Thus, while Sam Bush—whose New Grass Revival progressive bluegrass quartet with Béla Fleck, John Cowan, and Pat Flynn disbanded a decade ahead of its time—may not see *Big Mon* as a "true" bluegrass record, he does praise it for "opening the door again" in exposing Monroe's music to a wider audience.

"As a person on the fringe, as I've always been, seeing bands play New Grass-style music is pretty healthy, all in all," Bush says. His own music, meanwhile, recently gained a larger audience when the Augusta Ballet choreographed it for a week of performances that also featured Bush's bluegrass band.

BROTHERLY LOVE

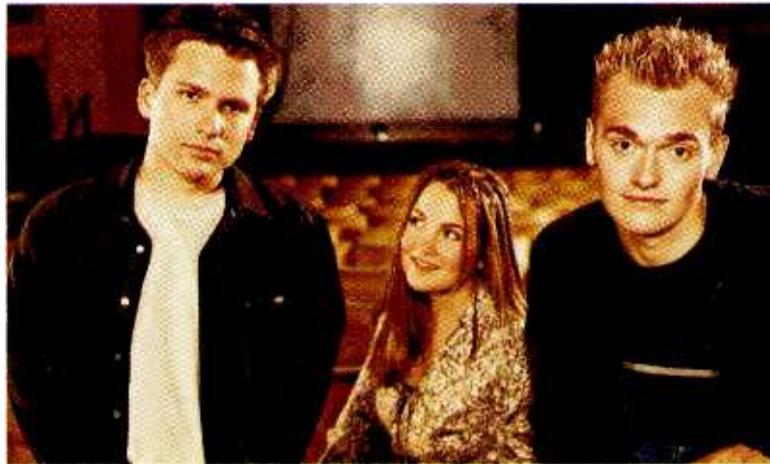
At the Borders Books & Music chain, music buyer John Bronicki has likewise observed "heightened interest" in bluegrass—again spurred by the *O Brother* soundtrack. "We've also done real well with the artists on the soundtrack and with Nickel Creek, because Sugar Hill's been very enthusiastic about supporting them with us," he says.

For their effect in widening the base of bluegrass, Bronicki also points to the *Big Mon* project, which features several rock artists, and Stanley's 1998 *Clinch Mountain Country*, a two-disc Rebel Records set that features duets with numerous mainstream country friends. Yet Dave Freeman, head of the traditional bluegrass specialist Rebel, mail-order retailer County Sales, and country wholesaler Record Depot, says he is experiencing robust bluegrass health not only with crossover but also "across the board."

"Nickel Creek's videos are attracting newcomers, but the traditional artists are selling very well," Freeman explains. "Ralph Stanley seems at the height of his popularity—and having the bulk of his catalog on our label is a boon to our business. But it doesn't hurt to have Dolly Parton doing a couple big sellers, and Alison Krauss has been accepted everywhere. So it's not just limited to the progressive, way-out stuff or the hardcore audience that's all over 55, but people [are coming to it] who buy a little of the old and new."

Another indication of bluegrass' current popularity is at radio. "According to our database," Hays notes, "the number of bluegrass stations and hours of programming have increased significantly, even in the last year." He estimates that 850 stations now play bluegrass at least some of the time; the average number of hours devoted to bluegrass now is 5.53 a week, up from 4.94 last year and only 2.5 in 1995. Moreover, he adds, "these programs have loyal listeners who will seek out and focus on the music if they know it's there—as opposed to listening casually in the background."

Bluegrass concert and festival attendance is also increasing, according to Hays. "We're still relying on multi-act, multiple-day festivals as the primary source for touring income for artists," he says. "But in the last several years, there's been growing



NICKEL CREEK

interest from performing-arts centers. And the festival season used to be an outdoor spring/summer/fall phenomenon; that's still the mainstay, but a lot of promoters are bringing them indoors for the winter months and drawing good crowds. And today, there are over 500 multiple-day bluegrass festivals around the country with some, like Merlefest and Telluride, attracting crowds of 5,000 to 25,000 or more."

Hays credits such new, more progressive bluegrass artists as Nickel Creek with perpetuating the genre, though he, too, notes that some might question their authenticity. "Us traditionalists might argue that 'bluegrass' should [refer to the likes of] Del McCoury, but I'd characterize Nickel Creek as bluegrass." Indeed, the young California trio won last year's IBMA emerging artist of the year award.

"Using the well-worn 'tree' analogy, do new people and styles that branch out hurt the rest of the tree?" Hays asks. "Our evidence shows that it feeds the roots rather well at the same time, and I'd emphasize that we're blessed to have many of the pioneers of the music still with us: Ralph Stanley, the Osborne Brothers, and others of 30, 40, and 50 years' [experience] still headlining shows."

"Then there are newer ones like Del McCoury who are still very traditional and successful," Hays adds. "And at the same time, there are links with Vince Gill and Marty Stuart, who regularly draw on their bluegrass backgrounds in creating very exciting music in other genres, and the Dixie Chicks, who grew out of the bluegrass mold as well. And there is everyone from John Fogerty and Bruce Hornsby to Phish and Hootie & the Blowfish who have recorded bluegrass or are part of recording projects and concerts that bring out those influences."

These artists and their audiences are responding to the "down-home aspect" of bluegrass, observes Peter Kuykendall, longtime editor of the genre's key magazine, *Bluegrass Unlimited*. "Obviously, we've got a lot of interest from *O Brother*," he says, noting that while country radio has largely rebuffed the album, "the [retail sales] numbers are hitting the whole industry in the face. It might not necessarily be the savior—in fact there's not a lot of real bluegrass on it. But it's got rave reviews and shows that at least people are looking elsewhere."

Even 19-year-old Nickel Creek

fiddler Sara Watkins senses that *O Brother* relates to the culture in a way that "hasn't happened in a long time." Noting today's "overuse" of digital music, over-production, and a corresponding decrease in traditional musicianship and ability, Watkins praises the soundtrack's reliance on such "true, older musicians" as Stanley and "old-time-sounding" younger ones.

VETERANS AND YOUNG'NS

As far as its talent base goes, "bluegrass is as healthy as I've ever seen," Cordle says. And New York bluegrass performer Elena Skye—whose bluegrass-inspired Demolition String Band recorded an acclaimed bluegrass version of Madonna's "Like a Prayer"—observes that the genre has virtually become "the jazz of country" because of the virtuosity of its musicians.

"It's like in order to prove their mettle in country, people are making bluegrass albums," says Skye, who also heads a more traditional bluegrass group, the Blackwater Shoals. "Steve Earle, Jim Lauderdale, and even Dolly Parton are having fabulous success with bluegrass albums, because country's gone so pop and lost touch with Bill Monroe's music."

People who hear the real thing "just think it's so cool," Watkins says. "We get people who don't know about bluegrass, who aren't country fans but fans of Pearl Jam, who happen on our videos or Alison Krauss' and then dig deeper and find Del McCoury or Ralph Stanley and traditional bluegrass CDs."

All this heralds the start of "the bluegrass wars," says Stan Strickland, who manages McCoury and Skaggs and is the managing partner for Skaggs' labels, Skaggs Family Records, and Ceili Music.

"Finally, we have a sense of community in people who have invested in a full-front media assault in pushing the bluegrass agenda," Strickland says, reflecting on such recent skirmishes as February's appearances by Ceili act/*O Brother* stars the Whites on *Late Show With David Letterman* the same night as Parton graced *The Tonight Show With Jay Leno*—and, later, Skaggs and Hornsby from *Big Mon* pairing on *Tonight*, which was opposite Parton on *Late Show*.

Strickland compares the threshold moment in bluegrass now to that of country music in the '80s, "when there was a lot of good music out there with nobody giving it a

chance." Regarding bluegrass now, however, "many journalists are stepping out," he says, "and people are starting to understand the difference between the perception of bluegrass and the reality: It's not warmed-over country, but a totally distinct art form featuring world-class musicians."

SOPHISTICATED SOUNDS

The key to the *O Brother* soundtrack is that it successfully presented not only music with energy—as on "I Am a Man of Constant Sorrow"—but also music of a more ethereal, new-age nature, as in Krauss' "Down in the River to Pray."

"People think bluegrass is all hill-billy stuff, but it's very sophisticated," Strickland says. "That's why you see rock and jazz fans when Ricky plays venues like the Bass Performing Arts Center in Fort Worth, Texas, one of the top theaters in the area for symphony and opera. The diehard symphony fans in that crowd love bluegrass because it's a very unique art form, and the average musician in bluegrass is a better musician than in any other [pop] format."

Strickland also notes that such bluegrass acts as Nickel Creek are attracting the bigger agency and management companies instead of the smaller firms that have traditionally represented acts in the genre. He adds that the *Big Mon* album, which was issued on the Skaggs Family label last August, is soon to be relaunched with a major-label partner.

"People aren't treating us as an 'al-so-ran' anymore, because we're mak-



SKYE

ing money on the road and at retail and making a lot of inroads into the mainstream without changing the music," Strickland continues. "So the big machine is coming to the table, and it thinks what we're doing is right and wants to help us expand."

Lonesome Standard Time's Cordle muses that he's at an age where he'll probably miss any new "gravy train" for his genre. Yet for 15 years, he has been saying that "if bluegrass gets to where country music was—when not that many acts were selling 500,000 albums but more between 15,000 and 100,000—then we'll be able to make a living doing what we want to do. And now bluegrass is getting there and becoming part of the landscape."

"Who promised you'd get rich anyway?" he asks. "I'm glad to see these new kids playing fiddles and banjos—and I know Mr. Monroe would be."

(Continued from page 7)

spotlights a variety of representative Scottish/Irish/English ballads from the early 1900s via remakes by the aforementioned artists, along with three similarly toned original compositions by Dolly Parton, Patty Loveless, and Julie Miller. Most of the tracks are not featured in the film but were inspired by the music of the period.

Songcatcher is the first project from the newly formed Combustion Records, a company founded by producer/songwriter Chris Farren and Vector Management president Ken Levitan (Nashville Scene, Billboard, March 24). Levitan initially heard about the film—due in theaters June 8—because Harris, a client of his, had performed the traditional ballad “Barbara Allen” for its end credits.

When the film’s music supervisor, Christopher Covert, later pitched the idea for a soundtrack to Combustion, Levitan was intrigued, because, he says, “it seemed that we could do a lot with it creatively.”

Combustion then brought the project to Vanguard president/GM Kevin Welk, who recalls, “We knew Emmylou was involved, and Ken said he would get Patty [Loveless]. It just started a snowball effect.”

Through the efforts of Levitan, Farren, Covert, and Vanguard senior VP Steve Buckingham, a full slate of artists eventually came aboard to record tracks. “A lot of artists saw the movie and wanted to be involved,” Levitan says. “They came up with their own ideas and chose something that inspired them.”

Moorer, for example, chose to record “Moonshiner” for the project (see story, this page). “Moonshiner” is a song I had known for a while,” she says. “My husband [Doyle “Butch” Primm] and I found it in an old [Alan] Lomax book. My husband actually wrote the last verse for this version. I think it adds to the concept of how this folk music has evolved.”

“Wayfarin’ Stranger” appealed to McKee not only because it represented the Appalachian sound but because it related to her personal life. “I had experienced some loss in my life,” she says. “My brother had passed away, and one of my friends died of cancer. ‘Wayfarin’ Stranger’ reflected my feelings and seemed to be the most truthful.”

With its storytelling lyrics and Americana sounds, the *Songcatcher* soundtrack may prove especially compelling to retailers and radio programmers in the wake of the recent, remarkable success of the rootsy score to the Coen brothers’ film *O Brother, Where Art Thou?* The Mercury Nashville soundtrack has sold 772,000 copies, according to SoundScan, and has reached as high as No. 13 on The Billboard 200.

John Bronicki, music buyer for the Ann Arbor, Mich.-based chain Borders Books & Music, says, “The artists on [*Songcatcher*] definitely appeal to our customers;

Allison Moorer Catches Her Own Songs, Too

BY JILL PESSELNICK

From even a cursory hearing of Allison Moorer’s deeply personal brand of country music, it’s evident that the singer/songwriter wears her heart on her sleeve. But she devotes just as much passion to covering a vintage tune—such as “Moonshiner,” heard on Vanguard’s upcoming *Songcatcher* soundtrack.

The plaintive song tells the story of a woman who regrets her addiction to “moonshine” even as she’s aware of her inability to overcome it. When Moorer sings “If moonshine don’t kill me, I’ll live till I die,” listeners can grasp an alcoholic’s perspective from both the early 20th century and the modern day.

“I always try to bring something of my own to a cover song,” Moorer says. “I really don’t want to sing songs that don’t mean anything to me. That’s not what it’s about for me. I just think this is a cool song, and I love its language.”

Moorer wove her own language about the ups and downs of one relationship into her most recent album, *The Hardest Part*, issued by MCA Nashville last September. Though the disc ends on a positive note, the hidden track “Cold, Cold Earth” brings to light Moorer’s own personal tragedy. (Her father killed her mother and then himself when Moorer was just 14 years old; she was raised by her older sister Shelby Lynne, winner of this year’s best new artist Grammy.)



MOORER

Moorer is currently promoting the album on tour. She says that putting her all into these highly emotional tunes is what she lives for. “Getting to tour and play these songs for people has been a highlight of my career. I don’t want to do anything but that.”

After touring the U.K. last October, Moorer returned to a full slate of U.S. dates, including appearances on *Late Show With David Letterman* and *The Tonight Show With Jay Leno*. Though a solid tour schedule has not been arranged for this year, Moorer (who is booked by William Morris and managed by T.K. Kimbrell) is taking every opportunity she can to bring her music to live audiences.

“Feedback has really been great from the people that have gotten the opportunity to hear the record,” says Moorer. (*The Hardest Part* has sold

40,000 copies so far, according to SoundScan, and peaked at No. 26 on the Top Country Albums chart). “But radio is still a stumbling block. I’m a little frustrated at this point because I can’t seem to get it out to more people, though I have been successful at Americana radio.”

Still, looking back at her career up to this point, Moorer acknowledges that she has been quite lucky. She says she was signed to MCA Nashville because she “got heard by someone who took me to the right person. I never had to kill myself in clubs or anything like that.”

Moorer’s 1998 debut, *Alabama Song*, included “A Soft Place to Fall,” which—through its inclusion in Robert Redford’s film *The Horse Whisperer*—earned Moorer an Academy Award nomination. She is humble about this honor, saying that it’s not necessarily a highlight of the past few years. She names things such as “someone coming up to you in a restaurant and saying they really love your music” as her best personal achievements.

Now, Moorer is looking forward to the release of the *Songcatcher* film and is starting to work on a new album with her husband, Doyle “Butch” Primm. She promises that this effort will offer something different than *The Hardest Part*. “That album had a storyline. The next record won’t be that; it’ll be a collection of songs,” she says. “I’m not going to repeat myself.”

we’re going to do our fair share with it. The record stands on its own very well, without [people] knowing the movie.”

Vanguard will be working with major retailers to coordinate listening post and price-and-positioning programs for *Songcatcher* (which lists for \$15.99). The label is also servicing the soundtrack to roots and noncommercial radio stations. Although a single will not be released, radio interest has been positive so far. Justin Dean, PD at KFAL Ful-

A multi-artist showcase at the Grand Ole Opry is also in the works, and McKee is likely to appear on *Late Show With David Letterman* to perform “Wayfarin’ Stranger.”

MUSICAL HISTORY

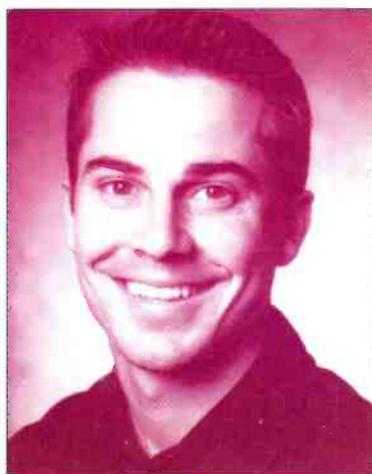
Songcatcher provides listeners with a historical look at the Appalachian ballad tradition, which has its roots in the Civil War era. Soldiers from Appalachian mountain villages first came into contact with African-Americans and

melodies that had been passed down primarily by the region’s women.

In the late 19th century, African-Americans introduced the blues style with such instruments as guitars and mandolins. The older European ballads were given new life, and lyrics soon reflected more recent events, with many tunes touching upon the effects of coal mining as the industry was introduced to the area.

It wasn’t until the 1920s that record companies discovered the

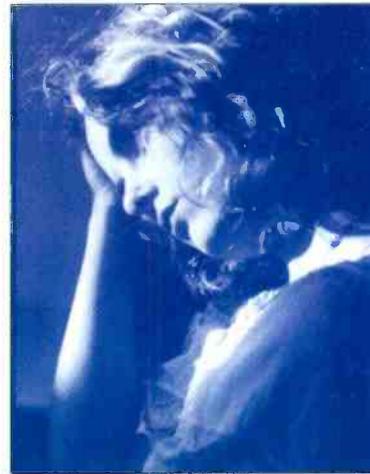
‘Songcatcher’ gives music lovers a history of the Appalachian ballad tradition, which stems from the Civil War era. When record companies discovered it in the late 1920s, they dubbed it ‘hillbilly music.’



WELK

ton, Mo., says, “This is the kind of thing that our listeners will eat up. We do a Sunday morning show where we’ve featured the *O Brother* soundtrack; we’ll definitely include this.”

their banjos during this time. They later brought the instruments home and helped spark a new sound that combined African rhythms with the existing Irish, Scottish, and English folk



McKEE

area’s musical traditions, dubbing the Appalachian style “hillbilly music.” The genre eventually evolved into the bluegrass and country genres. Later, folk artists of the ’50s and ’60s would find inspi-

ration in the often heart-wrenching Appalachian ballads, as would early Southern rock’n’rollers.

Songcatcher writer/director Maggie Greenwald became fascinated with the background of Appalachian music while she was conducting research for another film idea. At first, she says, “the [film’s] producer, Ellen Rigas, was interested in doing something about the early days of the country music business. I love country but wasn’t particularly interested in this idea. The research took me way back to when this music was discovered. The concept of the piece started with the love of the music, specifically that it was a tradition handed down by women.”

Greenwald formulated the fictional story of Dr. Lily Penleric (played by Janet McTeer), a musicologist who travels to the isolated Appalachians in 1907 to record and study the region’s musical traditions. Locals call Penleric, not unwarily, the “songcatcher,” a term that refers to anyone who collects songs.

To garner authentic sounds for the movie—a Lions Gate Films and Rigas Entertainment project in association with the Independent Film Channel Production—Greenwald collaborated with her husband, composer David Mansfield. An extensive research trip to North Carolina allowed the pair to experience the music firsthand and discover the far reach of its influence.

“The research was the most fun,” Mansfield recalls. “It was a wonderful, exciting adventure. I’d heard some of this music, not always knowing what I had heard. Back 25 years or more, artists such as Bob Dylan and Joan Baez were influenced by these tunes.”

With the help of Cecil J. Sharp’s first published collection of ballads, Mansfield says, he “painstakingly picked songs based on if they were lyrically appropriate to the theme musically and if they made emotional statements.”

Mansfield and Greenwald also consulted with several Appalachian musical experts—including eighth-generation balladeer Sheila Kay Adams, who helped coach the film’s unaccompanied ballad singers (such as actress Pat Carroll’s performance of “Single Girl,” also on the soundtrack). Further assistance came from country/folk artist Hazel Dickens, singer/songwriter Iris DeMent, and blues/folk legend Taj Mahal.

What resulted was a critically acclaimed film—it has already been honored with the Special Jury Prize for outstanding ensemble performance at the 2000 Sundance Film Festival—and a soundtrack that brings to life the age-old songs of Appalachia. Although Vanguard’s Welk says he isn’t banking on the movie’s ability to promote the soundtrack album, he does feel that “this kind of music is so appealing and really crosses a lot of demographics. And I think this is a project an artist and a label can be proud of.”

BUDDY GUY GOES SOUTH FOR 'SWEET TEA'

(Continued from page 7)

"You always feel like you want to really present a challenge," Tedesco says. "I knew that by putting him in a context where it was going to be significantly less commercial from an obvious perspective, you might in fact get something that was just so unique and refreshing that you may in fact wind up selling more records than you might [have if you had] made a more conventional record."

Even as Tedesco was seeking a new direction for Guy, producer Herring—who has worked with such rock acts as Cracker, Jars of Clay, and Counting Crows—hit upon an inspiration of his own.

PLAYIN' POSSUM AT PROUD LARRY'S

Four years ago, Herring relocated from Los Angeles to Oxford. That city is also the home of Fat Possum Records, which has made a name for itself over the last decade with a series of primal but widely praised blues albums by Kimbrough, Ford, Davis, Cage, and the latter-day alternative-rock favorite R.L. Burnside.

According to Herring, a local restaurant he frequented, Proud Larry's, played music by the Fat Possum artists regularly. He recalls, "I just kinda got enthralled with [the music]. I got to thinking that somebody big should come and do it—somebody who would show the whole blues world this kind of music, where it's not like a little sect. One day, it kinda dawned on me—it should be Buddy."

Herring began lobbying Tedesco to record a North Mississippi-styled project with Guy, and the executive tried to interest his star. Guy admits that he was reticent at first: "I'm like sayin', 'Wait a minute, I don't know,' so Michael said, 'We just want you to go down there and meet this guy Dennis.'"

Armed with a dozen tracks culled from Fat Possum albums supplied by label partner Bruce Watson, Herring brought his pitch to Guy. "I told him, 'Look, if you want to do the big crossover record, or the you-and-the-famous-people-on-every-song kind of record, I'd totally get why you'd want to do that, and that would be great—and I'm not gonna do it,'" Herring says. "But here's something I'd love to do with you, and I think it'd be great. I don't know if it'd be commercial or not, but I don't care."

Though Guy was familiar with Burnside, who had opened shows for him, he was not sure he could play the curiously structured hill country blues at first.

Guy says, "I'm like, 'What the hell is they playin'?' But I'm a music freak, man. When I hear it, I'm gonna pick up my guitar and say, 'Shit, I could put this in there, and that'll work!' [That's] the way I was looking at this thing when I went down there. That's what they asked me to do. They just said, 'Don't go change, Buddy, and be Junior Kimbrough or somebody like that. Go down there and play Buddy Guy with these guys.'"

Moreover, Guy says he enjoyed the challenge of working in a blues style that was essentially foreign to him. "I didn't like the idea at first, but

every morning I'd wake up, [and] I'm sayin', 'Wait a minute, that didn't sound bad at all. I'm learnin' somethin'. Whatever it is they're playin', Buddy, you did somethin' on top of that, and it is a little different. Hey, get ready to be like you in a boxin' ring—keep punchin'!"

BUILDING A BLUES BAND

As he assembled a backup band for the album, Herring decided to use Ford's regular drummer—who goes by the name of Spam—as a kind of anchor. "He was really the soul of the project, for me," Herring explains. "I came around to this way of thinkin', where all of the arrangements would be based on Spam's beat—sort of that modified stomp that he does."

For certain tracks, Herring had to play to the beat of different drum-

souped-up hill-country blues.

"I didn't want Buddy to have to even really worry about learning Junior's riffs or a T-Model Ford riff," Herring says. "So I needed somebody who could play all those riffs and be super-legit about it—somebody who didn't sound like some studio guy who had learned 'em but somebody who could really play 'em, who cared about 'em. Jimbo's enthusiasm for this music was crazy-good."

Filling out the core group was Davey Faragher of Cracker and John Hiatt's band. Herring says, "I decided to make the bass player the ringer in the whole project. [It had to be] someone I had a long relationship with, who I could say anything to, if I really needed to talk to somebody in technical musical terms. So that's why I got Davey to play bass."

Spencer Blues Explosion, Beck, and the alternative artists who are highly influenced by classic blues."

Kaiman goes on to point out that Fat Possum—which is distributed by leading indie punk label Epitaph Records—is "a label that the alternative kids recognize."

But *Sweet Tea* also reaches out to the heritage rock/classic rock consumer, Kaiman adds, the sort "who buys a record every once in a while that really grabs them and reminds them of the music they love. Then [the album] reaches out to the people who listen to National Public Radio and to triple-A. So you've got four different demographics all being interested in the same record, ranging in age from 14 to 60. How often does that happen?"

Silvertone began promoting

Bruce Warren, PD at triple-A WXPB Philadelphia, is one programmer enthusiastic about the prospects for *Sweet Tea*. "The reaction has been fantastic, and it has been fantastic on our show *World Cafe*," he says. "Buddy is a blues legend, and people generally want to know what a blues legend is up to. It's got a really unique sound, too—more aggro. He's doing something a little bit different, and it's an in-your-face kind of record. People who have followed his career for a long time will be surprised with this."

As far as Internet promotion, Silvertone will be streaming the album on the Web, Kaiman says. "What we'll be doing with that is linking up with many radio stations' Web sites so that they can have the opportunity to stream the record to their audiences as well."

For retail, Silvertone is preparing a special point-of-purchase poster—a folk-art print on heavy stock, designed by Yee-Haw of Knoxville, Tenn. "It's very evocative," Kaiman says. "I'm doing a limited run—I'm only making 5,000 of them for the entire world."

Guy—who is booked by Garry Buck at Monterey International in Chicago—toured extensively in February and March, and he'll also hit the

Fat Possum Provides Grist For Guy's Mill

Blues Vet Finds Raw Material In Kimbrough, Other North Mississippians

BY BRADLEY BAMBARGER

Buddy Guy's upcoming Silvertone album, *Sweet Tea*, features the lauded 64-year-old bluesman braving something of the unknown by singing and playing lead guitar on a set of tunes far removed from his usual Chicago idiom. Most of these songs hail from north Mississippi's hill country by way of several key artists associated with the renegade Fat Possum label of Oxford, Miss. (which is manufactured and distributed by Los Angeles punk-rock indie Epitaph).

Seeking an antidote to the blues genre's commercial domestication, Matthew Johnson founded Fat Possum in the early '90s to record such unheralded, unreconstructed rural juke-joint veterans as Junior Kimbrough and R.L. Burnside. Produced by the late journalist/author Robert Palmer with engineers Robbie Norris and Bruce Watson (who's now Johnson's co-partner), the first of these raw, even unruly Fat Possum discs went on to inspire scores of rock musicians, from Iggy Pop and Tom Waits to the Jon Spencer Blues Explosion and the young North Mississippi All-Stars.

Abetted by aptly rugged production, Guy has now tapped into his down-home roots to make these age-old grooves his own. The originals, though, are mandatory listening for all who value the deep blues, as well as the more feral brands of rock they breed.

"Done Got Old" (Junior Kimbrough). The very electric *Sweet Tea* opens deceptively, as it's just Guy and his acoustic guitar interpreting this

frank rumination on graying days from the late Kimbrough's iconic Fat Possum debut, 1992's *All Night Long*. Kimbrough died in January '98 at age 67 in his longtime hometown of Holly Springs, Miss.

"Baby Please Don't Leave Me" (Kimbrough). The trance-inducing nature of the cyclical, and very African, Kimbrough groove is apparent on this lover's lament, with Guy's howl-at-the-moon voice and legato-laced guitar dripping with the blood of a wounded heart. The original appears on *Meet Me in the City*, a 1999 posthumous release of home recordings Kimbrough taped prior to *All Night Long*.

"Look What All You Got" (James "T Model" Ford). A more lucid but still stompin' version of an item from the eccentric T-Model Ford's lone Fat Possum release, 1998's *You Better Keep Still*. Guy does his own voodoo on this hoodoo, with a rip-roaring vocal and stone-crazy solos.

"Stay All Night" (Kimbrough). Blessed by Guy's biting leads, this erotic, hypnotic slow-burn is another slice of Mississippi minimalism from Kimbrough's *All Night Long*.

"Tramp" (Lowell Fulson/Jimmy McCracklin). Destined to be a classic, the *Sweet Tea* centerpiece is Guy's Hendrixian revision of Kimbrough's rendition of "Tramp," a lusty 1967 hit by West Coast bluesman Lowell Fulson. Kimbrough's low-down take on the tune appears on *God Knows I Tried*, a posthumous studio collection from '98. Guy adds some of Fulson's verses not heard in Kimbrough's ver-

sion, and he unleashes some live-wire blues power with solos that crack like chain lightning over the Delta.

"She Got the Devil in Her" (Cedell Davis). Originated by slide-guitar savant Cedell Davis on his Fat Possum bow, 1994's *Feel Like Doin' Something Wrong*. Guy takes to this song—one of the more conventional in Davis' idiosyncratic repertoire—as if it were a fish-fry standard, singing it like he knows it: "My woman she got the devil in her/Says she feel like doin' something wrong..."

"I Gotta Try You Girl" (Kimbrough). A fine example of Dennis Herring's tasteful basement-tapes production style, as band exhortations and cross-talk are kept in as flavor for this loose-limbed, 12-minute jam on another primal come-on from Kimbrough's *God Knows I Tried*.

"Who's Been Foolin' You" (Robert Cage). A "grunter" from Woodville, Miss., Robert Cage has made one Fat Possum disc, 1998's *Robert Cage Can See What You're Doing*. Relaying wisdom with a shout rather than a grunt, Guy makes the most of Cage's good-time admonition to a young girl: "Whooo's been foolin' you/You're three times seven/And you don't know what you want to do..."

"It's a Jungle Out There" (Buddy Guy). *Sweet Tea* closes with a moody new Guy original, whose simplicity is belied by the sagacity in the temper of his voice, in the tone of his guitar. The blues rouse, console, and advise, whether they come from a back porch or a back alley—or meet in between.

mers—Sam Carr of the noted Clarksdale, Miss.-based juke-joint band the Jelly Roll Kings, and Pete Thomas, formerly with Elvis Costello's Attractions. The producer notes, "Every time I switched drummers, Buddy got off on it."

Engineer Ethan Allen suggested Clarksdale native Jimbo Mathus of the Squirrel Nut Zippers for the project. The guitarist's side group, the Knock-Down Society, often essays Delta blues material, and he has frequently sat in with the North Mississippi All Stars, the rising young trio who perform

Also serving as a sideman was pianist Bobby Whitlock—not only a Mississippi resident but a veteran of Eric Clapton's Derek & the Dominos.

ALTERNATIVE BLUES

Although the album may be Guy's most radical departure to date, Kim Kaiman, director of marketing for Silvertone, envisions several potential audiences for *Sweet Tea*. "It not only appeals to the core blues fanatic that's been listening to Buddy for years," she says, "but it also reaches out to the alternative and college kids that listen to Jon

Sweet Tea in late March, when it shipped a three-track promotional CD to triple-A, college, heritage rock, and blues radio, as well as to some key alternative rock stations. The full album, in custom advance packaging, has also been widely serviced. Kaiman says, "We've sent advance CDs out to alternative radio people and alternative press people, in addition to the heritage blues people and the larger entertainment community, as well as some commercial radio formats, like classic rock. We want to maintain that large, wide demographic."



road after the album is released.

Kaiman says, "What we're planning on, right after the album comes out on May 15, is to create an extensive promotional tour that will allow Buddy to perform the record on key syndicated radio shows, as well as television shows, and do a couple of key showcases for radio and retail."

Chicago's triple-A stronghold WXRT will broadcast a May 16 show at Guy's club Legends, at which the guitarist will perform *Sweet Tea* live, with special guests sitting in.

Guy will also make his customary blues festival appearances, including one at the Chicago Blues Festival, which kicks off June 8. United Airlines, the flagship carrier for the festival, will have an in-flight channel devoted to Guy in June, featuring the entire *Sweet Tea* album, narration, and selections from Guy's Silvertone catalog. Guy will also tour with his blues elder, B.B. King, in August and September.

Blues aficionados already appear to be buzzing about Guy's unexpected new direction. Allen Larmann, blues buyer at the Rhino Records store in Los Angeles—which has long highlighted Fat Possum releases—says, "It's a totally different record for him, and it's not the typical rock-star jam record. I think it's going to do very well. We'll be ordering pretty heavy on it. I think it'll bring back a lot of his audience, and people will take notice once they hear it."

Additional reporting provided by Jill Pesselnick.

WEEK	GOLD	Title	Weekly Positions	PEAK POSITION	Songwriter(s)	U	T
1	●	(I C Get	1.1	1	Paul M		
2	●	Ye	1.1	1	Pete See		
3	●	Turn! Tu (season)	1.1, 1.1, 1.1	1			
		Daughter	1.1, 1.1, 1.1	1	Trev		
		Brown You've Got A					
		Sonny & Che					

POP ANNUAL LA CHARTS

By Year

By Artist

5,702 Artist Listings of All Charted Pop Hits



45 Yearly Rankings of Every Charted Pop Hit and Each Hit's Songwriter(s)!

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 859 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 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	7	SURVIVOR	DESTINY'S CHILD (COLUMBIA) 3 wks at No. 1
2	2	7	ALL FOR YOU	JANET (VIRGIN)
3	4	16	THANK YOU DIDO	(ARISTA)
4	3	18	ANGEL	SHAGGY FEAT. RAYVON (MCA)
5	6	10	RIDE WIT ME	NELLY FEAT. CITY SPUD (FO' REEL/UNIVERSAL)
6	8	12	HANGING BY A MOMENT	LIFEHOUSE (DREAMWORKS)
7	5	17	STUTTER	JOE FEAT. MYSTIKAL (JIVE)
8	9	17	BUTTERFLY	CRAZY TOWN (COLUMBIA)
9	7	24	AGAIN	LENNY KRAVITZ (VIRGIN)
10	13	8	FOLLOW ME	UNCLE KRACKER (TOP DOG/LAVA/ATLANTIC)
11	10	17	PUT IT ON ME	JA RULE (MURDER INC./DEF JAM/IDJMG)
12	11	21	CRAZY	K-CI & JOJO (MCA)
13	24	3	LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK (INTERSCOPE)
14	12	14	JADED	AEROSMITH (COLUMBIA)
15	14	8	HEARD IT ALL BEFORE	SUNSHINE ANDERSON (SOULIFE/ATLANTIC)
16	15	28	IF YOU'RE GONE	MATCHBOX TWENTY (LAVA/ATLANTIC)
17	16	34	I HOPE YOU DANCE	LEE ANN WOMACK (MCA NASHVILLE/UNIVERSAL)
18	23	9	I'M LIKE A BIRD	NELLY FURTADO (DREAMWORKS)
19	18	11	LOVE	MUSIQ SOULCHILD (DEF SOUL/IDJMG)
20	20	15	SOUTH SIDE	MOBY FEAT. GWEN STEFANI (V2)
21	21	9	NEVER HAD A DREAM COME TRUE	S CLUB 7 (A&M/INTERSCOPE)
22	29	4	PLAY	JENNIFER LOPEZ (EPIC)
23	26	6	GET UR FREAK ON	MISY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
24	32	9	SO FRESH, SO CLEAN	OUTKAST (LAFACE/ARISTA)
25	17	19	PROMISE	JAGGED EDGE (SO SO DEF/COLUMBIA)
26	25	8	AIN'T NOTHING 'BOUT YOU	BROOKS & DUNN (ARISTA NASHVILLE)
27	38	5	FIESTA	R. KELLY FEAT. JAY-Z (JIVE)
28	28	9	IT'S A GREAT DAY TO BE ALIVE	TRAVIS TRITT (COLUMBIA (NASHVILLE))
29	19	9	OOCHIE WALLY	QB'S FINEST FEAT. NAS (ILL WILL/COLUMBIA)
30	22	14	WHO I AM	JESSICA ANDREWS (DREAMWORKS (NASHVILLE))
31	27	8	MISSING YOU	CASE (DEF SOUL/IDJMG)
32	30	14	NOBODY WANTS TO BE LONELY	RICKY MARTIN WITH CHRISTINA AGUILERA (COLUMBIA)
33	44	7	DROPS OF JUPITER (TELL ME)	TRAIN (COLUMBIA)
34	42	5	GROWN MEN DON'T CRY	TIM MCGRAW (CURB)
35	40	8	DON'T HAPPEN TWICE	KENNY CHESNEY (BNA)
36	33	7	MAYBE I DESERVE	TANK (BLACKGROUND)
37	34	52	THE WAY YOU LOVE ME	FAITH HILL (WARNER BROS.)

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

HOT 100 RECURRENT AIRPLAY

1	—	1	NO MORE (BABY I'MA DO RIGHT)	3LW (ININE LIVES/EPIC)
2	1	5	HEMORRHAGE (IN MY HANDS)	FUEL (550 MUSIC/EPIC)
3	6	5	THIS I PROMISE YOU	N SYNC (JIVE)
4	2	4	WITH ARMS WIDE OPEN	CREED (WIND-UP)
5	5	3	KRYPTONITE	3 DOORS DOWN (REPUBLIC/UNIVERSAL)
6	3	5	BEAUTIFUL DAY	U2 (ISLAND/INTERSCOPE)
7	—	1	IT WASN'T ME	SHAGGY FEAT. RICARDO "RIKROK" DUCENT (MCA)
8	7	2	MS. JACKSON	OUTKAST (LAFACE/ARISTA)
9	4	4	INDEPENDENT WOMEN PART I	DESTINY'S CHILD (COLUMBIA)
10	11	29	HIGHER	CREED (WIND-UP)
11	9	3	CRAZY FOR THIS GIRL	EVAN AND JARON (COLUMBIA)
12	10	25	BREATH	FAITH HILL (WARNER BROS.)
13	8	3	HE LOVES U NOT	DREAM (BAD BOY/ARISTA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	41	7	IF I FALL YOU'RE GOING DOWN WITH ME	DIXIE CHICKS (MONUMENT)
39	31	15	ONE MORE DAY	DIAMOND RIO (ARISTA NASHVILLE)
40	35	13	BREATHLESS	THE CORRS (143/LAVA/ATLANTIC)
41	36	13	IF MY HEART HAD WINGS	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
42	39	14	SOUTHERN HOSPITALITY	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
43	52	3	PEACHES & CREAM	112 (BAD BOY/ARISTA)
44	43	18	YOU SHOULDN'T KISS ME LIKE THIS	TOBY KEITH (DREAMWORKS (NASHVILLE))
45	48	11	DRIVE	INCUBUS (IMMORTAL/EPIC)
46	57	5	VIDEO	INDIA.ARIE (MOTOWN/UNIVERSAL)
47	46	12	A LONG WALK	JILL SCOTT (HIDDEN BEACH/EPIC)
48	55	6	LAY LOW	SNOOP DOGG (NO LIMIT/PRIORITY)
49	60	5	TAKE IT TO DA HOUSE	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
50	50	7	SHE MISSES HIM	TIM RUSHLOW (ATLANTIC (NASHVILLE))
51	51	16	STRANGER IN MY HOUSE	TAMIA (ELEKTRA/VEE)
52	45	21	LOVE DON'T COST A THING	JENNIFER LOPEZ (EPIC)
53	61	8	YELLOW	COLDPLAY (CAPITOL)
54	47	21	DON'T TELL ME	MADONNA (MAYBE/RICK/WARNER BROS.)
55	62	5	MRS. STEVEN RUDY	MARK MCGUINN (VFR)
56	54	12	AROUND THE WORLD (LA LA LA LA LA)	ATC (REPUBLIC/UNIVERSAL)
57	56	20	DANGER (BEEN SO LONG)	MYSTIKAL FEAT. NIVEA (JIVE)
58	63	3	IT'S BEEN AWHILE	STAINED FINGER (ELEKTRA/VEE)
59	69	4	RIGHT WHERE I NEEDED TO BE	GARY ALLAN (MCA NASHVILLE)
60	72	3	I LIKE THEM GIRLS	TYKES (RCA)
61	73	2	UNTIL THE END OF TIME	2PAC (AMARU/DEATH ROW/INTERSCOPE)
62	67	3	IF YOU CAN DO ANYTHING ELSE	GEORGE STRAIT (MCA NASHVILLE)
63	58	13	AFTER PARTY	KOFFEE BROWN (DIVINE MILL/ARISTA)
64	70	9	BEST I EVER HAD (GREY SKY MORNING)	VERTICAL HORIZON (RCA)
65	74	2	I COULD NOT ASK FOR MORE	SARA EVANS (RCA (NASHVILLE))
66	53	11	WHO'S THAT GIRL?	EVE (RUFF RYDERS/INTERSCOPE)
67	68	4	THERE IT IS	GINUWINE (EPIC)
68	65	19	BUT FOR THE GRACE OF GOD	KEITH URBAN (CAPITOL (NASHVILLE))
69	66	14	OUTSIDE	AARON LEWIS WITH FRED DURST (FLAWLESS/GEFFEN/INTERSCOPE)
70	—	1	TWO PEOPLE FELL IN LOVE	BRAD PAISLEY (ARISTA NASHVILLE)
71	—	1	LET ME BLOW YA MIND	EVE FEAT. GWEN STEFANI (RUFF RYDERS/INTERSCOPE)
72	—	1	MY WAY	LIMP BIZKIT (FLIP/INTERSCOPE)
73	—	1	ROSE BOUQUET	PHIL VASSAR (ARISTA NASHVILLE)
74	59	13	FREE	MYA (RUFFINATION/WARNER BROS./INTERSCOPE)
75	—	1	WHEN SOMEBODY LOVES YOU	ALAN JACKSON (ARISTA NASHVILLE)

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

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
68	—	1	AFTER PARTY	(A1's Street, ASCAP/WB, ASCAP/Teron Beat, BMI/BMG Songs, ASCAP/Darker Brother, ASCAP/Faith Force, BMI/Zomba, ASCAP/New Nation, ASCAP/Magic Man, PRS) HL/WBM
12	—	1	AGAIN	(Miss Bessie, ASCAP) CLM
32	—	1	AIN'T NOTHING 'BOUT YOU	(Sony/ATV Tree, BMI/Wenona, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM
1	—	1	ALL FOR YOU	(Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Little Macho, ASCAP/WB, ASCAP/Aradesh Communications, ASCAP) HL/WBM
5	—	1	ANGEL	(Sailor, ASCAP/Jim Rooster, ASCAP/EMI Blackwood, BMI/Unichappell, BMI) HL
60	—	1	AROUND THE WORLD (LA LA LA LA LA)	(EMI Germany, BMI)
67	—	1	BEST I EVER HAD (GREY SKY MORNING)	(Mascan, ASCAP/WB, ASCAP) WBM
16	—	1	BIZOUCE	(Tallest Tree, ASCAP/DreamWorks Songs, ASCAP/Melodic Noize, ASCAP/Plaything, ASCAP/O Lovely, ASCAP/Kingmaker, ASCAP/Q Zik, ASCAP/Music Pieces, ASCAP) CLM
39	—	1	BREATHLESS	(Zomba, ASCAP/Universal-Songs Of PolyGram International, BMI/Beacon Communications, BMI) WBM
77	—	1	BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwacker)	(BMG/Coburn, BMI/Ten Ten, BMI) HL/WBM
7	—	1	BUTTERFLY	(Crazy Town, ASCAP/Moebetoblame, BMI/Screen Gems-EMI, BMI) HL
97	—	1	CHANGE THE GAME	(EMI April, ASCAP/Cypherleft, ASCAP/Mo Down, ASCAP/EMI Blackwood, BMI/Lil Lu Lu, BMI/Shakur Al-Di, ASCAP/Hico South, ASCAP) HL
93	—	1	CHICKENHEAD	(SOH, ASCAP/B&M, ASCAP/Three Cheers, ASCAP/Zomba, ASCAP/Sarand, BMI) WBM
76	—	1	COULD IT BE (E-Ballad, ASCAP/WB, ASCAP/Hood Classics, ASCAP/ Want My Daddy's Records, ASCAP/Zabula, ASCAP/May Baby, BMI/EMI Longitude, BMI/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC) WBM	
15	—	1	CRAZY	(WB, ASCAP/2000 Watts, ASCAP/Link Browder, ASCAP/Designee, BMI/EMI April, ASCAP/Cord Kayla, ASCAP/LBN, ASCAP) HL/WBM
62	—	1	DANGER (BEEN SO LONG)	(The Braids, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP) HL/WBM
41	—	1	DON'T HAPPEN TWICE	(EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL
91	—	1	DON'T TALK	(Sony/ATV Songs, BMI/Yab Yum, BMI/Vbelect, BMI) HL
45	—	1	DON'T TELL ME	(WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI/Warner-Tamerlane, BMI/Lemz, ASCAP/True North, ASCAP) WBM
50	—	1	DRIVE	(EMI April, ASCAP/Hungikayopa, ASCAP) HL
37	—	1	DROPS OF JUPITER (TELL ME)	(EMI April, ASCAP/Desert Tent, ASCAP/Schweet, ASCAP/P. Timon, ASCAP/Mr. Clean, ASCAP/Beneath The Tree, ASCAP) HL
31	—	1	FIESTA	(Zomba, BMI/R. Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI) HL/WBM
13	—	1	FOLLOW ME	(Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Disney-Seven Peaks, ASCAP)
72	—	1	FREE	(EMI April, ASCAP/Flyte Tyme, ASCAP/Urban Warfare, ASCAP/WB, ASCAP/EMI Songs, BMI/Who Knows Music, BMI/Ella & Gene's Son's, ASCAP) HL/WBM
11	—	1	GET OVER YOURSELF	(Sweetersongs, BMI/G Matt, ASCAP/Checkerman, BMI/Dayspring, BMI) WBM
29	—	1	GET UR FREAK ON	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
40	—	1	GROWN MEN DON'T CRY	(Larga Vista, ASCAP/Scarlet Rain, ASCAP/Sony/ATV Tree, BMI) HL
86	—	1	GUILTY UNTIL PROVEN INNOCENT	(Lil Lu Lu, BMI/EMI Blackwood, BMI/Days's Day, BMI/Warner-Tamerlane, BMI/Zomba, BMI/R. Kelly, BMI) HL/WBM
6	—	1	HANGING BY A MOMENT	(G-Chills, BMI/Songs Of DreamWorks, BMI) CLM
25	—	1	HEARD IT ALL BEFORE	(Mike City, BMI/Pinkie's Playhouse, ASCAP/Copyright Control)
73	—	1	I COULD NOT ASK FOR MORE	(Realsongs, ASCAP) WBM
43	—	1	IF I FALL YOU'RE GOING DOWN WITH ME	(Hillbilly, BMI/Songs Of Sally Sue's Medicine Show, BMI/Songs Of Universal, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM
47	—	1	IF MY HEART HAD WINGS	(Almo, ASCAP/Anwa, ASCAP/J. Fred Knoth, ASCAP) HL/WBM
69	—	1	IF YOU CAN DO ANYTHING ELSE	(EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL/WBM
21	—	1	IF YOU'RE GONE	(EMI Blackwood, BMI/Bidms, BMI) HL
11	—	1	I HOPE YOU DANCE	(Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
64	—	1	I LIKE THEM GIRLS	(Warner-Tamerlane, BMI/Demis Songs, ASCAP/EZ, ASCAP/EMI April, ASCAP/Valentine's Day, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP) HL/WBM
24	—	1	I'M LIKE A BIRD	(Nelstar, SOCAN)
33	—	1	IT'S A GREAT DAY TO BE ALIVE	(EMI April, ASCAP/House Of Bran, ASCAP) HL
63	—	1	IT'S BEEN AWHILE	(Greenfund, ASCAP/f.m. nobody, ASCAP/My Blue Car, ASCAP/pmpkg, ASCAP/WB, ASCAP) WBM
14	—	1	JADED	(EMI April, ASCAP/Demon Of Screamin', ASCAP/EMI Blackwood, BMI/Pearl White, BMI) HL
94	—	1	JUST ANOTHER GIRL	(Damon Sharpe, ASCAP/Annotation, ASCAP/WB, ASCAP/Angelou, ASCAP/Universal, ASCAP/Slobber Dog, BMI/Connotation, BMI/Warner-Tamerlane, BMI) WBM
89	—	1	LA BOMBA	(Sony/ATV Discos, ASCAP) HL
92	—	1	LADY (HEAR ME TONIGHT)	(Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/Bernard's Other, BMI/Universal-PolyGram International, ASCAP) HL/WBM
19	—	1	LADY MARMALADE	(EMI April, ASCAP/Jobete, ASCAP/Kenny Nolan, ASCAP/EMI Blackwood, BMI/Stone Diamond, BMI/Tanny Boy, BMI) HL
56	—	1	LAY LOW	(WB, ASCAP/Aint Nuthin' Goni' On But Funkin', ASCAP/Elvis Mamba, ASCAP/Five Card, ASCAP/Windswept II, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Big P, ASCAP/Nate Dogg, BMI/Means Family, BMI/Li Gangsta, ASCAP/Trey Tray's, ASCAP) HL/WBM
80	—	1	LET ME BLOW YA MIND	(Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Dead Game, ASCAP/WB, ASCAP/Aint Nuthin' Goni' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/TVT, ASCAP/Blackjack, ASCAP) WBM
99	—	1	LIKE WOW!	(EMI Virgin, ASCAP/Whorga, ASCAP/EMI April, ASCAP/Maamnu, ASCAP) HL
55	—	1	A LONG WALK	(Blues Baby, ASCAP/JATCAT, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP) WBM
59	—	1	LOOK AT US	(EMI Italia/CX/Zelda) HL
28	—	1	LOVE	(EMI April, ASCAP/Nivrac Tyke, ASCAP/Touched By Jazz, ASCAP/Soulchild, ASCAP/Dirty Dre, ASCAP/JATCAT, ASCAP/Universal, ASCAP) HL/WBM
48	—	1	LOVE DON'T COST A THING	(D. Sharpe, ASCAP/Annotation, ASCAP/WB, ASCAP/G. Romeo, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Sweete Ya, ASCAP/J-Rated, BMI/Gods Child, BMI) WBM
17	—	1	MAYBE I DESERVE	(Tank 1176, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP) HL
4	—	1	MISSING YOU	(Time4Flytes, BMI/Songs Of DreamWorks, BMI/Tallest Tree, ASCAP/Zomba, ASCAP/563, ASCAP) CLM/IV, ASCAP) WBM
49	—	1	MRS. STEVEN RUDY	(WB, ASCAP/Neon Mule, ASCAP/Cat IV, ASCAP) WBM
81	—	1	MY WAY	(Zomba, ASCAP/Big Bizkit, ASCAP/Robert Hill, BMI/Universal-Songs Of PolyGram International, BMI) WBM
23	—	1	NEVER HAD A DREAM COME TRUE	(EMI, PRS/19 PRS/BMG, PRS) HL
36	—	1	NOBODY WANTS TO BE LONELY	(Sony/ATV Tunes, ASCAP/Oeston, ASCAP/Desmundo, ASCAP/Norma Desmond, SESAC/Victoria Shaw, SESAC/Sony/ATV Songs, BMI/Caburr, ASCAP/Universal-MCA, ASCAP) HL/WBM
44	—	1	ONE MORE DAY	(EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM
82	—	1	ONE MORE TIME	(Zomba, ASCAP/Tuttnoy, BMI/ZP'SW, BMI) WBM
90	—	1	ONE STEP CLOSER	(Linkin Park, BMI/Zomba, BMI) WBM
34	—	1	OOCHIE WALLY	(Jaban Jones, BMI/EZ Elpee, ASCAP/Lamont Porter, ASCAP/WB, ASCAP/Suge, ASCAP) WBM
74	—	1	OUTSIDE	(Greenfund, ASCAP/WB, ASCAP) WBM
51	—	1	PEACHES & CREAM	(Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/3Siis, ASCAP/Tragasm, ASCAP) HL
27	—	1	PLAY	(Chrysalis, ASCAP/Universal-PolyGram International, ASCAP/Murly, ASCAP/Sony/ATV Songs, BMI/Con Tiffan, BMI) HL/WBM
85	—	1	POUR ME	(Warner-Tamerlane, BMI/WB, ASCAP/Rope & String, ASCAP) WBM
26	—	1	PROMISE	(So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Bdert, ASCAP/Babyboy's Little, SESAC/Nootime Tunes, BMI/Gizzo, ASCAP) HL
87	—	1	PUPPY LOVE	(EMI April, ASCAP/So So Def, ASCAP/LL Cool J,

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	4	ALL FOR YOU	JANET (VIRGIN) 3 wks at No. 1



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THE Billboard 200

APRIL 28, 2001

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED,

COMPILED, AND PROVIDED BY **SoundScan**[®]

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	—	2	VARIOUS ARTISTS SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98) 2 weeks at No. 1	NOW 6	1
2	2	1	3	2PAC AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME	1
3	4	2	36	SHAGGY ▲ ⁵ MCA 112096* (11.98/17.98)	HOTSHOT	1
◀ GREATEST GAINER ▶						
4	15	21	29	AARON CARTER ▲ ² JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	4
5	6	3	7	DAVE MATTHEWS BAND ▲ ² RCA 67988 (11.98/18.98)	EVERYDAY	1
6	3	—	2	GINUWINE EPIC 69622* (12.98 EQ/18.98)	THE LIFE	3
7	21	17	12	DREAM ▲ ³ BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6
8	9	5	48	DIDO ▲ ³ ARISTA 19025 (11.98/17.98) HS	NO ANGEL	4
9	11	11	24	LIFEHOUSE ▲ ³ DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS	NO NAME FACE	9
10	12	12	42	NELLY ▲ ⁶ FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
11	8	7	26	LIMP BIZKIT ▲ ⁴ FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
12	17	25	15	UNCLE KRACKER ● TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98) HS	DOUBLE WIDE	12
13	20	15	37	SOUNDTRACK ▲ ² CURB 78703 (11.98/17.98)	COYOTE UGLY	10
14	10	4	4	112 BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	2
15	16	16	25	LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
◀ PACESETTER ▶						
16	82	112	3	SOUNDTRACK PLAY-TONE 85683/EPIC (12.98 EQ/18.98)	JOSIE & THE PUSSYCATS	16
17	23	18	26	LUDACRIS ▲ ² DISTURBING THA PEACE/DEF JAM SOUTH 548138*/DJMGM (12.98/18.98)	BACK FOR THE FIRST TIME	4
18	18	6	3	TRAIN AWARE/COLUMBIA 69888/CRG (11.98 EQ/17.98)	DROPS OF JUPITER	6
19	22	9	6	AEROSMITH ▲ ³ COLUMBIA 62088*/CRG (12.98 EQ/18.98)	JUST PUSH PLAY	2
20	19	14	16	SOUNDTRACK ▲ ³ MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	13
21	13	8	4	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	4
22	27	23	6	EVE RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	4
23	26	26	22	THE BEATLES ▲ ⁷ APPLE 29325/CAPITOL (11.98/18.98)		1
24	5	—	2	BRUCE SPRINGSTEEN & THE E STREET BAND COLUMBIA 85490*/CRG (17.98 EQ/24.98)	LIVE IN NEW YORK CITY	5
25	28	32	12	JENNIFER LOPEZ ▲ ³ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
26	25	20	27	JA RULE ▲ ² MURDER INC./DEF JAM 542934*/DJMGM (12.98/18.98)	RULE 3:36	1
27	14	10	3	INDIA.ARIE MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	10
28	34	33	25	LINKIN PARK ▲ ³ WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
29	50	44	19	3LW ● NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	29
30	41	34	81	CREED ▲ ³ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
31	48	47	16	NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) HS	WHOA, NELLY!	31
32	31	22	21	CRAZY TOWN ▲ ³ COLUMBIA 63654/CRG (11.98 EQ/17.98) HS	THE GIFT OF GAME	9
33	7	—	2	BIG PUN LOUD 1963*/CRG (12.98 EQ/18.98)	ENDANGERED SPECIES	7
34	32	30	24	OUTKAST ▲ ³ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
35	94	87	12	O-TOWN ▲ ² J 20000 (11.98/17.98)	O-TOWN	5
36	35	39	47	LEE ANN WOMACK ▲ ² MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
37	24	13	4	SOUNDTRACK BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM	8
38	30	27	22	MUSIQ SOULCHILD ▲ ³ DEF SOUL 548289*/DJMGM (11.98/17.98)	AJJUSWANASEING (I JUST WANT TO SING)	24
39	39	42	21	ENYA ▲ ³ REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
40	54	48	29	LIL BOW WOW ▲ ² SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
41	29	24	5	TANK BLACKGROUND 50404 (12.98/16.98)	FORCE OF NATURE	7
42	33	28	7	PROJECT PAT ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	4
43	44	41	39	JILL SCOTT ▲ ³ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	17
44	43	31	5	ERIC CLAPTON DUCK/REPRISE 47966/WARNER BROS. (12.98/18.98)	REPTILE	5
45	42	40	24	U2 ▲ ² INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
46	53	50	30	FUEL ▲ ³ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
47	40	37	23	R. KELLY ▲ ³ JIVE 41705* (12.98/18.98)	TP-2.COM	1
48	55	46	22	VARIOUS ARTISTS ▲ ⁴ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
49	62	55	7	JESSICA ANDREWS ● DREAMWORKS (NASHVILLE) 450248/INTERSCOPE (10.98/16.98)	WHO I AM	22
◀ Hot Shot Debut ▶						
50	NEW ▶	—	1	ANI DIFRANCO RIGHTEOUS BABE 024 (24.98 CD)	REVELLING/RECKONING	50
51	46	43	17	SNOOP DOGG ▲ ³ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4
52	59	49	16	SOUNDTRACK WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	49

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
53	36	19	4	JON B EDMONDS 69998/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE	6
54	52	38	16	SOUNDTRACK ▲ ³ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
55	58	56	72	INCUBUS ▲ ³ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
56	45	45	22	SADE ▲ ² EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
57	61	52	8	JIM JOHNSTON ● SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5	2
58	75	72	21	BACKSTREET BOYS ▲ ⁸ JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
59	38	29	7	DJ CLUE ● ROC-A-FELLA/DEF JAM 542325*/DJMGM (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	3
60	66	58	21	TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98)	GREATEST HITS	4
61	60	59	18	COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) HS	PARACHUTES	51
62	69	54	75	FAITH HILL ▲ ⁶ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
63	96	91	7	A*TEENS STOCKHOLM 013666/MCA (12.98/18.98)	TEEN SPIRIT	50
64	47	36	5	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	9
65	49	35	4	SOUNDTRACK WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS	32
66	85	78	56	'N SYNC ● ³ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
67	76	109	13	SAMANTHA MUMBA WILD CARD/POLYDOR/A&M 549799/INTERSCOPE (11.98/17.98) HS	GOTTA TELL YOU	67
68	72	63	12	VARIOUS ARTISTS ● RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28
69	90	100	22	S CLUB 7 POLYDOR/A&M 549628/INTERSCOPE (11.98/17.98)		7
70	84	80	48	BRITNEY SPEARS ▲ ⁹ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
71	57	51	19	K-CI & JOJO ▲ ³ MCA 112398 (12.98/18.98)	X	20
72	68	68	24	GODSMACK ▲ ³ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
73	79	73	85	DIXIE CHICKS ▲ ⁶ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
74	73	67	47	MATCHBOX TWENTY ▲ ³ LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
75	86	86	90	DESTINY'S CHILD ▲ ⁷ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5
76	67	57	27	VARIOUS ARTISTS ● FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
77	65	53	88	MOBY ▲ ² V2 27049* (10.98/17.98) HS	PLAY	38
78	NEW ▶	—	1	SLIMM CALHOUN AQUEMIN/ELEKTRA 62520/EEG (11.98/17.98)	THE SKINNY	78
79	70	60	8	VARIOUS ARTISTS ▲ ³ INTEGRITY 61001/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — SHOUT TO THE LORD	58
80	74	97	25	SOUNDTRACK ▲ ³ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
◀ HEATSEEKER IMPACT ▶						
81	103	117	7	AMERICAN HI-FI ISLAND 542871/DJMG (12.98 CD) HS	AMERICAN HI-FI	81
82	83	76	62	3 DOORS DOWN ▲ ⁴ REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS	THE BETTER LIFE	7
83	37	—	2	RUN DMC ARISTA 16400* (12.98/18.98)	CROWN ROYAL	37
84	78	65	30	MADONNA ▲ ² MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
85	97	85	3	SALIVA ISLAND 542959/DJMG (12.98 CD)	EVERY SIX SECONDS	85
86	81	66	31	THE CORRS ▲ ³ 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
87	89	79	11	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	10
88	93	88	29	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
89	125	—	2	SOUNDTRACK GOSPO CENTRIC 70035/JIVE (11.98/17.98)	KINGDOM COME	89
90	64	61	17	QB'S FINEST ● ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	53
91	63	62	5	DAFT PUNK VIRGIN 49606* (12.98/18.98)	DISCOVERY	44
92	106	119	27	SARA EVANS ● RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
93	80	77	28	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	77
94	91	93	51	DISTURBED ▲ ³ GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
95	105	105	52	JOE ▲ ² JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
96	98	81	4	VARIOUS ARTISTS ● INTEGRITY/MARANATH/HAVINEYARD/WORD 85354/EPIC (13.98 EQ/22.98)	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	78
97	118	115	36	BAHA MEN ▲ ³ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT	5
98	88	83	35	DAVID GRAY ▲ ³ ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	35
99	99	108	13	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD) HS	L.D. 50	99
100	104	107	16	SOUNDTRACK DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS	43
101	116	116	27	TRAVIS TRITT ● COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
102	56	—	2	JOURNEY COLUMBIA 69864/CRG (12.98 EQ/18.98)	ARRIVAL	56
103	101	92	47	EMINEM ▲ ⁸ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
104	87	75	29	MYSTIKAL ▲ ² JIVE 41696* (12.98/18.98)	LET'S GET READY	1
105	95	—	2	VARIOUS ARTISTS RAZOR & TIE 89034 (12.98/18.98)	MONSTER BOOTY	95
106	124	110	54	PINK ▲ ² LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
107	132	148	7	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98) HS	NEW FOUND GLORY	107

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	157	—	2	BOND MBO 467091/DECCA (1.98 CD) HS	BORN	108
109	114	103	67	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	78
110	100	95	24	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 548203*/DJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
111	NEW ▶	—	1	SOUNDTRACK (ISLAND 548797/DJMG (12.98/18.98)	BRIDGET JONES'S DIARY	111
112	185	—	7	VARIOUS ARTISTS WALT DISNEY 860692 (9.98/12.98)	RADIO DISNEY JAMS VOL. 3	109
113	102	74	7	SILKK THE SHOCKER NO LIMIT 23221*PRIORITY (11.98/17.98)	MY WORLD, MY WAY	12
114	77	—	2	RAMMSTEIN MOTOR/PUBLIC 549639/UNIVERSAL (12.98/18.98)	MUTTER	77
115	71	—	2	YUKMOUTH RAP-A-LOT 10042/VIRGIN (12.98/17.98)	THUG LORD: THE NEW TESTAMENT	71
116	51	—	2	CAPPADONNA WU-TANG 69821*/EPIC (12.98 EQ/18.98)	THE YIN AND THE YANG	51
117	127	104	10	VARIOUS ARTISTS ● GRAMMY 31520/CAPITOL (12.98/18.98)	GRAMMY NOMINEES 2001	12
118	107	94	65	JAGGED EDGE ▲ ² SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
119	145	149	24	VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
120	123	111	3	BILLY IDOL CHRYSALIS 28812/CAPITOL (16.98 CD)	GREATEST HITS	111
121	128	114	44	BON JOVI ▲ ISLAND 542474/DJMG (11.98/17.98)	CRUSH	9
122	131	122	51	PAPA ROACH ▲ ² DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
123	112	102	4	LIONEL RICHIE ISLAND 548085/DJMG (12.98/18.98)	RENAISSANCE	62
124	92	71	3	JESSE POWELL SILAS 112401/MCA (12.98/18.98)	JP	71
125	122	121	10	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	36
126	141	160	6	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98) HS	ANTHOLOGY	105
127	158	150	86	CHRISTINA AGUILERA ▲ ⁸ RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
128	108	70	3	BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 10079* (22.98 CD)	LIVE FROM MARS	70
129	110	84	4	YOLANDA ADAMS ELEKTRA 62629/EEG (12.98/18.98)	THE EXPERIENCE	63
130	117	96	25	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
131	115	69	14	SOUNDTRACK SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON	69
132	109	106	6	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	32
133	175	193	41	PLUS ONE ● 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
134	120	118	18	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
135	130	124	7	DIRTY INFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	88
136	136	127	74	DR. DRE ▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
137	139	133	95	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
138	113	64	3	BUCKCHERRY DREAMWORKS 450287/INTERSCOPE (12.98/18.98)	TIME BOMB	64
139	149	136	32	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
140	153	143	67	VERTICAL HORIZON ▲ RCA 67818 (10.98/17.98) HS	EVERYTHING YOU WANT	40
141	135	128	17	LIL' WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16
142	166	165	43	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE	22
143	111	89	4	THE BEATNUTS LOUD 1906*/CRG (12.98 EQ/18.98)	TAKE IT OR SQUEEZE IT	51
144	137	130	16	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) HS	CHA-CHA SLIDE	64
145	119	82	4	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT	44
146	140	131	10	VARIOUS ARTISTS ● EMPWORD 43163/VERITY (17.98/19.98)	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	75
147	129	120	21	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
148	147	151	9	TANTRIC MAVERICK 47978/WARNER BROS. (11.98 CD) HS	TANTRIC	147
149	159	137	51	MYA ▲ UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
150	144	123	22	RICKY MARTIN ▲ ² COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
151	NEW ▶	—	1	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD) HS	ESSENTIAL SPRING BREAK — SUMMER 2001	151
152	133	113	10	ATC REPUBLIC 013572/UNIVERSAL (12.98/18.98)	PLANET POP	73
153	NEW ▶	—	1	MONSTER MAGNET A&M 490749/INTERSCOPE (12.98/18.98)	GOD SAYS NO	153
154	143	134	81	STING ▲ ³ A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 14 2Pac 2 3 Doors Down 82 3LW 29	Cappadonna 116 Aaron Carter 4 Kenny Chesney 88 Eric Clapton 44 Cold 170 Coldplay 61 Shawn Colvin 161 Conjunto Primavera 196 The Corrs 86 Crazy Town 32 Creed 30	Enya 39 Sara Evans 92 Eve 22 Fuel 46 Nelly Furtado 31 Billy Gilman 142 Ginuwine 6 Godsmack 72 David Gray 98 Ben Harper And The Innocent Criminals 128 Faith Hill 62 Dave Hollister 174	K-Ci & JoJo 71 Toby Keith 109 R. Kelly 47 Koffee Brown 132 Lenny Kravitz 15 L-Burna A.K.A. Layzie Bone 169 Lifehouse 9 Lil' Bow Wow 40 Lil' Wayne 141 Limp Bizkit 11, 137 Linkin Park 28 Jennifer Lopez 25 Ludacris 17 Luke 163	MusiQ Soulchild 38 Mya 149 Mystikal 104 Nelly 10 New Found Glory 107 Newsboys 199 Nick Cave And The Bad Seeds 180 Nickel Creek 188 'N Sync 66 The Offspring 162 O-Town 35 OutKast 34 Papa Roach 122 A Perfect Circle 178 Pink 106 Plus One 133 Jesse Powell 124 Project Pat 42	Paulina Rubio 194 Ja Rule 26 Run DMC 83 S Club 7 69 Sade 56 Saliva 85 Santana 158 Jill Scott 43 Shaggy 3 SheDaisy 184 Shyne 164 Silkk The Shocker 113 Snoop Dogg 51 Sonicflood 172	Kingdom Come 89 O Brother, Where Art Thou? 20 Remember The Titans 52 Rugrats In Paris: The Movie 175 Save The Last Dance 54 The Sopranos 195 Britney Spears 70 Bruce Springsteen & The E Street Band 24 Steeley Dan 181 Sting 154 Tania 130 Tank 41 Tantric 148 Third Day 168 Train 18 Trick Daddy 21 Trick Pony 159 Travis Tritt 101	Now 4 167 Now 5 48 Now 6 1 Pure Moods III 191 Radio Disney Jams Vol. 3 112 Songs 4 Worship — Shout To The Lord 79 The Source — Hip-Hop Hits Vol. 4 185 Twista Presents: New Testament 2K Street Scriptures Compilation 187 WOW-2001: The Year's 30 Top Christian Artists And Hits 119 WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs 146 WOW Worship Green: Today's 30 Most Powerful Worship Songs 96 WOW Worship: Today's 30 Most Powerful Worship Songs 179 Vertical Horizon 140 Clay Walker 192 Lee Ann Womack 36
Backstreet Boys 58 Erykah Badu 147 Baha Men 97 The Beatles 23 The Beatnuts 143 Big Pun 33 Memphis Bleek 189 Bon Jovi 121 Eond 108 Bizzy Bone 145 Buckcherry 138 Slimm Calhoun 78	Ani DiFranco 50 Celine Dion 171 Dirty 135 Disturbed 94 Dixie Chicks 73 DJ Clue 59 DJ Skribble 151 DMX 156 Dr. Dre 136 Dream 7 Eminem 103	Madonna 84 Ricky Martin 150, 183 Mary Mary 198 matchbox twenty 74 Dave Matthews Band 5 Donnie McClurkin 93 Tim McGraw 60 Jo Dee Messina 166 Moby 77 Monster Magnet 153 Mr. C The Slide Man 144 Joe 95 Jim Johnston 57 Jon B 53 Journey 102	Almost Famous 100 Blow 160 Bridget Jones's Diary 111 Bring It On 157 The Brothers 65 Charlie's Angels 80 Coyote Ugly 13 Crouching Tiger, Hidden Dragon 131 Exit Wounds — The Album 37 Gladiator 186 Josie & The Pussycats 16	U2 45 Uncle Kracker 12 Keith Urban 182 VARIOUS ARTISTS The Family Values Tour 1999 76 Goin' South 68 Grammy Nominees 2001 117 Monster Booty 105			

EVER-CHANGING LATIN MARKET

(Continued from page 7)

more and more an integration between the Anglo market and the Latin market. Whether we like it or not, the two cultures are more and more integrated. There's a need for the business to become more sophisticated."

That need is recognized, even as the Recording Industry Assn. of America's first genre-breakdown for Latin music (Billboard, April 21) shows regional Mexican music as the leader in U.S. sales by far, with an astounding 51% share of the \$608 million Latin market in 2000, representing 56% of all units shipped. The relevance of regional Mexican music and the lack of a corresponding mainstream presence will be discussed at a panel April 25 that will feature label and publishing representatives and the press.

But the dichotomy of Latin music—its reliance on Spanish-speaking, traditional consumers as well as bilingual, younger buyers and its need to remain authentic yet progressive—is being tested at all levels.

Such labels as Fonovisa—a dominant stalwart of the regional Mexican genre—are expanding their horizons by aggressively pursuing pop and tropical markets.

By naming Oscar Llord its CEO, Sony Discos—the dominant Latin music label—now has autonomy to promote its product in both the English- and Spanish-language markets. At the same time, Sony is seeking to expand its share of the regional Mexican market with such up-and-coming artists as Lupillo Rivera, who recently topped the *Billboard* charts and will also be a speaker at the regional Mexican panel.

At the retail level, Ritmo Latino, Latin music's biggest chain, has seen its sales increase in the past two years, thanks to strategic inventory control in each store, according to president David

'The Latin market in the U.S. is changing at a frenetic pace, and the U.S. is fast becoming one of the most important sources of repertoire.'

—IÑIGO ZABALA,
WARNER MUSIC LATIN AMERICA

Massry. He says he is opening his fourth Ritmo Rock outlet this month—an offshoot of Ritmo Latino that specializes only in Latin rock. All four stores are located in California, the biggest market for the genre, which will be the subject of a conference panel dealing with Latin rock tours.

While regional Mexican music continues to be a "very strong seller," according to Ritmo Latino's head buyer Alberto Uribe, there has also been a dramatic shift in buyers' tastes. "We're selling much more music in English," says Uribe, stating that in several stores, Tupac Shakur's recent album has outsold Latin releases. "A year ago, that happened maybe in one or two of our stores. Now it happens in many. Our consumer is also more willing to accept Latin acts who sing in English."

Because of that widening interest, labels are now looking at the development of Latin artists within the U.S. as a bigger priority.

"The Latin market in the U.S. is changing at a frenetic pace, and the U.S. is fast becoming one of the most important sources of repertoire," says Iñigo Zabala, president of Warner Music Latin

America, who will also sit on the president's panel. "Latin artists from the U.S. can have greater opportunities to sell at a world level than others. One of our priorities is to focus the U.S. operation toward A&R."

Conversely, such record companies as Universal and EMI are striving to better position their non-U.S. Latin artists in this market as well. Universal Music Group, for example, has just signed a deal to distribute product by regional Mexican label DISA and by the newly created Univision Music Group (see story, page 16). Universal already distributes a host of other labels, including Líderes and Max. But the alliances extend beyond distribution.

With a multilingual, multicultural market in place, labels are increasingly working in tandem with their English-language partners. Arista and BMG U.S. Latin recently created an alliance to promote alternative acts, including Aterciopelados (see story, page 17), while Sony Discos has worked closely with mainstream Sony Music labels Epic and Columbia. Universal, by the same token, is working closely with sister label MCA in the development of such artists as Luis Fonsi, who is planning an English-language release this year.

As Latin music shifts and expands (despite a slowdown in sales this year, the genre has seen steady growth since 1997), it's also having some growing pains in its executive offices.

"Our main challenge is, and will be, to develop artists who will have an impact beyond our territories," says López-Negrete. "But the other important issue I see is a manpower crisis within the industry. We have to identify and develop music executives and managers. I think that aspect of the business is still in diapers."

sequences for copyright holders whose economic existence is on the line as a result.

Commenting on piracy, Wolf-D. Gramatke, chairman of the German affiliate of the International Federation of the Phonographic Industry (IFPI), says, "The music industry is offering appealing product, including on the Internet. It is committed to combating all forms of music piracy, as this is nothing other than theft of intellectual property. Moreover, it will be taking suitable measures to protect its products. We expect a clear legal framework from policymakers as a basis for Internet-based business models, as well as amendments to the legislation governing private copying."

Gramatke adds that it was unfair and unreasonable for artists to receive around 8 deutsche marks (\$3.60) for a normal CD but only around 0.14 deutsche marks (6 cents) for a CD-R disc used for private copying. "Anti-copy mechanisms and higher fees must be interlinked effectively," he says.

Although Germany has been overtaken by the U.K. as the No. 3 market for recorded music in the world, based on IFPI calculations of retail value, there are discrepancies between the IFPI's numbers and the German industry's market calculations of its unit sales and value. An IFPI representative says this is because the BPW counts only the sales of its members, while the IFPI adds in numbers for all other record sales in Germany.

Michael Huchthausen, chairman of the German Record Retailer Assn., tells *Billboard* that he is greatly concerned about the German record market. "The smaller retailers are threatened in their existence," he says.

Huchthausen says that the industry should involve the retailers in plans involving new technologies and concepts for E-commerce, which could help bring customers back to retail. "If the industry is willing to involve the retailers in their new strategies," he adds, "I see a positive future for the market."



by Geoff Mayfield

TALE OF TWO EASTERS: On one hand, it looks as though Peter Cottontail delivered the goods for music dealers. Album sales are up 6.4% over the previous week and up even more, 8.1%, over the same week of 2000 (see Market Watch, page 94). The problem with the latter comparison, is that Easter, like Passover, falls in different weeks each year, with those dates dependent on when the spring equinox occurs. Thus, the week last year that ended on Sunday, April 16, was actually one week prior to 2000's Easter stanza.

If you want to compare apples to apples, this year's Easter parade comes up lacking. Last year, with 'N Sync's "No Strings Attached" enjoying a huge holiday-week spike, music stores sold around 15.6 million album units during Easter week, which ended Sunday, April 23, 2000. This time, the bunny's baskets ticked in 14.1 million units for the week ending April 15, down 9.4% from last year's Easter bonanza.

That dreary background aside, Easter 2001 was not without its bright moments, chief among them the 4% increase fetched by the chart-topping *Now 6* compilation (547,000 units). It's only the third of the half-dozen sets in the U.S. *Now* series to see a second-week gain. *Now 5*, on the shoulders of last year's Thanksgiving week traffic, saw a 5.8% uptick in its second week, and the first one had a bump in 1998.

More notably, *Now 6* is only the third album in the SoundScan era to bow at half a million units or more and enjoy any kind of increase in the sophomore week, and only the second album to do so after starting at No. 1. **The Beatles' 1** bowed at No. 1 in November with 595,000 units (and, in fact, was the album that blocked *Now 5* from starting in the top slot), then had a 13% Thanksgiving surge in the second week (662,000 units) when the million-plus opener for **Backstreet Boys' Black & Blue** pushed the Fab Four down to No. 2. The only other album in the past 10 years to start above the 500,000 milestone and grow in week two was **Garth Brooks' 1994** compilation *The Hits*, which opened with 520,500 copies and then rode Christmas-week traffic to No. 1 with a second-week sum of 907,000 units.

Note that the common denominator for each of the three albums in this rare club is holiday-week traffic. It is, after all, tough to improve on a half-million-plus start.

YOUTH IS SERVED: For the second year in a row, and it's no surprise, teen-oriented music soars during music stores' Easter romp. Certainly the aforementioned *Now 6* prospers from stores' youth brigade, and, like last year's 'N Sync blockbuster, it acts as a Pied Piper that helps lift other young-skewed titles.

Another is **Backstreet Boy** sibling **Aaron Carter**, who grabs his second straight Greatest Gainer award since his concert special hit the Disney Channel. The youngster's debut album struts into the top 10 for the first time, bounding 15-4 on a 61,000-unit gain (105,000 units, up 73.5%). **Samantha Mumba**, also featured in the special, gets her third straight spike, climbing 76-67 on a 34% gain.

Leaping back into the top 10 for the first time in 10 weeks is another rookie act, **Dream**, which benefits from multiple stimuli. The girl group was featured on MTV's *Total Request Live* during the week, was also featured during that video channel's *Teen People's 25 Hottest Stars Under 25* programming, and is the month's featured act on *TNBC*, the teen-targeted morning block that NBC airs each Saturday. Add in a 2.5 million audience gain for radio track "This Is Me" (which debuts at No. 38 on Top 40 Tracks), and you get a 65% increase for the album's 21-7 vault (91,000 units).

An act that hit the charts the same week as Dream also rides a fast elevator. With its *Making the Band* returning to ABC for a second season on April 13 (uh, shouldn't they change the show's name to *Made the Band?*), accompanied by a barrage of last year's episodes on MTV, **O-Town** more than doubles its sales and races 94-35 (46,000, up 158%).

Kids, too, figure in the Pacesetter-winning soundtrack to *Josie and the Pussycats*, as *The Hollywood Reporter* estimates that 81% of the movie's first-week take came from ticket buyers under 25. With the film on screens and the cast making stops on *The Rosie O'Donnell Show* and *Total Request Live*, the album soars 82-16 as its sales more than triple (63,500 units, up 220%).

The above-mentioned albums appear to generate ancillary purchases for other youth-targeted albums, including seven of last year's warhorses: *Now 5* (48-55, up 35%), **Backstreet Boys** (75-58, up 47%), 'N Sync (85-66, up 51%), **Britney Spears** (84-70, up 47%), **Destiny's Child** (86-75, up 41%), *Now 4* (193-167, 45.5%), and **Christina Aguilera** (158-127, up 50.5%). Among the others pulled by the teen tractor beam: **Jennifer Lopez** (28-25, up 25%), **31W** (50-29, up 56%), **Lil' Bow Wow** (54-40, up 43%), **A*Teens** (96-63, up 72%), and **S Club 7** (90-69, up 56%).

MATURE AUDIENCES: It's not entirely the kids' week. The Hot Shot Debut is a double-album from revered rocker **Ani DiFranco** (No. 50, 37,000), which bows at No. 1 on Top Independent Albums. And appearances on *Good Morning America*, Fox News Channel, E!, and CNN help femme nouveau string quartet **bond** to an 87% gain, good for jumps on Top Classical Crossover (2-1), *Heatseekers* (6-2), and the big chart (132-107).

GERMAN BIZ FALLS 2.2%

(Continued from page 7)

marks (\$2.22 billion) in 1999.

Unit sales fell from 272.5 million to 262.2 million, down 3.8%, says Thomas Stein, chairman of BPW. That means Germany now appears to have lost its claim to being the world's third-largest market for recorded music to the U.K., which last year had sales of 282.6 million units.

The breakdown of unit sales in Germany during 2000 was 190.6 million CDs (198 million the previous year); 19.7 million cassettes (from 20.2 million); 800,000 vinyl albums (600,000); and 51.1 million singles (53.7 million).

At the same time, the number of high-volume buyers purchasing more than nine records in a year shrank from 6% in 1999 to 5.4% in 2000. However, this category accounted for roughly 44% of revenue.

But the lower sales and the decline in the number of high-volume buyers should not be construed as evidence of waning interest in music, Stein says. On the contrary, he says, illicit and private copying has become almost as important a source of music as retail outlets, albeit with dire con-

RADIO LOOKS FOR WEB NICHE

(Continued from page 14)

content, and advertising sales support to stations owned by Bonneville Broadcasting, Emmis Communications, Entercom, and Jefferson-Pilot, as well as Canadian broadcaster Corus Entertainment. They have contributed \$40 million to the effort to date, but the ultimate goal is to spend less money and get a more robust technology and deeper content. This week, beta testing has begun on a handful of sites, including WKQX (Q101) Chicago; top 40 WSTR (Star 94) Atlanta; modern rock KNRK Portland, Ore.; news/talk WTOF Washington, D.C.; and Corus Entertainment's Toronto cluster.

"You'll see some content that is served off the same database, but these are first and foremost lifestyle sites, so it is our intention that the look, feel, and design are quite different," explains Jack Swarbrick, LMIV president/CEO. He says the goal is to take on established local lifestyle destinations, such as AOL Digital City and Yahoo!

Although it was conceived during the dotcom frenzy on Wall Street, LMIV has continued moving forward in the more sober time. Swarbrick says that is because the goal is to do more than just stream the stations.

He says LMIV learns from the mistakes of each company that closes its doors. "As we analyze the advertising market, for example, that information is important to us. But at least as significant is that it reinforces the things that brought us together. You can't be effective online without significant mass, and you have to have an asset base that addresses the failings of the past 18 months. You show me any failed

company, and I can point to their lacking brand, customer base, distribution, promotion, and advertiser relationships. We have those—our challenge is, How do we leverage them and use them effectively?"

Entercom is the largest of LMIV's broadcasting groups; executive VP/CFO Steve Fisher says Entercom remains firmly committed to LMIV despite the bursting of the Web bubble. "We believe in the extension of the Internet of our brands for our listeners and our brands, and LMIV represents the way to achieve scale on a national basis and bring superior resources to our local sites." In particular, Fisher says LMIV can push out features to all of Entercom's nearly 100 sites simultaneously, as well as sell Web advertising more easily than local sales staff can.

Swarbrick says LMIV will begin meeting with advertisers in June, when it can show how the rollout is

'Every few weeks, it seems that radio stations that want to stream are facing new obstacles. No one has the magic answer yet, but they shouldn't abandon the search.'

—CORINNE BALDASSANO

progressing. The two-year process, which has cost \$12 million to date, will eventually allow LMIV into nearly 200 radio sites by the time its initial rollout is completed early next year.

TOMIE STARTS DANCE LABEL

(Continued from page 16)

discovers a lot of new material during his travels. "People are always giving me demos and new productions, which is good, because I don't like to aggressively search for new material."

Def Mix Productions co-owner Judy Weinstein, who manages Tomie, as well as Grammy Award winners Frankie Knuckles and David Morales, says, "I find it very exciting to be part of a label that knows no [musical] boundaries. Satoshi's always-evolving sound is credited to the hard work and long hours he has spent mastering his craft. He's studio-savvy, and through his DJing, he's able to see what works, and what doesn't, on the dancefloor."

Since debuting on dancefloors in the late '80s with the seminal hit "Tears"—a collaboration with Knuckles—Tomie has become an in-demand producer/remixer/songwriter/musician. His discography includes acts like Mariah Carey, David Bowie, U2, Ryuichi Sakamoto, Madonna, and Ultra Naté.

But Weinstein is the first to admit that this didn't happen overnight. "During the past 10 years, Satoshi fell victim to the dance industry's perception that he was only a keyboard player and backup for David [Morales] and Frankie [Knuckles]. Of course, this was never the case. Satoshi co-wrote most of Def Mix's hits; unfortunately, many don't read the fine label copy."

WMG IS AOL'S WEAK LINK

(Continued from page 16)

federal funds interest rate. The Dow Jones Industrial Average surged 3.9% to 10,615.83.

"The music business is really in transition," asserts Christopher Dixon, who follows AOL Time Warner stock for UBS Warburg. He applauds the appointments of industry veteran Helen Murphy to the Warner Music CFO post and Paul-René Albertini as head of Warner Music Europe.

"The key focus is going to have to be developing some new acts and developing music on the back end," Dixon adds. Indeed, with WMG's U.S. market share languishing at

Last year, Tomie wrote/produced his debut album, *Full Lick*, which arrived via C2 Records. The set featured such singers as Kelli Ali (formerly of the Sneaker Pimps), Diane Charlemagne, and Robert Owens—and spawned international dance hits like "Up in Flames," "Darkness," and "Love in Traffic."

Tomie has already launched his bilingual (Japanese and English) Web

site, Satoshitomie.com, and is constructing the label's site, Sawrecordings.com. He is also working on a beat-mixed compilation for Definity Records and preparing for Def Mix's upcoming summerlong DJ residency at the Pacha club in Ibiza, Spain.

"Ultimately, my label is about keeping quality music alive on dancefloors," says Tomie. "Everything I do is out of my love of the music."

Local music industry insiders are heartened when TMF's Broekhuis speaks of the station's future independence within the MTV organization. "Considering TMF's successful formula, it wouldn't be very sensible to change that," she says.

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TMF's Dutch formula has proved an essential aid for the Dutch music industry and retail in the six years since the station's inception. It has often been said that TMF opened doors for such young Dutch acts as Kane and Anouk, which found it hard to get their low-budget videos played on MTV.

Niels Pijpers—A&R manager of Mid-Town, the Rotterdam-based dance label and six-store retail chain—stresses the importance of TMF's dance shows in particular. "It would be a very bad development for the Dutch dance industry if MTV pulls the plug on TMF. MTV

DUTCH WANT MTV TO KEEP TMF INTACT

(Continued from page 16)

atmosphere was one of resignation after the takeover was announced. Still, news that there would be no layoffs was welcomed.

TMF may reap additional financial benefits from its sale to MTV. A classification as a foreign station could mean an escape route for TMF from Holland's strict rules on sponsoring and advertising, thus enabling TMF Awards sponsors KPN Mobile and Nokia more freedom. However, the takeover alone won't change TMF's status, a spokesman for Dutch media board Commissariaat Voor de Media says, adding, "We don't judge their status by the origin of the shareholders, but by the editorial home base."

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Fuel, a Web content product that will offer stations the ability to re-brand MJI's digital downloads and entertainment news.

Despite the dotcom crash, radio is making inroads into the Web. According to a report from the Media Audit, a Houston-based media research company, 23 radio Web sites are attracting at least 2% of all adults in their immediate market. Researchers say the percentage would double in most cities if that audience were based on adults with Internet access.

Although many of the top stations fall into the rock genre, Media Audit co-chairman Bob Jordan is hesitant to say format matters. "The only meaning we would attempt to glean from the format data is that radio formats that generally attract younger audiences were more successful on the Web." He adds that the size of a market also did not seem to have an impact on the site's success.

Of the 3,100 stations surveyed, only 170 attracted at least 1% of their market's adult ears. Says Jordan, "The message here is not that very few radio Web sites are succeeding, but that radio can succeed on the Web."

Lindahl agrees and says broadcasters are like the 19th century explorers Lewis and Clark, who were never quite sure where their expedition would take them. "They went looking for the great passage but discovered there really wasn't one. But they did learn a lot and blazed a lot of trails, and I think that's the same position we're in."

is very much a pop station and hardly programs any dance music. Furthermore, we did a lot of special projects with TMF, like sponsorship deals. To see an end to these contacts would be a blow."

Marco Borsato has won the award for best Dutch singer at every edition of the six TMF Awards shows. But Niels Aalberts, A&R manager at Borsato's record company Universal Music, is not concerned the takeover will affect the channel.

"TMF and MTV are very different stations, and I think they'll leave that as it is," he says. "TMF's success proves there is huge demand for Dutch music, and this trend will not diminish. For us, it doesn't matter where our national product is shown, on TMF or on a local edition of MTV. But MTV would be very silly to change TMF's formula."

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Gaylord Sued By 'Twang' Partner

BY PHYLLIS STARK

NASHVILLE—A partially completed Imax film that traces the roots of country music hit a snag with the filing of a \$10 million lawsuit against financial backer Gaylord Entertainment.

The suit, filed in Davidson County (Tenn.) Chancery Court by film production company Project 8, charges Gaylord with fraud, breach of contract, bad faith, and tortious interference with contractual relations.

The film, which has been using the working title *Twang*, was being produced by Gaylord in conjunction with the principals of Nashville-based production firm the Collective, which had formed a separate, limited liability company, Project 8, exclusively for the project. In the suit, Project 8 claims Gaylord illegally breached its contract and stopped paying creditors after the film ran more than \$1 million over budget. Gaylord's position is that Project 8 is contractually responsible for the overage. Project 8 claims the reverse is true.

In January, Project 8 was terminated from the film in what the suit names as "a carefully choreographed conspiratorial dance by Gaylord" to use Project 8's good reputation to keep creditors at bay before ultimately severing the partnership. The suit calls Gaylord's alleged actions "akin to a coup d'état or a mutiny."

Project 8 claims the film ran over budget because of Gaylord's alleged meddling. According to the suit, "Gay-

lord, armed with an arsenal of unilateral authority, repeatedly and without explanation altered the script, vision, schedule, budget, and final production many times." Claire Bisceglia, a consultant to Gaylord, had been appointed the film's executive producer. After confronting Bisceglia with her concerns, Project 8/Collective member Susan Bowman was "unilaterally terminated" and "barred from the set," according to the suit. Bowman's colleague, Thom Oliphant, was also allegedly barred from a shoot involving Dixie Chicks in Detroit.

The suit claims Gaylord secretly recruited two Project 8 producers to work on Gaylord's behalf and instructed them to withhold shooting schedules, budgets, cash-flow documents, invoices, and purchase orders from Project 8 staff. It also claims that "Gaylord's bad faith is demonstrated by its refusal to commit to pay \$250,000 to St. Jude Children's Research Hospital, a key incentive to attract outstanding talent... to perform on the project at scale [wages]."

Gaylord spokesman Tom Atkinson says the contract dispute is the central issue. "We contracted with the Collective to deliver a film project on time and on budget, and the budget was agreed upon. There is an overage of more than \$1 million. We discovered that there was a significant budget issue back around [November] and immediately started discussions to determine how big the problem was and how we and they both could

minimize it. But the size of it led to our terminating the contract. Discussions continued but, regrettably, the suit got filed."

The St. Jude issue is "a total red herring," Atkinson says. "We expect to make that contribution to St. Jude, but we can't make it until we're able to complete and release the movie, because the contribution comes from revenues."

Steven Goldmann, a partner in the Collective/Project 8 who wrote and directed the film, says, "The sadness of all of this is there has never been any true attempt for [Gaylord] to come to the table with a resolution. They said I was in breach of contract for going over the approved budget, but they could never show me an approved budget."

The cast of *Twang* is a large who's who of country music stars, including Dolly Parton, Vince Gill, Alan Jackson, Dixie Chicks, Loretta Lynn, and Trisha Yearwood (Billboard, Nov. 25, 2000). The film was expected to premiere in Nashville during Fan Fair in June and move to about 150 Imax theaters in 26 countries. Atkinson is optimistic that it will still be released at some point. "I think everybody involved expects the film to be completed," he says. "The timing is uncertain right now."

The plaintiffs seek a judgment of more than \$1 million for breach of contract, at least \$10 million in punitive damages, plus recovery of attorney fees, interest, and other penalties. Gaylord has 30 days to respond to the suit.

Amusement Business Offers New Directory Of Funparks

Amusement Business' Directory of Funparks & Attractions 2001, an international guide to amusement parks, water parks, family entertainment centers, and attractions, is now available.

Updated every year, this comprehensive resource guide contains over 2,800 listings of amusement and theme parks, water attractions, tourist attractions, aquariums, oceanariums, botanical gardens, zoos, family entertainment centers, and museums worldwide.

Data listed includes addresses, phone numbers, management contacts, operation dates, admission prices, group rates and previous year's attendance, as well as a description of each facility and the types of attractions it features. Also included are informative charts on the Top 50 amuse-

ment/theme parks in North America and the Top 15 water parks worldwide. *Funparks* also features a separate section on amusement and theme parks under construction, a listing of corporate headquarters, and a classification index.

The *Funparks* directory serves members of the park industry, including owners and managers of parks and attractions, food and drink concessionaires, merchandise concessionaires, plus

tour and travel executives. Copies are available for \$65, including first class postage and handling. For orders outside the U.S. or Canada, please add \$12 for airmail. Orders must be prepaid and sent to: *Amusement Business*, Single Copy Department, P.O. Box 24970, Nashville, TN 37202 or call (800) 407-6874 or (615) 321-4250 for more information.



PERSONNEL DIRECTIONS

Juliana Koranteng has been named international correspondent for *Amusement Business*. Based in the publication's London office, Koranteng will be covering a variety of topics relating to live entertainment in Europe.

Koranteng is a business journalist and author specializing in international entertainment, media, and marketing. She is a regular freelance contributor to *Time*, *Billboard*, and *Music & Media* magazines. She has covered TV and film for *The Hollywood Reporter*, plus media and advertising for *Advertising Age* and *Advertising Age International*.

Her previous experience includes originating the concept of *New Media Age*, a U.K.-based

new-media weekly magazine, and developing the publication as its consultant editor. Koranteng is also the author of several business

books and reports published by the *Financial Times'* publishing unit and Informa Media Group. Her latest book is on soccer broadcast channels in Europe, to be published by SportBusiness Group Ltd.

Koranteng has also worked in the U.S. where she wrote for *Business Week*, *The Economist*, and *Investors Business Daily* and completed her master's degree in business journalism at Northwestern University in Chicago.

Koranteng will report to Randall Tierney, editor, and Doug Campbell, managing editor, of *Amusement Business*.



KORANTENG

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001	2000	2001
TOTAL	222,596,000	214,045,000 (DN 3.8%)	CD	179,338,000
ALBUMS	203,603,000	202,591,000 (DN 0.5%)	CASSETTE	23,800,000
SINGLES	18,993,000	11,454,000 (DN 39.7%)	OTHER	465,000
				186,956,000 (UP 4.2%)
				15,243,000 (DN 36%)
				392,000 (DN 15.7%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,900,000	14,114,000	786,000
LAST WEEK	LAST WEEK	LAST WEEK
14,091,000	13,259,000	832,000
CHANGE	CHANGE	CHANGE
UP 5.7%	UP 6.4%	DOWN 5.5%
THIS WEEK 2000	THIS WEEK 2000	THIS WEEK 2000
14,222,000	13,053,000	1,169,000
CHANGE	CHANGE	CHANGE
UP 4.8%	UP 8.1%	DOWN 32.8%

YEAR-TO-DATE CASSETTE SALES BY GEOGRAPHIC REGION				
	2000	2001	2000	2001
NORTHEAST	1,522,000	1,101,000 (DN 27.7%)	SOUTH ATLANTIC	4,954,000
MIDDLE ATLANTIC	3,461,000	2,095,000 (DN 39.5%)	SOUTH CENTRAL	4,849,000
E. NORTH CENTRAL	3,748,000	2,363,000 (DN 37%)	MOUNTAIN	1,315,000
W. NORTH CENTRAL	1,316,000	840,000 (DN 36.2%)	PACIFIC	2,636,000
				3,247,000 (DN 34.5%)
				3,153,000 (DN 35%)
				820,000 (DN 37.6%)
				1,623,000 (DN 38.4%)

ROUNDED FIGURES FOR WEEK ENDING 4/15/01

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

- 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
- Billboard Music Video Conference & Awards**
Beverly Hilton • Beverly Hills • October 31-November 2, 2001

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DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY •

NMPA Pushes For Web Royalty Rates

The National Music

North American Touring...

Grosses Rise 20%...

Beatles Top 800K

In Third...



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

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

—Paul Sexton, London

Danes Tax Blank CDs

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

—Charles Ferro, Copenhagen

WHAT'S ON

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

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

Billboard Bulletin

The Billboard 200

This Week	Last Week	Title	Label
1	3	HOTSHOT Shaggy MCA	
2	1	EVERYDAY Dave Matthews Band RCA	
3	2	JUST PUSH PLAY Aerosmith COLUMBIA/CRG	
4	6	NO ANGEL Dido ARISTA	
5	NEW	REPTILE Eric Clapton DUCK/REPRISE/WARNER BROS.	
6	4	SCORPION Eve Ruff Ryders/INTERSCOPE	
7	NEW	FORCE OF NATURE Tank Blackground/Virgin	
8	5	DJ CLUE? The Professional 2 DJ Clue Roc-A-Fella/DEF JAM/IDJMG	
9	NEW	[GHETTO LOVE] Jaheim Divine Mill/Warner Bros.	
10	14	CHOCOLATE STARFISH AND THE HOT DOG Flavored Water Limp Bizkit Flip/Interscope	

OTHER TOP DEBUTS

44	DISCOVERY Daft Punk Virgin
81	SPIRITUAL MACHINES Our Lady Peace Columbia/CRG
91	TRICK PONY Trick Polygram/Warner Bros. (Nashville)/WRN
92	THE STORM IS OVER Bishop T.D. James Oxydity Soulful/EMI/CSG

The Billboard Hot 100

This Week	Last Week	Title	Label
1	2	ANGEL Shaggy MCA	
2	1	BUTTERFLY Crazy Town COLUMBIA	
3	6	ALL FOR YOU Janet Virgin	
4	3	STUTTER Joe Jive	
5	4	AGAIN Kenny Kravitz Virgin	
6	12	THANK YOU Dido Arista	
7	17	SURVIVOR Destiny's Child Columbia	
8	NEW	GET OVER YOURSELF Edens Crush 143/London-Sire	
9	16	JADED Aerosmith Columbia	
10	8	PUT IT ON Me Ja Rule Murder Inc./Def Jam/IDJMG	

OTHER TOP DEBUTS

70	GROWN MEN DON'T CRY Tim McGraw Curb
73	FIESTA R Kelly Jive
77	REQUEST LINE Black Eyed Peas Interscope
80	VIDEO India.Arie Motown/Universal

Top R&B/Hip-Hop Albums

1	NEW	FORCE OF NATURE Tank Blackground/Virgin
2	NEW	[GHETTO LOVE] Jaheim Divine Mill/Warner Bros.
3	2	DJ CLUE? The Professional 2 DJ Clue Roc-A-Fella/DEF JAM/IDJMG
4	1	SCORPION Eve Ruff Ryders/Interscope
5	3	MISTA DON'T PLAY EVERYTHANGS WORKIN Project Pat Hypnotize Minds/Loud/CRG
6	5	ALUSWANASEING (I JUST WANT TO SING) Musiq Soulchild Def Soul/IDJMG
7	4	HOTSHOT Shaggy MCA
8	6	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 Jill Scott HIDDEN BEACH/EPIC
9	9	TP-2.COM R. Kelly Jive
10	8	MY WORLD, MY WAY Slink The Shocker No Limit/Priority

Hot R&B/Hip-Hop Singles & Tracks

1	2	PROMISE Jagged Edge 50 50 Def/Columbia
2	1	IT'S OVER NOW 112 Bad Boy/Arista
3	3	STUTTER Joe Jive
4	6	LOVE Musiq Soulchild Def Soul/IDJMG
5	4	PUT IT ON ME Ja Rule Murder Inc./Def Jam/IDJMG
6	5	COULD IT BE Jaheim Divine Mill/Warner Bros.
7	8	HEARD IT ALL BEFORE Sunshine Anderson SoulLife/Atlantic
8	7	SOUTHERN HOSPITALITY Ludacris Disturbing The Peace/Def Jam South/IDJMG
9	9	A LONG WALK Jill Scott Hidden Beach/Epic
10	10	AFTER PARTY Koffee Brown Divine Mill/Arista

Top Country Albums

1	1	O BROTHER, WHERE ART THOU? Soundtrack Mercury
2	2	COYOTE UGLY Soundtrack Curb
3	3	WHO I AM Jessica Andrews Dreamworks/Interscope
4	5	GREATEST HITS Tim McGraw Curb
5	4	BREATHE Faith Hill Warner Bros./WRN
6	6	I HOPE YOU DANCE Lee Ann Womack MCA Nashville
7	7	FLY Dile Chicks Monument/Sony
8	8	I NEED YOU LeAnn Rimes Curb
9	9	GREATEST HITS Kenny Chesney BNA/RG
10	10	HOW DO YOU LIKE ME NOW? Toby Keith Dreamworks/Interscope

Hot Country Singles & Tracks

1	2	ONE MORE DAY Diamond Rio Arista Nashville
2	3	WHO I AM Jessica Andrews Dreamworks
3	1	YOU SHOULDN'T KISS ME LIKE THIS Toby Keith Dreamworks
4	6	IT'S A GREAT DAY TO BE ALIVE Travis Tritt Columbia
5	5	IF MY HEART HAD WINGS Faith Hill Warner Bros./WRN
6	4	BUT FOR THE GRACE OF GOD Keith Urban Capitol
7	9	AIN'T NOTHING 'BOUT YOU Brooks & Dunn Arista Nashville
8	8	DON'T HAPPEN TWICE Kenny Chesney BNA
9	10	SHE MISSES HIM Tim Rushlow Atlantic
10	11	IF I FALL YOU'RE GOING DOWN WITH ME Dile Chicks Monument

The Billboard Latin 50

1	2	SHHH! A.B. Quintanilla Y Los Kumbia Kings EMI Latin
2	1	LA HISTORIA Ricky Martin Sony Discos
3	3	PAULINA Paulina Rubio Universal Latino
4	4	HISTORIA DE UN IDOLO VOL. 1 Vicente Fernandez Sony Discos
5	5	DESPRECIADO Lupillo Rivera Sony Discos

Hot Dance Max Singles Sales

1	1	LOVE DON'T COST A THING Jennifer Lopez Epic
2	2	ONE MORE TIME Daft Punk Virgin
3	3	BY YOUR SIDE Sade Epic
4	4	LADY (HEAR ME TONIGHT) Modjo Barclay/MCA
5	5	SOUTH SIDE Moby v2

THE CHART WEEK

Continued from Page 1

down 29%. Aerosmith's "Just Push Play" (Columbia) dips to No. 3 with 126,000, down 47%. "No Angel" by Dido (Arista) matches its peak position by moving up to No. 4, despite a 6% drop in sales to 106,000.

Three albums debut in the top 10 this week. The top entry is "Reptile" by Eric Clapton (Duck/Reprise/Warner Bros.), which opens at No. 5 with 102,000 units. Just nine months ago, the B.B. King/Clapton duet album "Riding With The King" entered at No. 3. It's still on the Billboard 200 at No. 169, having sold 1.75 million units to date.

The debut album by R&B singer/songwriter Tank, "Force Of Nature" (Blackground/Virgin), enters at No. 7 with 98,000 units. His first single, "Maybe I Deserve," is No. 7 at mainstream R&B radio and No. 11 at BET. Meanwhile, Jaheim's album "Ghetto Love" (Divine Mill/Warner Bros.) sells 80,000 units to enter at No. 9. First single "Could It Be" hit No. 2 on Hot R&B/Hip-Hop Singles & Tracks.

"Get Over Yours," the debut single by Edens Crush (143/London-Sire), the female quintet spawned by the WB TV network's "Popstars" series, debuts at No. 1 on the Hot 100 Singles Sales chart with 77,000 units, fueling a stellar debut at No. 8 on the Hot 100. It's the first top-10 debut on the Hot 100 since 1999. The album, "Popstars," is due May 1.

Despite the high debuts, sales were generally flat this week. Total U.S. album sales are up less than 1% from last week, to 13.4 million units, according to SoundScan. This figure is 1% below the comparable week last year and brings year-to-date sales just even with last year.

—Michael Elias, N.Y.

SoundScan FOR BILLBOARD DATED MARCH 31, 2001
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Introducing... PAGE 3

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TYRESE 2000 WATTS

THE NEW ALBUM IN STORES 05.22.01

FEATURING THE HOT SINGLES I LIKE THEM GIRLS & JUST A BABY BOY

2000 WATTS OF PURE ENERGY—THE ALBUM AND THE ARTIST, **TYRESE**—PLATINUM-SELLING RECORDING ARTIST (SELF-TITLED DEBUT ALBUM), AMERICAN MUSIC AWARD WINNER, GRAMMY NOMINEE, MTV VJ, SUPERMODEL AND NOW MOVIESTAR—CHECK HIM OUT IN JOHN SINGLETON'S NEW MOVIE, **BABY BOY** (OPENS NATIONWIDE JUNE 29).

2000 WATTS FEATURES THE SCORCHIN' NEW SINGLE **I LIKE THEM GIRLS**. IT'S #1 MOST-ADDED AT URBAN AND CROSSOVER RADIO, AND THE SUPER-CHARGED NEW VIDEO (DIRECTED BY DAVE MEYERS) IS ALL OVER MTV AND BET.

2000 WATTS ALSO INCLUDES **JUST A BABY BOY** (LEAD SINGLE FROM THE MOVIE SOUNDTRACK).

2000 WATTS TYRESE 05.22.01 THE EXPLOSION IS COMING



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