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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MAY 26, 2001

## Navigating Digital World Requires New Maps

### Copyright Act Raising Free-Speech Concerns

BY BILL HOLLAND

WASHINGTON, D.C.—The controversy over the 1998 Digital Millennium Copyright Act (DMCA) has heated up in recent weeks. Last month's threat by the Secure Digital Music Initiative (SDMI) and the Recording Industry Assn. of America (RIAA) to sue a computer science professor under the DMCA's anti-circumvention provisions raised questions about whether the act's exemptions are too narrowly drawn and should be modified.

The basic issue for some copyright experts is whether the extra infringement protections the DMCA offered to content industries are balanced by increased benefits for the public—a promised cornucopia of easily downloaded product choices. The big question

is how much more time Congress will give the copyright community to achieve these consumer benefits before it steps in.

One House member, Rep. Rick Boucher, D-Va., an early proponent of balance when it comes to digital-era laws, tells *Billboard* that he will introduce several bills to modify the DMCA. Boucher has already announced that he plans to introduce a bill to make legal the MP3.com business model (*Billboard*, March 10). Now, he feels more adjustment is needed.

Boucher says, "I think it was entire-

(Continued on page 70)

### Radio, Record Labels Chafe Over Streaming

BY FRANK SAXE

NEW YORK—Radio and record companies have long had a love/hate relationship. But the recent fight over streaming fees has churned up emotions and ignited fears in the radio industry that the labels are after more than Webcasting royalties.

Although radio operators in much of the world pay both performance and composing royalties, U.S. broadcasters do not pay a performance fee—to labels' chagrin. For years, the record industry has been urging Congress to require broadcasters to pay for the music they air, but to no avail.

Artists say that at the same time

the record labels are trying to dip their hands into broadcasters' wallets, the labels are also finding ways to keep whatever money they do collect for themselves—at the expense of musicians who have no choice but to sign increasingly stringent contracts.

Now, in a battle involving the courts and the U.S. Copyright Office, labels are fighting for royalties from online radio—but radio executives fear this move is ultimately intended to wrest similar royalties from traditional broadcasters.

The National Assn. of Broadcasters (NAB) argues that the fight over streaming fees is just a "back door" way to reopen the longstanding dispute over radio royalties. "They will come back in five or six

(Continued on page 76)

## Tower's Fixes Affect Indies

BY ED CHRISTMAN

An aggressive attempt by the management of Tower Records/Books/Video to fix the ailing company is causing anxiety among independent labels, which say they are being asked to bear the burden of paying for the turnaround.

But Tower management replies that the company is simply improving the way it operates and asking its trading partners to look for ways to enhance their own performance as well.

At the heart of the nervousness pervading the indie community is a request by Tower for

(Continued on page 20)



NEWS ANALYSIS

## Mounting Concert Ticket Surcharges Provoke Dissent

BY RAY WADDELL

Hundreds of thousands of dollars in revenue are being generated at North American concert venues via ticket surcharges. But increasingly, a bone of contention is that the acts responsible for drawing such crowds in the first place are not sharing in this revenue.

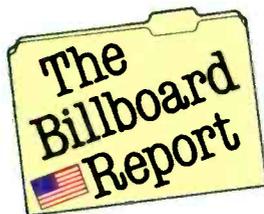
Add-ons like parking and ticket service charges are boosting consumer costs at a time when many both inside the industry and out feel that ticket prices are already too high. But the relatively recent phenomenon

of escalating facility fees, such as surcharges tacked onto ticket sales, seems to be the most thorny issue by far.

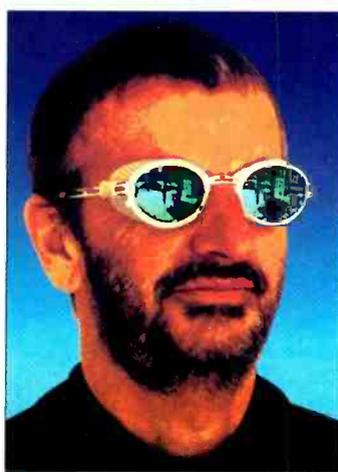
Venues—primarily outdoor sheds—are adding anywhere from \$1 to \$5 per ticket in facility fees, a sum that quickly adds up over the course of a season. This is a revenue stream for the venues over and above any rent the acts might pay to play at the facility.

"If they're putting \$3-\$5 on as a facility charge, what do we pay rent

(Continued on page 36)



### MUSIC TO MY EARS



Ringo's All Starr Band Plans Koch's 'Anthology ... So Far'  
See Page 4

## For Miles Davis' Birthday, Legacy Trumpets His Catalog

BY CHRIS MORRIS

Columbia/Legacy is throwing a birthday party for Miles Davis—and it wants everybody to attend.

May 26 is the 75th anniversary of the late trumpeter's birth in Alton, Ill., and the label is marking that occasion (and the 10th anniversary of Davis' passing, on Sept. 28, 1991) with a flood of releases and a coordinated sales campaign devoted to the company's best-selling jazz-catalog artist.

"We started talking about the 75th anniversary campaign probably two years ago," says Jeff Jones, senior

VP of Sony Legacy and senior VP of Columbia Jazz. "We've enlisted all the departments within the company—distribution, the regional alternative marketing people, the Columbia sales staff, the catalog sales staff, the Columbia jazz people.

"We have a long-term, 10- or 20-year commitment to the catalog," Jones adds, "and this occasion obviously lent itself to being a major focus within that long-term campaign."

The program kicked off April 17 with the release of *The Best of Miles*

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EMI-Blackwood Music, Inc.

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Hitco Music

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Maurizio Lobina (SIAE)  
Gianfranco Randone (SIAE)  
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Murphy Karges  
McG  
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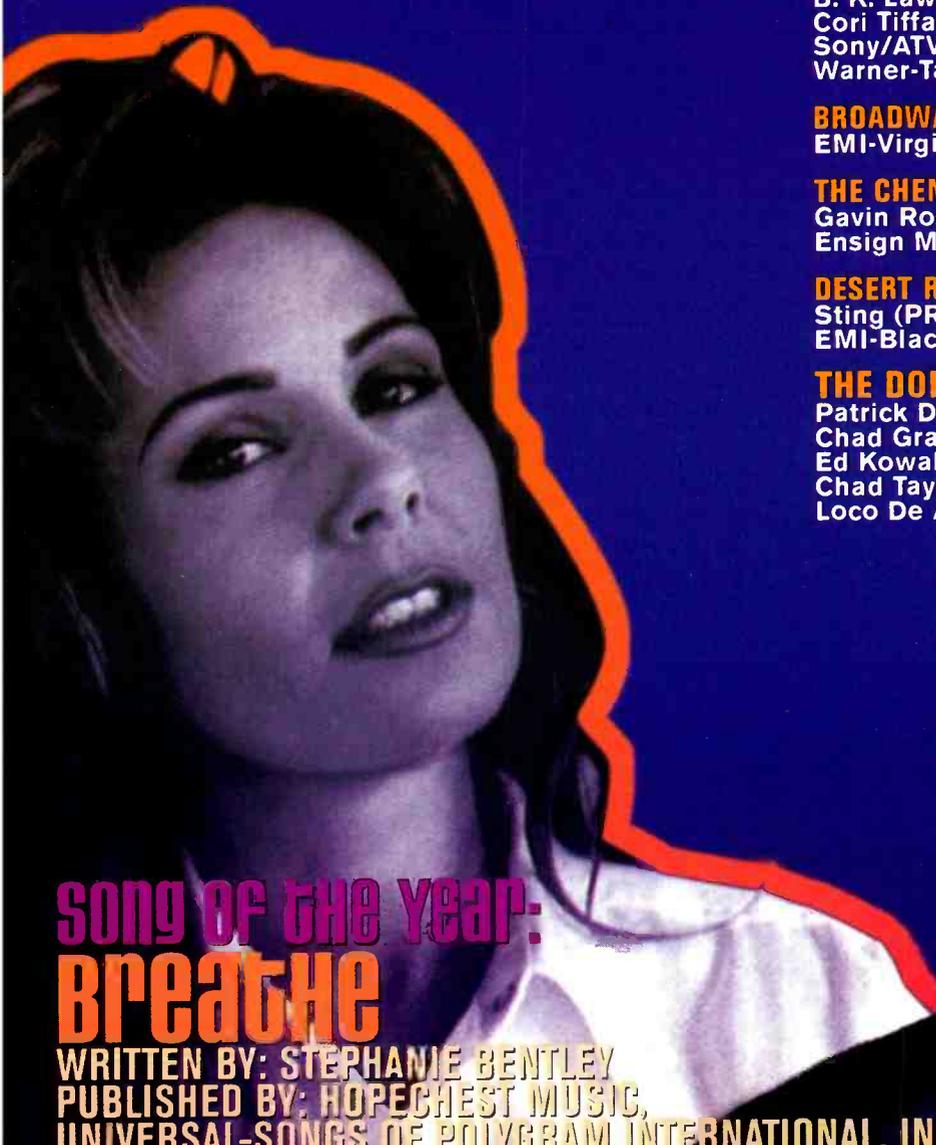
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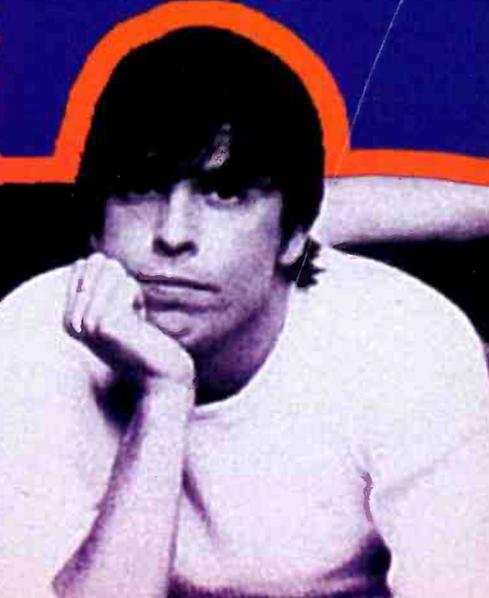
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OF THE YEAR: LEARN TO FLY**

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PUBLISHED BY: EMI-VIRGIN SONGS, INC., FLYING  
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# Ringo's All Starrs Play And Act Naturally

"A million people can play rock'n'roll on the offbeat," says Ringo Starr, relaxing with actress Barbara Bach, his wife of 20 years, in a private lounge at New York's Kennedy Airport during a two-hour stopover between flights from L.A. to Nice, France. "But what you put in the fill—and what you don't put in sometimes—is the true expression of the drummer."

The former Beatle couldn't encapsulate his past and future any better: Bronzed, bearded, and ever-boyish, Starr is headed home to Monte Carlo, Monaco, for a few weeks before he kicks off his seventh annual All Starr Band summer tour July 26 in Toronto. The tour coincides with the U.S. release of *The Anthology... So Far* (Koch, due July 24), a three-CD live collection including such Starr and Beatles standards as "Photograph" and "Yellow Submarine," plus hits by such guest band members as Dr. John, Joe Walsh, Todd Rundgren, and Eric Carmen.

## How did the All Starr Band first come together?

It came together in 1989. I was sitting in England thinking, "What will I do? I should go on the road, but how will I do that?" I didn't know [promoter] David [Fishof] from a hole in my shoe, and out of the blue, I got a message through my lawyer from him, saying a sponsor would like to know if I'd be interested in putting a band together: I thought, "It must be a message from God!"

After I moved back to Monte Carlo again from England, in '89, I thought, "Let's give it a shot." So I had a friend in L.A. who was helping me find musicians I knew and I'd played with, like Dr. John and Joe Walsh—and, of course, Levon [Helm] and others from the Band [Garth Hudson, Robbie Robertson] were on the *Ringo* album. Nils [Lofgren] had become a friend, so I just phoned and said, "I've been offered this tour. Would you like to have fun in the summer?" And that's how it started.

**You're the bandmaster but also a great host, and you let other people shine. The All Starrs this year consist of Howard Jones, Sheila E., Roger Hodgson from Supertramp, Mott the Hoople's Ian Hunter, and Greg Lake of Emerson, Lake & Palmer.**

[Grips] I love to play with people who shine—that's what it's always been about for me. We're all playing together, but the fact that you're singing the song is a bonus.

**What's also important is that it's kept your solo work alive, and the live versions collected on the new record are wonderful.**

We'd recorded most of the shows, then it turned into *The Anthology... So Far*. We picked the ones we thought were representative. It's so great that we got all the various players on the three CDs.

**And they got the chance to play with the most expressive drummer in rock'n'roll history.**

Well, I hope you write that in big letters! [Laughs] I've always played with the singer, with the songs.

**Being born in 1940, who were your drumming heroes as a kid?**

I started with big-band drummers like Gene Krupa, of course. He had a great smile and was as mad as a hatter. I only saw him in movies, never saw him live. Cozy Cole's were the only drum records I ever bought, "Topsy Parts I and Part II" [a No. 3 double-sided Billboard Hot 100 single hit in 1958]. It was just dynamic. And then I saw at the Cavern [Club] when I was a teenager a traditional jazz band led by a [New Orleans] clarinet player called George Lewis, and his drummer [Joe Watkins] was the most incredible one I ever saw, because he only had two drums—a snare and a bass drum—and a high-hat and ride cymbal. And for any tom-tom work, he just ducked down and played the bass drum. It was just like, "Wow!" I watched other musicians, too. Sister Rosetta Tharpe blew me away as a guitarist.

**Did you ever take formal musical lessons?**

I took one lesson. My mother met some guy in 1958 in the Empress pub who was in a band, and she said, "My boy wants to play the drums," and he said, "Well, send him along, we're rehearsing in this hall on Thursday night." I went down, and he was playing the big bass drum in a silver band—a marching band [laughs]—and it wasn't quite what I wanted to take up!

**Sentimental Journey, your first solo album in 1970, was a collection of standards and vintage film tunes. But you got unique people to do the arrangements, like Maurice Gibb of the Bee Gees for "Bye Bye Blackbird" and Quincy Jones for "Love Is a Many-Splendored Thing."**

These are songs I'd heard sung in that very pub—the Empress, which was on the top of our street, Admiral Grove—and in our home. My stepfather, Harry, was a big-band nut. He'd never say, "Oh, rock'n'roll, that's not music—this is." He'd say, "Have you heard Sarah Vaughan?" He introduced me to music that I was ready to back off from just because I was pimply and a teenager.

**Beaucoups of Blues, also in 1970, was an early country-rock album. Most of those top Nashville songwriters, such as Bobby Pierce, who came up with "Loser's Lounge," wrote those songs just for you. The album rose as high as No. 35 on the country albums chart—the same spot where Linda Ronstadt's self-titled, Eagles-backed Capitol solo debut peaked.**

Yup, and [Elvis Presley's guitarist] Scotty Moore engineered, and [pedal-steel legend] Pete Drake worked on it, and the Jordanaires sang. We had the cream of Nashville, actually. Everybody was in town! [Laughs] See, it was another accident. I was playing on *All Things Must Pass*, and George [Harrison] had Pete Drake over, so I sent my car to pick up Pete, and it was

full of country-western tapes. He said, "Hey, I see you like country music." I said, "I love country music!" Pete Drake said, "Come to Nashville and make a record." I said, "I'm not gonna spend six months in Nashville," because with the Beatles by now we were taking four to six months to make a record. He said, "Are you crazy? We'll do it in a couple of days! Dylan's [1969] *Nashville Skyline* only took a day." And we did it in two days.

**Your own roots in recording country date back to the Beatles version in 1965 of Buck Owens' "Act Naturally" on the Beatles' U.K. Help! album. Did you ever meet Buck Owens?**

Not back then. Buck and I rerecorded "Act Naturally" in '89 [on Capitol], and we were up for a Grammy that year as a duet. But I used to find my one track for the Beatles albums, like "Honey Don't" [1964, on the U.K. *Beatles for Sale*] and "Matchbox" [1964, on the U.K. *Long Tall Sally* EP], and I found this Buck Owens track, and I said, "I'm gonna do this on this album"—and no one put up any fight.

**When it came time to write and issue your first proper solo single, "It Don't Come Easy," on Apple in 1971, was it true it was about the Beatles' breakup?**

Yes. It's semi-true, if you know what I mean. It was where I was at the time. With the Beatles, the song where I tried to put all that into perspective was the B-side [of "Easy"], called "Early 1970."

**As you sang on that track, when they "come to town, I know" they're "gonna play with me."**

Yeah, but one of them wasn't gonna play [nervous chuckle]. At that point, I felt that when John [Lennon] comes to town, I know he's gonna play with me, and if George comes to town, I know he'll play with me, and if Paul comes to town, I "wonder" if he's gonna play. We were going through that Apple nonsense, where Paul was suing the three of us. And he was angry, and we were angry, and I was wondering when that would stop.

**1973's *Ringo* was one of the best Beatles solo records and could even have been a Beatles record.**

[Nods] Because they are all on it. **The music was a commentary on stardom, what you each went through, and how the end of a band is like the end of a romance.**

Well, it was exactly that—because that's what happened. But the thing about it that everyone thinks was worked out was that when I got to L.A., John [Lennon] was there, and he had a song ["I'm the Greatest"], and he came over [to Sunset Sound studios] and joined in!

**"Photograph," the *Ringo* hit you co-wrote with George, was wistful.**

Sure. [Reciting the opening lyric] "Every time I see your face/It reminds me of the places we used to go." I had written that already in England; I was probably sitting at home alone again, and it was sort of a love song.

**"Six O'Clock" was also very pretty.**

[Smiles, singing] "Six o'clock in the morning/You've just gone to sleep." Paul wrote that. See, they knew me so well, they would write songs that they felt I could get away with. A lot of the songs they wrote for me, they would not have thought of doing themselves. George, when he was producing me, I thought he, in many ways, took more chances in those days than he would when he produced himself.

**George's guitar playing was exceptional on *Ringo*, as was your drumming on stuff like the hard-rocking "Devil Woman."**

George is an incredible musician, and he's always been a great supporter of me, even from before I was in the band. He had Brian [Epstein, the Beatles' manager] call me. So anyway, George was supportive—and so were the others, they all had to make this decision—but he was my main champion. I'd played with the Beatles, anyway. When Pete [Best] couldn't make it, I played with them.

**Goodnight Vienna, your 1974 solo set, was named for the track by John Lennon, and Elton John and Bernie Taupin wrote "Snoozeroo" for you.**

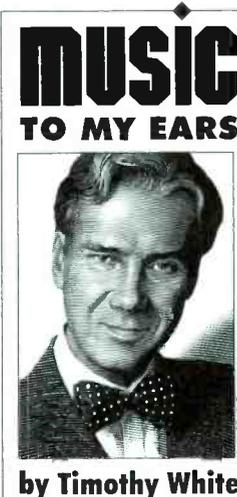
[Nods] And it had Richard Perry [producing] again. Again, with Elton and Bernie, we all knew each other. Now, if you do an album, you have publishing companies send you tapes of songs. But back then, you'd just call somebody and say, "I'm making an album, write me a song!" We were always in each other's pocket, creatively.

**A fellow drummer once told me you had secrets to help get your drum sounds in the studio, like putting a pack of cigarettes on the snare drum as a muffle.**

That's very true, because it deadens it. I like the deep sound, so it took all the ring out of the snare drum. Any pack'll do you, young drummers! But I also put dish cloths over all of the drums. I was lucky enough to try all my experiments with the Beatles, in the studio. It's not too easy to go onstage [rising chuckle] with dish towels all over your drums! And on some of the tracks I just played the cases the drums came in. I didn't even get to the drums! [Booming laughter].

**A great ending for *The Anthology... So Far* is "With a Little Help From My Friends." Since you first sang that Lennon/McCartney song on Sgt. Pepper's Lonely Hearts Club Band in 1967, your vocal has always been so tender. It sounds like you really look at music that way, with your old band and your newest one.**

Sure. The trick is, in the end, to try and look at the whole world like that—as your friend. And then you will get help, you will get support. People sometimes are a little afraid to ask for help. I think if you ask, you'll surely get it.



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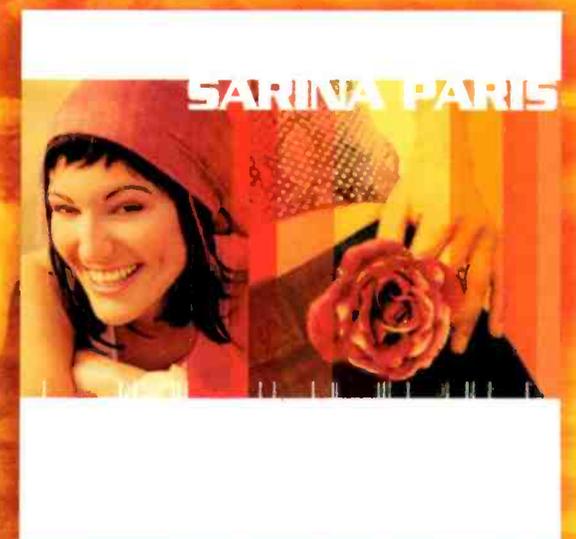
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| <b>REGGAE</b><br>★ DANCEHALL XPLOSION 2001 • VARIOUS ARTISTS • JAMDOWN           |
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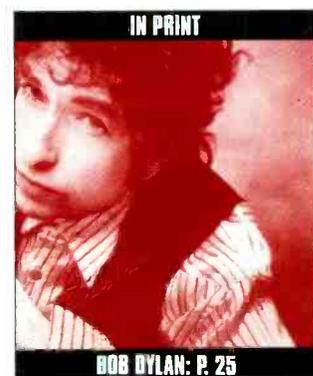
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**Perry Como, Easy-Listening Pioneer, Passes On**

BY JIM BESSMAN

Fans and friends are paying tribute to the late Perry Como, a one-time barber whose casual singing style and correspondingly low-key manner virtually defined the term "easy listening." He amassed 42 top 10 hits between 1944 and 1958, and his total U.S. chart entries for 1940-55 were second only to his idol, Bing Crosby.

Fellow Italian-American pop singer Tony Bennett, who came up in the generation following Como's and appeared on his TV show, recalls Como as "a great singer" who was much loved by those around him. "All singers—including myself—are quite eccentric," Bennett says. "But Perry was the only sane one in the business! It's a bad word these days, but he was wholesome, very calm. He was a beautiful person."

The 88-year-old Como died May 12 at his home in Jupiter Inlet Colony, Fla.; reportedly, he had been suffering from Alzheimer's disease for nearly two years.

It was Crosby who famously tagged Como as "the man who invented casual." In his trademark cardigan sweaters, Como indeed embodied the term, crooning such hits as the million-selling, Chopin-derived "Till the End of Time," which was the biggest smash of 1945, and such huge '50s successes as "Hot Diggity (Dog Ziggity Boom)," "Round and Round," and "Catch a Falling Star," all of which reached No. 1. "Catch a Falling Star" also earned him the first Grammy award for male vocal performance, in 1958.

Other hits in Como's 100 million-selling career included "I'm Always Chasing Rainbows," "Because," "When You Were

Sweet Sixteen," "Don't Let the Stars Get in Your Eyes," "Wanted," "Papa Loves Mambo," and "More Than You Know." He also excelled at novelty numbers, including such hits as "Hubba-Hubba-Hubba," "Zing Zing Zoom Zoom," "Chincherinchee," and "Papaya Mama."

His 1958 hit "Magic Moments" was an early success for the fledgling songwriting team of Burt Bacharach and Hal David. Como continued charting hits through the mid-'70s, including "It's Impossible," which reached No. 10 in 1970.

Like Crosby, Como also acted in films, including *Something for the Boys*, *Doll Face*, and *If I'm Lucky*. But he was

more successful during the '40s with his *Supper Club* radio show, and starting in 1948, he had a regular TV show, which continued through 1963. His annual Christmas TV specials extended into the '80s.

With all his immense success, Como remained "a man of the people," according to Ray Charles, his longtime musical and vocal director. "As famous and popular as he was, he was not of show business," Charles says. "I'm sure he never read *Variety* or knew what was on the *Billboard* or *Cash Box* charts unless someone came in and said his song went No. 1. His literature was a golf magazine!"

Yet Charles disputes Como's reputation as a "laid-back crooner" as one-dimensional. "He came into your house on Saturday nights as a friend, and his singing was non-threatening," he says. "People forget he

had a beautiful sound; Go back and listen to his records, and his voice is gorgeous. But he belted on songs like 'You'll Never Walk Alone' and 'Without a Song' and really knocks you out!"

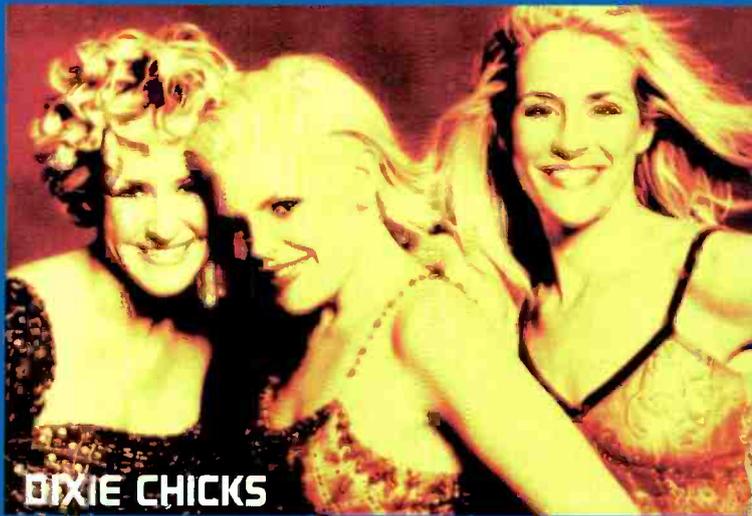
Como was born Pierino Como May 18, 1912, in Canonsburg, Pa., a coal-mining town southwest of Pittsburgh. One of 13 children, his parents came to America from Italy. Working in a barbershop at age 10, he had opened his own by the time he was 14. But he also sang on weekends for local Sons of Italy chapters and other fraternal groups, and he joined big-band leader Freddy Carlone's regional group in 1933.

Bandleader Ted Weems hired Como after hearing him sing with Carlone in 1937. Como recorded and performed with his band until Weems entered the military during World War II. Como, who had married Roselle Belline, was living in Queens, N.Y., and singing at New York's Copacabana nightclub before signing with RCA Victor in 1943, the same year he signed a seven-year movie deal with 20th Century Fox. His first major chart hit came the following year with Jerome Kern and Ira Gershwin's "Long Ago and Far Away."

Nick Perito, Como's longtime conductor/arranger, says, "I feel truly blessed to have had the good fortune to make music with such a great artist for so many years. But more important than that, he was my friend—a kind, gentle, compassionate, and all-around wonderful human being to one and all."

Como, whose wife died in 1998, is survived by two sons, Ronald and David; a daughter, Therese; 13 grandchildren; and four great-grandchildren.

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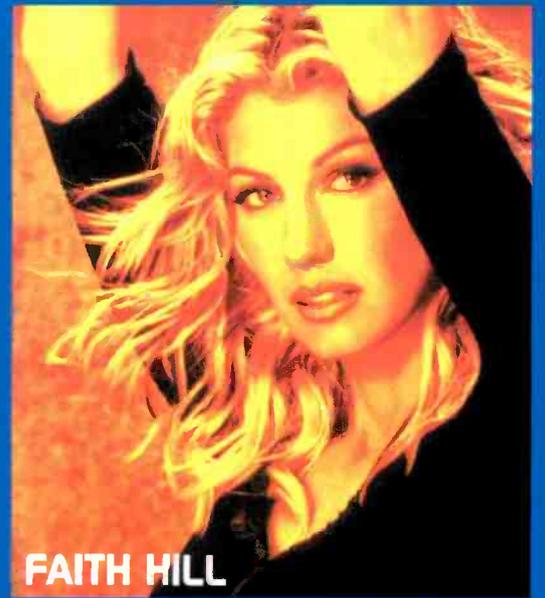
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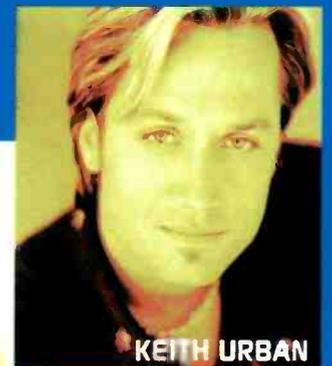
Producer  
Album of the Year  
*How Do You Like Me Now?!*



**TIA SILLERS**

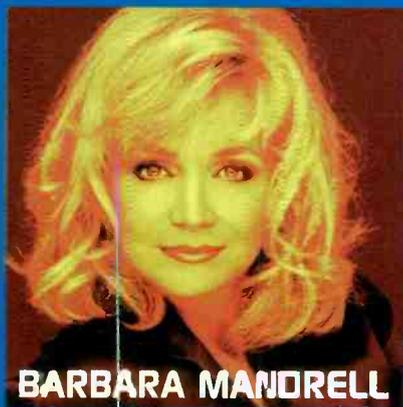
Composer

Song of the Year "I Hope You Dance"  
Publishers: Choice Is Tragic Music  
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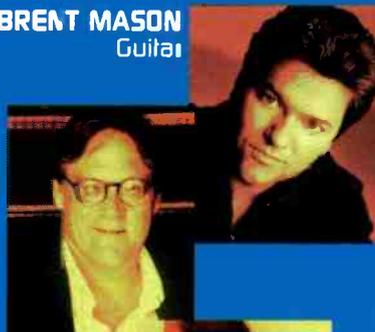
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Top New Male Vocalist



**BARBARA MANDRELL**

Pioneer Award



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Keyboards



**MARK O'CONNOR**

Fiddle



**JERRY DOUGLAS**

Dobro

Producer  
Single Record of the Year  
Vocal Event of the Year  
"I Hope You Dance"

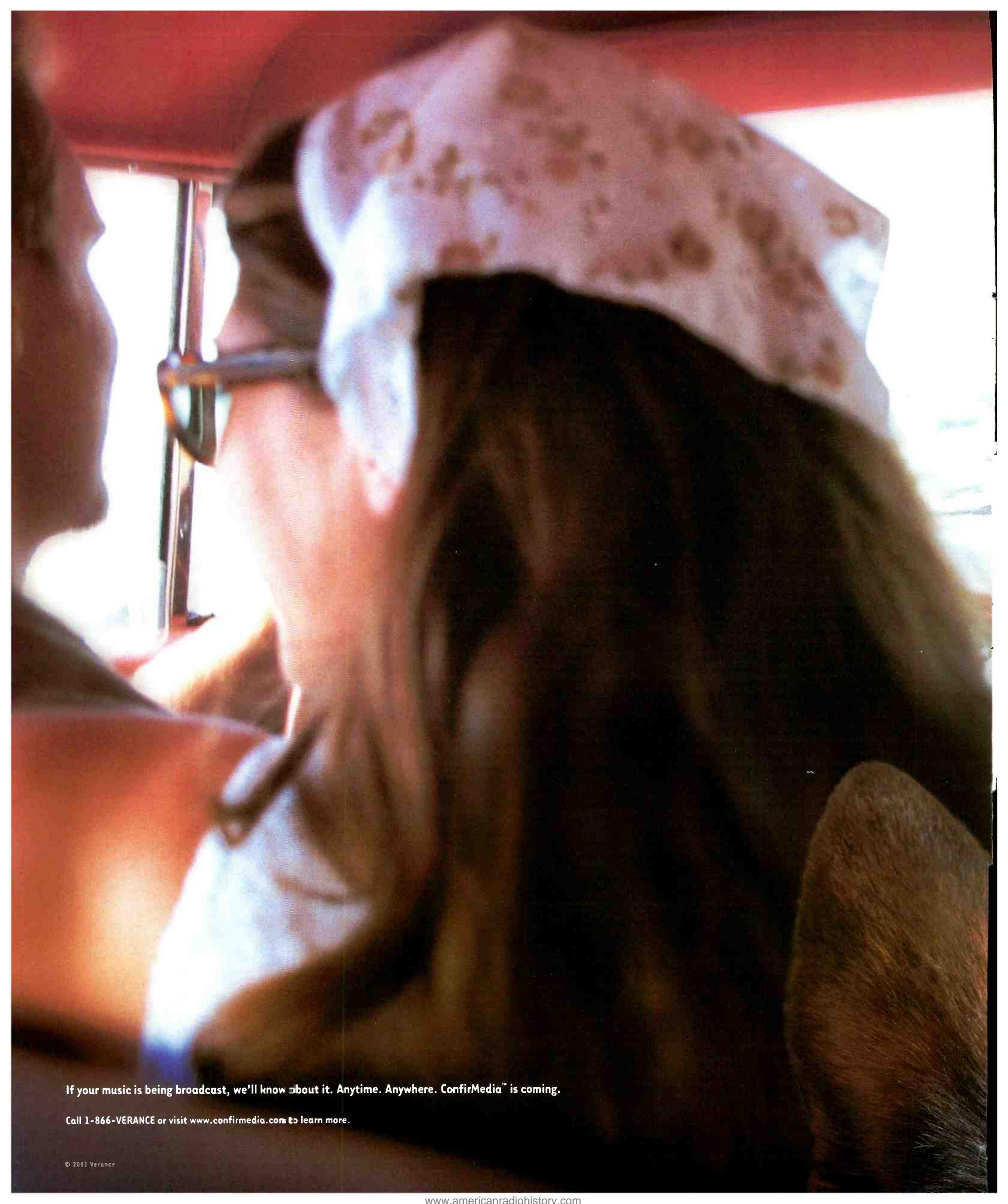


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# Walden Wins BMI Prize

BY JILL PESSSELNICK

LOS ANGELES—W.G. “Snuffy” Walden received the Richard Kirk Award for outstanding career achievement at BMI’s Film and Television Awards. The annual event, which was held May 16 at the Regent Beverly Wilshire Hotel here, was hosted by BMI president/CEO Frances W. Preston.

Walden is an accomplished TV composer who has contributed to such shows as *thirtysomething*, *The Wonder Years*, *Roseanne*, *Providence*, and *Once & Again*. He won an Emmy last year for his work on *The West Wing*. Walden, who released his first solo record on Windham Hill last year, is also a guitarist who has toured with such artists as Chaka Khan, Eric Burdon, and Donna Summer. Producers Ed Zwick and Marshall Herskovitz (*thirtysomething*, *Once & Again*), *The West Wing* creator/executive producer Aaron Sorkin and executive producer/director Thomas Schlamme, and *The Wonder Years* director Michael Dinner all honored Walden with taped messages.

Composer Lalo Schifrin was honored for his “Mission: Impossible” theme, which is used throughout *Mission: Impossible 2*. Multiple film award-winners were Trevor Rabin (*Gone in 60 Seconds*, *Remember the Titans*) and Edward Shearmur (*Charlie’s Angels*, *Miss Congeniality*). “Doesn’t Really Matter,” the hit penned by Janet with ASCAP co-writers Jimmy Jam and Terry Lewis from *Nutty Professor II: The Klumps*, was named most-performed song from a motion picture. The single is published by Black Ice Publishing.

Three composers additionally picked up multiple TV music awards: Mike Post for *NYPD Blue*, *Law & Order*, and *Law & Order: SVU*; Walden for *The West Wing* and *The Drew Carey Show*; and David Vanacore for *Survivor* and *Temptation Island*. The past year’s Emmy Award winners were honored at the event, and in one of the evening’s more poignant moments, the late Richard Stone’s award was accepted by his two sons. Stone, who received an Emmy for *Hysteria!*, died of cancer earlier this year.

Winning music was chosen based on inclusion in the past year’s top-grossing films or top-rated prime-time network TV shows.

A complete list of award winners follows.

**Richard Kirk Award:** W.G. “Snuffy” Walden.

**Film music awards:** Michael Kamen, *X-Men*; David Kitay, *Scary Movie*; Ed Shearmur, *Charlie’s Angels*, *Miss Congeniality*; David Newman, *Nutty Professor II: The Klumps*; Richard Gibbs, *Big Momma’s House*; Cliff Martinez, *Traffic*; Trevor Rabin, *Remember the Titans*, *Gone in 60 Seconds*; John Williams, *The Patriot*; Harry Gregson Williams, *Chicken Run*; Lalo Schifrin, *Mission: Impossible 2*; Lennie Niehaus, *Space Cowboys*; Richard Marvin, *U-571*; Mark Mothersbaugh, *Rugrats in Paris*;

*The Movie*; Danny Elfman, *The Family Man*.

**Most-performed song from a film:** “Doesn’t Really Matter” from *Nutty Professor II: The Klumps*, Janet, Black Ice Publishing.

**TV music awards:** Jeff Beal, *Family Law*; Kenneth Douglas Berry, *Temptation Island*; Martin Davich, *ER*; Kurt Farquhar, *The King of Queens*; Josh Goldsmith, *The King of Queens*; Andrew Gross, *The King of Queens*; Steve Hampton, *Just Shoot Me*; Tom Hiel, *The Practice*; John M. Keane, *CSI: Crime Scene Investigation*; Korbin Kraus, *Just Shoot Me*; James S. Levine, *What About Joan*; Marc Lichtman, *Touched by an Angel*; Darryl Phinnessee, *Frasier*; Mike Post, *Law & Order*, *Law & Order: Special Victims Unit*, *NYPD Blue*; Edward Rogers, *NYPD Blue*; Peter Scaturro, *The Practice*; Barrett Strong, *Family Law*; Pete Townshend, *CSI: Crime Scene Investigation*; David Vanacore, *Survivor*, *Temptation Island*; W.G. “Snuffy” Walden, *The Drew Carey Show*, *The West Wing*; Norman Whitfield, *Family Law*; Allee Willis, *Friends*; Cathy Yuspa, *The King of Queens*.

**Emmy Award winners:** W.G. “Snuffy” Walden, *The West Wing*; John Kimbrough, *Nickelodeon*; Julie Bernstein, *Hysteria!*; Steve Bernstein, *Hysteria!*; Tim Kelly, *Hysteria!*; Richard Stone, *Hysteria!*; Paul S. Glass, *One Life to Live*; Dominic Messinger, *One Life to Live* and “When I Think of You” from *One Life to Live*.



# BMI Honors Faith Hill Hit ‘Breathe,’ Cory Rooney At Annual Pop Awards

BY JILL PESSSELNICK

LOS ANGELES—Faith Hill’s hit “Breathe” was named BMI pop song of the year at the performing-right organization’s 49th annual Pop Awards, held May 15 at the Regent Beverly Wilshire Hotel here. The song, co-written by Stephanie Bentley and Holly Lamar (who is not licensed through BMI) and published by Hopechest Music and Universal-Songs of PolyGram International, tallied the most feature broadcast performances between the Oct. 1, 1999, and Sept. 30, 2000, eligibility period.

Cory Rooney earned the pop songwriter of the year award. Three of his songs, “Bring It All to Me,” “I Need to Know,” and “You Sang to Me,” were on BMI’s “most performed” list this year.

With 16 songs recognized at the awards, EMI Music Publishing took home the pop publisher of the year honor for the seventh time since 1989. This distinction is granted to the company with the highest percentage of copyright ownership among the awarded songs.

Several other publishers garnered three or more honors: Warner/Tamerlane Publishing (10), Sony-ATV Songs LLC/Sony-ATV Tree (five), Universal Music Publishing (Universal/Songs of PolyGram International, Songs of Universal, and Irving Music) (five), Careers/BMG Music Publishing (four), Cori

Tiffani Publishing (three), Ensign Music Corporation (three), and Zomba Songs (three). Additionally, nine songwriters received two awards each: Kevin “She’kspere” Briggs, Jerry “Wonder” Duplessis, Fred Jerkins, Rodney Jerkins, Robi “Draco” Rosa, Scott Stapp, Sting, Rob Thomas, and Mark Tremonti.

Foo Fighters’ “Learn to Fly” earned songwriters Dave Grohl and Nate Mendel the award for most-performed song on college radio. The song is published by EMI/Virgin Songs, Flying Earform Music, and MJ Twelve Music.

“Amazed,” “Smooth,” and “American Pie” earned their second pop awards; they had each received honors at last year’s BMI pop awards.

All winners are determined by the number of feature broadcast performances on American radio and TV during the eligibility year. BMI’s president/CEO Frances W. Preston and VP/GM, writer/publisher relations Barbara Cane handed out the evening’s awards.

A complete list of winners, with their writers and publishers, follows:

“Amazed,” Marv Green, Chris Lindsey, Aimee Mayo; Careers/BMG Music Publishing, Golden Wheat Music, Silverkiss Music, Songs of Nashville DreamWorks, Warner/Tamerlane Publishing.

“American Pie,” Don McLean, Benny Bird Co., Songs of Universal.

“Bent,” Rob Thomas, Bidnis, EMI/Blackwood Music.

“Bills, Bills, Bills,” Kevin “She’kspere” Briggs, Hitco Music.

“Blue (Da Ba Dee),” Massimo

Gabutti, Maurizio Lobina, Gianfranco Randone; EMI/Blackwood Music.

“Brand New Day,” Sting, EMI/Blackwood Music.

“Breathe,” Stephanie Bentley; Hopechest Music, Universal/Songs of PolyGram International.

“Bring It All to Me,” Billy Lawrence, Cory Rooney; B.K. Lawrence Publishing, Cori Tiffani Publishing, Sony-ATV Songs LLC, Warner/Tamerlane Publishing.

“Broadway,” EMI/Virgin Songs.

“The Chemicals Between Us,” Gavin Rossdale, Ensign Music Corp.

“Desert Rose,” Sting, EMI/Blackwood Music.

“The Dolphin’s Cry,” Patrick Dahlheimer, Chad Gracey, Ed Kowalczyk, Chad Taylor; Loco de Amor Music.

“Falls Apart,” Stan Frazier, DJ Homicide, David Kahne, Murphy Karges, Mark McGrath, Rodney Sheppard; E Equals Music, Grave Lack of Talent Music, Warner/Tamerlane Publishing.

“Fortunate,” R. Kelly; R. Kelly Publishing, Zomba Songs.

“The Great Beyond,” Peter Buck, Mike Mills, Michael Stipe; Temporary Music.

“Hangin’ Around,” David Bryson, Adam Duritz, Charles Gillingham, Matt Malley, Ben Mize, Daniel Vickery; EMI/Blackwood Music, Jones Falls Music.

“He Wasn’t Man Enough,” Fred Jerkins, Rodney Jerkins; EMI/Blackwood Music, Ensign Music Corporation, Fred Jerkins Publishing, Rodney Jerkins Productions.

“Higher,” Scott Stapp, Mark Tremonti; Dwight Frye Music, (Continued on page 66)

# Tejano Conjunto Festival A Tribute To Pioneer Longoria

BY RAMIRO BURR

SAN ANTONIO—For most of the last century, *conjunto* has been the music of Texas’ southern heartlands, but its folk charm continues to lure new audiences and new artists—even from overseas.

The lineup of the five-day Tejano Conjunto Festival (TCF) May 9-13 at Rosedale Park included seven new groups: Max Baca and the Tex-Maniacs, Los Pochos, Los Longorias, Los Nobles, Los Cruising Coyotes, Grupo Equis, and—perhaps most interesting of all—Los Gallos, from Paris, France.

Los Gallos performed on a card that included five-time Grammy winner Flaco Jimenez, the Garcia Brothers, and the Hometown Boys. For Los Gallos singer/*bajo sexto* player Manolo Gonzalez, it is no mystery why his group was drawn to conjunto: “First, the accordion is part of French culture, and the music is simply good roots music, and that music affects us. It is music that makes us respond—it inspires.”

Born to Spanish parents who fled to France during the Spanish Civil War, Gonzalez grew up in the south of France, exposed to blues/rock bands. At a 1997 concert in Paris, Gonzalez

heard Flaco Jimenez, which he says “was like a revelation.” Gonzalez then teamed up with native Parisian and multi-instrumentalist Thierry “Carpintero” Carpentier, who began his career playing guitar, bass, and tubas in jazz bands and later in country bands. After meeting with Gonzalez, he decided to learn the accordion to sing the French repertoire and the songs he was writing.

Also performing at the Rosedale Park festival were Los Dos Gilbertos, Ruben Vela, Mingo Saldivar, and Kenji Katsube y Conjunto J—a group created in Japan that includes Japanese players but which now resides in Corpus Christi.

Interest in conjunto music and its history is high today, says TCF Hall of Fame researcher Ray E. Torres, because conjunto music has the same type of agrarian family values found in country. “The young musicians playing that music today need to know who the people were that laid the foundation. Those that came before established the original sound that we call conjunto.”

Chris Strachwitz, owner of Arhoolie Records, adds, “This type of festival, which includes a hall of fame recognition, is important because for

many years the working-class people who love this music and the musicians who play it have never had this. Tradition—in all kinds of music—needs to be acknowledged.”

This year’s festival also featured a new video documentary, *Tejano Con-*

*junto Festival: 20 Years of Music*, a retrospective on the 20 years of music and artists showcased at the festival. And more than two dozen writers and artists were on hand to sign copies of the new University of Texas Press (Continued on page 73)



**Independence Day.** As part of the first-ever White House celebration of Cinco de Mayo, Mexican Independence Day, Mexican recording star Thalia performed May 5 for first lady Laura Bush, left, and President George W. Bush, second from left. Thalia, second from right, was accompanied by her husband, Sony Music Entertainment chairman/CEO Tommy Mottola, right.

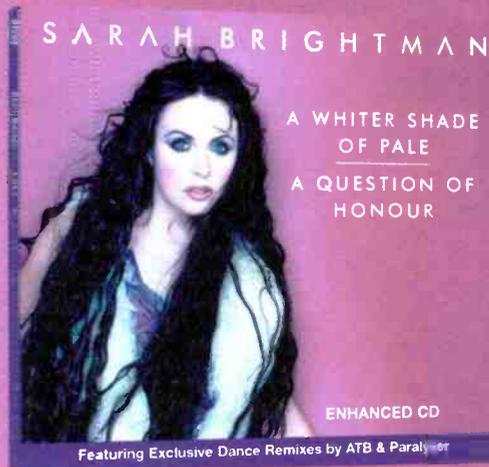
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# Bacharach, Moog Win Swedish Polar Prize

BY KAI R. LOFTHUS

STOCKHOLM—The 10th Swedish Polar Music Prize, held May 14 here, not only continued its now-established tradition of honoring international titans of music but also succeeded in broadening its horizons, so that the event served as more than just another awards ceremony.

This year, while the Polar organizers recognized the lifetime achievements of two Americans—composer Burt Bacharach and synthesizer innovator Robert Moog—and Germany's electronic music pathfinder Karlheinz Stockhausen, the Swedish music community organized a series of events and showcases in the country's capital to highlight the creative capabilities of both the Polar recipients and a younger generation of musicians and artists.

For example, 24 hours before the "laureates" were feted at the city's Berwaldhallen in the presence of King Carl XVI Gustav, a Stockholm Live Day was organized by trade body Export Music Sweden (EXMS) and local club promoters Klubb Love to showcase more than 20 new acts. Polar Music Prize managing director Stuart Ward previously held a similar post at EXMS. The 2001 Polar Music Prize was Ward's first at the helm.

Bacharach did some recognizing of his own, too. The distinguished arranger/producer/pianist spent time May 11 in a Stockholm studio working with singer Carola Häggqvist on a song for her upcoming Universal Music Sweden album. She also sang to Bacharach's accompaniment during the post-Polar awards banquet.

Among other performances were Elvis Costello's interpretation of a song he authored with Bacharach, "God Give Me Strength," and Anne Sofie Von Otter's performance of "This House Is Empty Now."

President George W. Bush sent a statement for the occasion, declaring that the U.S. is "very proud that two of these [Polar] recipients hail from our own shores." He added, "We are bound together by ties of kinship and a common heritage

based on democratic values, freedom of expression, and a belief that culture brings people together." Bush, who is due to visit Sweden in June, also extended congratulations to Stockhausen.

The Polar Music Prize is awarded annually, based on nominations submitted by members of the Confédération Internationale des Sociétés d'Auteurs et Compositeurs and the International Federation of the Phonographic Industry. One million Swedish kronor (\$100,000) is given to each laureate, the funds derived from a donation by the late record producer/publisher/artist manager Stig "Stikkan" Anderson, known worldwide for developing the career of



BACHARACH

Abba. In 1989, Anderson assigned shares in his Stockholm-based publishing firm Sweden Music to the Royal Swedish Academy of Music. This donation established and underwrites the prize, which Anderson said should be awarded "with no restriction as to nationality" for significant achievements in music and/or musical life. It is presented by the Swedish king annually. Anderson died in 1997 and is represented on the prize committee by his daughter, Marie Ledin.

Bacharach recalled meeting Anderson many years ago at the Grand Hotel in Stockholm. "I can almost remember which table we sat at," he told guests at the prize dinner, which was also held at the Grand. The American noted that his first visit to Sweden was as Marlene Dietrich's musical director in the 1950s.

Earlier in the day, Stockhausen told the audience at Berwaldhallen, "I had support for three years for some courses of my music. In Kurten, where I live, the government said this year they will not support me with one mark. Now [the Royal Swedish Academy of Music] come and tell me that I won this prize. This is fantastic,

because I can continue giving these courses."

For his part, Moog noted, "Among the less reliable ways of making a living in the world is electronic music manufacturing. I've no trouble in finding constructive things to [spend the money] on."

Bacharach joked that he would probably "buy a couple of race horses" with the prize. Then he admitted, "I can't come here and say, 'Boy, I need the money,'" but he called his profession "a tough way of making a living—unless you're successful."

Among further Polar-related events, which took place May 12-15, were a Q&A session and performances by Stockhausen at Stockholm's Royal University College of Music; a seminar, *The Musical Process*, featuring all three honorees, also at the college; and a seminar by Moog and Manfred Mann, "None of Us Had Any Idea Where This Was Leading," at the city's Royal Institute of Technology.

The May 13 Stockholm Live Day featured, among others, Universal Music Sweden-signed pop singer Emma Nilsson, EMI Sweden-signed jazz vocalist Viktoria Tolstoy, and BMG Sweden-signed rock band Sahara Hotnights.

Bacharach, too, showed awareness of Sweden's contribution to current pop creative trends, praising producer Max Martin [Backstreet Boys, 'N Sync], who is Swedish.

"I find the Backstreet Boys very appealing," he told *Billboard*, "and 'N Sync. It's good ear candy." Cautioning, however, that radio can be "very fickle," he continued, "Are we going to hear these songs five years from now in a piano bar, at a bar mitzvah, or a graduation? It's harder to create lasting songs. Standards."

Bacharach was aware of the Polar Music Prize before becoming one of this year's recipients, but his fellow laureates were not. Moog said he thought "it was a joke, and that Stuart Ward was going to ask for my credit-card details." Stockhausen claimed to "just compose music" and not to read newspapers, listen to the radio, or watch TV.

# Estonia Wins Eurovision

'Everyday' Surprise Victor Of Int'l Contest

BY FRED BRONSON and JEFFREY DE HART

COPENHAGEN—When Estonia won an unexpected victory at the 46th annual Eurovision Song Contest, record companies and music publishers were caught off-guard. The winning song—"Everybody," written by Ivar Must and Maian-Anna Kärmas and performed by Tanel Padar and Dave Benton with boy band 2XL—didn't have a deal in place prior to the live May 12 broadcast.

After the contest, Universal Music Sweden nabbed rights to the victor. "We have a licensing deal with a company called Baltic Music Promotion based in Tallinn [Estonia] and run by Lauri Laubre," says Gert Holmfred, managing director of Universal Music Sweden. "We will release the single the last day of May across Europe. We are also negotiating how to compile an album. Tanel Padar has just released a rhythm-and-blues album in Estonia, and we are talking about hooking onto that."

"Everybody" is already available on a compilation album, *Eurovision Song Contest 2001*, released by BMG Germany, but there is no commercial single available anywhere yet—even in Estonia. A promotional single went to Estonian radio and was distributed to the media during the competition, held at the Parken Stadium in Copenhagen.

The compilation had an initial shipment of 170,000, according to BMG Ariola Media product manager Oliver Melke-Lepges, and is expected to top sales of the 2000 compilation, which moved 200,000 units. This year's album had a Pan-European release before the May 12 Eurovision broadcast and achieved instant platinum status (50,000 units) in the host country, Denmark; retailers there took 55,000 copies, pushing the album to No. 1 on the Danish chart. First-week sales in Sweden were good enough to fuel a debut at No. 8 on the album chart.

If the 40,000 people at the Parken Stadium and the 120 million viewers

across Europe were surprised at the outcome, it's because Estonia didn't figure in the top 10 of any odds-maker. Instead, they favored the Abba-like entry from Sweden, "Listen to Your Heartbeat" by Friends, and the Celine Dion-like entry from France, "Je N'ai Que Mon Âme" (Only My Soul) by Natasha St-Pier. The former, released on Mariann Grammofon in Sweden, was picked up before the contest by Universal for Germany, Holland, Belgium, and Switzerland, and, in a separate deal, for Norway and Denmark. The latter is signed to Sony and released in France on the Columbia label.

The Estonian entry pairs Padar, who sang backing vocals for Estonian artist Ines in the 2000 Eurovision Song Contest, with Benton, an Aruban-born Dutch citizen living in Estonia, backed by a popular Estonian boy band, 2XL. Padar and Benton have their own careers, but were teamed by composer/producer Must for the Estonian national final. Must wanted a party atmosphere onstage for the song and added the gymnastic 2XL.

Benton, 50, was as surprised as anyone at the win, although he went into the competition with the idea of claiming first place. "Nobody was focusing on us—a group of six guys and one old man," he says. "I only did this because I believed we could win, although I'm realistic. [After rehearsals] I thought we could pull it off if we showed confidence on stage. Everything came down to the execution of the song."

While Estonian artists like Maarja (with a U.S. album released on Gefen in 1997) and Ines (with a single released on edel in 2000) have enjoyed some success beyond the borders of their homeland, "Everybody" could be the first Pan-European hit for an Estonian artist. "For Estonia, this is a big, big thing," says Must. "We're so small and so new."

The Estonian win rewrites the Eurovision history book, as Benton is the first black artist to ever win the  
(Continued on page 73)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Andrew Shack is promoted to executive VP of Priority Records in Hollywood. He was senior VP of A&R.

Dan Hoffman is named executive VP of business and legal affairs for Razor & Tie Entertainment and Razor & Tie Direct in New York. He was senior VP/head of business and legal affairs and administration for Tommy Boy Music.

Arista Records promotes Tony Ward to VP of marketing and Adam Lowenberg to VP of marketing in New York. They were, respectively, director, artist development and director, marketing.

Brian Kelleher is named VP of A&R administration for Sony Classical in New York. He was director of business operations for Central Park Media.

Shanachie Entertainment promotes Cindy Redmond Byram to VP, publicity in New York. Shan-



SHACK



HOFFMAN



WARD



LOWENBERG



KELLEHER



ROSENBERG



POLLOCK



ROBERTS

achie Entertainment also names Rick Rosenberg as VP of sales and marketing in New York. They were, respectively, director of publicity and VP of sales for Edel America Records.

Don Mayes is promoted to VP of business affairs for Integrity in Mobile, Ala. He was director of business affairs.

Adam Pollock is named director of marketing for Mammoth Records in New York. He was director of marketing for PlayJ.com.

Elektra Records promotes Cord Himmelstein to director of crossover promotion; Randi Newman to director of field marketing/merchandising; Heather Chambers to director, media buying; and Courtney Powell to associate director, street marketing and promotion in New York. They were, respectively, New York regional promotions manager; manager, field marketing/merchandising; coordinator, media buying; and manager of rap and street promotion.

Paul Conroy is named director of A&R for Roadrunner Records in New York. He was a manager for Uppercut Management.

Randy Haecker is promoted to associate director of media relations for Legacy Recordings in New York. He was manager, media relations.

Leanne Mangan Bush is named senior manager of public relations for Word Records in Nashville. She was a publicist for Sparrow Records.

Kira Williams is named A&R administrator for 143 Records in

Los Angeles. She was in the urban music department at Hollywood Records.

**RELATED FIELDS.** Paul Sewell is named VP of music and entertainment for Envision in Los Angeles. He was owner of Marketing Through Entertainment.

Jaime Roberts is named senior publicist for Katherine Schenker Associates in New York. She was senior director of media relations for Roadrunner Records.

# CALIFORNIA REEMAN'

## DAN KIELEY

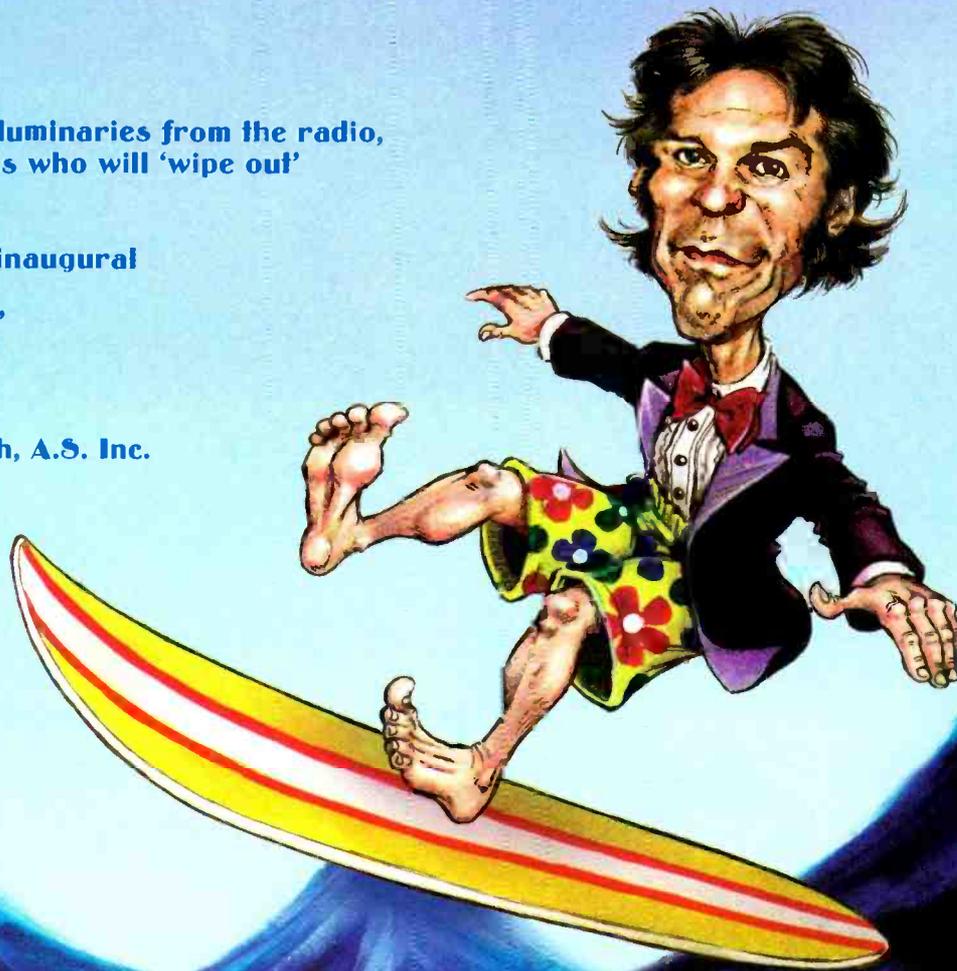
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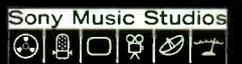


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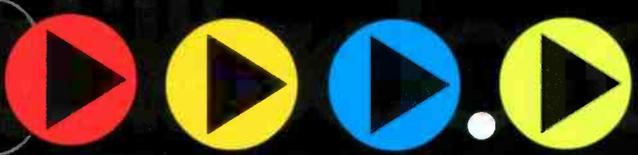


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# Artists & Music

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## Williams Reveals Her 'Essence' On New Lost Highway Disc

BY PHYLLIS STARK

NASHVILLE—Lucinda Williams has found both critical acclaim and commercial success as a performer, but she still feels like an outsider in Nashville, where she is based.

While her songs have been recorded by what she calls "the braver" Nashville artists—Mary Chapin Carpenter, Patty Loveless, and Emmylou Harris—Williams says, "I definitely don't feel a part of what I call the straighter country music world, the country music industry of Nashville," despite that she lives here.

"I'm definitely not connected in with that world," Williams adds, noting that this is both by choice and by virtue that "my music doesn't fit

*'Nashville is so straight . . . They used to write grittier stuff. It's gotten so puritanical.'*

—LUCINDA WILLIAMS

there." She continues, "Nashville is so straight. I guess I'm sort of considered an outlaw here with Steve Earle . . . They used to write grittier stuff. It's gotten so puritanical."

Williams says she doesn't like CMT, doesn't listen to country radio, and resists being labeled as a country act. "I don't want to be identified with the stuff that's on country radio now. Country music to me is Hank Williams and Loretta Lynn."

At this point in her career, Williams can afford to stand alone. After years of toiling as a road dog putting out critically acclaimed albums that barely rang the registers at retail, Williams broke through with her 1998 album, *Car Wheels on a Gravel*

*Road*, which propelled her into an elite league of artists—a league in which critics' darlings can also sell 500,000 units.

Now, Williams and her label, Lost Highway Records, are hoping to repeat—and build on—*Car Wheels'* success with *Essence*, due June 5.

"You always get a little nervous when one record does so well," Williams says. "The next one, you just hope it's as good or better than the one before."

While she says there was no external pressure to outperform *Car Wheels*, Williams admits she put that pressure on herself. "It's a little scary when you have to follow up a gold record that won a Grammy. It's not like it sold 3 million copies, but it's the most successful record I've ever had, so now I have more people listening to me than ever before."

Still, Williams calls *Essence* her best album yet. She co-produced the record with Charlie Sexton, along with Bo Ramsey and Tom Tucker. "I feel good about my vocals on this record," she says. "I always get insecure and nervous when I make a record. Until the last minute, I'm questioning myself and second guessing, and I didn't do that as much on this one."

Williams penned all of the tracks on *Essence* solo. She doesn't co-write, she says, because, "I'm my own artist. I've tried writing with people, but it's just silly."

The title track, which is the single currently being worked to triple-A and Americana radio, features labelmate Ryan Adams on tremelo guitar. The song's love-as-drug metaphor explains the lyrics "Baby, sweet baby, whisper my name/Shoot your love into my vein" and "Baby, sweet baby, can't get enough/Please come find me and help me get fucked up."

Williams describes another song, "Get Right With God," as "a

song version of a painting," comparing it to the religious folk art she collects. While she says, "I am on a spiritual path. I am trying to get right with God," Williams emphasizes that the song "doesn't have anything to do with any particular religion."

worked, Williams says, "are supporting all the artists like me. They are more varied. They are the only thing left in radio that is trying to stand up and be independent."

Williams, known for her frequent hops to different label homes, stayed with Island Def Jam Music Group

word-of-mouth. I like to think that inspired them to let that be the philosophy behind this new label. On a major, the stakes are so high. You have to sell, like, 2 million records before you're considered worth keeping on a label."

Lost Highway VP of A&R and artist development Frank Callari says that Williams "represents the essence of what we're all about, which is great music that some people find hard to format. I like to call them the unformatables."

Previously managed by Callari before he moved to Lost Highway, Williams is currently between managers. She is booked by Frank Riley of High Road Touring, and her songs are published by Warner-Tamerlane Publishing.

Williams began playing festivals and a few clubs in late April and hits the road in earnest in June. That tour will take her through the U.S. and Canada, and there are preliminary plans for her to head to Europe in September.

Callari says, "She's such a great live act that it's the best way to spread the word." On the heels of *Car Wheels'* success, he notes, "It will be interesting to see how things go this time, because now we've set it up. Whether it be from the public side or industry side she has a great base of recognition, sales, and respect."

Williams will perform on *Late Show With David Letterman* June 4—the night before street date—and the label expects to run a teaser ad campaign on VH1 when the album is released. The label is also creating a Lucinda Williams Web site within the Lost Highway site to promote the album and the artist.

As a side project, Williams will contribute to Ralph Stanley's album of duets with female singers, *Clinch Mountain Sweethearts*, due this summer.



WILLIAMS

Laura Hopper, PD of triple-A KPIG Monterey, Calif., calls Williams "the great white hope for an Americana/triple-A force that is out there." While she's not a fan of the single, Hopper says that what she has heard of the rest of the album is "just marvelous. We're going to have fun with it. There are other things on the record that are going to be so killer for KPIG, it's hard for us to wait."

Hopper thinks Williams' name "is going to become a household word pretty soon. Holding true to her values and style is going to serve her well."

The triple-A and Americana stations where her music is being

(IDJMG) for *Essence*, her sixth album, but was shifted to become the flagship artist of IDJMG's new label, Lost Highway Records (Billboard, Feb 10).

Williams describes Lost Highway as "kind of like a little shelter in the midst of all the dance bands the bigger label [IDJMG] has. It's kind of a guarantee that you won't get lost in the shuffle. It feels real comfortable."

"With the success of *Car Wheels*, it was pretty apparent that a record can do well without buying into the whole corporate ritual that you have to do to try to get your record sold," Williams says. "It was successful based on my live shows and

## Criminal Prosecution of On-Line "File Sharing"

by

Joseph D. Schleimer, Esq. & Kenneth D. Freundlich, Esq.

Synopsis: More than a billion infringements of music copyrights take place each month through on-line "file sharing." Now that the Courts have stripped away the euphemism and declared file sharing to be "piracy," the venture capitalists, internet freebooters, and crypto-libertarians who continue to preach that "music should be free," may be in for a surprise: criminal indictment and trial under the No Electronic Theft ("NET") Act of 1997.

The full text of this article has now been posted on our website at [www.Schleimerlaw.com](http://www.Schleimerlaw.com).

Schleimer & Freundlich LLP  
Music & Entertainment Litigation

# EL RITMO. LA PASIÓN. RHYTHM. PASSION.

## CONGRATULATIONS 2001 EL



### Salsa

#### CANCION DEL AÑO

"Que Alguien Me Diga"  
compositor: Omar Alfanno  
editoras: EMOA Music Publishing, Inc.,  
Sony/ATV Music Publishing LLC

#### CANCIONES GANADORAS

"Amarte Es Un Problema"  
compositores: Chein García Alonso /  
Sergio George  
editoras: WB Music Corp.,  
Universal Music Publishing Group

"Como Duele"  
compositor: Alejandro Jaen (SGAE)  
editora: Nueva Ventura Music

"Desde Que No Estás"  
compositores: Osvaldo Pichaco/Jean Paul  
Colé (SGAE)  
editora: Pichaco Music

"Enamorado De Ti"  
compositor: James Nicholas Greco  
editora: WB Music Corp.,  
Jimmy G's Publishing

"Mi Primer Amor"  
compositor: William Duvall  
editora: Caribbean Waves Music

"Muévelo"  
compositor: Alan García Olvera  
editoras: Universal Music Publishing,  
Group/Insignia Music

"Pero Dile"  
compositor: Victor Manuel Ruiz Velázquez  
editora: La Editora De Música PMC

"Que Locura Enamorarme De Ti"  
compositor: Alejandro Vezzani (SGAE)  
editora: Samalea Songs

"Qué Se Yo"  
compositores: Luis Enrique Mejía  
editoras: Universal Music Publishing Group,  
Lemelo Music Publishing

"Que Te Vas"  
compositor: Alberto Aguilera Valadez  
editoras: Alma Musical, BMG Songs, Inc.,  
BMG Music Publishing S.A. de C.V. (SACM)

"Remolino"  
compositor: Amaury Gutiérrez (SGAE)  
editora: WB Music Corp.

### "Si La Ves"

compositor: Omar Alfanno  
editoras: EMOA Music Publishing,  
Sony/ATV Music Publishing LLC

### Regional Mexicano

CANCION DEL AÑO  
"El Listón De Tu Pelo"  
compositor: Jorge Mejía Avante (SACM)  
editora: Edimonsa Corp.

CANCIONES GANADORAS  
"Acaríciame"  
compositor: Juan Francisco Rodríguez Del Bosque  
a/k/a Alazán Roxana Zamudio Trejo  
editora: WB Music Corp.

"Busca Otro Amor"  
compositor: Pascual Barraza (SACM)  
editora: Edimusa/Vander Music

"El Amigo Que Se Fue"  
compositor: Migual Luna  
editora: Semia Music

"Eras Todo Para Mi"  
compositor: Adolfo Angel Alba (SACM)  
editora: SACM Director

"Mi Gusto Es"  
compositor: Samuel Lozano (SACM)  
editora: Edimusa/Vander Music

"Mujer, Mujer"  
compositor: Jesús Scott (SACM)  
editoras: Universal Music Publishing Group,  
Leo Musical (SACM)

"Perdóname"  
compositor: Enrique "Fato" Guzmán (SACM)  
editoras: Edimusa/Vander Music,

"Que Voy A Hacer Sin Ti"  
compositores: Rudy Pérez  
Edith Cabrera De Toledo  
editoras: JKMC Music Publishing,  
Universal Music Publishing Group

"Te Hice Mal"  
compositor: Adolfo Angel Alba (SACM)  
editora: SACM Directo

"Te Ofrezco Un Corazón"  
compositor: Gustavo Adolfo González  
Gurrola (SACM)  
editora: Universal Music Publishing Group

"Te Soñé"  
compositor: Javier Zazueta-Larrañaga  
editora: Teocal Music

"Y Sigues Siendo Tú" ("You're Still The One")  
compositores: John Robert Lange (PRS)  
editor: Zomba Enterprise

### Rock en Español

CANCION DEL AÑO: ROCK  
"Canción En La Arena"  
compositores: Alfonso Auger Vega  
Enrique Laureano  
editora: Editorial Laureano Auger

CANCION DEL AÑO: ROCK ALTERNATIVO  
"Cuchi Cuchi"  
compositores: José Luis Pardo  
Mauricio Arcas  
editora: Universal Music Publishing Group

### GRUPO INDEPENDIENTE DEL AÑO Orixa

### Pop/Balada

CANCION DEL AÑO  
"A Puro Dolor"  
compositor: Omar Alfanno  
editoras: EMOA Music Publishing, Inc.,  
Sony/ATV Music Publishing LLC

CANCIONES GANADORAS  
"Amarte Es Un Placer"  
compositor: Juan Carlos Calderón (SGAE)  
editora: El Pedrosillo

"Cuando Una Mujer"  
compositor: Omar Alfanno  
editoras: EMOA Music Publishing, Inc.,  
Sony/ATV Music Publishing LLC

"Desnuda"  
compositor: Ricardo Arjona (SGAE)  
editoras: Arjona Musical (SACM),  
Sony/ATV Music Publishing LLC

"Como (I Need To Know)"  
compositor: Marc Anthony  
editora: Sony/ATV Music Publishing LLC

"Escúdhame"  
compositor: Marco A. Flores  
editoras: Estefan Music Publishing,  
MAF Ediciones Musicales (SACM)

"Futa Fresca"  
compositor: Carlos Alberto Vives  
editora: Gaira Bay, EMI April Music

"Imagíname Sin Ti" ("Imagine Me Without You")  
compositores: Rudy Pérez  
Mark Portmann

# EL FUEGO. LA VIDA.

## FIRE. LIFE.

### PREMIO ASCAP AWARD WINNERS

editoras: Rubet Music Publishing,  
Universal Music Publishing Group,  
Marport Music

"Muy Dentro De Mi" ("You Sang To Me")  
compositor: Marc Anthony,  
Ricardo Alfredo Gaitán Arrocha  
editora: Sony/ATV Music Publishing LLC

"Por Amarte Así"  
compositores: Alejandro Montalbán  
Eduardo Reyes  
editoras: WB Music Corp., Erami Music Publishing

"Secreto de Amor"  
compositor: José Manuel Figueroa Figueroa  
editora: Edimusa/Vander Music

"Que Alguien Me Diga"  
compositor: Omar Alfanno  
editoras: EMOA Music Publishing, Inc.,  
Sony/ATV Music Publishing LLC

"Quiéreme"  
compositor: George Noriega  
editora: Estefan Music Publishing Inc.

"Solo Me Importas Tú" ("Be With You")  
compositores: Enrique Iglesias  
Paul Barry (PRS), Mark Taylor (PRS)  
editora: EMI April Music,  
Fight Bank Music Inc.,  
Enrique Iglesias Music

"Sólo Tú"  
compositor: Rudy Pérez  
editoras: Rubet Music Publishing Inc.,  
Universal Music Publishing Group

Merengue

CANCION DEL AÑO  
"Cuando Una Mujer"  
compositor: Omar Alfanno  
editoras: EMOA Music Publishing, Inc.,  
Sony/ATV Music Publishing LLC

CANCIONES GANADORAS

"Aquí, Pero Allá"  
compositor: José Peña Suazo  
editora: Josibel

"Bejo La Lluvia"  
compositor: Oscar Serrano Matos  
editoras: Que Loco Publishing,  
Brokyunion Music Publishing

"Baño De Luna"  
compositor: Ernesto Alejandro Patiño  
editora: Nueva Ventura Music

"Cuando El Amor Se Daña"  
compositor: Bonnie Cepeda  
editora: Juan & Nelson Publishing

"Escúchame"  
compositor: José M. Fonseca  
editora: Sabroso Music Publishing

"Mi Niña"  
compositor: Santiago Delgado Veloz  
editora: Universal Music Publishing Group

"Siento"  
compositor: René Solís  
editora: Editora Del Caribe

"Te Esperaré"  
compositor: Oscar Serrano Matos  
editoras: Que Loco Publishing,  
Brokyunion Music Publishing

"Wow Flash!"  
compositor: Rodolfo Barrera  
editora: Lida Socapi Music Publishing

"Y Dale"  
compositor: José R. Rodríguez Torres  
editoras: EMI April Music,  
To Heaven Music Publishing

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UNIVERSAL MUSIC PUBLISHING GROUP  
"Amarte Es Un Problema"  
"Ayúdame Dios Mío"  
"Busca Otro Amor"  
"Corazón De Melao"  
"Cuchi Cuchi"  
"Dos Gotas De Agua"  
"Imagíname Sin Ti" ("Imagine Me Without You")  
"Lloran Las Rosas"  
"Mi Niña"  
"Muévelo"  
"Mujer, Mujer"  
"Qué Se Yo"  
"Que Voy A Hacer Sin Ti"  
"Sentirme Vivo"  
"Shake Your Bon-Bon"  
"Sólo Tú"  
"Te Ofrezco Un Corazón"

★ SUPER CANCION DEL AÑO ★

"A Puro Dolor"  
compositor: Omar Alfanno  
editoras: EMOA Music Publishing, Inc.,  
Sony/ATV Music Publishing LLC



★ COMPOSITOR DEL AÑO ★

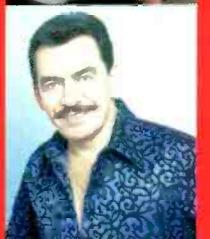
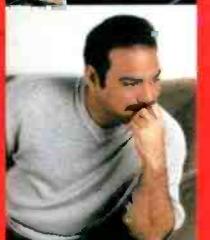
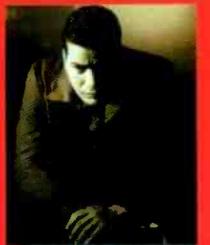
OMAR ALFANNO  
"A Puro Dolor"  
"Cuando Seas Mía" ("Miss Me So Bad")  
"Cuando Una Mujer"  
"Que Alguien Me Diga"  
"Si La Ves"



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## 'Band' Sees Travis Reclaim Its Music

### Scottish Rockers Reaffirm Sound On Independiente/Epic Disc

BY LARRY FLICK

Travis front man Fran Healy closes his eyes and takes a deep, intoxicating drag on a cigarette as he ponders the initial recording sessions for *The Invisible Band* (Independiente/Epic, June 12). Apparently, it was rough going at first.

"Nothing was gelling," he says, exhaling smoke and anxiously twiddling his fingers as he mentally relives the tension of that period. "It was quite frustrating, and even a bit frightening."

But during one afternoon in the Los Angeles studio where the Scottish band—which also consists of Primrose (drums), Andy Dunlop (guitar), and Dougie Payne (bass)—cut the project with producer Nigel Godrich, something shifted.

"We'd felt somewhat drained by the experience so far," Healy recalls. "But we got up and started to play one more time before giving up for the day, and we hit a groove. It's unexplainable. I just remember closing my eyes and feeling the pressure to be the grand rock stars we'd supposedly become break. We just started banging out tunes like the four mates we've always been. We played so hard and so intensely that day, I swear the walls shook."

From that point, *The Invisible Band*, the follow-up to 1999's international smash *The Man Who* (which spawned the widely praised "Why Does It Always Rain on Me?," among several other hits), began to take shape. Along the way, Healy says, Travis was re-energized and recovered from nearly two years of non-stop touring.

"Recording in Los Angeles eliminated most outside distractions. We were forced to pull in the ranks and focus on each other and the

music in a way we hadn't while we were on the road. That turned out to be healthy for us as a band."

It also put to rest persistent rumors that Healy was itchy to defect from the lineup to go solo.

"Musically, I don't function well outside of this band, so the idea of going solo is absurd," he asserts. "To me, the satisfaction of making music is heightened by the act of taking a song that you've been nurturing alone and then watching it come to life in the hands of people you trust."

Healy adds that *The Invisible Band*, which was captured in the studio live with minimal overdubbing, "could never have taken such fine form" had he recorded it alone. "In the safety of a band, you're free to dig deeper and to be more intimate. I may have written the songs, but this album is the product of a band."

Working within the safe confines of Travis has allowed Healy to craft an intelligent collection of songs that sharpens the band's guitar-rich pop/rock sound. "These songs are more clearly drawn," he notes. "The songs intended to be singles are more simple and direct, while the rest are more complex and intricately layered. It's a nice balance."

*The Invisible Band* opens with "Sing," a sweet, simple love song that effectively contrasts atmospheric production with nimble electric guitar lines and vibrant banjo picking.

"First of all, I love the idea of having the word 'sing' repeated in the chorus of a song—it's just so silly," Healy says, adding that the tune derives its emotional weight from the idea that "feeling free enough to cut loose and sing in front of someone you love is an indication of extraordinary intimacy and trust."



TRAVIS

"Sing" is a solid first single from a set that also includes "Dear Diary," a delicate acoustic ballad in which Healy offers such prayerful whispers as, "What is wrong with me? I'm fine between the lines."

"The words are taken from my actual diary, which I've always treated as an invisible confidant and companion," he admits. "I remember sitting down on the floor of the studio one night, pulling lines from various pages

(Continued on page 22)



**A Beautiful Night.** U2 recently performed at America West Arena in Phoenix to promote its Interscope opus *All That You Can't Leave Behind*. Pictured, from left, are U2 manager Paul McGuinness, U2's the Edge, America West Arena GM Paige Peterson, Evening Star/SFX's Danny Zelisko, U2's Bono, America West Arena booking director Ralph Marchetta, U2's Larry Mullen Jr. and Adam Clayton, and America West Arena marketing manager Judy Wentworth.

## Positive Rap/Rock Act P.O.D. Returns; Krall Settles Score; Beyond Finds 'God'

**P.O.V. ON P.O.D.:** When P.O.D. released its label debut on Atlantic Records in 1999 after years of putting out its own projects, the group found an eager audience hungry for its positive lyrics wrapped in rap/hard rock melodies. That album, *Fundamental Elements of Southtown*, has sold more than 723,000 copies in the U.S., according to SoundScan, and the San Diego-based band now finds itself navigating its way through the recording of its new release, due Aug. 28.

Instead of fearing a sophomore slump, drummer **Wuv** says, the act is actually scared of having too much of a good thing. "We've got over 20 songs to choose from, and that's more than we've ever had," he says. "With the last album we felt rushed, but this time we've taken our time. It's going to be hard to cut back any songs. I think the ones that we don't use on the album, we'll use for B-sides and other things."

Wuv says the **Howard Benson**-produced album is "just as heavy" as its predecessor. "It's just more mature. Some of the music is slowed down a bit. There's more emotion going on."

Even as its audiences have grown, P.O.D. has made a point of lingering after shows until the last fan has gone. "Our bus drivers and crew will be pissed, they'll be freezing and ready to go, but we're there until the last person is done," Wuv says. "These are the things that have kept us in check—that have kept us from changing. We have fans in the studio with us right now. We did this for so long out of the back of our car, going on tours and staying at people's houses with kids promoting the show. How can you be anything but thankful and grateful to these people? These kids pay us back tenfold by then going out and representing our name."

**TO INFINITY AND BEYOND:** Beyond Music has switched distribution from BMG to Universal Music and Video Distribution (UMVD). The first release under the new multi-year pact is *God Bless the Go-Go's*, which came out May 15. The album is the girl group's first new studio set in 17 years. Next up will be a new album from **Better Than Ezra**, out Aug. 7.

"We were at the end of our deal with BMG, and we put it out to bid to all the majors and indies. We got the best bid from Universal," says Beyond Music chairman/CEO **Allen Kovac**. "We loved [BMG Distribution head] **Pete Jones** and all the people at BMG who helped us build a great company, and we're excited about working with [UMVD president] **Jim Urie** and his team."

Coming in the fall from Beyond will be **Blondie's** second album for the label, following the group's 1999 comeback effort, *No Exit*. "They've been recording for a couple of months in New York," Kovac says. The group is

again working with producer **Craig Leon**, who helmed *No Exit*. "We're not changing from what was successful last time," Kovac says.

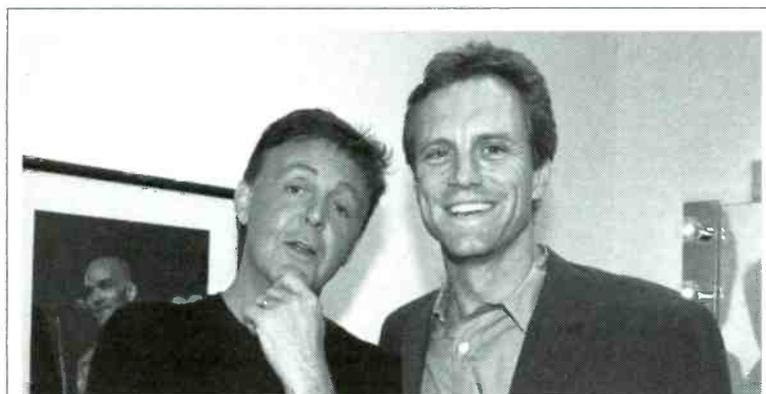
Beyond, which is also home to **Lucy Pearl** and **Jill Sobule**, has signed new female singer **Yoli**, as well as former MCA act **Colony**.

**LIKE FATHER LIKE DAUGHTER?** **Diana Krall** has recorded a song co-written by producer **David Foster** and his daughter **Amy Foster Gillies**. It marks the first collaboration between father and daughter. The pair wrote "I'll Make It Up as I Go," which Krall has recorded as the end title for the new **Robert De Niro** movie *The Score*. No word on whether a soundtrack to the film will be released.

Gillies has just completed an album that is being shopped around by EMI Music Publishing.

**STUFF:** **Donny Osmond** kicks off his first solo tour in more than a decade May 12 at Detroit's Fox Theater. . . **Macy Gray**, **Jamiroquai**, **Destiny's Child**, **Donna Summer**, and **Gloria Estefan** are among the acts that have donated tracks to *Keeping the Dream Alive—Race to Erase MS*, due June 5 on Epic. The album, which benefits the Nancy Davis Foundation for Multiple Sclerosis, includes a new multi-act recording of "Lean on Me," produced by **David Foster** and featuring **98°**, **Wyclef Jean**, **Jim Belushi**, **Meredith Brooks**, **Montel Williams**, **Sophie B. Hawkins**, and **Donny Osmond**.

**Herbie Hancock**, classical singer **Dawn Upshaw**, and **Joel Grey** are among the artists who will be honored June 4 at the 18th Distinguished Artist Award Gala, presented by the Music Center, a division of the Performing Arts Center of Los Angeles County. . . Recording Industry Assn. of America president/CEO **Hilary Rosen** has been named the 2001 Children's Choice Award recipient for the Neil Bogart Memorial Fund. The Nov. 11 fund-raiser, Bogart Backstage: On Tour for a Cure, will feature kid-oriented acts and attractions at the Santa Monica (Calif.) Airport's Barker Hangar. The Neil Bogart fund is a division of the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. . . The American Society of Young Musicians will honor songwriter **Diane Warren**, Arista Records CEO **Antonio "L.A." Reid**, **Hanson**, **Macy Gray**, **Rick Braun**, **Boney James**, and **Chaka Khan** May 31 at the organization's ninth annual honors event. The evening will be hosted by **Matt Pinfield** and E! Entertainment Television's **Aisha Tyler**. Past honorees include **John Mellencamp**, **Meredith Brooks**, **Hootie & the Blowfish**, **Dave Koz**, and **Quincy Jones**.



**Wings Memories.** Paul McCartney, left, was visited by VH1/CMT president John Sykes in the green room at VH1's New York studio before taping a recent interview with Rebecca Rankin for *The Best of Paul McCartney and Wings: Wingspan*. The program was a one-hour special that aired on VH1 in mid-May to coincide with the release of *Wingspan*.

# Comic, B'way Star DeLaria Reveals 'Cool' Jazz Core On Warner

BY WAYNE HOFFMAN

NEW YORK—For once in her life, Lea DeLaria wants to be taken seriously. She's spent 20 years making people laugh as a comic performer. But with the June 19 release of her jazz debut, *Play It Cool*, on Warner Bros. Jazz, DeLaria is out to prove that her singing is no joke.

"A lot of people will look at me cynically and say, 'Oh, now she can sing?'" DeLaria acknowledges. "Well, yeah, I *can* sing, and I think the work vindicates me."

DeLaria has long enjoyed a varied career. "I'm the closest thing to a renaissance person I can think of," she says. While she hasn't done a full-fledged stand-up tour in five years, she's continued cracking jokes through other media, including her 1997 comedy album *Box Lunch* (Rising Star) and her 2000 Dell book, *Lea's Book of Rules for the World*.

DeLaria made headlines as the first openly gay comic on national TV when she played *The Arsenio Hall Show* in 1993 and has since popped up on shows from *Politically Incorrect* to *Friends*. This spring, she is in Showtime's *Further Tales of the City* and has a regular role on the WB network's animated series *The Oblongs*, on which DeLaria provides the voice for Helga, "a toadlike, 10-year-old fat girl with bug eyes and a big mouth."

DeLaria has appeared in such films as *The First Wives Club* and *Edge of Seventeen*, and she's also established herself onstage. Since her 1997 Obie Award-winning role as Hildy in *On the Town*, she has worked in the

national tour of *Chicago* and off-Broadway in Paul Rudnick's *The Most Fabulous Story Ever Told*—in a role written especially for her. She is currently on Broadway in *The Rocky Horror Show*, playing Eddie, the role that Meat Loaf made famous on film; she is featured on the cast album, out May 15 from RCA/Victor.

"I don't think I'll walk away from any of it," says DeLaria, who is used to juggling multiple projects, "but my first love is and always has been jazz. It's the first thing I ever did."

Growing up in Belleville, Ill., DeLaria learned jazz from her father, a pianist in a jazz combo. As a teenager, she'd accompany him, singing in seedy nightclubs in nearby St. Louis, she recalls—"until my mother threw herself spread-eagle in front of the door and said, 'No more!'"

Although she never had a formal music education, DeLaria says, her father gave her lessons. "He taught me that if I wanted to sing, I had to know the language of jazz. It wasn't enough to listen to Ella Fitzgerald, Sarah Vaughn, and Chet Baker—I had to listen to John Coltrane, Charlie Parker, and Miles Davis and learn about the music."

Yet music took a back seat to comedy in the '80s when DeLaria realized she could "make a difference" as a politically incorrect, sexually explicit, lesbian comic playing gay pride festivals and comedy clubs. But even during that time, DeLaria says, she kept jazz in her heart, inserting musical numbers into her routines.

Eventually, DeLaria gained legiti-

macy as an actress, and later—thanks to her stage performances—a singer. After DeLaria won acclaim in *On the Town*, Bonnie Metzgar, producer at Joe's Pub in Manhattan, N.Y., took a chance and booked DeLaria's first all-jazz show, "It's Delightful, It's Deli-



DeLARIA

icious, It's DeLaria," in 1999. "The room went crazy; people were shocked," Metzgar remembers. "Lea is an incredible jazz musician. What's even more incredible is that Lea didn't know how much talent she had."

Buzz quickly spread through the industry, and before long, Matt Pierson—Warner Bros. executive VP/GM, jazz—grew curious. He'd never seen DeLaria perform, so he set up a showcase for her a year ago in New York. The audience—"the most diverse crowd I'd ever seen," he says—impressed him, but DeLaria's performance "killed me." He heard echoes of Fitzgerald in her scathing and ballad phrasing and hints of Baker in her "lyrical, horn-like" tone. DeLaria's singing, Pierson says, is "something that demands your atten-

tion." He signed DeLaria to Warner and produced her album as well.

*Play It Cool* features jazz treatments of 11 songs from Broadway shows. Some are well-known numbers by Stephen Sondheim or Cy Coleman, while others are lesser-known selections by Michael John LaChiusa (*The Wild Party*) or Tom Waits (*Frank's Wild Years*). Combining musical theater and jazz is one way to bring together different parts of her audience, DeLaria says, although she admits this is a daunting task.

"Both sides tend to be snobby about each other," she says. "Broadway tends to be snobby about the music, like, 'How dare you play with the melody!' Jazz people think of jazz as more a religion than an art form, and they look down on Broadway."

One song that satisfies both sides, DeLaria says, is Sondheim's "The Ballad of Sweeney Todd," which opens the album. The restrained arrangement maintains enough of the original melody to put Broadway fans at ease, while the swing-time rhythm should please jazz purists. Pierson says this is the number that convinced him of DeLaria's credibility.

DeLaria's favorite cut off the album is "Cool," from *West Side Story*. Unlike most of the songs she recorded, "Cool" didn't have a set arrangement. Instead, pianist Brad Mehldau led a trio through improvisation in the studio while DeLaria sang along. The result was "a bit out there," DeLaria admits, but a second improv session—"more down-to-earth"—yielded the final cut.

Larry Goldings created the ar-

range for "All That Jazz"—a treatment DeLaria says is steeped in "'70s boogaloo"—from Kander and Ebb's *Chicago*. "I'm curious to see what Kander and Ebb think of 'All That Jazz,'" DeLaria says, "because I don't sing a single note as written."

Pierson says these three tracks are most likely to appeal to programmers when the album ships to radio stations. Warner is targeting "hardcore, straight-ahead jazz radio," he says, despite reservations jazz fans may have.

"There are people with a certain skepticism, assuming she's a Broadway chick so she's a cabaret artist—jazz people will make that assumption without hearing a note," Pierson says. "Let them hear the record. The music will speak for itself."

DeLaria anticipates appearances on such TV venues as *The Rosie O'Donnell Show*—where she has previously appeared three times—to plug the album. But the ultimate key to winning fans, Pierson says, is live performance. DeLaria plans an extended New York run late this year, but starting this summer, she'll take periods of time off from *Rocky Horror* to tour in support of the CD, playing jazz clubs and festivals in major American and European cities.

One city DeLaria is sure to hit is St. Louis, where she may try to get her now-retired father to join her onstage; they haven't played together since she was a teenager. "I don't want to push him, but I'd like to get him up there for a little duet where he'll play piano while I'll sing." This time around, DeLaria says, even her mother likes the idea.

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## TOWER'S FIXES AFFECT INDIES

(Continued from page 1)

additional dating from suppliers whose inventory sells slowly. Sources indicate that the West Sacramento, Calif.-based retailer has asked for as much as a year in dating (as opposed to the normal term of paying 60 days after receiving the product). In fact, Tower began dialogue on this topic by talking about consignment with some independent distributors in private meetings at the National Assn. of Recording Merchandisers annual convention in March.

But payment terms are only part of a larger initiative at Tower Records as the superstore giant maneuvers to overhaul its business. Led by president Michael Solomon, the company began restructuring its operations months ago—closing four bookstores and two record stores (with another targeted for shuttering in July), while monitoring the performance of another seven music outlets before deciding their fates. In addition, the chain has been investing in systems in an attempt to improve its inventory management.

The changes at Tower have been

spurred by weakening financial results and a heavy debt load. In the first six months of this fiscal year ending Jan. 31, the chain lost \$6.2 million on sales of \$578.4 million, compared with a profit of \$578,000 on sales of \$587.1 million in the same time frame last year.

Tower's debt, which includes \$110 million in debentures and about \$200 million drawn from its revolving credit facility, also has been a factor in the changes. When its revolver came due last month, Tower—in order to get a one-year extension—apparently had to agree to even more strenuous conditions than usual, stipulated by the consortium of banks supplying the revolver.

Among other things, the banks insisted that an executive from the financial retail consulting firm of Policano & Manzo be located at Tower headquarters to approve company moves. What other conditions have been imposed on Tower are not yet known, because the company has yet to file the revolver agreement with the Securities and Exchange Commission.

Top Tower executives were unavailable for comment about the company's overall strategy. But in response to questions E-mailed to the company, Tower spokeswoman Louise Solomon replied to *Billboard*, "In the light of flat growth throughout the entertainment retail industry and as a result of Tower's marginal fiscal performance, we are seeking efficiency within our own company to improve performance and profitability."

In addition, the company has previously said it is enhancing its corporate-data and inventory-management systems to make more informed decisions and improve selection, inventory turns, and profit margins.

Andy Allen, president of independent distributor Alternative Distribution Alliance, says, "It appears to me that Tower [management] has realized that they have to change their management structure and approach—in how they order product and the atmosphere they create in their stores—and to re-evaluate their relationship with their customers. In addition to evaluating personnel, they appear to be looking at product mix, margins, and supply chains, and I think that is all positive."

But most independents, unlike Allen, appear to be focusing on the payment terms and Tower's debt in evaluating the chain's performance. "Tower's revolver went from having availability of \$275 million down to \$225 million when it was renewed," the head of one distribution company says. "The bank cut Tower's credit line, so they are looking to us to make up the difference."

Solomon says that Tower never drew down more than \$225 million.

Another independent distribution head observes that Tower's request for one-year dating means payment will come due the same time as the revolver. He says, "no one is interested in extended terms, particularly right now when we don't know if they will survive."

The majors apparently have a different attitude toward Tower because at least four of them, except for Warner Music Group, have responded to the chain's request for additional dating and discounts on such slow-moving product as classical and jazz.

Jim Urie, president of Universal Music and Video Distribution, de-

clines to comment on any dealings with Tower. But in assessing Tower's overall re-engineering, he notes, "They are fighting the good fight, as is all of retail. We feel very positive about Tower."

Another distribution executive looks at Tower's efforts in implementing its turnaround strategy and asks, "Is it too little too late? I don't think it is." That executive says he will bet on Tower's being successful, noting that "Tower is too strong a brand."

But the mood is different in the independent sector. There, Tower has broached the subject of payment terms with a number of distributors but so far has taken action with only those involved in classical, jazz, and world music, genres that are notoriously slow in selling. So far, Tower has put on buying hold Allegro, Harmoni Mundi, and Qualiton, while holding up payment to Koch Entertainment, according to sources (see *Keeping Score*, page 40). But other independent distributors say they are watching the situation closely and are disturbed by what they see.

George Scarlett, VP of product and vendor management at Tower, says that while it may be true that he has stepped up discussions with the classical distributors, eventually all independent distributors "will be approached on the topic." In examining how it does business, Tower management has "drilled down deep" and what they found has them "slapping ourselves upside the head and asking ourselves what took us so long to figure this out."

Among the things that don't make sense, Scarlett says, is if a certain type of product "sells once a year, why are we paying for it four times a year?"

In looking at individual vendors and their product, Tower found that part of the problem can be laid at its own doorstep, due to the chain's "own inefficiencies," Scarlett says. But he maintains that part of it is due to the vendors and how they sell. In particular, he questions the need for all the titles the independents release. Last year, according to SoundScan, the independent sector was responsible for 29,328 releases, or 82.6% of all releases, while accounting for only 16.6% of all sales.

Consequently, for the past few months, Tower has been challenging independent vendors to come up with ways to improve sell-through and inventory turns of their product. In order to get those vendors to move past dialogue, Scarlett says, Tower took actions to jump-start changes.

Yet one independent executive says that he thinks most of the problem is Tower's, not the distributors'. "I understand that Tower is sitting on a lot of dead inventory and is paying a lot of interest on debt and because of that their cash flow is poor," he says. "On the other hand, we sold it and they bought it, period. I don't like the idea of setting the precedent of changing the terms after the deal is done."

Yet others point out that Trans World Entertainment was the first to change the way it dealt with the independent community. About two years ago, Trans World told the independents that it would not pay more than 50% of what it owes at any given time.

For his part, Scarlett says that he believes that the industry should eventually move toward vendors consigning product to retailers, but he realizes that Tower is not yet ready to manage such a system. So he is asking, "What kind of terms do we need to get to as close to the equivalent of consignment as possible?"

Scarlett offers that he thinks that the differences of opinion between the independent community and Tower can be bridged.

Burt Goldstein, who heads Kenilworth, N.J.-based Big Daddy, says he has no problem with selling records on consignment. "I consider it a privilege that these customers allow me to put these records into stores, that they believe that we qualify the records to make sure they have a credible shot at selling through."

But another independent vendor points out that Big Daddy probably doesn't have a revolving credit facility from a bank. "I understand that Tower is under tremendous pressure from their bank to lower their borrowing and are looking to the industry for help. But Tower has to understand we have banks, too, and there are some things we can do and some we can't"—and consignment is in the "can't" category.

A major-label executive says that he thinks that the independent argument against consignment or dating is "an excuse to duck some issues that they would rather not deal with," which include the amount of releases they issue and the weak sales of a lot of their records.

In addition to payment terms, Tower also has been rethinking its buying and inventory systems. Many suppliers believe that Tower, which has genre buyers in each U.S. store, will move to centralized buying down the road, beginning with catalog. But Scarlett says that decision has not been made yet for audio. He points out that currently Tower buys accessories and electronics centrally, but "we don't know where we are going to go yet" with audio.

Another change at Tower recently has been a more aggressive stance on hits. Until this year, Tower has lagged behind its overall 5% music market share on hit titles. But lately, "they have done an incredible job on hit titles," says a major-label distribution executive.

On the other hand, that distribution executive notes that not all the changes at Tower are good. Recently, Tower began charging labels \$300 to process ads that tag, or mention, Tower; even if the advertisements are not initiated by Tower. "They are shooting themselves in the foot," he says. "We will just tag Wherehouse or Musicland or some other account."

Tower Records has long been the darling of record labels as the chain has been known for its commitment to deep inventory, willingness to embrace new artists, extensive support of the independent label community, and a staff composed of music lovers. But that executive notes that Tower's survival is dependent on its evolving into a different, better kind of retailer. Still, he says, "the day Tower morphs into whatever they morph into, we should hang black crepe, because it will be a sad day for record retail, the labels, and the art of breaking records."



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# Top Pop Catalog Albums

| THIS WEEK  | LAST WEEK | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)  | TITLE  | TOTAL CHART WEEKS |
|--|-----------|--|--|-------------------|
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b> |           |  |  |                   |
| <b>NO. 1</b>   |           |  |  |                   |
| 1  | 1         | <b>STAIND</b> ▲<br>FLIP/ELEKTRA 62356/EEG (11.98/17.98) <b>HS</b>  | <b>DYSFUNCTION</b><br>4 weeks at No. 1             | 61                |
| 2  | 2         | <b>BOB MARLEY &amp; THE WAILERS</b> ◆ <sup>10</sup><br>TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)         | <b>LEGEND</b>                                      | 620               |
| 3  | 8         | <b>DIXIE CHICKS</b> ◆ <sup>10</sup><br>MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) <b>HS</b>          | <b>WIDE OPEN SPACES</b>                            | 172               |
| 4  | 5         | <b>BEE GEES</b> ●<br>POLYDOR 559220/UNIVERSAL (12.98/18.98)  | <b>ONE NIGHT ONLY</b>                              | 46                |
| 5  | 11        | <b>SHANIA TWAIN</b> ◆ <sup>18</sup><br>MERCURY (NASHVILLE) 536003 (12.98/18.98)                            | <b>COME ON OVER</b>                                | 184               |
| 6  | 3         | <b>METALLICA</b> ◆ <sup>12</sup><br>ELEKTRA 61113*/EEG (11.98/17.98)                                       | <b>METALLICA</b>                                   | 509               |
| 7  | 4         | <b>CREED</b> ▲<br>WIND-UP 13049 (11.98/18.98) <b>HS</b>  | <b>MY OWN PRISON</b>                               | 189               |
| 8  | 9         | <b>JOURNEY</b> ◆ <sup>10</sup><br>COLUMBIA 44493/CRG (11.98 EQ/17.98)                                      | <b>JOURNEY'S GREATEST HITS</b>                     | 493               |
| 9  | 15        | <b>ENYA</b> ▲<br>REPRISE 46835/WARNER BROS. (11.98/17.98)  | <b>PAINT THE SKY WITH STARS — THE BEST OF ENYA</b> | 61                |
| 10   | 7         | <b>KID ROCK</b> ▲ <sup>9</sup><br>TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) <b>HS</b>                  | <b>DEVIL WITHOUT A CAUSE</b>                       | 124               |
| 11   | 10        | <b>BON JOVI</b> ▲ <sup>4</sup><br>MERCURY 526013/IDJMG (10.98/17.98)                                       | <b>CROSS ROAD</b>                                  | 95                |
| 12   | 13        | <b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup><br>CAPITOL 30334* (10.98/15.98)               | <b>GREATEST HITS</b>                               | 342               |
| 13   | 16        | <b>JAMES TAYLOR</b> ◆ <sup>11</sup><br>WARNER BROS. 3113 (7.98/11.98)                                      | <b>GREATEST HITS</b>                               | 546               |
| 14   | 12        | <b>GODSMACK</b> ▲ <sup>3</sup><br>REPUBLIC 153190/UNIVERSAL (12.98/18.98) <b>HS</b>                        | <b>GODSMACK</b>                                    | 123               |
| 15   | 14        | <b>U2</b> ●<br>ISLAND 524613/IDJMG (12.98/18.98)   | <b>THE BEST OF 1980-1990</b>                       | 65                |
| 16   | 22        | <b>BEE GEES</b> ▲ <sup>2</sup><br>POLYDOR 800071/UNIVERSAL (13.98/22.98)                                   | <b>BEE GEES GREATEST</b>                           | 86                |
| 17   | 18        | <b>SUBLIME</b> ▲ <sup>5</sup><br>GASOLINE ALLEY 111413/MCA (12.98/18.98)                                   | <b>SUBLIME</b>                                     | 232               |
| 18   | 6         | <b>JANET JACKSON</b> ▲<br>A&M 540399*/INTERSCOPE (12.98/18.98)   | <b>DESIGN OF A DECADE 1986/1996</b>                | 38                |
| 19   | 19        | <b>DMX</b> ▲ <sup>4</sup><br>RUFF RYDERS/DEF JAM 558227*/IDJMG (12.98/18.98)                               | <b>IT'S DARK AND HELL IS HOT</b>                   | 133               |
| 20   | 17        | <b>AC/DC</b> ◆ <sup>19</sup><br>EASTWEST 92418/EEG (11.98/17.98)   | <b>BACK IN BLACK</b>                               | 352               |
| 21   | 23        | <b>TOOL</b> ▲<br>TOOL DISSECTIONAL/VOLCANO 31087*/ZOMBA (11.98/17.98)                                      | <b>AENIMA</b>                                      | 181               |
| 22   | 30        | <b>BROOKS &amp; DUNN</b> ▲<br>ARISTA NASHVILLE 18852/RLG (10.98/17.98)                                     | <b>THE GREATEST HITS COLLECTION</b>                | 154               |
| 23   | 31        | <b>KENNY ROGERS</b><br>ONQ 0371/MADACY (2.98/5.98)   | <b>WITH LOVE</b>                                   | 9                 |
| 24   | 21        | <b>PINK FLOYD</b> ◆ <sup>19</sup><br>CAPITOL 46001* (10.98/17.98)  | <b>DARK SIDE OF THE MOON</b>                       | 1258              |
| 25   | 20        | <b>2PAC</b> ▲ <sup>9</sup><br>AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)                             | <b>GREATEST HITS</b>                               | 96                |
| 26   | 27        | <b>EVA CASSIDY</b><br>BLIX STREET 10045 (11.98/16.98)  | <b>SONGBIRD</b>                                    | 8                 |
| 27   | 24        | <b>DEF LEPPARD</b> ▲ <sup>2</sup><br>MERCURY 528718/IDJMG (10.98/17.98)                                    | <b>VAULT — GREATEST HITS 1980-1995</b>             | 231               |
| 28   | 37        | <b>WEEZER</b> ▲ <sup>3</sup><br>DGC 424629/INTERSCOPE (10.98/11.98) <b>HS</b>                              | <b>WEEZER</b>                                      | 82                |
| 29   | 26        | <b>SADE</b> ▲ <sup>1</sup><br>EPIC 85287 (12.98 EQ/18.98)  | <b>THE BEST OF SADE</b>                            | 173               |
| 30   | 28        | <b>AEROSMITH</b> ▲ <sup>8</sup><br>GEPHEN 424716/INTERSCOPE (12.98/18.98)                                  | <b>BIG ONES</b>                                    | 161               |
| 31   | 32        | <b>QUEEN</b> ▲<br>HOLLYWOOD 161265 (11.98/17.98)   | <b>GREATEST HITS</b>                               | 405               |
| 32   | 29        | <b>AC/DC</b> ▲ <sup>8</sup><br>EASTWEST 92215/EEG (11.98/17.98)  | <b>LIVE</b>  | 156               |
| 33   | 48        | <b>ANDREA BOCELLI</b> ▲ <sup>3</sup><br>PHILIPS 539207 (12.98/18.98) <b>HS</b>                             | <b>ROMANZA</b>                                     | 179               |
| 34   | 25        | <b>AEROSMITH</b> ◆ <sup>10</sup><br>COLUMBIA 57367/CRG (7.98 EQ/11.98)                                     | <b>AEROSMITH'S GREATEST HITS</b>                   | 338               |
| 35   | 40        | <b>ABBA</b> ▲<br>POLYDOR 517007/UNIVERSAL (12.98/18.98)  | <b>GOLD</b>  | 211               |
| 36   | 41        | <b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>9</sup><br>MCA 110813 (12.98/18.98)                          | <b>GREATEST HITS</b>                               | 364               |
| 37   | 35        | <b>TOOL</b> ▲<br>TOOL DISSECTIONAL/VOLCANO 31052*/ZOMBA (11.98/17.98) <b>HS</b>                            | <b>UNDERTOW</b>                                    | 64                |
| 38   | 33        | <b>SUBLIME</b> ▲<br>GASOLINE ALLEY 111474/MCA (12.98/18.98) <b>HS</b>                                      | <b>40 OZ. TO FREEDOM</b>                           | 131               |
| 39   | 34        | <b>MILES DAVIS</b> ▲ <sup>2</sup><br>LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)                             | <b>KIND OF BLUE</b>                                | 108               |
| 40   | —         | <b>TOBY KEITH</b> ▲<br>MERCURY (NASHVILLE) 558962 (11.98/17.98)  | <b>GREATEST HITS VOLUME ONE</b>                    | 21                |
| 41   | 36        | <b>FLEETWOOD MAC</b> ▲ <sup>8</sup><br>WARNER BROS. 25801 (10.98/17.98)                                    | <b>GREATEST HITS</b>                               | 421               |
| 42   | 44        | <b>EAGLES</b> ◆ <sup>27</sup><br>ELEKTRA 105*/EEG (11.98/17.98)  | <b>THEIR GREATEST HITS 1971-1975</b>               | 316               |
| 43   | 45        | <b>PHIL COLLINS</b> ▲ <sup>2</sup><br>FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)                           | <b>...HITS</b>                                     | 125               |
| 44   | —         | <b>CHARLOTTE CHURCH</b> ▲ <sup>2</sup><br>SONY CLASSICAL 60957 (11.98 EQ/17.98)                            | <b>VOICE OF AN ANGEL</b>                           | 79                |
| 45   | 38        | <b>MATCHBOX 20</b> ◆ <sup>11</sup><br>LAVA/ATLANTIC 92721*/AG (10.98/17.98) <b>HS</b>                      | <b>YOURSELF OR SOMEONE LIKE YOU</b>                | 215               |
| 46   | 42        | <b>THE BEACH BOYS</b> <b>THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS</b><br>CAPITOL 21860 (10.98/16.98) |  | 13                |
| 47   | —         | <b>JIMMY BUFFETT</b> ▲ <sup>5</sup><br>MCA 325633* (12.98/18.98)   | <b>SONGS YOU KNOW BY HEART</b>                     | 485               |
| 48   | —         | <b>FAITH HILL</b> ▲ <sup>8</sup><br>WARNER BROS. (NASHVILLE) 46790/WRN (11.98/17.98)                       | <b>FAITH</b>                                       | 137               |
| 49   | 43        | <b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup><br>FANTASY 2* (12.98/17.98)                             | <b>CHRONICLE THE 20 GREATEST HITS</b>              | 381               |
| 50   | 49        | <b>DAVE MATTHEWS BAND</b> ▲ <sup>7</sup><br>RCA 66904 (11.98/17.98)  | <b>CRASH</b>                                       | 253               |

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

## Rhino Collects Valli's Finest, 'In Season' & 'Off'

BY CHUCK TAYLOR

NEW YORK—Ask Frankie Valli for his favorite 4 Seasons song, and he's quick on the draw.



VALLI

"It would have to be our first one, 'Sherry,'" he says. "It gave birth to an incredible career, and we were blessed to have hit after hit. I think a lot of them have turned out to be timeless songs."

In all, the 4 Seasons amassed 48 entries on the Hot 100 beginning in 1962, including the No. 1 hits "Sherry," "Big Girls Don't Cry," "Rag Doll," "Walk Like a Man," and "December, 1963 (Oh, What a Night)." As a solo artist, Valli scored nine hits, including the chart-topping "Grease" and "My Eyes Adored You."

All of those songs have been lovingly assembled on a two-CD set on Rhino Records, *In Season: Frankie Valli & the 4 Seasons Anthology*, which contains 51 remastered tracks and extensive liner notes. In addition, the label is releasing a companion set, *Off Seasons: Criminally Ignored Sides From Frankie Valli & the 4 Seasons*, comprising another 20 tracks. Both hit retail May 15.

"The 4 Seasons were to the East Coast what the Beach Boys were to the West," says Jimmy Edwards, product manager for Rhino. "We've treated both of these packages as historical documents. The group's commercial success is staggering, and we felt like sometimes their huge influence has been overlooked."

At oldies radio, the 4 Seasons' and Valli's music remains at the forefront; they consistently rank among the format's top five most-played artists. "Here's a group that never strayed from what they were originally known for: great harmonies, songs that are short and sweet, and hooks that stick in your brain," says Kevin Robinson, PD of oldies WJMK Chicago. "It's just a real sweet sound."

The 4 Seasons formed in the mid-'50s in Newark, N.J., first as the Variatones, then the Four Lovers, and finally the 4 Seasons, named for a local bowling alley. As the Four Lovers, Valli and company scored a No. 62 hit, "You're the Apple of My Eye."

"We did *The Ed Sullivan Show*, and it created enough excitement to get us the opportunity to work in clubs," says Valli, who turned 70 May 3. "We'd been starving for a long time, and I realized, 'This isn't bad; I can do this.'"

With songs written by group member Bob Gaudio, Valli and the 4 Seasons soon became one of America's premier acts, charting 40 times in the '60s. The group has scored hits across four decades, the last being in 1994 with a remixed version of the 1975 No. 1 "December, 1963."

Rhino will launch its marketing strategy by targeting fan Internet sites and offering promotional downloads from the anthology, and the label will pursue press in the music-collector magazine circuit. A campaign is planned at oldies radio, with a push toward recognizing some of the 4 Seasons' lesser-known tracks

from *Off Seasons*. "These songs show an experimental side to Frankie Valli that hasn't been exposed as much as the hits," Edwards says.

*Off Seasons* includes the 1969 song "Saturday's Father," about a broken marriage where a father visits his children once a week. "We performed that on a television show, and there was total silence when we finished it," Valli

recalls. "I saw people with tissues and handkerchiefs. It was totally unexpected from the 4 Seasons, because it dealt with such a serious social problem."

"The nicest part of my career is that I've had the opportunity to do so many types of music," he adds. "It's nice to see all of these songs in one place after all these years. This is for the fans, since what they've given to me is priceless."

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— England's New Musical Express

## 'BAND' SEES TRAVIS RECLAIM ITS MUSIC

(Continued from page 18)

and realizing that I was writing a song that was seemingly so small and simple—and yet it was so revealing of myself.”

Among the many other standouts on *The Invisible Band* are “Indefinitely,” a waltz-like ballad that underscores such lines as “Time exists just on your wrist, so don’t panic” with lush strings; “Flowers in the Window,” an unapologetically upbeat love song; and “Side,” an obvious single replete with an infectious melody and insightful words that, Healy says, examine “how we always think that there’s something better for us out there, without realizing that what we truly have—life—is something that we all share. Hence, we are all standing on the same side as each other.”

With the music of *The Invisible Band* in place, the next step is to bring it to consumers, a task that Randy Irwin, Epic’s VP of world-

wide marketing, thinks will be “remarkably simple. We’re talking about a band that is enormously

**‘At first, Travis was almost exclusively of interest to die-hard Anglophiles. But the word-of-mouth has been steadily building.’**

—MARLON CREATON,  
RECORD KITCHEN

successful throughout much of the world.” According to Irwin, anticipation of the album in the U.K. and throughout continental Europe is

high, while interest in the U.S. is “building quite nicely. The band made a lot of friends during their last tour here.”

The trick in marketing *The Invisible Band* is that the project will be released simultaneously worldwide, unlike *The Man Who*, which had a gap of almost a year between its 1998 international release and its 1999 stateside issue. The label has created a tight schedule that will see Travis evenly divide its time between the U.S. and Europe, with concert dates throughout much of the summer.

Already confirmed is the opening slot on Dido’s stateside trek in June and early July, as well as top slots at August’s Reading, Leeds, and Glasgow Green festivals in the U.K. A headlining world tour for the band is being eyed for late summer/early fall.

Travis has been on the road performing and promoting *The Invisible Band* in various international territories since early April. Among the more high-profile gigs was top billing for the Heineken Green Energy Festival in Dublin earlier this month.

A spate of worldwide TV appearances has been locked in, including a spot on *Top of the Pops* in the U.K. and on *Late Night With David Letterman* in the U.S. Adding to the band’s TV profile is the circulation of a videoclip for “Sing,” directed by the team of Dayton-Feris (Red Hot Chili Peppers, Oasis). The clip is a hot European item that has just been added to VH1’s playlist in the States.

All of this activity nicely supplements the label’s campaign for “Sing,” which went to modern rock and triple-A formats in the U.S. and all formats throughout the U.K. and continental Europe in late April. On May 28, the single will be issued to U.K. retail, sporting the original non-album B-side cuts “Beautiful,” “You Don’t Know What I’m Like,” “Ring Out the Bell,” and a cover of Queen’s “Killer Queen.” At this point, “Sing” will be a promo-only cut in the U.S.—a strategic move that will likely stoke retail interest here.

“At first, Travis was almost exclusively a point of interest to die-hard Anglophiles, but that is quickly changing,” says Marlon Creaton, manager of Record Kitchen, an indie retailer in San Francisco. “The word-of-mouth on this band has been steadily building for a while now. This could prove to be one of the major releases of the summer here—and it deserves every bit of attention. It’s a beautiful record.”

While all of the attention and activity suits Healy quite well, he insists that nothing matters more than being able to sit down at the end of the day and “feel pride about a job well done with a band that has a lot of heart and soul. That may sound cliché, but it’s the truth. I love reaching loads of people, but I couldn’t enjoy success without feeling good about what we’re doing. For me, the two absolutely have to go hand in hand.”

## Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLICK

**BEING HAPPY AND PROUD:** As an out-queer man, I must confess to having a soft spot for tunes about being out, loud, and proud. Sure, they’re frequently little more than cliché-riddled disco ditties. But when done properly, they can be downright revelatory and inspiring. With “Wear Your Pride,” Nashville-based newcomer **Happy Charles** strikes an emotional chord.

Rife with love-yourself lyrics and an infectious, air-punching chorus, the track is part of a demo that he’s currently shopping to labels and song publishers. Thanks to Charles’ rousing, impassioned vocal and a techno-smart groove provided by **Julian Marsh**, “Wear Your Pride” is starting to grab the attention of club DJs throughout the U.S. In fact, it’s getting enough spins to trigger a series of Gay/Lesbian Pride Festival gigs over the coming weeks.



HAPPY CHARLES

In addition to “Wear Your Pride,” Charles’ demo offers several other tasty pop morsels—most notably, the gospel-laced “These Hands” and the quietly percussive “Be” (another prideful an-

them), both of which were written and produced by Charles with veteran tunesmith **Jan Pulsford**.

“I’ve been looking for years for a young, enthusiastic singer with drive and talent,” Pulsford says. “When Charles walked into the studio and opened his mouth to sing, I had the same reaction as when **Cyndi Lauper** came here to record. There was something immediately special there.”

In addition to playing clubs in support of “Wear Your Pride,” Charles is currently dividing his time between writing songs for a full-length album demo (which he will likely sell online, if he doesn’t bag a label deal) and his day job working for venerable producer **Allen Reynolds** (**Garth Brooks**, **Kathy Mattea**).

“I drive my pick-up to work in country music by day, and then by night, I hit dance clubs to do my own music,” Charles says. “It’s been quite a journey so far.”

For more information, call 615-385-2555 or E-mail happy\_charles@hotmail.com. You can also visit the artist’s Web site (happycharles.com).

**SISTERS DOIN’ IT:** Lilith Fair might be a thing of the past, but we’re pleased to report that the spirit of that traveling caravan of women who rock lives on. UrbanMuse NYC is a collective of women who have united to provide creative and personal support, as well as play gigs together.

“They share new works and ideas on a regular basis,” notes **Kimball Packard**, an artist manager who is helping organize gigs for the group. “When they gather to meet every two weeks in someone’s apartment to play darts, sing, fingerpaint, or swap guerrilla promo tactics, the vibe is non-competitive.”

UrbanMuse NYC currently consists of eight singer/songwriters: **Jenny Bruce**, **Jo Davidson**, **Amy Fairchild** (a finalist in the Kerrville New Folk Contest held in Texas), **Sarah Lentz**, **Jennifer Marks**, **Karen Jacobsen**, **Rachel Sage** (who has just returned from a tour of Germany in promotion of her self-made disc, *Painting of a Painting*), and **Amy Speace**. Although each artist is sharply different from the other in terms of vocal style and overall song content, the common denominator among them is music that is undeniably earnest—and commercially accessible.

Several members of the group have begun playing gigs along the East Coast together. The first date featuring all eight of them is Wednesday (23) at the Bitter End in New York. In addition to a summer series of club dates, a college tour is being eyed for the fall.

For more information or to get a copy of an eight-song demo that’s being used to shop for gigs and label interest, call Packard at 781-246-7944 or E-mail her at kp@kimballpackard.com. You should also visit the group’s nicely designed Web site (urbanmuse.com) for additional details.

| amusement business                    |                                     |          |  |                     |                                     |
|---------------------------------------|-------------------------------------|----------|--|---------------------|-------------------------------------|
| BOXSCORE TOP 10 CONCERT GROSSES       |                                     |          |  |                     |                                     |
| ARTIST(S)                             | Venue                               | Date(s)  | Gross Ticket Price(s)                                | Attendance Capacity | Promoter                            |
| ERIC CLAPTON, DOYLE BRAMHALL II       | Reunion Arena Dallas                | May 10   | \$822,840<br>\$75/\$45                               | 13,390<br>sellout   | Beaver Productions                  |
| ERIC CLAPTON, DOYLE BRAMHALL II       | Alamodome San Antonio               | May 12   | \$691,110<br>\$60/\$45                               | 12,667<br>14,000    | Beaver Productions                  |
| ERIC CLAPTON, DOYLE BRAMHALL II       | Compaq Center Houston               | May 14   | \$661,000<br>\$75/\$50                               | 10,061<br>11,000    | Beaver Productions                  |
| AC/DC, SLASH'S SNAKEPIT               | First Union Spectrum Philadelphia   | May 5    | \$556,620<br>\$45/\$35                               | 13,526<br>sellout   | SFX Music Group                     |
| BON JOVI, SR-71                       | Van Andel Arena Grand Rapids, Mich. | May 8    | \$500,503<br>\$65/\$29.50                            | 11,805<br>12,397    | SFX Music Group, Belkin Productions |
| AC/DC, BUCKCHERRY                     | Pepsi Arena Albany, N.Y.            | May 9    | \$468,665<br>\$65/\$35                               | 10,397<br>11,682    | Magic City Productions              |
| ALEJANDRO SANZ                        | Cox Arena at Aztec Bowl San Diego   | May 12   | \$274,816<br>\$52/\$32                               | 5,793<br>8,519      | House of Blues Concerts             |
| GAITHER HOMECOMING                    | Convocation Centre Cleveland        | April 27 | \$243,856<br>\$26.50/\$18.50                         | 13,405<br>sellout   | Premier Productions                 |
| MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE | Pacific Coliseum Vancouver          | April 2  | \$233,298<br>(\$366,976 Canadian)<br>\$31.47/\$25.11 | 7,569<br>8,800      | House of Blues Canada               |
| LIL' BOW WOW                          | Arie Crown Theatre Chicago          | May 13   | \$224,868<br>\$27.50                                 | 8,177<br>sellout    | Jam Productions                     |

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST   | TITLE                                |
|-----------|-----------|---------------|--|--------------------------------------|
| 1         | NEW       |               | MARK MCGUINN VFR 734757 (10.98/16.98)                              | MARK MCGUINN                         |
| 2         | NEW       |               | D.P.G. D.P.G. 1001 (12.98/17.98)                                   | DILLINGER & YOUNG GOTTI              |
| 3         | 1         | 23            | COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)                    | 13 WAYS TO BLEED ON STAGE            |
| 4         | 3         | 2             | REMEDY FIFTH ANGEL 7001 (11.98/16.98)                              | THE GENUINE ARTICLE                  |
| 5         | 11        | 6             | BOND MBO 467091/DECCA (17.98 CD)                                   | BORN                                 |
| 6         | 14        | 54            | KEITH URBAN ● CAPITOL (NASHVILLE) 97591 (10.98/16.98)              | KEITH URBAN                          |
| 7         | 4         | 24            | NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)                 | NEW FOUND GLORY                      |
| 8         | 18        | 49            | RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)          | RASCAL FLATTS                        |
| 9         | 5         | 10            | ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98) | ANTHOLOGY                            |
| 10        | 2         | 5             | DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD)                  | ESSENTIAL SPRING BREAK — SUMMER 2001 |
| 11        | 13        | 15            | NICKEL CREEK SUGAR HILL 3909 (16.98 CD)                            | NICKEL CREEK                         |
| 12        | 22        | 28            | JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)              | SHIVER                               |
| 13        | 7         | 20            | PAULINA RUBIO ● UNIVERSAL LATINO 543319 (9.98/16.98)               | PAULINA                              |
| 14        | 41        | 92            | BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98)            | WHO NEEDS PICTURES                   |
| 15        | 8         | 5             | SONICFLOOD GOTEE 72827 (15.98 CD)                                  | SONICPRAISE                          |
| 16        | 20        | 9             | NONPOINT MCA 112364 (8.98/12.98)                                   | STATEMENT                            |
| 17        | 9         | 3             | LON BALLINGER WEBSTER HALL NYC 22 (17.98 CD)                       | WEBSTER HALL TRANZWORLD 4            |
| 18        | 27        | 13            | AZUL AZUL △ SONY DISCOS 84180 (10.98 EQ/16.98)                     | EL SAPO                              |
| 19        | 16        | 13            | LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)                   | DESPRECIADO                          |
| 20        | 6         | 19            | BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD)              | AUDIO                                |
| 21        | 15        | 7             | CONJUNTO PRIMAVERA FONOVISA 6104 (8.98/12.98)                      | ANSIA DE AMAR                        |
| 22        | 10        | 3             | G. LOVE & SPECIAL SAUCE OKEH 61420/EPIC (17.98 EQ CD)              | ELECTRIC MILE                        |
| 23        | 24        | 25            | VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)                | HISTORIA DE UN IDOLO VOL. 1          |
| 24        | 17        | 24            | GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)                | GOOD CHARLOTTE                       |
| 25        | 30        | 8             | BANDA EL RECODO FONOVISA 6102 (8.98/12.98)                         | CONTIGO POR SIEMPRE...               |



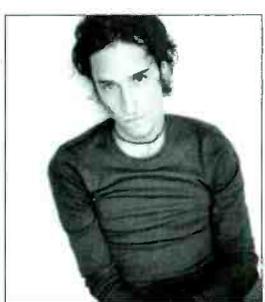
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers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

|    |          |    |   |                                |
|----|----------|----|---|--------------------------------|
| 26 | 21       | 37 | STACIE ORRICO FOREFRONT 25253 (11.98/15.98)   | GENUINE                        |
| 27 | 31       | 27 | RACHAEL LAMPA WORD 61068/EPIC (11.98 EQ/16.98)  | LIVE FOR YOU                   |
| 28 | 12       | 8  | MR. SHORT KHOP HEAVYWEIGHT 2150*/TVT (10.98/16.98)  | DA KHOP SHOP                   |
| 29 | RE-ENTRY |    | JERRY RIVERA ○ ARIOLA 82955/BMG LATIN (10.98/15.98)   | RIVERA                         |
| 30 | 37       | 2  | TAMMY COCHRAN EPIC (NASHVILLE) 69736/SONY (NASHVILLE) (7.98 EQ/11.98)                             | TAMMY COCHRAN                  |
| 31 | NEW      |    | LUCKY BOYS CONFUSION ELEKTRA 62641/EEG (11.98 CD)   | THROWING THE GAME              |
| 32 | 32       | 11 | MARK SCHULTZ MYRRH/WORD 63839/EPIC (11.98 EQ/16.98)   | MARK SCHULTZ                   |
| 33 | 29       | 8  | SKRAPE RCA 67935 (13.98 CD)   | NEW KILLER AMERICA             |
| 34 | 23       | 3  | MARVIN WINANS AND THE PERFECTED PRAISE CHOIR AGAINST THE FLOW 6082/DIAMANTE SERVANT (10.98/16.98) | FRIENDS                        |
| 35 | 33       | 6  | PETE YORN COLUMBIA 62216/CRG (12.98 EQ CD)  | MUSICFORTHEMORNINGAFTER        |
| 36 | 19       | 37 | ZOEGIRL SPARROW 51734 (15.98 CD)  | ZOEGIRL                        |
| 37 | RE-ENTRY |    | PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)  | PHIL VASSAR                    |
| 38 | 26       | 10 | KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98)   | LIVE IN CONCERT                |
| 39 | 28       | 7  | ANASTACIA DAYLIGHT 69948/EPIC (12.98 EQ/17.98)  | NOT THAT KIND                  |
| 40 | NEW      |    | JOHNNY VICIOUS AND TALL PAUL ULTRA 1076 (19.98 CD)  | CLUB NATION AMERICA            |
| 41 | 34       | 5  | MARK LOWRY SPRING HOUSE 42270 (11.98/15.98)   | ON BROADWAY                    |
| 42 | 42       | 3  | THE BLIND BOYS OF ALABAMA REAL WORLD 50918 (16.98 CD)   | SPIRIT OF THE CENTURY          |
| 43 | NEW      |    | DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)   | BEFORE THE STORM               |
| 44 | 25       | 3  | KEOKI MOONSHINE 80146* (17.98 CD)   | JEALOUSY                       |
| 45 | NEW      |    | THE KATINAS GOTEE 72830 (15.98 CD)  | DESTINY                        |
| 46 | 38       | 10 | BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD)   | THE BEST OF FREESTYLE MEGAMIX  |
| 47 | RE-ENTRY |    | ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98)                         | THE IRISH TENORS: ELLIS ISLAND |
| 48 | NEW      |    | PLACEBO HUT 10316/VIRGIN (17.98 CD)   | BLACK MARKET MUSIC             |
| 49 | RE-ENTRY |    | KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)                   | AWESOME WONDER                 |
| 50 | 45       | 6  | THE DAYTON FAMILY PRESENTS SHOESTRING OVERCORE 2190/TVT (10.98/16.98)                             | CROSS ADDICTED                 |

## POPULAR UPRIISINGS

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

**STELLA ARRIVES:** Pop singer **Stella Soleil** is making a splash with the East-Indian-influenced "Kiss Kiss." It is the first single from her album *Dirty Little Secret*, due out Tuesday (22)



**Ours to Spare.** The songs on Ours' debut album, *Distorted Lullabies* (DreamWorks Records), were written to "provoke emotions from people," says Ours front man Jimmy Gnecco. The alternative rock album was co-produced by Gnecco, Steve Lillywhite, and Mark Endert. "Sometimes," the first single from the album, has been serviced to modern rock and college radio.

on Universal Records. The song is being played on numerous top 40 stations around the U.S., including

WHTZ New York, KZQZ San Francisco, WHYI Miami, WDRQ Detroit, and KHKS Dallas. The video for "Kiss Kiss" is being played on MTV, MTV2, and VH1.

Although her album is undoubtedly pop music, Soleil used to be backup singer for such harder-edged rock acts as **Ministry** and **16 Volt**. She then moved on to recording under the name **Sister Soleil**, releasing an album on Universal in 1998.

The Chicago native, whose real name is **Stella Katsoudas**, is expected to embark on a promotional tour after the album's release.

**GORILLAZ CHARTFARE:** The "virtual group" **Gorillaz** is unusual for presenting itself as a band of cartoon characters. In reality, the group's self-titled debut album (due for a U.S. release June 19 on Virgin Records) is the work of a variety of artists, including **Blur** lead singer **Damon Albarn**, **Del the Funkie Homosapien**, and **Jamie Hewlett**. Other guest artists include **Buena Vista Social Club** member



**Fahl Goes Solo.** Mary Fahl is the former lead singer of new-age band October Project, a former Epic Records act from the mid-'90s. Fahl makes her solo debut with the EP *Lenses of Contact* (Rough Mix Records). She says, "I've got high standards when it comes to songs." Fahl is currently on an East Coast tour.

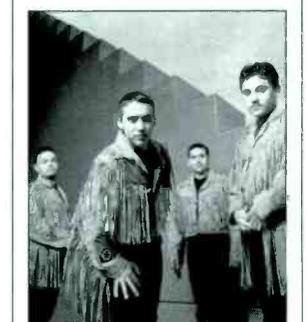
**Ibrahim Ferrer.** The striking animated video for first single "Clint Eastwood" has become a favorite on MTV Europe. Stateside, MTV, MTV2, and MuchMusic USA have been playing the video. The band's music defies categorization, blending rock, hip-hop, and world-music beats. Gorillaz has been performing select concerts in Europe, and the act is expected to do a limited concert tour of the U.S. later this year.

**EUROPEAN DARLING:** Swedish pop singer **Andreas Johnson** has been a hit artist in Europe, due largely to the single "Glorious," a top 10 hit in several countries including Sweden, the U.K., France, Germany, and Ireland. *Liebling*, the album that features the song, has also been a hit in Europe.

*Liebling* is set for a U.S. release June 12 on Reprise Records. American audiences have been exposed to the song via HBO, which has used the track for on-air promotions.

Triple-A radio and dance clubs have also given the song early airplay.

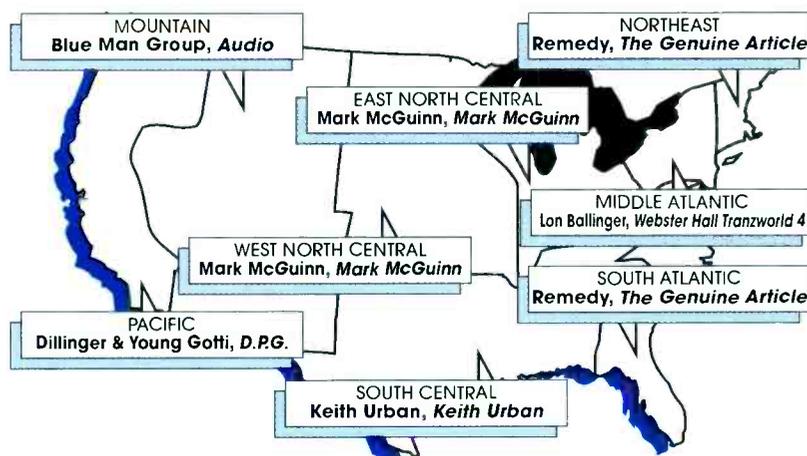
"Glorious" has been a dance hit stateside. Early-



**Sons of the North.** Latin music group **Cos-tumbre** returns with its second album, *Déjame Ser* (Hollywood Records), which was released May 15. The album features the band's style of Mexican *northern* music. Group member José Gerardo Zamora Jr. says of the band's North American tour: "We're ready to promote this record. [Touring] is a lot of hard work."

er this year, the song reached No. 8 on the Hot Dance Music/Club Play chart, and No. 36 on the Hot Dance Music/Maxi-Singles Sales chart.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

| Rotating top 10 lists of best-selling titles by new and developing artists.  |  |
|--|--|
| <b>WEST NORTH CENTRAL</b><br>1. Mark McGuinn <i>Mark McGuinn</i><br>2. Cold 13 Ways To Bleed On Stage<br>3. Rascal Flatts <i>Rascal Flatts</i><br>4. Keith Urban <i>Keith Urban</i><br>5. Alien Ant Farm <i>ANTHology</i><br>6. Jamie O'Neal <i>Shiver</i><br>7. Brad Paisley <i>Who Needs Pictures</i><br>8. Nickel Creek <i>Nickel Creek</i><br>9. G. Love & Special Sauce <i>Electric Mile</i><br>10. Nonpoint <i>Statement</i> | <b>MIDDLE ATLANTIC</b><br>1. Lon Ballinger <i>Webster Hall Tranzworld 4</i><br>2. DJ Skribble <i>Essential Spring Break — Summer 2001</i><br>3. Bond <i>Born</i><br>4. Bad Boy Joe <i>The Best Of Freestyle Megamix</i><br>5. Jerry Rivera <i>Rivera</i><br>6. New Found Glory <i>New Found Glory</i><br>7. Azul <i>Azul El Sapo</i><br>8. Alien Ant Farm <i>ANTHology</i><br>9. Cold 13 Ways To Bleed On Stage<br>10. Remedy <i>The Genuine Article</i> |

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### ♫ MICHAEL FRANTI & SPEARHEAD

*Stay Human*  
 PRODUCER: Michael Franti  
 Boo Boo Wax/Six Degrees 657036 1048  
*Featured in Music to My Ears. Billboard, May 19, 2001.*

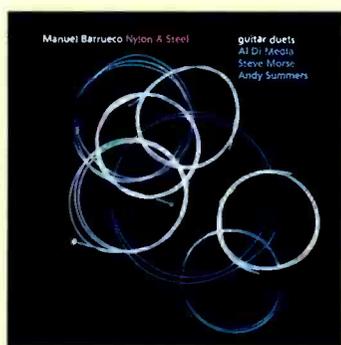
#### ► R.E.M.

*Reveal*  
 PRODUCERS: Pat Carthy, R.E.M.  
 Warner Bros. 47946  
 After 1998's lethargic, often emotionally distant *Up*, R.E.M. firmly reconnect on its 12th full-length recording—the first to offer full-band instrumentation since the departure of founding member/drummer Bill Berry. Wisely ditching the drum machines that tainted *Up*, the band has enlisted musicians Scott McCaughey, Ken Stringfellow, and Joey Waronker to flesh out the rhythm arrangements, while also underlining nearly every track with lush strings. It's a move that not only warms up the songs, but it also seems to have revitalized Michael Stipe, who performs with more engaging passion than he has in years. Loyalists may still balk at the absence of the band's signature jangly rockers, though "Imitation of Life" and "The Lifting" have formidable bounce. Factor in the elegant "I'll Take the Rain" and the introspective "Disappear," and you have a band that is well-positioned for its next phase among rock's elite elder statesmen.—**LF**

#### ► WEEZER

*Weezer*  
 PRODUCER: Ric Ocasek  
 Geffen 069493045  
 After a commercially disappointing experiment with edgier indie rock on the 1996 cult classic, *Pinkerton*, Weezer returns from an extended hiatus with this eponymous set—a back-to-basics effort that invokes past glories—that's

### SPOTLIGHT



**MANUEL BARRUECO**  
*Nylon & Steel*  
 PRODUCERS: various  
 Angel 7243-5-56941  
 This is a tasteful yet imaginative example of a classical artist branching out to work with musicians from rock and jazz. In his usual repertoire, Cuban-born guitarist Manuel Barrueco ranges from Bach to Rodrigo, yet he has also essayed Lennon and McCartney. Here, he joins with three other ace axe-wielders: fusion stand-out Al Di Meola, Dixie Dregs star Steve Morse, and ex-Police man Andy Summers. Summers is also an adept jazz guitarist/composer and proves a particularly apt foil on a Latin find and two of his originals, the languid "I Remember" and manic "Crow at Midnight." Di Meola is at his best when he tones it down acoustically, as he does here for duets on three of his tango-inflected tunes. Morse pairs with Barrueco on six overtly virtuosic pieces, ranging from Villa-Lobos to fret-popping originals. Barrueco book-ends the set with two solo performances, including his highly entertaining arrangement of Copland's *Rodeo*.—**BB**

already being dubbed the "green album," thanks to its green cover. The band has reunited with the producer of its first album, (and former Cars front man) Ric Ocasek, and successfully reconnects with its "Buddy Holly"-era form of the early '90s. Such tracks as "Photograph," which plays like the Beach Boys on steroids, and "Hash Pipe," a rocker with a driving riff reminiscent of the *Dragnet* theme, are slacker-nerd anthems that rival anything the band has written. Weezer also shows off its more melodic moments on "Islands in the Sun" and "Smile," which come complete with crooning vocals from leader Rivers Cuomo. But despite having

### SPOTLIGHT

**MISSY "MISDEMEANOR" ELLIOTT**  
*Miss E... So Addictive*  
 PRODUCERS: various  
 The Gold Mind/Elektra 62639  
 Like a habit you have no intention of quitting, Missy Elliott's third Elektra set, *Miss E... So Addictive*, provides just the right musical high for lovers of R&B and rap. Since making her debut, Elliott has worn many hats (rapper, singer, songwriter, producer) on her way to the top. This album follows in that tradition, often merging Elliott's vocal prowess with the production savvy



of longtime collaborator Timbaland. The album's first offering, the booty-shakin' "Get Ur Freak On," is already on its way to becoming a bona fide smash—sadly, the Nelly Furtado-enhanced version is MIA here. Other standout tracks on this star-studded set—which features Eve, Jay-Z, and Ginuwine, among others—include "Lick Shots" and "Old School Joint." Although the album is steeped in guest appearances, all parties know their proper place, never once overshadowing the "star." Miss E remains very much in the spotlight.—**RH**

all the right elements in place, creatively, the band can't fully go home again here. Somehow, it doesn't seem quite as fun or adventurous this time out.—**BG**

#### ★ TURIN BRAKES

*The Optimist LP*  
 PRODUCERS: Turin Brakes  
 Source/Astralwerks 30696  
 A dreamy gem that plays like Beth Orton meets Simon & Garfunkel, the debut full-length from U.K. weepsters Turin Brakes is, contrary to the title, anything but optimistic. "I panic at the quiet times," sings Olly Knights, one half of the guitar duo (the other half being Gale Paridjanian), on "The Door." It's

### SPOTLIGHT



**PAUL MCCARTNEY**  
*Wingspan*  
 COMPILATION PRODUCER: Paul McCartney  
 MPL/Capitol 7243-5-32946  
 Priced as one CD, this two-disc set of Paul McCartney's early solo and Wings recordings sifts through some two decades of remarkable pop craftsmanship. Divided by the man himself into a disc of "Hits" and another of "History" (album cuts and B sides), *Wingspan* ranges far and wide across McCartney's genius for lyrical melody ("Maybe I'm Amazed," the inexplicably touching "Let 'Em In"), pure rock'n'roll insouciance ("Junior's Farm," the hip, Lennon-esque "Let Me Roll It"), and epic theatricality ("Band on the Run," "Live and Let Die"). There are also wonderfully wacky pop experiments ("Uncle Albert/Admiral Halsey") and balladry that stretches beyond silly love songs into something more deeply poetic ("Tug of War," "Junk"). The 40 tracks have been remastered with loving care by Peter Mew and Geoff Emerick, and the booklet features a photo gallery of Wings' various incarnations from 1971-80, with guitarist Denny Laine and the late Linda McCartney the leader's constant partners.—**BB**

one of several gorgeous moments on this collection of melancholy space-folk that has a bittersweet quality similar to R.E.M.'s *Automatic for the People*. The album is populated with notions of anxiety and a desire for escape via speeding cars on empty highways ("Feeling Oblivion") and soaring spaceships through night skies ("Future Boy," "Starship"). Of course, the act's haunted atmospherics and sensitive-boy crooning is all a bit precocious, but the results are so pretty that they're intoxicating just the same. Fans of such bands as Belle and Sebastian and Doves will find *The Optimist LP* tough to resist.—**BG**

#### KRISTIN CHENOWETH

*Let Yourself Go*  
 PRODUCER: Jeffrey Lesser  
 Sony Classical 89384  
 Tony Award-winning Broadway performer Kristin Chenoweth showcases her range on her debut album, a collection heavy on standards from the '30s and '40s. Aided by Rob Fisher and the Coffee Club Orchestra, who evoke the era's swinging arrangements without kitsch or sentimentality, Chenoweth crafts satiny renditions of such romantic classics as Rodgers and Hart's "My Funny Valentine" and the Gershwins' "How Long Has This Been Going On?" But Chenoweth—whose NBC sitcom, *Kristin*, premieres in June—has a unique flair for comedy, as theatergoers well know. Her playful phrasing and knowing tone bring freshness to Kurt Weill's "I'm a Stranger Here Myself" and Julie Styne's "If You Hadn't but You Did." And Chenoweth creates a new song that's uniquely hers with "The Girl in 14G"—composed by Jeanine Tesori and Dick Scanlan for this album—which lets the classically trained Chenoweth serve up everything from scat to opera with lyrical flair and a wink on the side.—**WH**

#### TIPSY

*Uh-Oh!*  
 PRODUCERS: Dave Gardner and Tim Digullia  
 Asphodel ASPH2003  
 Four years after debuting with the lounge-primed *Trip Tease*, the duo of Dave Gardner and Tim Digullia—aka Topsy—return with their sophomore set. Now, as then, Topsy's sound is a signature amalgam of sampled exotica, with mock-Polynesian strings, vibraphones, and Hawaiian guitars punctuated by cartoon sound effects or the eerie wail of a theremin. The whimsical titles give some but not all of the game away: "Wig Out," "Eclipse of the Sun Virgin," and "Papaya Freeway" recall the golden age of Yma Sumac and fellow musical exoticians of the '50s. But beneath its camp veneer, *Uh-Oh!* boasts intricate song structures and a jazzy Brazilian flavor not evident on the first disc. This time out, the San Francisco-based group is aided by Tom Waits' horn player Ralph Carney and new-music percussionist William Winant. The smoking-jacket-and-matching-fez set has moved on to other things, but Topsy continues to inhabit a delightfully skewed universe bounded by the imaginations of Raymond Scott and Juan Garcia Esquivel.—**RHH**

#### VARIOUS ARTISTS

*A Nod to Bob: An Artists' Tribute to Bob Dylan on His 60th Birthday*  
 PRODUCERS: various  
 Red House CD 154  
 As Joan Baez and Judy Collins have demonstrated, there's nothing like a

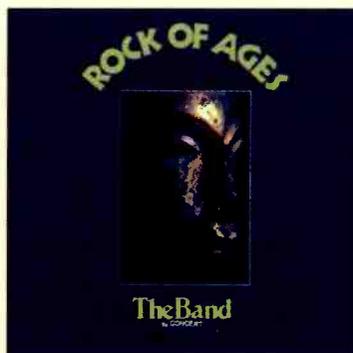
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### VITAL REISSUES®

#### THE BAND

*Rock of Ages*  
 REISSUE PRODUCERS: Cheryl Pawelski and Andrew Sandoval  
 ORIGINAL PRODUCERS: the Band  
 Capitol 72435-30181  
 One of the all-time great live rock albums has been made even greater, with the two-disc expanded edition of the Band's *Rock of Ages*—the centerpiece of Capitol's second, final wave of Band reissues. Recorded over a couple of celebratory nights as 1971 turned into 1972, *Rock of Ages* was originally released as a critically acclaimed, 18-track double-LP. Here, the entire original set comes on the first disc, with highlights including Allan Toussaint's textured horn arrangements on the classic "The Night They Drove Old Dixie Down" and "Across the Great Di-

vide." The second disc features all previously unreleased material from the concerts—including four numbers with special New Year's Eve guest Bob Dylan. The Dylan portion comprises "Down in the Flood," "When I Paint My Masterpiece," "Like a Rolling Stone," and—in his only live take on the song—the rollicking, ribald Basement Tapes duet with Levon Helm, "Don't Ya Tell Henry." The 24-bit remastering and new presentation are exemplary, with extensive liner notes by Band authority Rob Bowman. Along with studio sets *Cahoots* and *Northern Lights*, *Southern Cross*, the Band's catalog is made complete with a bonus-track-enhanced *Moondog Matinee*—the group's celebration of vintage rock'n'roll, which includes definitive covers of Junior Parker's "Mystery Train" and Chuck Berry's



"Going Back to Memphis" (each blessed by Helm's country/soul vocals). Capitol deserves our thanks for finally giving the

Band the treatment its catalog deserves; these albums are rock for the ages.—**BB**

#### THE BEACH BOYS

*Hawthorne, CA—Birthplace of a Musical Legacy*  
 REISSUE PRODUCERS: Mark Linnett and Alan Boyd  
 ORIGINAL PRODUCERS: various  
 Capitol 72435-315883  
 To commemorate the 40th anniversary of the formation of the Beach Boys, Capitol has compiled a two-disc, 57-track set named after the Boys' hometown. Indeed, the 1961 rehearsal version of first hit "Surfin'" was recorded at Brian, Carl, and Dennis Wilson's Hawthorne home—and like the bulk of the material here, it was previously unreleased. Much of the featured music involves quaint historical artifacts like a birthday serenade to vocal role models Four Freshmen ("Happy

Birthday Four Freshmen"), followed by "Mike on Brian's Harmonies," which finds Mike discussing Brian's harmonies and how they were influenced by the Freshmen. Both tracks pave the way for an a cappella rehearsal of the Freshmen's "Their Hearts Were Full of Spring." Also included are demos ("Surfin' USA"), live versions ("Shut Down"), stereo remixes ("Dance Dance Dance"), alternate takes ("The Little Girl I Once Knew"), and intriguing juxtapositions (a session excerpt of "Barbara Ann" featuring Dean Torrence is followed by the song's master take minus the party overblubs; stereo track sections of "Good Vibrations" segue into a concert rehearsal of the song). Completists will find the program endlessly fascinating, although more general appeal may be limited.—**JB**

**CONTRIBUTORS:** Bradley Bamberger, Jim Bessman, Andrew Boorstyn, Leila Cobo, John Diliberto, Gordon Ely, Larry Flick, Brian Garrity, Rashuan Hall, Richard B. Henderson, Wayne Hoffman, Michael Paoletta, 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 bureau.

(Continued from preceding page)

woman to bring out the inherent beauty in Bob Dylan's work. On Red House's birthday-card compilation, several of the label's distaff artists work a similar magic: Eliza Gilkyson opens the festivities with a pop-sweet "Love Minus Zero/No Limit," while Suzzy and Maggie Roche concoct playful, dissonant harmonies on "Clothes Line Saga." Suzanne and Michelle Campagne, with their band, Hart-Rouge, spin an unashamedly lush rendition of "With God on Our Side," and Rosalie Sorrels simply astounds with an earthy, Tex-Mex-inflected "Tomorrow Is a Long Time." Bluesy, gritty performances from Spider John Koerner, Norman Blake, and Ramblin' Jack Elliott offer vibrant proof that Dylan has profoundly influenced his contemporaries, as well as younger folkies. In the latter camp are guitar virtuosos Martin Simpson and Cliff Eberhardt, whose heartfelt vocals and superior diction (at least compared with Dylan's) leave no barriers to the listener and the lyrics, except for the mysteries embedded in the lyrics themselves. Contact: 651-644-4161—**AB**

## R & B / HIP-HOP

**HI-TEK**  
**Hi-Tekology**  
 PRODUCER: Hi-Tek  
**Rawkus 1209**  
 Known for their politically inspired lyrics and wide-awake sounds, the duo of Talib Kweli & Hi-Tek has played a major role in the recent resurgence of progressive hip-hop. With this, his solo debut, Hi-Tek looks to expand his production credentials, which already include tracks for Mos Def, Cocoa Brovaz, and Beanie Sigel, among others. On *Hi-Tekology*, Hi-Tek teams with guest artists, including Slum Village, Mood, and Common, proving that he knows how to masterfully match the beat with the right artist—and in the right context. The beautifully jazzy "Breakin Bread" (featuring Donte, Main Flow, Brian Digby Jr., and Crunch) is a prime example. Although Kweli does turn up ("Get Back—Part 2" and "Theme From Hi-Tek"), this set is all about Hi-Tek's mastery of the board.—**RH**

## DANCE

**MAX GRAHAM**  
**Transport 4**  
 PRODUCERS: various  
**Kinetic Records/BMG 67728-54678**  
 One thing's for certain: Canadian DJ/remixer Max Graham had some larger-than-life shoes to fill when he agreed to mix the latest volume in this successful trance series. As those in the electronic underground (and a few in the pop mainstream) are well aware, Paul Oakenfold, Dave Ralph, and Sandra Collins, respectively, handled the deft turntable maneuverings of the series' first three volumes. While following in the footsteps of such globally revered names could pose a problem for some, Graham simply does what he's been hired to do—and turns it out. Never one to be a slouch in the DJ department, Graham masterfully weaves a musical landscape of the progressive, epic kind, encompassing house and, naturally, trance. In addition to featuring two of his own tracks ("Tell You" and "Shoreline"), Graham spotlights such fine nuggets as Ogenki Clinic's "First Light," a live version of Hybrid's "High Life" (snuggled alongside Underworld's "Kittens"), and Blackwatch's "Skin Deep" on this mesmerizing two-disc set.—**MP**

## COUNTRY

**T. GRAHAM BROWN**  
**Lives!**  
 PRODUCERS: T. Graham Brown and Dwight McConnell  
**Relentless Nashville/Madacy 3738**  
 T. Graham Brown is a country balladeer with a boogie bluesman's heart, and he more than lives up to his sizable live rep with this collection of past hits and jukebox standards. Brown knows his way around a Delta rave-up, as demonstrated

by the rollicking "Happy Ever After" and the greasy "Memphis Women & Chicken." But he absolutely kills on the songs that "brought him to the party," such as the soulful powerhouse "I Tell It Like It Used to Be" and the romantic blues ballad "Hell and High Water." Brown's crack band and his muscular vocal style work well in a live setting, and such songs as the harrowing testimonial "Wine Into Water" thrive without the production overkill that weighed down studio incarnations. Horns, skillful picking, and an exuberant Brown make such songs as "Darlene," "Come as You Were," and a too-cool "Dock of the Bay" a party unto themselves without resulting to any studio trickery and remind us in the process what a stylist this artist remains. T. Graham Brown lives, indeed. Contact: 514-341-5600.—**RW**

## JAZZ

**CHARLIE HADEN**  
**Nocturne**  
 PRODUCERS: Charlie Haden and Gonzalo Rubalcaba  
**Verve 440-013-611**  
 Bass hero Charlie Haden has lately become a master of the jazz mood album—in the best sense of that phrase. Whether it's albums with Quartet West, duet discs with pianists Kenny Barron and Hank Jones, or his gorgeous *Beyond the Missouri Sky* hit with guitarist Pat Metheny, Haden regularly produces artfully conceived, masterfully played concept records. Here—in league with Cuban pianist Gonzalo Rubalcaba—Haden presents a set of twilight *boleros* by the cream of Latin American songwriters (plus a few by the leaders). The material is full of lovely, sotto voce melodicism, and the songs are aptly served by subtle performances from the leaders, drummer Ignacio Berroa, guest horn men Joe Lovano and David Sanchez, violinist Federico Britos Ruiz, and Metheny. Metheny offers an especially lyrical solo on María Teresa Lara's *Noche de Ronda*, and Ruiz shines on several tracks. In a perfect world, the sun would never rise without some jazz radio station having played *Nocturne* in its entirety.—**BB**

## LATIN

**LE MODULOR**  
**Moenia**  
 PRODUCER: Alejandro "Midi" Ortega  
**BMG U.S. Latin 74321-84156**  
 Rock/electronic outfit Moenia's first album on BMG is a collection of monotone vocals over programmed synthesizers and electronic grooves. The programming here is intriguing, and the songs manage to be mesmerizing in the way detached vocals laid over a wide range of overlapping electronic sounds can be. But *Moenia* finds band members Jorge Soto, Alfonso Pichardo, and Alejandro Ortega mining too many of the same nuances, from vocal range to instrumental tone, of such early-'80s new wave/synth bands as Devo, Duran Duran, and A Flock of Seagulls. Save for the Spanish lyrics, it's a blast from the past.—**LC**

## WORLD MUSIC

**ANOUAR BRAHEM TRIO**  
**Astrakan Café**  
 PRODUCER: Manfred Eicher  
**ECM 1718/012-159-494**  
 There can be few more poetically productive Middle Eastern musicians than Tunisian composer and oud virtuoso Anouar Brahem. His ECM discography boasts improvisational collaborations with Western jazz stars—namely, *Thimar* (John Surman, Dave Holland) and *Madar* (Jan Gabarek)—and wonder-filled outings with such regional compatriots as Turkish clarinetist Barbaros Erköse (as on the standout *Conte de l'Incrovable Amour*, from 1992). With *Astrakan Café*, Brahem's sixth album, he teams with the fluid Erköse again, plus frequent percussion partner Lassad Hosni. The trio explores classic Arabic material and new Brahem melodies, as well as atmospheric pieces the lutenist has written for vari-

ous theatrical projects. Characteristically, a love of tradition and a bold feel for expanding that heritage come together here, with Brahem and company weaving age-old imagery and individual emotion into a mosaic of spellbinding beauty.—**BB**

## CLASSICAL

**HANS WERNER HENZE: Symphonic Etudes, etc.**  
**Michaela Kaune, soprano; North German Radio Symphony Orchestra/Peter Ruzicka**  
 PRODUCER: Hans-Michael Kissing  
**Wergo 6637**  
 One of the world's greatest living composers and most inspired individualists, Hans Werner Henze, celebrates his 75th birthday this year. Already, 2001 has seen a superlative new Henze work on disc—*Sir Songs From the Arabian*, with tenor Ian Bostridge, from EMI—and now we have a set of older, orchestral material led by sympathetic conductor Peter Ruzicka. *Quattro Poemi* and *La Selva Incantata*—the latter a transcription of an aria and rondo from Henze's mid-'50s opera *König Hirsch*—showcases the composer's distinct mix of Italianate lyricism and Germanic rigor. Similarly, the orchestral lieder of *Nachstücke und Arien* channels the most beautiful aspects of classical tradition into a bold, modern form (although not modern enough to keep the draconian young Boulez and Stockhausen from walking out on its premiere). The early *Three Symphonic Etudes* is serialism after Berg—rigorous but emotionally expressive. The booklet includes an excellent interview with Henze. A division of the Mainz, Germany-based publisher Schott, Wergo is distributed in the U.S. and U.K. by Harmonia Mundi.—**BB**

## GOSPEL

**DARYL COLEY & BELOVED**  
**Oh, the Lamb**  
 PRODUCERS: Daryl Coley and Kevin Bond  
**Verity 43159**  
 Veteran Coley continues to display the master's touch that has made him a pervasive power in gospel for the past 15 years. Showcasing his 13-voice ensemble, *Beloved*, Coley fashions his familiar yet ever-fresh mix of smooth jazz and intricate, intriguing harmonies with subtle underpinnings of traditional gospel. "II Chronicles" sports a cool, catchy jazz groove. "Exchanged" is a beautiful, torchy ballad. "Because He's God" adds an infectious flavor of funk to the set, while "Silent Scream" is soft but plaintive and poignant. Coley doesn't explore new ground as much as he continues to refine his signature sound. The results are a delight and should please his faithful, as well as catch the ear and capture the hearts of an ever-broader audience.—**GE**

## NEW AGE

**OTTMAR LIEBERT + LUNA NEGRA XL**  
**Little Wing**  
 PRODUCERS: DL and Gary Lyons  
**Epic EK 61597**  
 Only in his late 30s, guitarist Ottmar Liebert is too young to be a musical child of the 1960s. But songs from that era form the spine of *Little Wing*, with Liebert avoiding stock "nouveau flamencoizations." Instead, he takes a sidelong look at some classics. Jimi Hendrix's evergreen power ballad is given a laconic, country-and-western reading replete with slide Dobro. Liebert stays a bit too close to the theme of the Rolling Stones' "Paint It Black," but he opens up in a raga-like solo backed by tablas and timbales on the bridge. Led Zeppelin's "Kashmir" seems to hover between its original dark mystery and the breezy heat of a Spanish café. These cover versions snake through Liebert's original compositions, including the affecting "Like Water 4 the Desert" and "Angel: Omnia Bona Bonis." Liebert does flirt with easy-listening moods, especially on Stan Getz's "Girl From Ipanema," but he usually pulls it back to the more compelling ambiances that have served his music for the past decade.—**JD**

## IN PRINT

**BOB DYLAN: BEHIND THE SHADES REVISITED**  
 BY CLINTON HEYLIN  
 William Morrow & Co.  
 800 pages, \$32

Given his iconic stature in the history of 20th-century music, it's only natural that a new biography of Bob Dylan be published every five years or so. For this tome—arriving in time to mark its subject's 60th birthday, on May 24—author Clinton Heylin has expanded his exhaustive 1991 title to cover the past decade. Yet it's clear that Heylin's loyalties lie squarely with the Dylan of yore rather than the revitalized elder statesman who gave us 1997's Grammy-winning *Time Out of Mind* and who continues to tour endlessly, acting as a one-man, surrogate Grateful Dead for his ever-faithful flock.

It's clear right from the new introduction that Heylin thinks Dylan's best years are behind him. The author's dubbing of *Time Out of Mind* as an album "constructed by proxy, built on sand" illustrates the problem that a figure like Dylan has with the die-hards in his audience. There are plenty of Dylan fans who may never be satisfied with any of the man's contemporary work, since they're inclined to immediately compare it with such masterpieces as *Bringing It All Back Home*, *Highway 61 Revisited*, *Blonde on Blonde*, or *Blood on the Tracks*.

Let's face it: Anyone would have a hard time living up to the standards set by Dylan's greatest records. In fact, most music fans should count their blessings that an artist with a vast career like Dylan's still has an album's worth of meaningful songs left in him. Regardless, since *Time Out of Mind* was the best-received Dylan disc since 1989's *Oh Mercy* (produced, like *Time*, by Daniel Lanois), it's obvious that Heylin is very much in the minority with his opinions on that record.

Still, the new *Behind the Shades* is a wonderful examination of the life and times of the artist formerly known as Robert Zimmerman. Beginning with intimates from Dylan's earliest days, Heylin conducted

interviews with whomever he could corral to present as complete a portrait of the artist as we're likely to get.

Heylin is most impressive in his passages on Dylan's early years in New York's Greenwich Village. The tale of a highly complex artist and man emerges, as the author intersperses comments gleaned from names big and small with Dylan's own words from period interviews. The familiar picture of the thin-skinned, prone-to-exaggeration young Dylan appears in the first few chapters, and the singer/songwriter's insular, enigmatic nature only deepens as his fame and influence

behind the shades revisited



ahead, the sections on Dylan's controversial late-'70s/early-'80s Christian period—along with reportage of the various romances Dylan has been party to—show why Heylin's survey holds appeal not only for the neophyte but also for the hardcore fan. Anyone who read the seminal Anthony Scaduto bio from the early '70s would do well to pick up a copy of this book to catch up on the man's post-'60s back pages.

But, again, a questionable aspect of *Behind the Shades* is Heylin's rather blinkered assessment of Dylan's past decade. As he simply does not think that the man's most recent work is up to snuff, the author glosses over this stage of Dylan's career in about 50 pages. Such a skimpy addendum to the original book makes one wonder why Heylin felt the need to update it at all.

Overall, though, this is a minor caveat. Heylin has shown time and again his worth as a music journalist. With his recent Sandy Denny bio joining a classic take on the U.S. punk scene (*From the Velvets to the Voidoids*) and the only exhaustive history of music bootlegging ever attempted (*Bootleg*), Heylin's expertise proves that he is entitled to his opinions. There are literally hundreds of books about Dylan out there—thankfully, this is one of the good ones. **MIKE VILLANO**

# Reviews & Previews

## SINGLES

EDITED BY CHUCK TAYLOR

### POP

#### ▶ ANDREAS JOHNSON *Glorious* (3:27)

PRODUCER: Kvint  
WRITER: A. Johnson  
PUBLISHER: EMI Music Publishing Scandinavia AB c/o EMI Blackwood Music, BMI  
Reprise 100496 (CD promo)  
"Glorious" has more than taken its time to gain stateside notice. Originally released two years ago, it became a top 10 hit in nearly a dozen nations, including the U.K., France, Germany, and 28-year-old Andreas Johnson's native Sweden. A dance remix has been playing in clubs here for more than a year, but it took the song's use in a promo for HBO's *The Sopranos* to really nab the attention needed to propel it to mainstream glory. Set against a tidal wave of lush orchestral strings, ironclad guitars, and battering percussion, this is one of those tracks whose musical palette is so colorful that it will immediately turn heads toward the radio speakers—and it only gets better when Johnson breaks into the joyous falsetto-tinged chorus. The song is founded in rock, along the lines of "Bitter Sweet Symphony," but it's easily accessible enough to lead an across-the-board charge. Add to that Johnson's poster-boy looks and the U.S. release of his acclaimed *Liebing* in June, and you come up with a top 40 and modern rock summertime smash.—CT

#### ▶ BLU CANTRELL *Hit 'Em Up Style (Oops!)* (4:00)

PRODUCER: Dallas Awesome  
WRITER: D. Austin  
PUBLISHERS: Cytron Music/EMI-Blackwood Music, BMI  
Arista 3943 (CD promo)  
One of the first acts to sprout from L.A. Reid's new administration at Arista, Blu Cantrell makes her mark with this first single from her upcoming debut disc. Don't let her name fool you; unlike labelmate Pink, there's no gimmicky dye here—a good thing, since such an image could detract from the focus on her talent. Cantrell's voice slides over a jazzy clarinet loop and ubiquitous drum machine on "Hit 'Em Up Style," sounding like a trumpet on her seats as she imparts wisdom to all the ladies with cheating men. This could become the female-power anthem for the summer, with one potent message: When your man cheats on you, it's your right—no, your responsibility—to spend his money and destroy his life, even trashing his keepsakes and clothing: "Get your hands on his cash/And spend it to the last dime for all the hard times." Frightening. The album comes in July, and she's already making significant inroads at R&B radio. Top 40 is a good bet to follow.—EA

### R & B

#### ★ BILAL *Love It* (3:30)

PRODUCER: Mike City  
WRITER: M. City  
PUBLISHER: not listed  
Moya/Interscope 10379 (CD promo)  
As the wait continues for one of the most-anticipated R&B albums of the year, Bilal gives another taste of what's to come with his second single, "Love It." The Philadelphia native, who recently completed a national tour with Common and Erykah

### SPOTLIGHT



'N SYNC *Pop* (2:55)  
PRODUCERS: BT, Justin Timberlake, Wade J. Robson  
WRITERS: J. Timberlake, W. Robson  
PUBLISHERS: Tenman Tunes, administered by Zomba Enterprises, ASCAP, WaJeRo Music, BMI  
Jive 42895 (CD promo)

Prepare to disregard all that you know about 'N Sync. This boy band has grown into men, and it seems poised to prove itself not only a survivor of the youth-pop era but also a defining presence of top 40's next genesis. "Pop" is an all-around aural assault, hyper and assertive, with a rock-fueled vocal and an R&B production flavor (think Cameo or Michael Jackson's "Black or White"). Co-written and co-produced by the group's Justin Timberlake, the song is as dramatic a departure from signature hits like "Bye Bye Bye" as one can fathom. Radio already considers the group an ally, so top 40 mainstream/rhythm will jump on this like fire to a sheet. And while the act's core audience may at first be startled, the lightning rod of a hook will win them over by the second spin. Two versions are served up on the promo single, one with a badass breakdown and a second, more direct take, which clocks in at an ultra-hasty 2:29. This isn't the first time that the guys from 'N Sync have demonstrated that they stand above the pack, but it should be the last time anyone questions whether they can maintain the momentum. A bold stride forward and a dazzling preview of the forthcoming *Celebrity*.—CT

Badu, offers a neo-soul tale of true love found. This is one man who is not afraid to let his woman know how he feels: "When I look at you, what I see is my future wife-to-be/Only God himself, more important in this life to me." Produced by Mike City, "Love It" employs a midtempo groove that serves as a breezy backdrop to Bilal's stirring tenor. Although radio didn't latch on to "Soul Sista," Bilal's stellar debut single, maybe "Love It" will do the trick with its funky vibe. With the repeated delays of Bilal's debut—*1st Born Second*, now due June 26—"Love It" only serves to keep fans wanting more.—RH

### COUNTRY

THE WARREN BROTHERS *Where Does It Hurt* (3:55)  
PRODUCERS: Brett Warren, Brad Warren, Chris Farren  
WRITERS: B. Warren, B. Warren, T. Douglas  
PUBLISHER: Sony/ATV Tree, BMI  
BNA 07863 (CD promo)  
The Warren Brothers serve up a cool, soulful take on familial love tinged with self-doubt on this endearing ballad from their mighty fine *King of Nothing* album. Well-written and performed with style, the song echoes mid-'70s Eagles in its killer harmonies and direct lyrical style. Propelled by Brett Warren's likable vocal, the message deftly avoids the maudlin with a mature lyric that acknowledges that, while life can be tough, words can heal just as they can hurt. Production is solid; in this radio mix, the piano is more upfront than the steel that carries the album version, giving the song a crisper, more melodic feel. These guys are very good, particularly with their own material,

### SPOTLIGHT

FAITH HILL *There You'll Be* (3:42)  
PRODUCERS: Trevor Horn, Byron Gallimore  
WRITER: D. Warren  
PUBLISHER: Realsongs, ASCAP  
Hollywood/Warner Bros. 100659 (CD promo)  
"There You'll Be," the first single from the upcoming soundtrack to the film *Pearl Harbor*, is much like the blockbuster-brand movie it comes from—it's an epic of grand, soaring proportions. Written by Diane Warren—whose pen is responsible for many of the highest-charting pop ballads of the past 10 years—the song tugs hard at the heart with an appro-



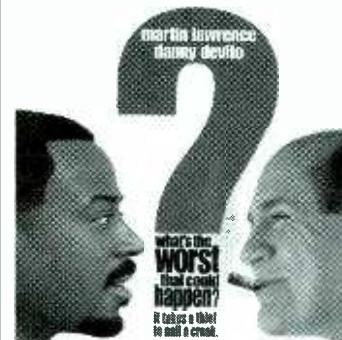
pos film-related theme of holding on to love even in the absence of physical presence, à la "My Heart Will Go On," Celine Dion's ubiquitous theme from *Titanic*. With Dion on break, pop's No. 1 surrogate diva Faith Hill steps in, and she certainly packs a punch. Lush orchestration, a chorus that flies above the clouds, and a vocal that makes Hill's signature "Breathe" sound like a sleepy lullaby characterize this enterprise. The track's rise to the top on AC radio is a shoo-in, as is massive top 40 airplay. Country radio is also all over the song, perhaps marking the format's least "country" moment in history. Count on this to further confirm Hill's growing stature as the era's top-ranked female entertainer, while fans of the power ballad genre will be swooning over the melodrama erupting from every pore of this effort.—CT

but their success at radio and retail has never lived up to the promise of their live performances. If this cut gets airplay, people will relate.—RW

### ROCK TRACKS

▶ DAVE NAVARRO *Rexall* (3:40)  
PRODUCERS: Rich Costey, Andrew Slater, Dave Navarro  
WRITER: not listed  
PUBLISHER: not listed  
Capitol 15958 (CD promo)  
Although Dave Navarro has been previously noted for his guitarwork for Jane's Addiction and Red Hot Chili Peppers, all is about to change. This preview into *Trust No One*, his debut solo album, introduces rock audiences to a wide-ranging talent of surprising depth. "Rexall" shows Navarro painstakingly outlining the life of a man on the verge of an emotional meltdown—replete with a slow, grinding backbeat and guitars that deftly illustrate the song's tension by building from sullen acoustic lines into frenetic electric riffs. The beauty of the track is that Navarro—a remarkably effective vocalist—never succumbs to the temptation to oversell the lyric. Instead, he tosses off such declarations as "I've had enough of feeling sick" and "I hate my life, I hate my life" with a numb, beaten-down tone that's far more affecting than the caterwaul a lesser talent might indulge in. An easy bet for mainstream and modern rock radio, "Rexall" is the first bite of an album that could transform Navarro from a respected musician into an undisputed rock star.—LF

### SPOTLIGHT



#### ERICK SERMON FEATURING MARVIN GAYE

*Music* (3:54)  
PRODUCER: Erick Sermon  
WRITER: E. Sermon  
PUBLISHER: not listed  
Interscope (CD promo)  
Samples are so commonplace in rap music that fans rarely pay attention to the lifted riffs and quotes used to accent songs. There are rare occasions, though, when a sample is both so powerful and perfectly suited that it becomes more than just an accent. Such is the case with "Music," the first single from the soundtrack to the Martin Lawrence/Danny DeVito comedy *What's the Worst That Could Happen?* Erick Sermon, producer extraordinaire and half of the legendary rap duo EPMD, makes his solo return with a little help from none other than Marvin Gaye. Sermon, well-known for his ability to find novel samples, has unearthed another jewel in this rare Gaye a cappella track. Sermon's skills, teamed with Gaye's smooth vocals, make for an unstoppable force. Lyrically, Sermon shares his feelings about his music with heartfelt emotion. R&B radio has already gravitated to the track, which could easily become a signature summer song of 2001. While Sermon has been away from the scene for two years, he seems more than ready to make his return with his pending solo project and a new EPMD album to follow.—RH

conviction, coupled with a melody that warmly envelops the listener like a familiar friend, à la the gentlest of the Eagles. This composition is a little less glossy than previous ballads, and it's driven by a gentle acoustic guitar, giving it a folksy feel that's both calming and inviting. Strings rise at the chorus as McCain sings, "God, don't let me break her heart." This is easily among this artist's most compelling singles ever—it's instantly affecting—and it deserves a warm reception from AC stations, as well as consideration from adult-conscious top 40s. "Hearts Fall" is an ideal track to usher in McCain's upcoming *Far From Over*, due June 19.—CT

#### ROD STEWART (WITH HELICOPTER GIRL) *Don't Come Around Here* (3:49)

PRODUCER: Mark Taylor  
WRITERS: J. Joyce, P. Barry, M. Taylor, K. Thomas  
PUBLISHERS: Dharna Music/Riva Droite Music/Copyright Control  
Atlantic 300540 (CD promo)  
As Rod Stewart ballads go, "Don't Come Around Here" is a lovely, melodic number with the kind of emotion-laden vocal and sentimental instrumentation that has made him a staple of AC stations for decades. What will take his legion of fans by surprise this time around is the appearance of Jackie Joyce, the lead of Scottish outfit Helicopter Girl—making its U.S. bow here. Her girly, super-relaxed vocal opens the track and makes for a curious contrast to Stewart's more soulful delivery and the Motown-flavored track. It's an odd match, for sure; that the two never actually sing together makes this "duet" all the more baffling. As a solo track, this is vintage modern-day Stewart; in its present form, it's a bit of a head-scratcher.—CT

### DANCE

#### KROMOZONE PROJECT FEATURING RANDY LANCE

*Luv With U* (2:59)  
PRODUCER: Randy Lance  
WRITER: R. Lance  
PUBLISHER: Abendschein Publishing, ASCAP  
TBC Productions 33390 (CD maxi-single)  
Randy Lance has truly become a Renaissance man for dance music; for this, the latest single from his KromOzone Project's full-length set, *Love & Energy*, he wears hats as producer, writer, remixer, and sole vocalist. The Project's underrated 1999 freestyle hit "Take My Love" made noise at high-profile radio and continues to get spins in major-market mix-shows. "Luv With U" really brings us back to the freestyle heyday of the late '80s, with Lance's sung shouts and a simple tune designed for the dancefloor. Then there's Lance as remixer: He's achieved proficiency across the genres of dance music, diversifying beyond the walls of freestyle. It's always a pleasure to get your money's worth on a CD, and that's certainly the case here: The 11 remixes of the song range from Euro Trance to one based around an "Apache" sample, amassing more than 74 minutes on the single.—EA

### RAP

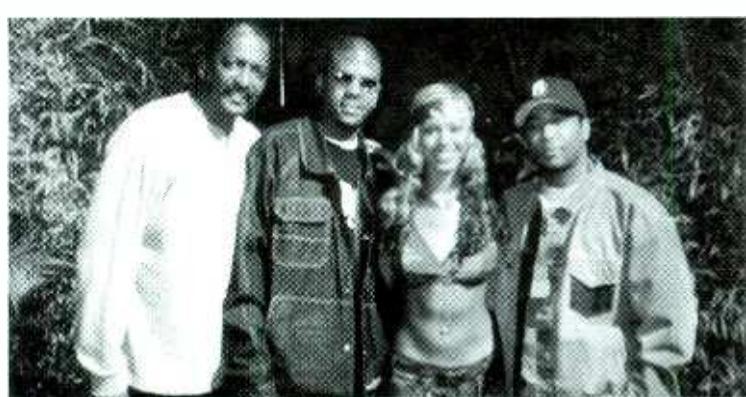
#### COO COO CAL *My Projects* (3:47)

PRODUCER: Bigg Hank  
WRITERS: C. Bellamy, H. Cook  
PUBLISHERS: From the Pit/There's a Whole in the Bucket, ASCAP  
Tommy Boy 2224 (CD promo)  
Rap newcomer Coo Coo Cal looks to put Milwaukee on the map with his debut single. Like many recent rap songs, it's all about territory. Cal boasts grandly about his "projects" over a standard staccato backbeat, courtesy of Bigg Hank. While the lyric is by no means original, Cal's charismatic flow saves the day. Having created a name for himself in his home territory via his own label, in the Trunk Records, Cal's style should serve him well on a national level. The success of other Midwestern rappers at radio could also help stir up airplay for "My Projects." In all, a promising launch.—RH

### AC

★ EDWIN MCCAIN *Hearts Fall* (3:47)  
PRODUCERS: Greg Archilla, the Edwin McCain Band  
WRITER: E. McCain  
PUBLISHER: EMI April Music, ASCAP  
Atlantic 300537 (CD promo)  
Edwin McCain has developed a loyal following over the past several years with trustworthy, gentle gems; just like "Hearts Fall." The songwriter sings with

**CONTRIBUTORS:** Eric Aiese, Larry Flick, Rashaun Hall, Chuck Taylor, Ray Waddell. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **NEW & NOTE-WORTHY:** 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.



**Survival Team.** At the video shoot for Destiny's Child's latest hit, "Survivor," group member/songwriter Beyoncé Knowles, third from left, took a break to pose with, from left, Destiny's Child manager (who's also her father), Matthew Knowles; HitCo Music Publishing VP Shakir Stewart; and "Survivor" producer Anthony Dent. Both Dent and Beyoncé, who co-wrote "Survivor," are HitCo clients.

## Full Force Marshals New-School Army

### First Studio Album In Six Years Arrives On Forceful/TVT Records

BY RHONDA BARAKA

ATLANTA—For the first time since 1995's *Sugar on Top* (Calibre Records), Full Force—the Brooklyn, N.Y.-based group comprising the George brothers (Bowlegged Lou, Paul Anthony, and Brian, aka "B-Fine") and cousins Curt-t-t Bedeau, "Baby" Gerry Charles, and Junior "Shy Shy" Clark—returns with the release of the aptly titled *Still Standing* on Forceful/TVT Records.

The album, slated for June 26, features four classic Full Force performances (including 1985's "Alice, I

Want You Just for Me" and 1986's "Temporary Love Thing"), six top 10 singles produced by the group (among them, 1985's "Roxanne, Roxanne" by UTFO, "I Wonder If I Take You Home" by Lisa Lisa and Cult Jam, and 'N Sync's "I Just Want to Be With You"), and six new recordings.

The new recordings include "No Other Love Will Do" (with DreamWorks artist Solé), the Paul Anthony-led ballad "Kiss It Where It Hurts," and two versions of the 1977 Floaters classic, "Float On": The Girls That Live in the Club mix with Silkk the Shocker, Funkmaster Flex, Method Man, Allure, and Full Force artist Bambue and the Classic Ballad mix with Gerald Levert, Kevon Edmonds, Montell Jordan, and Ginuwine. Shorter versions of the two mixes were released as a promo single to radio May 4.

A maxi-single, scheduled to drop in July, features all the Full Force remixes of the song. These include the Women Speak mix with Regina Belle, Vesta, actress Vivica A. Fox, radio personality Miss Jones, and Full

Force artist Reynada Hill; an Instrumental Plus mix with Najee, Nile Rodgers, Bobbi Humphrey, and George Duke; and a Props and



FULL FORCE

Respect mix featuring Meli'sa Morgan, Isaac Hayes, and the original Floaters.

Bowlegged Lou says recording the Floaters hit is something he's wanted to do for a long time. "When I got together with the original Floaters, (Continued on page 32)

## MCA, D2 Labels Prepare New Releases; Nona Hendryx 'Serves' Some Dylan On 'Spirit'

**NEW SIGNINGS:** The newest members of the MCA family are lyricist **the Gift of Gab** and DJ/producer **Chief Xcel**, better known as hip-hop duo **Blackalicious**. Their debut album, *Blazing Arrow*, is tentatively set for a fall release. The Oakland, Calif.-based pair first gained notice with last February's *Nia*, independently released on the duo's Quannum Projects label... June 12 marks the release of *Pretty Willy Suella*, the debut of D2 Entertainment's newest rapper, **Li'l Wil**. D2 Entertainment, which recently secured distribution with the Eagle Music Group, was founded by twins **David and Darren Stith**, who initially signed the **St. Lunatics** before the group segued to Fo' Reel/Universal. D2, also home to acts **Frontline**, **Marnie**, and **Ashley**, recently released a St. Lunatics EP, featuring the single "Gimme What You Got."

**AWARD-WINNING SUMMER:** **Destiny's Child**, **OutKast**, **Janet**, **R. Kelly**, **Eve**, **India.Arie**, **Jill Scott**, and **Li'l Bow Wow** are among the nominees for the first **BET Awards**, with **Whitney Houston** receiving a lifetime achievement honor. The June 19 two-hour live telecast from the Paris Las Vegas Hotel will be hosted by comedians **Steve Harvey** and **Cedric "the Entertainer"** and honor achievements in R&B, hip-hop, gospel, film, sports, and video.

**GETTIN' IN THE SPIRIT:** **Nona Hendryx** is just one of the talented voices gracing the lineup of *Rhythm & Spirit: Love Can Build a Bridge*. The recently released 11-song compilation, on BMG-distributed 7N Music, pairs major-league black vocalists with pop/rock classics of the past 25 years. The class acts include **Patti LaBelle** ("Love Is the Answer"), **Ashford & Simpson** (**Bette Midler's** "From a Distance"), **Jennifer Holliday** (title track), **Cheryl "Coko" Gamble** and her mother, gospel singer **Clyde "Lady Tibba" Gamble** (**Eric Clapton's** "Tears in Heaven"), and **Tramaine Hawkins** ("Up Where We Belong"). Adding vocal color commentary is the **Institutional Radio Choir** of Brooklyn, N.Y.

Hendryx, who dishes up her take on **Bob Dylan's** "Gotta Serve Somebody," became involved through her manager, **Vicki Wickham**, who, along with **Tristram Penna**, conceived the album's concept. This was a "labor of love," says Hendryx from New York. "I've always

loved Dylan, and this song has a great message that says a lot. Taking these types of songs and giving them this treatment is something everyone can enjoy."

Formerly one-third of the cutting-edge **LaBelle**, Hendryx has been busy with a variety of projects (including working with rap group **dead presidents** and **Bootsy Collins**) and the theater. She's currently preparing for the June 1 previews of *Blue*, being staged at New York's Roundabout Theater and starring **Phylicia Rashad**. Described by Hendryx as a "play with music but not a musical," *Blue* is written and directed by **Charles Randolph Wright**. It opens in mid-June.

Asked if a future project may include a LaBelle reunion, Hendryx says, "We keep talking about it. But our lives are so busy and different now. I don't know... if there's ever time." And her reaction to the chart-climbing remake of the trio's '74 hit "Lady Marmalade" by **Christina Aguilera**, **Lil' Kim**, **Mya**, and **Pink**? "It sounds a little busy," notes Hendryx. "But I think they did a good job."



by Gail Mitchell

**The Rhythm  
The Rap  
and The  
Blues**

**VOICES FROM THE PAST:** Listening to the music of certain artists who have left us prematurely always makes me wonder where they'd be musically if circumstances were different. That never-to-be-answered question was triggered once again when I listened to the new **Erick Sermon** single "Music," featuring the legendary—and sorely missed—**Marvin Gaye**. It appears on the NY/LA/Interscope soundtrack for the new **Martin Lawrence/Danny DeVito** film *What's the Worst That Could Happen?* Produced by Sermon, the track pairs his rhythmic rap with never-before-released outtakes from Gaye's *Midnight Love* sessions, specifically the track "Turn on Some Music." The May 29 soundtrack also includes **Snoop Dogg**, **Queen Latifah**, and **Legit**.

GRP/Verve revisits **Bob Marley's** rich legacy with the June 12 release *A Twist of Marley*. Borrowing from the all-star tribute concept he employed in 1997's *A Twist of Jobim*, *Marley* executive producer/guitarist **Lee Ritenour** tapped a diverse lineup (including **Gerard Albright**, **Lisa Fischer**, **Patti Austin**, **Maxi Priest**, **Jonathan Butler**, **Will Downing**, and **Phil Perry**) to interpret 12 of Marley's masterpieces, from "Exodus" to "Stir It Up."

## Outsidaz Set To Build Fan Base With Rufflife/ADA's 'The Bricks'

BY MARCI KENON

NEW YORK—From underground to mainstream success. That's the journey that rap group the Outsidaz finds itself on as it awaits the commercial release of *The Bricks*. The collective's full-length album will be issued June 5 by Rufflife/ADA (Alternative Distribution Alliance). Rufflife is the independent arm of RuffNation/Warner Bros. CEO Chris Schwartz's RuffWorld Entertainment Group.

"There's a lot of competition out here right now," says Pace Won. "Even though we're the No. 1 underground group, we've got to try to compete now with the Jay-Zs, Memphis Bleeks, and other radio guys."

The band's journey actually started last year, with the release of the nine-member crew's six-song Rufflife/ADA EP, *Night Life*. "We released the *Night Life* EP as a tool to promote the Outsidaz to the streets," recalls Robert Dippold, executive VP/GM of RuffNation/Rufflife. "The plan was always to build a long-term setup."

That setup included full support of the group's national treks with Def Jam rappers Method Man and Redman, plus two legs of the 2000 Lyricist Lounge tour. Several street teams were engaged to distribute promo cassettes, T-shirts, stickers, and electronic press kits. The Outsidaz also embarked on

three separate European tours that included the U.K., France, Holland, and Germany. The collective then returned to Europe in the first week of May for a promotional tour on behalf of the full album. The group, which is managed by Guy Longchamp and booked non-exclusively by Famous Music, comes



THE OUTSIDAZ

back to the U.S. for a promotional tour that runs through the end of May and emphasizes radio and retail. The 15-track set derives its title from the nickname of the collective's Newark, N.J., home town. Lead single "Who You Be" is being promoted to college radio, mix shows, and record pools. From there, Dippold says,

"we will service the record nationally and then concentrate heavily on key markets like Philadelphia, New York City, Baltimore, Boston, Buffalo [N.Y.], and Washington, D.C."

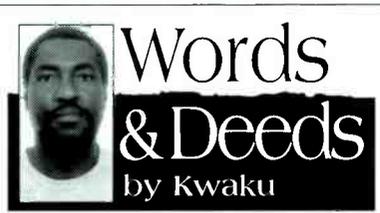
Produced by DJ Twinz and featuring Redman and Method Man, "Who You Be" was sent to radio during the first week in May. It will not be released commercially.

"Who You Be" will be quickly followed in mid-July by a second single, "I'm Leavin'," produced by Terrance "TL" Love. It features honorary Outsidaz member Rah Digga delivering a stinging verse to the Latin-flavored track. Virgin Records' Kelis contributes an infectious pop hook written by the Neptunes.

# Major Labels Join Rap Race In Finland

**CROSSING THE FINNISH LINE:** It's not very common for Finnish rap acts to break high on the local sales charts. But after top-five success by rap trio **Kapasiteettiyksikkö** with "4 Elementti" ("4 Elements") and a top-10 finish for **Avain** with "Roihuvuori" ("A Place in Helsinki"), major labels are beginning to sign local rap acts that have been largely the province of their indie counterparts.

Until recently, Finland's hip-hop scene was all underground. "In the past two years it's really exploded. Finnish hip-hop is now a big thing



diately signed the threesome. By that fall, the group's first single was released. Its debut album, *Päiväst Toiseen* (*Day by Day*), dropped at the end of February.

The album "turned out to be quite melancholic," says Tasapaino, who was in a serious car accident last summer. "But we've also got a lot of different tracks, from party joints to serious topics—something for everyone."

While one track—party jam "A-Ay"—does feature English-rapping Norwegian **Diaz**, **Kapasiteettiyksikkö** raps solely in Finnish. "Their lyrics represent friendships, relationships, life in general, and hip-hop's situation in Finnish culture," says Warner Music Finland marketing manager, domestic **Petri Eklund**.

"We don't think [non-English] language is a problem, because hip-hop is universal," says Tasapaino. "For example, we dig French hip-hop even though we don't understand [the language]."

He adds, "Our style is to make raw and aggressive hip-hop with a Scandinavian flavor. We've all got very different flows and voices, which makes us a versatile group."

In the meantime, **Kapasiteettiyksikkö** has teamed with fellow rappers **Fintelligens** (on Sony), **Avain** (also on Warner Music Finland), and **Jussi Valuutta** to establish the Helsinki, Finland-based independent label **Rähinä Records**. **Valuutta** will be **Rähinä's** first release.



KAPASITEETTIYKSIKKÖ



by Minal Patel

**YOUNG BLOOD:** A new precedent is set on Hot R&B/Hip-Hop Singles & Tracks chart, as **Lil' Romeo** seizes the No. 1 slot with "My Baby" (Soulja/No Limit/Priority) at the tender age of 11. Lil' Romeo is the youngest artist to reach No. 1 on a solo project and also the youngest rap artist to achieve that status. An 11-year-old **Tevin Campbell** reached No. 1 on April 7, 1990, with assistance from **Quincy Jones** on "Tomorrow (A Better You, Better Me)" (Qwest). **Michael Jackson** also had a No. 1 single when he was 11 with "I Want You Back" (Motown) as a member of the **Jackson 5**. Lil' Romeo, the son of No Limit CEO and hip-hop entrepreneur **Master P**, accomplishes a feat his successful father has yet to realize, although Master P did reach No. 1 as a featured artist on **Montell Jordan's** "Let's Ride" (Def Jam/IDJMG).

As asserted on "My Baby," Lil' Romeo's lineage extends past his father to include uncles **Silk the Shocker** and **C-Murder**, both of whom also have yet to achieve a No. 1 on the chart. "My Baby" has also been at the top of the Hot R&B/Hip-Hop Singles Sales and the Hot Rap Singles charts since its debut on those charts two weeks ago. In addition to laying claim to No. 1 on the Singles & Tracks chart, it also tops the Hot 100 Singles Sales chart this issue.

**MIXING IT UP:** In recent years, DJs, a basic element of hip-hop, have appeared more frequently on the Top R&B/Hip-Hop Albums chart as they move from laying instrumentals to experimenting with production and artistic autonomy. Two of the five debuts on this issue's albums chart are from DJ/producers: *Hi-Teknology* (Rawkus) by **DJ Hi-Tek** opens at No. 12, earning this issue's Hot Shot Debut, while *Stretch Armstrong Presents SPIT* (Spit/Landspeed) by **DJ Stretch Armstrong** enters at No. 57. *Hi-Teknology* is the debut solo album for Hi-Tek, who first made an appearance on the albums chart with *Reflection Eternal* in November 2000 with partner **Talib Kweli**. *Reflection Eternal*, currently No. 93, was largely produced by Hi-Tek. The album features collaborations from such underground and mainstream artists as **Common**, **Mos Def**, **Slum Village**, and **Jonell**.

**Stretch Armstrong**, who has his own mix show, *The XL Radio Show* on WQHT (New York), releases a compilation album through an imprint deal with Boston-based distributor Landspeed records. *Stretch Armstrong Presents SPIT*—with new tracks from hip-hop artists **Tragedy**, **Royce Da 5'9"**, and a title track from **Da Franchise**—is the first album by Armstrong to appear on the albums chart. Other DJs with albums charting recently include **DJ Clue** and **Pete Rock**. Clue, who also has a radio show on WQHT (New York), reached No. 1 on the albums chart in March 2001 with *The Professional 2* (Roc-a-fella/Def Jam/IDJMG). It features "Back 2 Life 2001" (No. 100 on Singles & Tracks), which unites R&B crooner **Mary J. Blige** and **Jadakiss** of the rap group **Lox** for an updated version of **Soul II Soul's** No. 1 single "Back to Life" (Virgin). *Petestrumentals*, by DJ/producer **Rock**, moves 78-69 on the albums chart after its debut last issue. Previously, **Rock** released three albums with longtime collaborator **C.L. Smooth**, two of which reached the top 10. His solo album on Loud, *Soul Survivor*, debuted at No. 7. **Rock** is now signed to U.K.-based label **BBE**; Studio K-7 distributes *Petestrumentals* in the U.S.

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**YANNICK GETS THE GONG:** The 2-million-selling Pan-European hit "Ces Soirées-Là" ("Oh, What a Night") helped French rapper **Yannick** bag the world's best African artist gong at the World Music Awards May 2 in Monaco. The English-rapped version of his hit is set for a summer release in the U.S. through an as-yet-undecided Sony Music label. **Yannick's** Sony Music France labelmate **DJ Cam** releases *Summer in Paris* in September. His "Ghetto Love" track will be used this fall in a European TV campaign for Red Cross International.

**WHAT'S AHEAD:** The U.K. producer/rap duo **Mark B & Blade** hopes to score a major crossover hit with the rock guitar-infused **Feeder** remix of "Ya Don't See the Signs" (Wordplay/Source). Set for release in early June, it's the act's second track to be playlisted on BBC Radio 1 this year... Slated for June 18 release is producer/DJ **Deckwrecka's** rocking *WhaChu Expect?* (Ronin) featuring the incendiary rapper **MC D** (aka **Silent Eclipse**). The EP includes "Luvletta," a gentle track that has MC D in an unusually romantic mood, dropping **Shakespearean** rhyming couplets... Ronin is also preparing to release producer/DJ **Skitz's** "The Killing" June 25. It includes a mix featuring rappers **Rodney P** and **Supanatchlus**.

London-based **Son**, the small but consistently head-pleasing independent rap label, was launched in

(Continued on page 32)

# Hot Rap Singles

| THIS WEEK | LAST WEEK       | 2 WKS AGO | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL  | ARTIST                         |
|-----------|-----------------|-----------|---------------|---|--------------------------------|
| 1         | 1               | —         | 2             | <b>MY BABY</b><br>(C) (D) (T) SOULJA/NO LIMIT 50202/PRIORITY †  | LIL' ROMEO<br>2 weeks at No. 1 |
| 2         | 2               | 1         | 12            | <b>WHAT WOULD YOU DO?</b><br>(C) (D) BOOGA BASEMENT 497489/INTERSCOPE †   | CITY HIGH                      |
| 3         | 3               | 2         | 4             | <b>OCHIE WALLY</b> QB FINEST FEATURING NAS AND BRAVEHEARTS<br>(T) (X) ILL WILL 79596*/COLUMBIA †                                      |                                |
| 4         | 4               | 3         | 3             | <b>BIGACTS LITTLEACTS</b> AFU-RA FEATURING GZA<br>(T) (X) D&D/N THE PAINT/FAT BEATS 8263*/KOCH  |                                |
| 5         | 5               | 4         | 3             | <b>WHO'S GONNA LOVE YA'</b><br>(C) (X) KING B 3002*   | BIGGA FIGGAZ                   |
| 6         | 7               | 7         | 22            | <b>BOW WOW (THAT'S MY NAME)</b><br>(D) (T) (V) (X) SO SO DEF/COLUMBIA 79556/CRG †   | LIL BOW WOW                    |
| 7         | 6               | 5         | 3             | <b>ANGEL</b><br>(T) (V) (X) MCA 15581* †  | SHAGGY FEATURING RAYWON        |
| 8         | 13              | 16        | 4             | <b>ALL I WANNA DO</b> THE YOUNG MILLIONAIRES FEAT. LIL' ONE — THE YOUNG MILLIONAIRES<br>(D) URBAN SPEARS 0003/URBAN DREAMS            |                                |
| 9         | 15              | 8         | 7             | <b>WHAT SIDE YOU ON</b> SHAMUS, FLU, KARACHI-RAW, SKAR & MAXIMILLAN<br>(D) (T) CRIMEWAVE 2001   |                                |
| 10        | 12              | 20        | 7             | <b>DID THAT!</b> 812 SOULJAZ FEATURING WHOO WHEE<br>(C) (D) LAY IT DOWN 2011  |                                |
| 11        | 10              | 19        | 4             | <b>THAT'S THE WAY WE ROLL</b> ALLEY LIFE<br>(D) FARMCLUB.COM/WEB 497419/INTERSCOPE †  |                                |
| 12        | 8               | 6         | 9             | <b>REQUEST LINE</b> BLACK EYED PEAS FEATURING MACY GRAY<br>(C) (D) (T) INTERSCOPE 497498 †  |                                |
| 13        | 19              | —         | 2             | <b>LET'S GET IT</b> THREE THE... G. DEP. P. DIDDY & BLACK ROB<br>(T) BAD BOY 79383*/ARISTA †  |                                |
| 14        | 14              | 21        | 8             | <b>DA B.O.M.B.</b><br>(D) TOMOBOOM 1108/GROUND LEVEL  | CAPONIAC                       |
| 15        | 11              | 9         | 31            | <b>CROSS THE BORDER</b> PHILLY'S MOST WANTED<br>(C) (D) (T) (X) ATLANTIC 85008/AG †   |                                |
| 16        | 16              | 10        | 6             | <b>BOMB BOMB GIRL</b> J.A.G. FEATURING CAMEO AND RAA'K<br>(D) (T) BLA/CITY 1002 †   |                                |
| 17        | 9               | 15        | 3             | <b>LET'S GET DIRTY (I CAN'T GET IN DA CLUB)</b> REDMAN FEATURING DJ KOOL<br>(T) DEF JAM 572917*/IDJMG                                 |                                |
| 18        | <b>NEW</b>      | 1         | 1             | <b>TORTURE</b> SCREWBALL FEATURING M.O.P.<br>(D) (T) HYDRA 9111/LANDSPEED   |                                |
| 19        | <b>NEW</b>      | 1         | 1             | <b>LET ME BLOW YA MIND</b> EVE FEATURING GWEN STEFANI<br>(T) RUFF RYDERS 497562*/INTERSCOPE †   |                                |
| 20        | 18              | 11        | 25            | <b>MS. JACKSON</b> OUTKAST<br>(D) (T) (X) LAFACE 24525*/ARISTA †  |                                |
| 21        | 21              | 18        | 32            | <b>COME RIDE WITH ME</b> JAHARI<br>(C) (D) (T) SUCCESS 54392/LIGHTYEAR †  |                                |
| 22        | <b>RE-ENTRY</b> | 46        | 1             | <b>ONE MORE CHANCE/STAY WITH ME</b> THE NOTORIOUS B.I.G.<br>(T) (X) BAD BOY 79380*/ARISTA   |                                |
| 23        | 20              | 12        | 24            | <b>IT WASN'T ME</b> SHAGGY FEATURING RICARDO "RIKROK" DUCENT<br>(T) (V) (X) MCA 155782* †   |                                |
| 24        | 23              | 14        | 46            | <b>BIG POPPA/WARNING</b> THE NOTORIOUS B.I.G.<br>(C) (D) (T) BAD BOY 79377*/ARISTA †  |                                |
| 25        | 25              | 27        | 3             | <b>LICK SHOTS</b> MISSY "MISDEMEANOR" ELLIOTT<br>(T) THE GOLD MIND/ELEKTRA 67221*/EEG   |                                |
| 26        | <b>NEW</b>      | 1         | 1             | <b>BEST U CAN</b> THA LIKS<br>(T) LOUD/COLUMBIA 79592*/CRG †  |                                |
| 27        | <b>RE-ENTRY</b> | 9         | 1             | <b>SUPERB</b> SUPERB<br>(C) (X) FY STATION 5690*  |                                |
| 28        | 27              | 13        | 11            | <b>GET UR FREAK ON</b> MISSY "MISDEMEANOR" ELLIOTT<br>(T) THE GOLD MIND/EASTWEST 67190*/EEG †   |                                |
| 29        | 38              | —         | 12            | <b>GRAVEL PIT</b> WU-TANG CLAN<br>(D) (T) WU-TANG/LOUD/COLUMBIA 79530*/CRG †  |                                |
| 30        | 24              | 23        | 16            | <b>DOLLAZ, DRANK &amp; DANK</b> MR. SHORT KHOP FEATURING KOKANE<br>(C) (D) (T) HEAVYWEIGHT 2152/TVT †                                 |                                |
| 31        | 26              | 22        | 4             | <b>B. K. ANTHEM/OH YEAH</b> FOXY BROWN<br>(T) DEF JAM 572836*/IDJMG †   |                                |
| 32        | 17              | 24        | 15            | <b>LIKE THAT</b> DOMINO FEATURING DIAMONIQUE<br>(C) (D) GETTO JAM 1041/BIG WHALE †  |                                |
| 33        | <b>RE-ENTRY</b> | 23        | 1             | <b>YA STYLE</b> SYLK-E. FYNE<br>(X) RUFFTOWN/PALM PICTURES 70062*/RYKO PALM †   |                                |
| 34        | 40              | —         | 37            | <b>FLAVA IN YA EAR</b> CRAIG MACK<br>(T) (X) BAD BOY 79372*/ARISTA †  |                                |
| 35        | 22              | 25        | 8             | <b>LAY LOW/SNOOP DOGG</b> SNOOP DOGG FEATURING MASTER P, NATE DOGG, BUTCH CASSIDY & THA EASTS/DI'AZ<br>(T) NO LIMIT 50174*/PRIORITY † |                                |
| 36        | 30              | 34        | 4             | <b>I CRY</b> JA RULE FEATURING LIL' MO<br>(T) MURDER INC./DEF JAM 572856*/IDJMG †   |                                |
| 37        | 29              | 44        | 3             | <b>THE STREETS</b> KOOL G RAP<br>(T) RAWKUS 309*  |                                |
| 38        | 43              | 49        | 3             | <b>WHAE DA' FREAKS</b> DURDY HARRY & KILLA C<br>(D) ENTITY 9877   |                                |
| 39        | 31              | 29        | 15            | <b>TAKE IT TO DA HOUSE</b> TRICK DADDY FEATURING THE SNS EXPRESS<br>(T) SLIP-N-SLIDE 85063*/ATLANTIC †                                |                                |
| 40        | 39              | 33        | 13            | <b>THA RODEO</b> PHENOMENON<br>(C) (X) KING B 3001*   |                                |
| 41        | 28              | 17        | 25            | <b>\$#!* ON YOU</b> D-12<br>(T) (X) SH-ADY/RAWKUS 497344*/INTERSCOPE †  |                                |
| 42        | 37              | 31        | 22            | <b>SOUTHERN HOSPITALITY</b> LUDACRIS<br>(T) DISTURBING THE PEACE/DEF JAM SOUTH 572749*/IDJMG †  |                                |
| 43        | <b>NEW</b>      | 1         | 1             | <b>TALK LIKE SEX PT. 2</b> SMUT PEDDLERS FEATURING KOOL G RAP<br>(T) EASTERN CONFERENCE 323*/RAWKUS                                   |                                |
| 44        | 34              | 38        | 4             | <b>PROBLEMS</b> AZ<br>(T) MOTOWN 158737*/UNIVERSAL †  |                                |
| 45        | <b>RE-ENTRY</b> | 42        | 1             | <b>I'LL BE MISSING YOU</b> PUFF DADDY & FAITH EVANS FEATURING 112<br>(T) (X) BAD BOY 79097*/ARISTA †                                  |                                |
| 46        | 36              | —         | 2             | <b>LIVE</b> JOEY CHAVEZ PRESENTS THE ORIGINAL STRUCTURE FEATURING IRISCIENCE<br>(T) ABB 1023*   |                                |
| 47        | 35              | 26        | 9             | <b>SO FRESH, SO CLEAN</b> OUTKAST<br>(T) LAFACE 24537*/ARISTA †   |                                |
| 48        | 41              | 42        | 5             | <b>MIND THROBBIN</b> LOW LIFE ORGANIZATION<br>(D) LLO 8588  |                                |
| 49        | 46              | 37        | 30            | <b>WHERE I WANNA BE</b> DAMIZLA PRESENTS SHADE SHEIST FEATURING NATE DOGG & KURUPT<br>(C) (D) (T) BABY REE 35058/LONDON SIRE †        |                                |
| 50        | 47              | 41        | 11            | <b>SON OF A BIT&lt;H</b> LADY SAW & MARSHA<br>(D) (T) (V) BIG YARD 6380/MP  |                                |

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

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 R&B singles 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 songs like 'Get Ur Freak On', 'Fiesta', 'Heard It All Before', 'Love', 'Peaches & Cream', etc.

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). Includes songs like 'I Just Wanna Love U (Give It 2 Me)', 'Just Friends (Sunny)', 'My First Love', etc.

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

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

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

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 songs like 'One More Chance/Stay With Me', 'My Baby', 'Survivor', etc.

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

| THIS WEEK              | LAST WEEK | WKS. ON CHART | ARTIST            | TITLE   | PEAK POSITION |
|------------------------|-----------|---------------|-------------------|---|---------------|
| <b>No. 1</b>           |           |               |                   |   |               |
| 1                      | 1         | 2             | DESTINY'S CHILD   | SURVIVOR  | 1             |
| 2                      | 2         | 4             | JANET VIRGIN      | ALL FOR YOU   | 1             |
| 3                      | 3         | 7             | 2PAC              | UNTIL THE END OF TIME   | 1             |
| 4                      | 4         | 3             | CASE              | OPEN LETTER   | 2             |
| 5                      | 5         | 8             | 112               | PART III  | 1             |
| 6                      | 6         | 10            | EVE               | SCORPION  | 1             |
| 7                      | 7         | 4             | SUNSHINE ANDERSON | YOUR WOMAN  | 2             |
| 8                      | 11        | 10            | TANK              | FORCE OF NATURE   | 1             |
| 9                      | 10        | 7             | INDIA.ARIE        | ACOUSTIC SOUL   | 3             |
| 10                     | 13        | 12            | JAHEIM            | (GHETTO LOVE)   | 2             |
| 11                     | 8         | 6             | GINUWINE          | THE LIFE  | 2             |
| <b>HOT SHOT DEBUT</b>  |           |               |                   |   |               |
| 12                     | NEW       | 1             | HI-TEK            | HI-TEKNOLOGY  | 12            |
| 13                     | 9         | 2             | JT MONEY          | BLOOD SWEAT AND YEARS   | 9             |
| 14                     | 12        | 26            | MUSIQ SOULCHILD   | AJUSWANASEING (I JUST WANT TO SING)                             | 4             |
| 15                     | 16        | 29            | OUTKAST           | STANKONIA   | 2             |
| 16                     | 15        | 11            | PROJECT PAT       | MISTA DON'T PLAY EVERYTHANGS WORKIN                             | 2             |
| <b>GREATEST GAINER</b> |           |               |                   |   |               |
| 17                     | 32        | 31            | JA RULE           | RULE 3:36   | 1             |
| 18                     | 18        | 8             | TRICK DADDY       | THUGS ARE US  | 2             |
| 19                     | 23        | 46            | NELLY             | COUNTRY GRAMMAR   | 1             |
| 20                     | 14        | 3             | KRS-ONE           | THE SNEAK ATTACK  | 9             |
| 21                     | 17        | 27            | R. KELLY          | TP-2.COM  | 1             |
| 22                     | 21        | 43            | JILL SCOTT        | WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1                      | 2             |
| 23                     | 26        | 36            | DONNIE MCCLURKIN  | LIVE IN LONDON AND MORE...                                      | 22            |
| 24                     | 20        | 40            | SHAGGY            | HOTSHOT   | 1             |
| 25                     | 25        | 30            | LUDACRIS          | BACK FOR THE FIRST TIME   | 2             |
| 26                     | 19        | 8             | SOUNDTRACK        | EXIT WOUNDS — THE ALBUM   | 5             |
| 27                     | 29        | 6             | SOUNDTRACK        | KINGDOM COME  | 18            |
| 28                     | 24        | 4             | ANGIE MARTINEZ    | UP CLOSE AND PERSONAL   | 7             |
| 29                     | NEW       | 1             | D.R.G.            | DILLINGER & YOUNG GOTTI   | 29            |
| 30                     | 30        | 2             | REMEDY            | THE GENUINE ARTICLE   | 30            |
| 31                     | 27        | 21            | SNOOP DOGG        | THA LAST MEAL   | 1             |
| 32                     | 28        | 8             | JON B             | PLEASURES U LIKE  | 3             |
| 33                     | 38        | 26            | SADE              | LOVERS ROCK   | 2             |
| 34                     | 22        | 8             | SOUNDTRACK        | THE BROTHERS  | 9             |
| 35                     | 33        | 11            | DIRTY             | THE PIMP & DA GANGSTA   | 19            |
| 36                     | 36        | 12            | DJ CLUE           | DJ CLUE? THE PROFESSIONAL 2                                     | 1             |
| 37                     | 31        | 7             | BIG PUN           | ENDANGERED SPECIES  | 3             |
| 38                     | 37        | 6             | YUKMOUTH          | THUG LORD: THE NEW TESTAMENT                                    | 17            |
| 39                     | 34        | 7             | JESSE POWELL      | JP  | 18            |
| 40                     | 40        | 5             | UNCLE LUKE        | SOMETHING NASTY   | 36            |
| 41                     | 35        | 23            | K-CI & JOJO       | X   | 3             |
| 42                     | 39        | 3             | VARIOUS ARTISTS   | 8BALL PRESENTS THE SLAB   | 30            |
| 43                     | 44        | 29            | JAY-Z             | THE DYNASTY ROC LA FAMILIA (2000 — )                            | 1             |
| 44                     | 46        | 10            | VARIOUS ARTISTS   | TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION | 40            |
| 45                     | 41        | 22            | QB FINEST         | ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM                | 10            |
| 46                     | 42        | 5             | SLIMM CALHOUN     | THE SKINNY  | 19            |
| 47                     | 45        | 33            | LIL BOW WOW       | BEWARE OF DOG   | 3             |

|                   |          |    |    |                                       |   |    |
|-------------------|----------|----|----|---------------------------------------|---|----|
| 48                | 47       | 45 | 25 | DAVE HOLLISTER                        | CHICAGO '85... THE MOVIE  | 10 |
| 49                | 50       | 39 | 10 | KOFFEE BROWN                          | MARS/VENUS  | 7  |
| 50                | 51       | 46 | 16 | JENNIFER LOPEZ                        | J.L.O.  | 1  |
| 51                | 43       | 40 | 8  | MR. SHORT KHOP                        | DA KHOP SHOP  | 34 |
| 52                | 54       | 57 | 34 | SHYNE                                 | SHYNE   | 2  |
| 53                | 55       | 52 | 5  | 5TH WARD WEBBIE                       | GHETTO PLATINUM   | 52 |
| 54                | 60       | 55 | 8  | YOLANDA ADAMS                         | THE EXPERIENCE  | 24 |
| 55                | 49       | 47 | 23 | 3LW                                   | 3LW   | 19 |
| 56                | 52       | 51 | 33 | MYSTIKAL                              | LET'S GET READY   | 1  |
| 57                | NEW      | 1  | 1  | STRETCH ARMSTRONG                     | STRETCH ARMSTRONG PRESENTS SPIT                                 | 57 |
| 58                | 53       | 50 | 5  | VARIOUS ARTISTS                       | OFF THE TANK COMPILATION  | 48 |
| 59                | 63       | 70 | 31 | MR. C THE SLIDE MAN                   | CHA-CHA SLIDE   | 20 |
| 60                | 57       | 54 | 21 | LIL' WAYNE                            | LIGHTS OUT  | 2  |
| 61                | 58       | 56 | 22 | XZIBIT                                | RESTLESS  | 1  |
| 62                | 48       | 43 | 11 | SILK THE SHOCKER                      | MY WORLD, MY WAY  | 3  |
| 63                | 62       | 59 | 16 | DREAM                                 | IT WAS ALL A DREAM  | 11 |
| 64                | 56       | 58 | 25 | ERYKAH BADU                           | MAMA'S GUN  | 3  |
| 65                | 68       | 68 | 29 | TAMIA                                 | A NU DAY  | 8  |
| 66                | 66       | 77 | 16 | DESMOND PRINGLE                       | LOYALTY   | 66 |
| 67                | 64       | 62 | 52 | EMINEM                                | THE MARSHALL MATHERS LP   | 1  |
| 68                | 71       | 63 | 6  | THE DAYTON FAMILY PRESENTS SHOESTRING | CROSS ADDICTED  | 58 |
| 69                | 78       | —  | 2  | PETE ROCK                             | PETESTRUMENTALS   | 69 |
| 70                | 70       | 67 | 26 | PRU                                   | PRU   | 38 |
| 71                | 77       | 74 | 78 | DR. DRE                               | DR. DRE — 2001  | 1  |
| 72                | 61       | 60 | 56 | JOE                                   | MY NAME IS JOE  | 1  |
| 73                | 59       | 49 | 8  | BIZZY BONE                            | THE GIFT  | 19 |
| 74                | 69       | 65 | 25 | 8BALL & MJG                           | SPACE AGE 4 EVA   | 9  |
| 75                | 75       | 64 | 8  | THE BEATNUTS                          | TAKE IT OR SQUEEZE IT   | 20 |
| 76                | 76       | 66 | 69 | JAGGED EDGE                           | J.E. HEARTBREAK   | 1  |
| <b>PACESETTER</b> |          |    |    |                                       |   |    |
| 77                | 87       | 78 | 5  | GHETTO TWIINZ                         | GOT IT ON MY MIND   | 68 |
| 78                | 73       | 72 | 8  | L-BURNA A.K.A. LAYZIE BONE            | THUG BY NATURE  | 17 |
| 79                | 82       | 85 | 54 | MARY MARY                             | THANKFUL  | 22 |
| 80                | 65       | 53 | 6  | RUN DMC                               | CROWN ROYAL   | 22 |
| 81                | 74       | 61 | 6  | CAPPADONNA                            | THE YIN AND THE YANG  | 19 |
| 82                | 85       | 82 | 74 | DMX                                   | ...AND THEN THERE WAS X   | 1  |
| 83                | 67       | 69 | 7  | MIKI HOWARD                           | THREE WISHES  | 60 |
| 84                | 72       | 71 | 23 | MEMPHIS BLEEK                         | THE UNDERSTANDING   | 1  |
| 85                | 86       | 81 | 11 | GLADYS KNIGHT                         | AT LAST   | 30 |
| 86                | 98       | 90 | 86 | YOLANDA ADAMS                         | MOUNTAIN HIGH...VALLEY LOW                                      | 5  |
| 87                | 99       | 83 | 8  | LIONEL RICHIE                         | RENAISSANCE   | 54 |
| 88                | 97       | —  | 6  | VARIOUS ARTISTS                       | UNITED WE FUNK  | 86 |
| 89                | NEW      | 1  | 1  | VARIOUS ARTISTS                       | STRAIGHT UP GANGSTA SH#T PRESENTS: MIDWEST MOBSTAZ COMPLICATION | 89 |
| 90                | NEW      | 1  | 1  | MISSY "MISDEMEANOR" ELLIOTT           | MISS E...SO ADDICTIVE   | 90 |
| 91                | 83       | —  | 12 | VARIOUS ARTISTS                       | TOM JOYNER PRESENTS: THE UNITED WE FUNK ALL STARS LIVE          | 71 |
| 92                | 96       | 86 | 14 | PUBLIC ANNOUNCEMENT                   | DON'T HOLD BACK   | 30 |
| 93                | 89       | 88 | 30 | TALIB KWELI & HI-TEK                  | REFLECTION ETERNAL  | 5  |
| 94                | 100      | —  | 32 | WYCLEF JEAN                           | THE ECLEFTIC: 2 SIDES II A BOOK                                 | 3  |
| 95                | 90       | —  | 17 | TYRONE DAVIS                          | RELAXIN' WITH TYRONE  | 71 |
| 96                | 94       | 87 | 57 | CARL THOMAS                           | EMOTIONAL   | 2  |
| 97                | 93       | 94 | 24 | MASTER P                              | GHETTO POSTAGE  | 2  |
| 98                | RE-ENTRY | 63 | 63 | JAY-Z                                 | VOL. 3... LIFE AND TIMES OF S. CARTER                           | 1  |
| 99                | 80       | 79 | 94 | DESTINY'S CHILD                       | THE WRITING'S ON THE WALL                                       | 2  |
| 100               | 91       | 75 | 13 | ICONZ                                 | STREET MONEY  | 10 |

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

FULL FORCE MARSHALS NEW-SCHOOL ARMY

(Continued from page 27)

we went into the same Detroit studio where they did 'Float On.' We also had the same engineer and the same microphone that was used to record the original. It was an emotional thing for me and them."

Lou adds that while they were eager to use old-school acts throughout the album, the Full Force members also wanted to include younger hip-hop artists. "We're not dumb," he says. "That's why we're coming with a double single. We can't come back with a new album full of new stuff, which is

what a lot of old artists will do. That's great because you want to stay true. But we have to have a lot of guest stars to make it appealing because that's the kind of world we're living in.

"We surprised everybody by doing production for pop acts like Britney Spears, the Backstreet Boys, and 'N Sync," he continues. "But I think we're going to surprise everybody on the black side with this project."

Neil Levine, VP of urban marketing and artist development for TVT, says he thinks the demos for *Still Standing*

will be "spread out" because of the array of talent on the album. That theory is reflected in the label's radio campaign. "We're going after urban, AC, and urban mainstream, as well as working the mix shows on the hip-hop version," he says, adding that early reaction to the single has been positive. "Radio's loving it—from the mix-show guys who grew up with Full Force to the older programmers who have been playing Full Force for years. We really think radio is going to be a major driving force in this campaign."

WORDS & DEEDS

(Continued from page 28)

early 1998 with the release of Quakes' "Renaissance Man"/"Fat Track Format." The rapper has now relocated to his native Ghana, where he's been demoing tracks that may eventually see the light of day through Son. Meanwhile, the label has just released *Lost Island* member Styl Cee's solo joint, the double 12-inch EP *The Crusoe*. It squarely addresses the underground heads with tracks like "Laughin' at Ya" and "Filter out the Weak" . . . And hip-hop quartet Def Tex, with the

help of guest rappers including DPF, Ty, and labelmates Cappo and Huntkillbury Finn, releases its *Serene Bug* album June 11.

**BIG NEWS:** The Big Dada Records posse takes over the Xen-Solid Steel night May 31 at Cargo in East London. The MC will be renowned British rapper Roots Manuva; there will also be a live performance by New Flesh. The group's *Communicate* (Big Dada) hits June 25.

# Dance

ARTISTS & MUSIC

## Subliminal Starts 'Sessions' Series

**MAN ON A MISSION:** At only 3 1/2-years-old, Weehawken, N.J.-based Subliminal Records is proving itself to be the little label that could. Founded and owned by DJ/producer/remixer **Erick Morillo**, the label has, over the years, delivered such potent club jams as **Pete Heller's** "Big Love," **Ministers de la Funk Featuring Jocelyn Brown's** "Believe," **Joey Negro Featuring Taka Boom's** "Must Be the Music," and **Bob Sinclair's** album *Champs Elysées*, to name but a few.



by Michael Paoletta

rently working on his first proper artist album. "And the best part is that about 65% of the tracks are from my own labels or the imprints I distribute. That says a lot about the quality of our music."

In the U.S., Subliminal and its various imprints are distributed by Alternative Distribution Alliance (CDs) and one-stops (vinyl) like Downtown 161. In the U.K. and Canada, distribution is handled by Vital and Koch, respectively. According to Morillo, distribution will soon be secured in Spain and Australia, too.

On the DJ front, and in addition to his weekly Centro-Fly gig, Morillo has residencies at San Francisco's Release and Miami's Crobar, as well as U.K. clubs like Shindig in Newcastle, Code in Birmingham, and the Sugar Shack at the Empire in Middlesbrough. Beginning June 20, Morillo commences his first summerlong "regularly scheduled weekly residency" in Ibiza, Spain, at the Pacha club.

As for the many U.K. summer festivals, expect to find Morillo on the stages of Homelands and Creamfields, among others. And lest we forget, he's confirmed to host the second annual DanceStar Awards June 6 in London. (This year's awards ceremony will be Webcast live by worldonline.co.uk and broadcast on Channel 4.)

"It's all about taking it to the next level," Morillo says of his many endeavors. "Dance music is here to stay. It's not going away any time soon."

**FILTER THIS:** On June 19, Tommy Boy Silver Label is scheduled to

issue *Filtered: Best of Filtered Dance*. The disco-spangled set sheds ample light on the filtered house phenomenon that appears to have become a clubland mainstay.

Included on the positively buoyant collection—wickedly beat-mixed by DJ/producer (and filter pioneer) **Robbie Rivera**—are numerous international No. 1 hits, including **Stardust's** "Music Sounds Better With You," **Moloko's** "Sing It Back," **Pete Heller's** "Big Love," and **Madison Avenue's** "Don't Call Me Baby."

Also spotlighted are such U.K. chart-toppers as **Armand Van Helden's** "You Don't Know Me" (featuring **Duane Harden** on vocals) and **DJ Spiller's** "Groovejet (If This Ain't Love)," as well as our personal fave, **Joey Negro Featuring Taka Boom's** "Must Be the Music." Of course, Rivera's new remix of Information Society's classic "Running," which appears here for the first time, (Continued on next page)

## Island's 'Down & Dirty' Stereo MC's Return With Some Ebullient Electronica

BY JUNE JOSEPH

After a seemingly inactive decade, Britain's Stereo MC's return with a new album that should secure their rightful place in the electronic music pantheon.

*Deep Down & Dirty* (Island Records, due June 12) showcases the innovative act's rambunctious fusion of breakbeat, funk, and hip-hop—a sound that has catapulted the septet into the globe's collective dance-music consciousness.

Following the resounding success of its 1992 breakthrough opus, *Connected*, which earned two coveted Brit Awards (including album of the year), the London-based group took time off to refocus, mentally and creatively.

"We haven't really been away nine years, because we didn't stop promoting *Connected* until 1994," explains Nick "the Head" Hallam, who, along with Rob Birch, forms the creative hub of the outfit. "We were just kinda burnt out, plus we had to deal with personal things. In the end, we needed to find the foundation of what we were doing and feel it again."

Hallam says, "It got to a point where Rob and I weren't even really talking—and this went on for about one year. This was particularly bizarre, as we've known each other since we were 6 years old."

Both Hallam and Birch, though, feel the downtime, coupled with very necessary soul searching, has given the act a new ebullience, which pervades *Deep Down & Dirty*. "I don't think this record would have been made in the same manner had we not experienced everything we did over the past few years," Birch says.

"I think we wasted a lot of time by trying to create music without really addressing the fundamental problem of how we were dealing and relating to each other," Birch adds. "I think we first had to address those things that weren't really related to music before we could go ahead and create [music]."

"I think we just let ourselves go and tried not to think too hard about what we were doing," Hallam says of the new album's recording process. "We tried to bypass the conscious brain, concentrating solely on finding a groove."

Birch concurs, adding, "Once we let go of certain things, the ideas started to flow. And the

more we did it, the better it all started to sound."

In Stereo MC's absence, however, Hallam and Birch didn't remain idle. The pair formed a publishing company (Spirit Songs) and an independent label (Response Records). They also remixed U2's "Mysterious Ways" and Madonna's "Frozen" under the Ultimatum alias. Last year, the duo beat-mixed a volume of the "DJ Kicks" series for German imprint Studio K7.

"The Stereo MC's are the pioneers of the modern dance movement," Island director of marketing Carmen Liu says. "Before them, there weren't that many U.K. dance

acts who were accessible to the U.S. market. They really paved the way for acts like Fatboy Slim and the Chemical Brothers."

While the label feels strongly that the act has a sizable fan base in the U.S., it will nonetheless market it as a new act, Liu acknowledges. "Our marketing strategy will include street teams hitting the clubs and live shows."

The first single culled from *Deep Down & Dirty* is the title track; it was serviced to modern rock and college radio at the end of April. Club DJs were serviced with remixes of the track (by Jon Carter and Two Lone Swordsman) earlier this month.

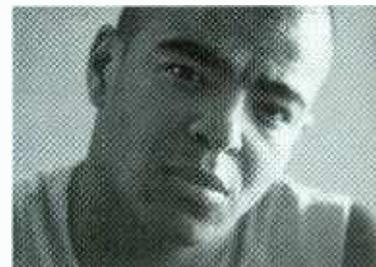
Liu says the label is taking a grass-roots approach to marketing the band on the Internet. "We'll be doing special promotions with various Web sites," she notes. Also, the Web site stereomcs.com has been holding a "track-listening party"—streaming two new album tracks each week—since last month. This will continue through May 28, the album's U.K. street date.

At the time of the album's U.S. release, the Stereo MC's are confirmed to tour throughout North America. Commencing June 8 at Toronto's Opera House, the group will play Montreal's Club Soda (June 9), Boston's Axis club (June 10), New York's Bowery Ballroom (June 12), Chicago's Metro club (June 12), and Los Angeles' Whisky a Go Go (June 12), among other venues.

The Stereo MC's are managed by Keith Cooper of London-based Express Entertainment Ltd. and booked by Jonathan Levine of Monterey Peninsula Artists. The group's songs are published by EMI Music in the U.S. and EMI Virgin Music in the U.K.



STEREO MC'S



MORILLO

Late last year, the label introduced two new imprints to the Subliminal family: Sondos and Subusa. On June 29, Subliminal will debut its newest imprint—Subliminal Soul—with the release of **Mustafa's** "I Submit To You." This is in addition to the labels it distributes: Bambossa, Deep Vision, Dis-Funktional, and Focus.

"What can I say? We like to keep busy," says Morillo, who recently returned from a whirlwind DJ tour of Israel and Europe. "Seriously, though, it's about continually putting quality dance music out there for the DJs and clubgoers. I want the label, as well as those we distribute, to be known for quality music."

Well, kids, the quality continues in a big way with the arrival of *Subliminal Sessions One* on Tuesday (22). A brand-new series for the label, the first volume spotlights the precise, seamless mixing skills of Morillo himself. Named after the label's weekly residency at New York's Centro-Fly club (Subliminal Sessions recently celebrated its first anniversary), the two-disc set encompasses filtered nu-disco, progressive house, and soulful diva wailings. In other words, it's like spending a Thursday night at Centro-Fly with Morillo behind the decks.

"It's a true representation of my DJ sets today," Morillo says of the set. "It begins on the soulful tip and evolves into the deeper, darker, and trippier stuff. And just to keep people guessing, I've thrown in a few surprises."

Disc two finds Morillo cleverly merging the a cappellas of **Ruffneck's** "Everybody Be Somebody," **Jamie Lewis Featuring Michael Watford's** "For You," and **Ron Carroll Presents the RC Groove Project's** "The Sermon" with **Mr. G's** "Moments," **Stylus Trouble's** "Sputnik," and **Harry "Choo Choo" Romero's** "Tania," respectively. It's arms-in-the-air moments like these that make us proud to be card-carrying members of the club community.

"This set really is the best of everything," enthuses Morillo, who's cur-

### The Dance Trax HOT PLATE

- **Joe T. Vannelli Project Featuring Helen Bruner & Terry Jones**, "Stand Up" (Dream Beat Italy single). Pave Philadelphia-based singer/songwriters Helen Bruner and Terry Jones provide the soul-drenched vocals on this solid slab of diva house. Produced by Italy's Joe T. Vannelli—whose Dream Beat imprint is responsible for such dance/pop hits as **DJ Spiller's** "Groovejet (If This Ain't Love)" and **Robert Miles'** "Children"—"Stand Up" is a powerful tale of standing up "for what you believe in." With many a disco sample in sight, "Stand Up" delights with ample originality, an element that is too often lacking in contemporary dance music.
- **Lucrezia**, "Live to Tell" (Logic single). Milan-born Lucrezia follows her last single, "I Looking for Love," with this classic-sounding uptempo cover of **Madonna's** "Live to Tell." And guess what? It totally works! Assisting Lucrezia, who at times sounds eerily like Mrs. **Guy Ritchie**, are remixers **Eddie Baez** and **David Morales**, delivering trippy and deep journeys, respectively. Morales' fiery Club mix is equal parts **Stardust** ("Music Sounds Better With You"), **Jakarta** ("American Dream"), and **Mariah Carey** ("Dreamlover").
- **Missy "Misdemeanor" Elliot**, "Get Ur Freak On" (Elektra single). Wickedly infectious in its original and **Nelly Furtado**-enhanced funk-ed-up versions, "Get Ur Freak On" is now ready for peak-hour clubland play, thanks to fierce uptempo remixes by **Jeffrey Bernstein** and **Freddy Bastone**. Surrounded by an '80s-era electro-spiced bassline, progressive house synth stabs, and driving "100% Pure Love"-styled beats, the sassy Elliot sounds incredibly at home.
- **Marty Thomas**, "Resurrect Me (Lift Me Up)" (West End single). Venerable New York independent West End Records marks its 25th anniversary with its first new artist signing in years: 21-year-old newcomer Marty Thomas. Honing his vocal chops since childhood, Thomas has appeared on Broadway (*The Secret Garden*) and TV (*Ed McMahon's Star Search*). With the ebullient, gospel-inflected "Resurrect Me," Thomas—who at times sounds like a Yaz-era **Alison Moyet**—has his eyes firmly set on dancefloors. Produced by New York-based production outfit **RAW** (aka **Reed McGowan & Warren Rigg**), this authentic jam receives the re-tweakings of a lifetime via **Tom Moulton**, **Julian Marsh**, **Timmy Regisford & Blaze**, and Grammy Award-winning **Hex Hector**. Covering all the necessary bases (pop, classic house, deep) house, and progressive house/trance), "Resurrect Me" is poised to effortlessly make the transition from clubland to radio airwaves.

Billboard. **Dance**  
**HOT Breakouts**  
MAY 26, 2001  
**CLUB PLAY**

1. **IT'S GONNA BE ALRIGHT** PUSSEY 2000 V2
2. **ALL I DO (IS THINK ABOUT YOU)** CLEPTOMANIACS RADIKAL
3. **PLAY JENNIFER LOPEZ EPIC**
4. **RISING SYLK 130 FEAT. KATHY SLEDGE SIX DEGREES**
5. **NEVER ENOUGH BORIS DLUGOSCH FEAT. ROISIN MSU**

**MAXI-SINGLES SALES**

1. **FILL ME IN CRAIG DAVID WILDSTAR**
2. **FREEDOM BOB SINCLAIR SUBLIMINAL**
3. **YOU'RE THE WORST THING FOR ME PUSAKA FEAT. THEA AUSTIN TOMMY BOY SILVER LABEL**
4. **BEAUTIFULMANDALAY V2**
5. **FLIP YOUR MIND KARMADELIC JELLYBEAN**

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

| THIS WEEK                 | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/PROMOTION LABEL                               | ARTIST                                |
|---------------------------|-----------|-----------|---------------|---|---------------------------------------|
| <b>◀ No. 1 ▶</b>          |           |           |               |   |                                       |
| 1                         | 1         | 1         | 8             | ALL FOR YOU VIRGIN 97522 †<br>3 weeks at No. 1                          | JANET                                 |
| 2                         | 2         | 9         | 5             | WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS. †             | MADONNA                               |
| 3                         | 3         | 5         | 6             | GROOVEJET (IF THIS AIN'T LOVE) ATLANTIC PROMO †                         | DJ SPILLER                            |
| 4                         | 4         | 7         | 8             | FEELIN' ME BAB 18246/EDEL ENTERTAINMENT                                 | KIM SOZZI                             |
| 5                         | 10        | 19        | 5             | DREAM ON MUTE 44982/REPRISE †   | DEPECHE MODE                          |
| 6                         | 9         | 13        | 6             | WHAT'S ON YOUR MIND (PURE ENERGY) TOMMY BOY SILVER LABEL 2209/TOMMY BOY | INFORMATION SOCIETY                   |
| 7                         | 7         | 10        | 8             | PLAYED-A-LIVE (THE BONGO SONG) MCA 158893                               | SAFRI DUO                             |
| 8                         | 12        | 20        | 6             | LET THE MUSIC USE YOU UP STAR 69 215                                    | CELEDA                                |
| 9                         | 11        | 18        | 7             | MY FEELING RADIKAL 99057  | JUNIOR JACK                           |
| 10                        | 14        | 27        | 5             | BANG THE DRUM 4 PLAY 2033   | ABEL                                  |
| 11                        | 18        | 29        | 5             | LOVE IN TRAFFIC COLUMBIA PROMO  | SATOSHI TOMIE FEATURING KELLI ALI     |
| 12                        | 8         | 2         | 11            | ARE YOU SATISFIED TOMMY BOY SILVER LABEL 2206/TOMMY BOY                 | VICTOR CALDERONE FEAT. DEBORAH COOPER |
| 13                        | 20        | 28        | 5             | OUT OF NOWHERE EPIC 79576   | GLORIA ESTEFAN                        |
| 14                        | 30        | 45        | 3             | GET IT UP (THE FEELING) STRICTLY RHYTHM 12601                           | ULTRA NATE                            |
| 15                        | 6         | 8         | 9             | YOU MAKE ME FEEL... (MORE & MORE) CUTTING 449 †                         | BECCA                                 |
| 16                        | 15        | 23        | 7             | MISS YOU PRIVATE MUSIC PROMO/WINDHAM HILL                               | ETTA JAMES                            |
| 17                        | 25        | 33        | 5             | BEAUTIFUL V2 27689 †  | MANDALAY                              |
| 18                        | 26        | 31        | 6             | IN THESE SHOES WARNER BROS. PROMO                                       | BETTE MIDLER                          |
| 19                        | 5         | 4         | 9             | SATISFIED EPIC PROMO  | RHONA                                 |
| 20                        | 27        | 34        | 4             | STANLEY (HERE I AM) G2 019/STRICTLY RHYTHM                              | AIRHEADZ                              |
| 21                        | 13        | 3         | 9             | GOT TO HAVE GROOVILICIOUS 241/STRICTLY RHYTHM                           | DJ PRINCE & JUSTIN K                  |
| <b>◀ POWER PICK ▶</b>     |           |           |               |   |                                       |
| 22                        | 33        | 47        | 3             | YOU'RE THE WORST THING FOR ME TOMMY BOY SILVER LABEL 2242/TOMMY BOY     | PUSAKA FEAT. THEA AUSTIN              |
| 23                        | 17        | 17        | 8             | AIN'T WHAT I EXPECTED GROOVILICIOUS 238/STRICTLY RHYTHM                 | DONICA                                |
| 24                        | 21        | 14        | 11            | WHAT GOES AROUND COMES AROUND AVE X 1117/KING STREET                    | GTS FEAT. LOLEATTA HOLLOWAY           |
| 25                        | 37        | 46        | 3             | HIDE U STAR 69 1218   | SUZANNE PALMER                        |
| 26                        | 19        | 11        | 11            | WHO AM I STAR 69 213  | MASSIV                                |
| 27                        | 23        | 15        | 10            | EVERYTIME YOU NEED ME GROOVILICIOUS 240/STRICTLY RHYTHM                 | FRAGMA FEAT. MARIA RUBIA              |
| 28                        | 24        | 26        | 6             | SUPER CALIFORNIA MCA 155809   | FUNKY GREEN DOGS                      |
| 29                        | 35        | 44        | 3             | MY BEAT TOMMY BOY SILVER LABEL 2230/TOMMY BOY                           | BLAZE FEATURING PALMER BROWN          |
| 30                        | 16        | 16        | 12            | INNOCENTE NETTWERK 33115  | DELERIUM FEATURING LEIGH NASH         |
| 31                        | 34        | 39        | 4             | BEAUTIFUL STRANGE BEDROCK 1001/PIONEER †                                | BEDROCK                               |
| 32                        | 47        | —         | 2             | MAYBE LAFACE PROMO/ARISTA   | TONI BRAXTON                          |
| 33                        | 42        | —         | 2             | DERB GROOVILICIOUS 249/STRICTLY RHYTHM                                  | DERB                                  |
| 34                        | 28        | 12        | 11            | LOVE DON'T COST A THING EPIC 79547 †                                    | JENNIFER LOPEZ                        |
| 35                        | 38        | 42        | 4             | JUST FRIENDS (SUNNY) DEF JAM/DEF SOUL PROMO/DJMG †                      | MUSIQ                                 |
| <b>◀ HOT SHOT DEBUT ▶</b> |           |           |               |   |                                       |
| 36                        | NEW ▶     | 1         | 1             | BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX) NERVOUS 20477            | KIM ENGLISH                           |
| 37                        | 45        | —         | 2             | TOUCH ME KINETIC PROMO  | RUI DA SILVA FEATURING CASSANDRA      |
| 38                        | 22        | 6         | 11            | LOOKING FOR LOVE MCA 572801 †   | KAREN RAMIREZ                         |
| 39                        | 36        | 30        | 10            | CRAZY LOVE ISLAND 728422/DJMG   | MJ COLE                               |
| 40                        | 32        | 36        | 8             | LET ME BE THE ONE REPRISE 44984   | SASHA ALEXANDER                       |
| 41                        | 43        | 50        | 3             | MUSIC TAKES ME HIGHER G2 016/STRICTLY RHYTHM                            | DJ ESCAPE                             |
| 42                        | NEW ▶     | 1         | 1             | SURVIVOR COLUMBIA 79566 †   | DESTINY'S CHILD                       |
| 43                        | 31        | 22        | 9             | HAPPY PEOPLE CITY OF ANGELS 76701                                       | STATIC REVENGER                       |
| 44                        | 46        | —         | 2             | PHATT BASS GROOVILICIOUS 246/STRICTLY RHYTHM                            | WARP BROTHERS VS. AQUAGEN             |
| 45                        | 39        | 40        | 4             | SOUND OF BAMBOO STAR 69 210   | FLICKMAN                              |
| 46                        | NEW ▶     | 1         | 1             | WITHOUT YOU XTREME 831  | DIGITAL ALLIES FEATURING RICHARD L    |
| 47                        | NEW ▶     | 1         | 1             | HERE WE GO AGAIN STRICTLY RHYTHM 12602                                  | SOUL DUJOUR                           |
| 48                        | NEW ▶     | 1         | 1             | SHAKE UP THE PARTY LAFACE PROMO/ARISTA †                                | JOY ENRIQUEZ                          |
| 49                        | NEW ▶     | 1         | 1             | COME ON-A MY HOUSE BNA PROMO  | K.T. OSLIN                            |
| 50                        | NEW ▶     | 1         | 1             | DANCEFLOOR GROOVILICIOUS 220/STRICTLY RHYTHM                            | RAZOR N' GUIDO FEATURING OCTAHVIA     |

## 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<br>IMPRINT & NUMBER/DISTRIBUTING LABEL                                    | ARTIST                               |
|----------------------------------|-----------|-----------|---------------|---|--------------------------------------|
| <b>◀ No. 1/GREATEST GAINER ▶</b> |           |           |               |   |                                      |
| 1                                | 6         | —         | 2             | SURVIVOR (T) (X) COLUMBIA 79566/CRG †<br>1 week at No. 1                        | DESTINY'S CHILD                      |
| 2                                | 1         | 2         | 3             | WHAT IT FEELS LIKE FOR A GIRL (T) (X) MAVERICK 42372/WARNER BROS. †             | MADONNA                              |
| 3                                | 2         | 1         | 3             | DREAM ON (T) (X) MUTE/REPRISE 44982/WARNER BROS. †                              | DEPECHE MODE                         |
| 4                                | 3         | 3         | 13            | STRANGER IN MY HOUSE (T) (X) ELEKTRA 67173/EEG †                                | TAMIA                                |
| 5                                | 4         | 4         | 12            | BY YOUR SIDE (T) (X) EPIC 79544 †   | SADE                                 |
| 6                                | 5         | 5         | 24            | ONE MORE TIME (T) (X) VIRGIN 38758 †  | DAFT PUNK                            |
| 7                                | 7         | 6         | 12            | LOVE DON'T COST A THING (T) (X) EPIC 79547 †                                    | JENNIFER LOPEZ                       |
| 8                                | 8         | 7         | 23            | LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †                             | MODJO                                |
| <b>◀ HOT SHOT DEBUT ▶</b>        |           |           |               |   |                                      |
| 9                                | NEW ▶     | 1         | 1             | STAR 69 (WHAT THE F**K) (T) (X) SKINT 38777/ASTRALWERKS †                       | FATBOY SLIM FEAT. ROLAND CLARK       |
| 10                               | 11        | 10        | 39            | MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †                                     | MADONNA                              |
| 11                               | 9         | 9         | 9             | I TURN TO YOU (T) (X) VIRGIN 38773 †  | MELANIE C                            |
| 12                               | 12        | 13        | 55            | DESERT ROSE (X) A&M 497321/INTERSCOPE †   | STING FEATURING CHEB MAMI            |
| 13                               | 13        | 12        | 18            | DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †                             | MADONNA                              |
| 14                               | 15        | 14        | 8             | LOOK AT US (T) (X) PLAYLAND 50193/PRIORITY †                                    | SARINA PARIS                         |
| 15                               | 20        | 21        | 22            | CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †                                  | LEANN RIMES                          |
| 16                               | 22        | 22        | 35            | IT'S NOT RIGHT BUT IT'S OKAY (T) (X) ARISTA 13680 †                             | WHITNEY HOUSTON                      |
| 17                               | 19        | 15        | 8             | OPTICON (T) (X) WARNER SUNSET/ELEMENTREE/REPRISE 44976/WARNER BROS.             | ORGY                                 |
| 18                               | 25        | 24        | 8             | TAKE BACK (T) (X) SUNDAY 70486/ORPHEUS  | KODA                                 |
| 19                               | 14        | 17        | 28            | SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †                           | DARUDE                               |
| 20                               | 17        | 19        | 18            | CASTLES IN THE SKY (T) (X) ROBBINS 72046 †                                      | IAN VAN DAHL FEATURING MARSHA        |
| 21                               | 21        | 20        | 23            | STRONGER (T) (X) JIVE 79405 †   | BRITNEY SPEARS                       |
| 22                               | 10        | 8         | 4             | ALL FOR YOU (T) VIRGIN 97522 †  | JANET                                |
| 23                               | 23        | —         | 2             | CHILLIN' (T) (X) BARCLAY 587077/MCA   | MODJO                                |
| 24                               | 16        | 16        | 39            | MARIA MARIA (T) (X) ARISTA 13774 †  | SANTANA FEATURING THE PRODUCT G&B    |
| 25                               | 18        | 11        | 3             | OUT OF NOWHERE (T) (X) EPIC 79576   | GLORIA ESTEFAN                       |
| 26                               | 29        | 25        | 31            | MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †                                     | WHITNEY HOUSTON                      |
| 27                               | 28        | 23        | 22            | SOUTH SIDE (T) (X) V2 27676 †   | MOBY FEATURING GWEN STEFANI          |
| 28                               | 24        | 27        | 8             | EVERYTIME YOU NEED ME (T) (X) GROOVILICIOUS 240/STRICTLY RHYTHM                 | FRAGMA FEAT. MARIA RUBIA             |
| 29                               | 27        | 26        | 35            | MOST GIRLS (T) (X) LAFACE 24490/ARISTA †  | PINK                                 |
| 30                               | 32        | 31        | 54            | KERNKRAFT 400 (T) (X) RADIKAL 99027 †   | ZOMBIE NATION                        |
| 31                               | 31        | 29        | 5             | WHAT'S ON YOUR MIND (PURE ENERGY) (T) (X) TOMMY BOY SILVER LABEL 2209/TOMMY BOY | INFORMATION SOCIETY                  |
| 32                               | 34        | 33        | 47            | TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †                      | FRAGMA                               |
| 33                               | 38        | 32        | 3             | PLAYED-A-LIVE (THE BONGO SONG) (T) (X) MCA 158893                               | SAFRI DUO                            |
| 34                               | NEW ▶     | 1         | 1             | BREED/HOW SOON IS NOW? (T) (X) REPRISE 42362/WARNER BROS.                       | SNAKE RIVER CONSPIRACY               |
| 35                               | 30        | 28        | 44            | JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †                                   | DESTINY'S CHILD                      |
| 36                               | 39        | 30        | 3             | EVERYBODY DOESN'T (X) MAVERICK 16771/WARNER BROS.                               | AMANDA                               |
| 37                               | 45        | 41        | 8             | I LIKE THEM GIRLS (T) RCA 60418 †   | TYRESE                               |
| 38                               | 35        | 37        | 62            | SAY MY NAME (T) (X) COLUMBIA 79346/CRG †  | DESTINY'S CHILD                      |
| 39                               | 37        | 34        | 22            | SPENTE LE STELLE (T) (X) RADIKAL 99050  | OPERA TRANCE FEATURING EMMA SHAPPLIN |
| 40                               | 43        | 36        | 51            | DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †              | MADISON AVENUE                       |
| 41                               | 47        | 45        | 57            | I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †                                  | LARA FABIAN                          |
| 42                               | 36        | 35        | 18            | MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 †                          | FRENCH AFFAIR                        |
| 43                               | 33        | 44        | 5             | IS IT LOVE? (T) (X) TINTED 80778/RAZOR & TIE                                    | CHILI HI FLY                         |
| 44                               | 26        | 18        | 3             | MAN! I FEEL LIKE A WOMAN (T) (X) PURE POWER 1004/STRONG ISLAND                  | JAYNE COUNTRY                        |
| 45                               | 48        | 38        | 6             | WHAT U DID 2 ME (T) (X) ROBBINS 72047   | ROCKELL                              |
| 46                               | NEW ▶     | 1         | 1             | GET IT UP (THE FEELING) (T) STRICTLY RHYTHM 12601                               | ULTRA NATE                           |
| 47                               | RE-ENTRY  | 2         | 2             | NO RETURNS (M) (T) (X) MODERN VOICES 009 †                                      | JILLDIANE                            |
| 48                               | RE-ENTRY  | 34        | 34            | I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †                                    | ANASTACIA                            |
| 49                               | RE-ENTRY  | 39        | 39            | I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †           | CELINE DION                          |
| 50                               | 50        | 39        | 15            | BOY (T) (X) REPRISE 44928/WARNER BROS. †  | BOOK OF LOVE                         |

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

## DANCE TRAX

(Continued from preceding page)

should not be overlooked!

Speaking of Tommy Boy Silver Label, the label has inked U.K. production/remix duo **Rhythm Masters** to a U.S. deal. Expect the act's debut, *Disconnect Your Head*—a fiery mix of filtered house grooves, electro-breakbeat throwbacks, and hip-hop attitude—to street Aug. 21. The album is preceded by the single "Underground," which arrives July 17, complete with mixes by **Roger S.**, **Phunk Investigation**, and **Trevor Rockcliffe**. Fans of **Base-ment Jaxx** won't be disappointed!

**GOOD STUFF:** Earlier this year, 4 Liberty Records U.K. released **Colour Girl Featuring PSG's** 2-step cover of **Jorge Ben's** Brazilian classic "Mas Que Nada." If ya happened to miss this summer-primed, samba-infused jam, we're happy to report that the label is rereleasing it mid-summer. Also, 4 Liberty has licensed the track to edel for Europe (excluding the U.K.), which will issue it early June.

Colour Girl—aka **Becky Skingley**—is now putting the finishing

touches on its debut album. Tracks like the hook-laden "Can't Get Used 2 Losing U," the sinewy "Tears," and the booty-bumpin' "Closer" reveal an act that's not afraid to intertwine elements of big beat, funk, pop, and jazz into its U.K. garage landscape.

On "If I Was Ur Girl," pizzicato strings cavort with trippy synth effects and a wildly bottom-heavy bassline. A bumpin' cover of **Blondie's** "Heart of Glass" is as burning as it is melancholic.

With 2-step slowly but surely mak-

ing inroads into the U.S. (thanks to acts like **MJ Cole** and **Artful Dodger**), the timing may be just right for a wide-awake A&R exec to sign Colour Girl to a U.S. deal. With the proper marketing and promotion, this is the type of act/sound that has the potential to appeal to fans of **Fatboy Slim**, **Destiny's Child**, and **Moby**. Our fingers are crossed!

Speaking of European acts ya need to care about, we can't stop listening to Norwegian duo **Beady Belle's** fine debut, *Home* (Jazzland/Universal

U.K., due May 28). Comprising singer/songwriter **Beate S. Lech** and musician **Marius Reksjø**, Beady Belle makes music designed for opening—not closing—the musical mind.

Tracks like "Drawback," "Ghosts," "Lose & Win," "In a Good Way," and "Consolatory Dance" reveal a jazz-skewed act that may have been influenced by the groovy sounds of **Sade**, **Goldie**, **Dido**, **Everything but the Girl**, **Incognito**, **Christian Falk**, and **Kings of Tomorrow**. Don't ignore this tasty—and tasteful—set.

## Music City Celebrates Heritage With New Hall Of Fame

BY PHYLIS STARK

NASHVILLE—Even stripped of its impressive collection of more than 1 million artifacts, instruments, costumes, business documents, recordings, songwriters' manuscripts, books, periodicals, and photographs, the new Country Music Hall of Fame and Museum, which opened here May 17, would be able to tell at least part of the story of country music.

The format's rich heritage is embodied in the building itself, a \$37 million landmark designed by local architect Seab Tuck. With a keen attention to detail, the building's design intentionally recalls some of country music's most-treasured themes (prisons,

trains, and front porches among them) and sources of inspiration.

But it is the collection itself that is most impressive, and with the opening of the new museum it will finally be displayed in a manner that appropriately represents the music's storied heritage and history.

Three years after a capital campaign was launched to raise funds for the 137,000-square-foot structure in downtown Nashville, it opened to much fanfare in the presence of dignitaries from the city and Music Row, the announcers and cast of the WSM Grand Ole Opry, members of the Country Music Hall of Fame, and other country music stars.

The new building replaces the somewhat dumpy, 40,000-square-foot barn-like museum that had operated on Nashville's Music Row since 1967.

"We had truly outgrown the facility that we were in," says Country Music Foundation (CMF) director Kyle Young, who concedes that the previous museum was "a bit outmoded." (The CMF oversees not only the Hall of Fame and Museum, but the CMF Library and Media Center, RCA's Studio B, and Hatch Show Print. Young has worked there for 25 years.)

"Not only did we not have enough room to tell this very compelling story, which is the story of this music and the story of the city and the story

of America and of personal excellence, we also needed to have a facility that would be able to house this massive archive," Young says. "In the old building it actually became pretty funny. Every nook and cranny was filled to the brim."

Mission accomplished. The gallery space alone in the new building is equal to the total space in the old building.

Designing and building a structure equal to the stature of the museum's collection was a separate challenge. "Once you start looking

at a building that is going to occupy such a prominent place in this revitalized downtown, you're almost in the landmark-building business all of a sudden," Young says. "So certainly Seab Tuck had to rise to that challenge, and I think he did."

The move downtown was made possible by a massive fund-raising campaign. Among the major donors that came forward were Ford, Gaylord, the Country Music Assn., the city of Nashville, Dollar General stores, all of the local banks, all of the record labels, and numerous country artists.

Young says he "conservatively" projects 550,000 visitors in the museum's first year of operation, although he says independent auditors have put the figure at 605,000.

A tour of the museum is designed to tell the story of country music.



The new Country Music Hall of Fame opened May 17.

"Our job here is to document this history, to tell the truth about it," Young says. "In the process of doing that you have to deal with early origins and African-American influences. You have to deal with Ray Charles and Bob Dylan and

Gram Parsons and the Allman Brothers in addition to George [Jones] and Roy Acuff and Alan Jackson and Dixie Chicks.

"The story that we're telling almost runs counter to what some people would like to believe—that there is this white-music tradition that is country," Young adds. "The reality of the situation is that there are no boundaries and there has been a borrowing across cultures, and that relationship has influenced the music in dramatic ways."

(Continued on page 38)

## Nashville Industry Players Put Their Spin On CMA's Branding Campaign Slogan

THE COUNTRY MUSIC ASSN.'S recently launched branding campaign for country music has touched off a flurry of media reaction, most of it negative. The new slogan, "Country. Admit It. You Love It," has been mentioned everywhere from *The Tonight Show With Jay Leno* to *The Washington Post* and has sparked debate in every corner of Music Row (Billboard, May 12).

Rather than jump into an already heated debate, we decided to have some fun with the slogan by asking Nashville music industry players for their own suggestions. Most—like the country artist who suggests, "Country, and trying desperately to be anything but"—took the assignment less than seriously.

**Tom Baldrica**, VP of promotion for BNA Records, for example, suggests, "Country, the other pop music." **Bruce Shindler**, head of promotion at DreamWorks Records, offers, "Country . . . but what country?"

Another industry wit, who asked to remain anonymous, suggests both "Sanitized for your protection" and, reflecting the target audience of most country radio stations, "Ten million soccer moms can't be wrong."

**Todd Cassetty**, president of Nashville-based Hi-Fi Fusion, offers the political suggestion "President Bush says, 'Country is good strategy for America,'" the cultural suggestion "Country music: Where the only piercings are through a cow's nose," the economic suggestion, "Recession worries? Hell, country music's been in one for years. Join us!" and the competitive suggestion, "Go country (because pop is starting to really suck)."

Cassetty, like many respondents, also taps into stereotypes about country music with the slogan "Country: Radio tested, redneck approved."

Country radio programmers' suggestions tend to center on format stereotypes as well. WQMX Akron, Ohio, OM **Kevin Mason** offers, "Country music: Now with improved dental hygiene." Similarly, KBQI Albuquerque, N.M., PD **Tommy Carrera** suggests, "More listeners, less teeth."

WCTO Allentown, Pa., PD **Chuck Geiger** suggests, "Country: Sure we still play drinking and cheating songs." Mason suggests, "Country music: This ain't no *Hee Haw*," and Carrera offers, "Official music of NRA [National Rifle Assn.] gun shows." Taking note of the teen-artist trend in country, Carrera also suggests, "More child stars than the Jackson family."

WHOK Columbus, Ohio, assistant PD/music director **George Wolf** suggests, "Country: Please don't say, 'and western'" and "Country: Tomorrow's pop divas today." The pop crossover issue was a theme of several other responses, including one from Geiger, who suggests, "Less twang, more Twain." WSSL Greenville, S.C., OM **Bruce Logan** offers, "If our music sucks so bad, why are all the other stations playing it?"

Many responses reflect a defensiveness about the format, including this one from WYNY New York PD **Larry Bear**: "Country: It doesn't suck as much as jazz."

Just a few people took the matter more seriously. **Norbert Nix** of artist management firm Refugee Management International, offers, "Life's ups and downs all wrapped into one word—country" and "Country: Where you can hear the beat and the words."

**ON THE ROW:** Hit songwriter **Chuck Cannon** has been elected president of the Nashville Songwriters Assn. International (NSAI) for a one-year term, beginning in July. He succeeds **Mark Alan Springer**.

Other NSAI officers, all of them songwriters, are VPs **Debi Cochran**, **Skip Ewing**, and **James Dean Hicks**, legislative chairwoman **Dottie Moore**, treasurer **Becky Foster**, secretary **Mark D. Sanders**, and sergeant-at-arms **Anthony Smith**. NSAI's two new board members are **Chris DuBois** and **Tia Sillers**.

Bug Music has re-signed Lost Highway's **Ryan Adams** to a long-term administration deal. Under the deal, Adams will retain ownership and control of all his material through his publishing company, Barland Music.

Huntsman Entertainment president **Ron Huntsman** has launched Huntsman Music Publishing (HMP) and hired **Steve Keller** as manager of creative development. Keller previously did independent production, and he continues to do A&R work for Nashville-based iv Records. HMP's first writer is newcomer **Aaron Scherz**. Huntsman Entertainment staffer **Sean Brennen** becomes manager of radio marketing for HMP. The company's newly launched Web site is [huntsmanmusic.com](http://huntsmanmusic.com).

Hot Schatz Public Relations has signed singer/songwriter **Tony Joe White**, best-known for his 1969 hit "Polk Salad Annie."

Noble Vision Music Group has signed songwriter **Adam Wheeler** to his first songwriting deal. Wheeler most recently was creative manager at March Music.



by Phyllis Stark

## Nashville Has High Expectations For Hall Of Fame And Museum

BY DEBORAH EVANS PRICE

NASHVILLE—Museums are stereotypically thought of as musty buildings housing collectibles that represent a certain artistic expression. But the new Country Music Hall of Fame and Museum, which opened May 17, was designed to be an integral, interactive part of the Nashville community.

"The Hall of Fame is humbling to its aspirants and an inspiration to its servants. It is a beacon providing comfort and reassurance," says Warner Bros. Nashville president Jim Ed Norman. "It is a safe haven to the honest and a fearsome citadel to the pretender. Amidst the clamor of discontented voices it sings out and says, 'Trust me, trust my legacy.' It is the way to the light."

Those involved in creating and launching the Hall of Fame say three things have been built into it to ensure interaction with the community: public spaces, educational outreach, and public programming. The new facility has an 11,000 square-foot conservatory, which will be available for functions. There is also the 214-seat Ford Theater, one of four theaters in the Hall of Fame.

There will be a strong focus on educational outreach. As with the previous Hall of Fame, all school children will be admitted free. There are also plans for programs that will engage and educate both schoolchildren and adult members of the community.

One of the major draws will be the

daily broadcast of a new live CMT program. "CMT Most Wanted Live" will launch May 28.

"This was the biggest no-brainer of all time," says Kaye Zusmann, CMT's VP of program development and production, of the decision to use the new Hall of Fame as the location for the CMT show. "We get to broadcast from a place that is so symbolic of country music."

RCA Label Group chairman Joe Galante says the new show will provide a good showcase for both Nashville and its talent. "It'll give people a view of the city and provide a different setting for artists to be interviewed," he says. "The new Hall of Fame is going to be an invaluable resource."

Having the Nashville music community utilize the new Hall of Fame is important to those involved with the facility. "On one level the music industry will continue to use it in the way it [always] has," says Kyle Young, director of the Country Music Foundation, which oversees the Hall of Fame. Beyond that, he says, "On good days I would like to think that by looking at this rich tradition, looking at the continuity, looking at the place that the music has occupied for many decades, it would inspire those people making creative decisions in the industry. We think we might not only document the past and take care of this part of the culture, but influence the future."

Music Row executives have a  
(Continued on page 38)

## MOUNTING CONCERT TICKET SURCHARGES PROVOKE DISSENT

(Continued from page 1)

for?" asks Doc McGhee, manager of Kiss. "If you're talking 20,000 people in a shed, that's \$100,000 the artist is not participating in. If you play 30 sheds on a tour, that's \$3 million. It's not right. If you want to charge more rent, then do it. Don't call it something else."

Venues are also charged with offering unmanifested seats to sponsors in exchange for cash or media trade-outs. They also claim anything from 25% to 40% of gross concert merchandise sales and keep all concessions and parking revenues. While the venue operators say talent costs and other expenses drive these deals, it is an argument that does not sit well with acts, agents, and managers.

"With a \$110,000 house nut, a \$4.50 [per ticket] surcharge, the unmanifested seats, \$7 beers, parking, a 40%



OSWALD

*'If you look at the percentage increase in artist guarantees and compare it to the increase in revenues for facilities, the scale has tipped toward the venues.'*

—GREG OSWALD,  
WILLIAM MORRIS AGENCY

merchandise rate, and sponsorship income, that's a lot of revenue that only a few years ago wasn't part of the deal," says Greg Oswald, VP at the William Morris Agency. "If you were to take a look at the percentage of increase in artist guarantees and compare it to the increase in gross/net revenues for the facilities, the scale has generally tipped manifold toward the venues."

The current scenario has raised the hackles of those on both sides, particularly in regard to facility fees. "It's really not a fair practice," insists Dennis Arfa, president of Artists Group International, agency for acts such as Billy Joel and Metallica. "I had a client say to me, 'Aren't we already paying rent?' I told him it's just another pot that you can't participate in."

He continues, "We've threatened to walk away from deals over this. It's a real issue, and if you've got a superstar client, you have clout. If not, then there's nothing you can do about it."

Rodney Eckerman, co-CEO of SFX Music Group, the world's largest promoter and amphitheater operator, believes that he and SFX have nothing to defend with facility charges. "[Facility charges] are just an economic tool that helps us run our business," says Eckerman, who adds that the whole business model has changed. "Twenty years ago, the artists received about 50%

of net gross revenues. Today, it's more like 90%-95% of net gross revenues. And we don't begrudge the artists at all, because their costs have grown, too."

Eckerman says the venues and promoters—which, with SFX sheds, are one and the same—simply had to put themselves in a position where they weren't totally dependent on ticket revenue. "We have shows at our venues that we consider a success where, if we were just a promoter, we might have lost money," he explains. "As a venue, we collect some net revenues through our ancillaries. As a promoter, we might not have been able to stomach the loss."

Eckerman thinks the charge relating to unmanifested amphitheater seats that go to sponsors or elsewhere is exaggerated, particularly when compared with modern arenas and their luxury-suite patrons. "If you look at the capacity of an amphitheater—about 20,000—there are very few unmanifested seats," he says. "You're talking a few hundred compared to 1,000-2,000 at arenas in suites and club seats."

Even so, some feel arenas can offer a better deal in some cases. "That's one of the reasons the Dixie Chicks chose to go the arena route," says Simon Renshaw, manager of the Chicks for the Firm. "The amphitheater business and the arena business are two distinct areas. We don't have a problem with the arenas, because even though they have suites, they're factored into the deal—everything's on the table."

Eckerman says there are no secrets in the amphitheaters either. "All the information is certainly available," he says. "It's pretty easy to determine where the seats are."

To promoter John Scher of Metropolitan Entertainment Group, today's concert economics are just a new wrinkle in an old game. "There's a cat-and-mouse game going on, but the mouse knows the cat is there and the cat knows the mouse is there," he says. He adds that if the scale has tilted a little toward promoters and their venues, it has been a long time in coming. "I would love to have a dialogue with managers about what's a fair amount of return on investment in an amphitheater, let alone our overhead in running a company. There is a very lopsided view of economic risk and reward here."

### HISTORICAL PERSPECTIVE

Scher says the creation of new revenue streams for promoters and venues is strictly a cause-and-effect scenario. "Many artists have made these deals so tight, with huge guarantees and huge backend [percentages], that concert promoters have been driven to find ancillary income," he asserts. "In some cases, it goes over the line. Unfortunately, 100% of artists are affected when a much smaller percentage of artists has driven that deal."

Scher says the reason that amphitheaters became so widespread was because promoters

*'If they're putting \$3-\$5 on as a facility charge, what do we pay rent for?'*

—DOC MCGHEE,  
KISS MANAGER

entered the real-estate game when arena deals were generally unfavorable. "I really blame the arena owners of the 1970s and '80s more than the artists," Scher says. "The arena owners wouldn't share ancillaries with concert promoters who were driving more of their bottom line than the sports franchises, when the sports franchises had always shared in that revenue. So the Nederlanders and Pace said, 'Look, if the acts are making 85%-90%—to as much as 95% sometimes today—we have to find a way to make the risk/reward more beneficial.'"

### A SHED THING

Most observers agree that amphitheaters appear to be the primary players in the world of facility fees. Or as Arfa says, "The amphitheaters are the author of this book."

William Morris agent Oswald agrees, while adding that the sheds just copied an existing system at historical theaters and expanded it dramatically. "Originally, there would be a low historical charge for ongoing renovations, about \$1 a ticket," he says. "When other venues started discovering that we were allowing it to happen, more started adding it."

The practice became more prevalent about a decade ago, Oswald recalls. "I remember discussions back in 1990, when we were saying that if we let this happen, it would never end," he says. "Here we are 11 years later, with venue fees as high as \$4.50, and we let them do it. They keep knocking us 50 cents more every year, and they'll probably do it for the next 100 years. I cringe every time I see it."

Rick Shipp, who co-heads William Morris' Nashville offices, adds that facility fees are following a parallel path to merchandise percentages charged by the buildings. "Merch fees used to be 5%—now I get people asking me for 45%-50%," Shipp says. "If you give them an inch, they take 3½ feet."

Both Shipp and Oswald are quick to point out that they don't begrudge promoters and venues making the extra buck. "The fact that these guys built venues to create revenue made sense to me," Oswald says. "There is nothing wrong with these people, but there is something wrong with this charge. I'm not anti-promoter. We're in business together. But this should be splittable income. If you can charge for it, then we should split it, because we already pay rent."

### JUST BUSINESS

While SFX takes a lot of heat over facility fees, Eckerman says

that it's not a practice they began. "Facility fees are commonplace and date back many years. And since SFX has not been in existence that long, they certainly predated us."

Eckerman adds that most facility fees at SFX are fixed, ranging from \$1 to \$3.50 per ticket. "When compared with overall ticket prices, facility fees have grown very modestly," he says, pointing out that it is to SFX's benefit to keep overall ticket prices down.

"If you really think about it, if we could take every ticket price to \$5, it would actually be in our best interest," Eckerman says. "We want to drive business to our venues. We have a responsibility to maintain affordable ticket prices, or we will lose market size as an industry."

Likewise, officials at the SFX venue Westbury (N.Y.) Music Fair—dubbed "the ultimate gouger" by an agent who wished to remain anonymous—make no apology for their facility fee. "Whoever said that ought to check their information," says Jason Stone, executive VP at Westbury Music Fair. "The only facility fee we have is \$3, and it's been the same for seven years. And we take that money and pour it right back into the building, which has brand-new paint, carpeting, seats, and air-conditioning and heating. We put 100% and then some into the building, and the improvements are very evident to consumers."

SFX tours that play arenas are not immune to facility fees. Arthur Fogel, who heads up SFX's touring division and who is currently overseeing the sold-out U2 arena tour, says facility fees should be looked at as part of the total deal with the facility.

"Facility fees themselves are nonnegotiable, but you have to look at the overall picture in order to conduct your negotiations," Fogel says. "In the overall of who's making what, more often than not there is room for negotiation. The deal you can work out is determined by who the act is and how much leverage you have."

### PICKING UP THE TAB

Some argue that even if the act is interested in keeping tickets affordable, add-ons can take consumer costs several percentage points higher. "Ultimately, the consumer has to pay," says Alex Kochan, president of Artists & Audience, the New York-based booking agency. "If it's a \$50 ticket and the add-ons take it to \$75, why not just call it a \$75 ticket and quit fooling ourselves?"

At the Gaylord Entertainment Center, a 20,000-seat arena in Nashville, the facility fee is 5% of the ticket price—capped at \$2.50—for all events. "The facility fee goes to offset the debt on the construction of the building," Simons says. "The way we look at it, the city pays for this facility, but the people who use it pay a little more."

As for the fact that artists do not share in this 5% add-on, Simons says, "This \$160 million facility allows artists to come in and maxi-

mize their opportunities in this marketplace."

Add-ons create a "confusing accounting system," Kochan says. "Agencies and artists make money on probably 75% of the end-ticket price consumers pay, not including scalping. The consumer is being told the ticket is \$50—and they go to pay, and it's \$62.50. A lot of these systems are designed to make the industry feel good about not being greedy. But consumers know they're paying more money every year."

When consumers point fingers, it's generally at the act. "They think the act is gouging them," says Kiss manager McGhee. "Every day the business gets worse for the kids and for the bands."

And as concert grosses increase dramatically while attendance is flat, many look to ticket prices as the problem. "The most important issue is what are we doing to our fans when charges are getting so ridiculously high," says John Meglen, co-president of L.A.-based promoter Concerts West. "The con-

*'[Facility charges] are just an economic tool that helps us run our business.'*

—RODNEY ECKERMAN,  
SFX MUSIC GROUP

sumer picks up the tab, and the fan feels like band XYZ is charging this amount of money."

Meglen says Concerts West is leaning toward giving fans an option that offers a reduced surcharge. A recent Audiotistic concert featuring Common and Jurassic 5 at the Long Beach, (Calif.) Convention Center drew 25,000 paid attendance, with 20,000 tickets sold directly through local record stores that levied a \$1 service charge. The other 5,000 tickets were sold through Ticketmaster.

As for facility fees, no one expects them to go away any time soon. "They've discovered another way to get money, and we can't stop it," Oswald says. "But there's a ceiling somewhere. At some point, the artists will have to say no. Right now, because of their need and desire to work, they've been forced to accept it."

Consumers, largely indifferent toward the economics of the concert business, will be the ultimate judge of whether they're paying too much for tickets, regardless of the reason.

"One thing we've learned in the 35 to 40 years of the modern concert business is that there's a limited inventory of acts that can sell tickets," says MEG's Scher, whose company manages acts, promotes concerts, and runs amphitheaters. "On that basis, we as an industry need to re-examine the manner in which the economics are distributed, as well as the manner in which we treat our customers, both economically and physically."

| THIS WEEK                  | LAST WEEK  | 2 WKS AGO | WKS. ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE                          | PEAK POSITION |
|----------------------------|------------|-----------|---------------|--|--------------------------------|---------------|
| <b>◀ No. 1 ▶</b>           |            |           |               |  |                                |               |
| 1                          | 1          | 1         | 3             | TIM MCGRAW CURB 78711 (12.98/18.98) 3 weeks at No. 1   | SET THIS CIRCUS DOWN           | 1             |
| <b>◀ GREATEST GAINER ▶</b> |            |           |               |  |                                |               |
| 2                          | 5          | 5         | 51            | LEE ANN WOMACK ▲ <sup>2</sup> MCA NASHVILLE 170099 (11.98/17.98)                                   | I HOPE YOU DANCE               | 1             |
| 3                          | 2          | 3         | 41            | SOUNDTRACK ▲ <sup>2</sup> CURB 78703 (11.98/17.98)   | COYOTE UGLY                    | 1             |
| 4                          | 3          | 4         | 23            | SOUNDTRACK ▲ MERCURY 170069 (11.98/18.98)  | O BROTHER, WHERE ART THOU?     | 1             |
| 5                          | 4          | 2         | 4             | BROOKS & DUNN ARISTA NASHVILLE 67003/RLG (12.98/18.98)   | STEERS & STRIPES               | 1             |
| <b>◀ HOT SHOT DEBUT ▶</b>  |            |           |               |  |                                |               |
| 6                          | <b>NEW</b> | 1         | 1             | BILLY GILMAN EPIC 62087/SONY (11.98 EQ/17.98)  | DARE TO DREAM                  | 6             |
| 7                          | 9          | 7         | 33            | KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)  | GREATEST HITS                  | 1             |
| 8                          | 8          | 9         | 31            | SARA EVANS ● RCA 67964/RLG (11.98/17.98)   | BORN TO FLY                    | 7             |
| <b>◀ PACESETTER ▶</b>      |            |           |               |  |                                |               |
| 9                          | 17         | 15        | 80            | TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98)  | HOW DO YOU LIKE ME NOW?!       | 9             |
| 10                         | 10         | 10        | 89            | DIXIE CHICKS ▲ <sup>2</sup> MONUMENT 69678/SONY (12.98 EQ/18.98)                                   | FLY                            | 1             |
| 11                         | 12         | 11        | 79            | FAITH HILL ▲ <sup>5</sup> WARNER BROS. 47373/WRN (12.98/18.98)                                     | BREATHE                        | 1             |
| 12                         | 7          | 6         | 25            | TIM MCGRAW ▲ CURB 77978 (12.98/18.98)  | GREATEST HITS                  | 1             |
| 13                         | 6          | —         | 2             | MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98 EQ/17.98)   | CARRYING ON                    | 6             |
| 14                         | 11         | 8         | 11            | JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (10.98/16.98)                                       | WHO I AM                       | 2             |
| 15                         | 14         | 13        | 15            | LEANN RIMES CURB 77979 (11.98/17.98)   | I NEED YOU                     | 1             |
| 16                         | 13         | 12        | 32            | TRAVIS TRITT ● COLUMBIA 62165/SONY (11.98 EQ/17.98)  | DOWN THE ROAD I GO             | 8             |
| 17                         | 15         | 14        | 81            | GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)  | SMOKE RINGS IN THE DARK        | 9             |
| 18                         | <b>NEW</b> | 1         | 1             | MARK MCGUINN VFR 734757 (10.98/16.98) HS   | MARK MCGUINN                   | 18            |
| 19                         | 18         | 16        | 14            | DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)   | ONE MORE DAY                   | 5             |
| 20                         | 19         | 20        | 47            | BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)  | ONE VOICE                      | 2             |
| 21                         | 25         | 24        | 67            | KEITH URBAN ● CAPITOL 97591 (10.98/16.98) HS   | KEITH URBAN                    | 17            |
| 22                         | 23         | 22        | 27            | ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)  | WHEN SOMEBODY LOVES YOU        | 1             |
| 23                         | 24         | 23        | 41            | JO DEE MESSINA ● CURB 77977 (11.98/17.98)  | BURN                           | 1             |
| 24                         | 27         | 27        | 49            | RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS                                       | RASCAL FLATTS                  | 14            |
| 25                         | 26         | 25        | 102           | LONESTAR ▲ <sup>3</sup> BNA 67762/RLG (10.98/17.98)  | LONELY GRILL                   | 3             |
| 26                         | 20         | 18        | 23            | NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS   | NICKEL CREEK                   | 18            |
| 27                         | 16         | 21        | 3             | SOUNDTRACK CURB 78715 (12.98/18.98)  | DRIVEN                         | 16            |
| 28                         | 29         | 29        | 28            | JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS   | SHIVER                         | 14            |
| 29                         | 28         | 26        | 105           | SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS  | THE WHOLE SHEBANG              | 6             |
| 30                         | 35         | 35        | 102           | BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS   | WHO NEEDS PICTURES             | 13            |
| 31                         | 21         | 17        | 4             | LORRIE MORGAN & SAMMY KERSHAW RCA 67004/RLG (11.98/17.98)  | I FINALLY FOUND SOMEONE        | 13            |
| 32                         | 22         | 19        | 9             | TRICK PONY WARNER BROS. 47927/WRN (11.98/17.98)  | TRICK PONY                     | 12            |
| 33                         | 30         | 30        | 82            | ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)  | WHAT A WONDERFUL WORLD         | 4             |
| 34                         | 36         | 31        | 62            | GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)   | LATEST GREATEST STRAITEST HITS | 1             |
| 35                         | 32         | 32        | 42            | AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)   | PEOPLE LIKE US                 | 5             |
| 36                         | 37         | 34        | 34            | GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)   | GEORGE STRAIT                  | 1             |
| 37                         | 34         | —         | 2             | TAMMY COCHRAN EPIC 69736/SONY (7.98 EQ/11.98) HS   | TAMMY COCHRAN                  | 34            |

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.

| THIS WEEK | LAST WEEK       | 2 WKS AGO | WKS. ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE   | PEAK POSITION |
|-----------|-----------------|-----------|---------------|--|---|---------------|
| 38        | 31              | 28        | 9             | DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)   | NOTHING PERSONAL  | 20            |
| 39        | 40              | 39        | 64            | PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS  | PHIL VASSAR   | 23            |
| 40        | 38              | 36        | 16            | DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)   | LITTLE SPARROW  | 12            |
| 41        | 43              | 44        | 33            | JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)  | BRAND NEW ME  | 2             |
| 42        | 44              | 46        | 17            | ALABAMA RCA 69337/RLG (11.98/17.98)  | WHEN IT ALL GOES SOUTH  | 4             |
| 43        | 33              | 40        | 25            | VARIOUS ARTISTS UTV 170137 (11.98/17.98)   | EVERLASTING LOVE SONGS  | 19            |
| 44        | <b>RE-ENTRY</b> | 26        | 26            | KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)  | THERE YOU GO AGAIN  | 17            |
| 45        | 46              | 43        | 42            | CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS   | UNCONDITIONAL   | 33            |
| 46        | 39              | 33        | 7             | CLAY WALKER GIANT 24759/WRN (11.98/17.98)  | SAY NO MORE   | 14            |
| 47        | 48              | 47        | 81            | ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)  | UNDER THE INFLUENCE   | 2             |
| 48        | 52              | 52        | 24            | CHRIS CAGLE VIRGIN 28293/CAPITOL (8.98/12.98)  | PLAY IT LOUD  | 47            |
| 49        | 51              | 56        | 28            | RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)  | INSPIRATIONAL JOURNEY   | 36            |
| 50        | 41              | 37        | 57            | VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)   | CLASSIC COUNTRY 1970 — 1974   | 29            |
| 51        | 47              | 49        | 4             | HAYSEED DIXIE DUALTONE 1104 (16.98 CD)   | A HILLBILLY TRIBUTE TO AC/DC  | 47            |
| 52        | 42              | 38        | 57            | VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)   | CLASSIC COUNTRY EARLY '70S  | 30            |
| 53        | <b>NEW</b>      | 1         | 1             | EMMYLOU HARRIS WARNER ARCHIVES 76705/RHINO (31.98 CD)  | ANTHOLOGY: THE WARNER/REPRISE YEARS                                       | 53            |
| 54        | 50              | 48        | 39            | RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS   | MORNING WOOD  | 18            |
| 55        | 45              | 41        | 5             | CHARLIE ROBISON LUCKY DOG/COLUMBIA 61404/SONY (11.98 EQ/17.98) HS                                  | STEP RIGHT UP   | 27            |
| 56        | 49              | 45        | 57            | VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)   | CLASSIC COUNTRY LATE '60S   | 30            |
| 57        | 62              | 61        | 87            | MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)  | EMOTION   | 3             |
| 58        | 54              | 53        | 26            | CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS   | JUST ANOTHER DAY IN PARODIES  | 25            |
| 59        | 57              | 59        | 34            | TERRI CLARK MERCURY 170157 (11.98/17.98)   | FEARLESS  | 8             |
| 60        | 53              | 54        | 30            | DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS  | HARD RAIN DON'T LAST  | 33            |
| 61        | 75              | —         | 27            | DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)  | TOMORROW'S SOUNDS TODAY   | 7             |
| 62        | 55              | 50        | 12            | TIM RUSHLOW ATLANTIC 83326/AG (10.98/16.98) HS   | TIM RUSHLOW   | 28            |
| 63        | 71              | —         | 76            | REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98)   | SO GOOD TOGETHER  | 5             |
| 64        | 58              | 55        | 35            | EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)   | RED DIRT GIRL   | 5             |
| 65        | 59              | 60        | 101           | CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)   | 20 GREATEST HITS  | 17            |
| 66        | 61              | 57        | 55            | ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)   | GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?                          | 26            |
| 67        | 60              | 42        | 46            | SOUNDTRACK BNA 67963/RLG (11.98/17.98)   | WHERE THE HEART IS  | 18            |
| 68        | 66              | 64        | 87            | ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)   | FORGET ABOUT IT   | 5             |
| 69        | 67              | 63        | 104           | DWIGHT YOAKAM ● REPRISE 47389/WRN (10.98/16.98)  | LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S             | 10            |
| 70        | <b>RE-ENTRY</b> | 6         | 6             | VARIOUS ARTISTS SCREAM 0001/NAVARRÉ (13.98/16.98)  | THE BLUE COLLAR COMEDY TOUR: LIVE   | 53            |
| 71        | <b>RE-ENTRY</b> | 77        | 77            | LEANN RIMES ▲ CURB 77947 (11.98/17.98)   | LEANN RIMES   | 1             |
| 72        | 70              | 68        | 32            | ROY D. MERCER VIRGIN 50003/CAPITOL (10.98/16.98) HS  | HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP                          | 32            |
| 73        | <b>NEW</b>      | 1         | 1             | CONWAY TWITTY MCA NASHVILLE 170085 (6.98/11.98)  | THE BEST OF CONWAY TWITTY: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION | 73            |
| 74        | 68              | 65        | 49            | RONNIE MILSAP VIRGIN 48871/CAPITOL (17.98/24.98)   | 40 #1 HITS  | 19            |
| 75        | 73              | 70        | 30            | BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)   | SOUTHERN RAIN   | 13            |

## 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**<sup>®</sup>

| THIS WEEK | LAST WEEK | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE                        | TOTAL CHART WEEKS |
|-----------|-----------|--|------------------------------|-------------------|
| 1         | 1         | DIXIE CHICKS ◆ <sup>10</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) HS 33 weeks at No. 1             | WIDE OPEN SPACES             | 172               |
| 2         | 2         | SHANIA TWAIN ◆ <sup>18</sup> MERCURY 536003 (12.98/18.98)  | COME ON OVER                 | 184               |
| 3         | 3         | BROOKS & DUNN ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/17.98)                              | THE GREATEST HITS COLLECTION | 191               |
| 4         | 12        | TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)  | GREATEST HITS VOLUME ONE     | 128               |
| 5         | 10        | FAITH HILL ▲ <sup>5</sup> WARNER BROS. 46790/WRN (11.98/17.98)                                     | FAITH                        | 160               |
| 6         | 4         | PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)  | HEARTACHES                   | 126               |
| 7         | 7         | ALAN JACKSON ▲ <sup>4</sup> ARISTA NASHVILLE 18801/RLG (10.98/16.98)                               | THE GREATEST HITS COLLECTION | 290               |
| 8         | 8         | GARTH BROOKS ◆ <sup>14</sup> CAPITOL 97424 (19.98/26.98)   | DOUBLE LIVE                  | 130               |
| 9         | 5         | JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)   | 16 BIGGEST HITS              | 110               |
| 10        | 11        | JOHN DENVER MADACY 4750 (5.98/9.98)  | THE BEST OF JOHN DENVER      | 151               |
| 11        | 6         | HANK WILLIAMS JR. ▲ <sup>4</sup> CURB 77638 (5.98/9.98)  | GREATEST HITS, VOL. 1        | 362               |
| 12        | 9         | WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)   | 16 BIGGEST HITS              | 140               |
| 13        | —         | KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)  | SHE RIDES WILD HORSES        | 105               |

| THIS WEEK | LAST WEEK | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE                                 | TOTAL CHART WEEKS |
|-----------|-----------|--|---------------------------------------|-------------------|
| 14        | 14        | THE JUDDS CURB 77965 (7.98/11.98)  | NUMBER ONE HITS                       | 52                |
| 15        | 13        | MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS  | TATTOOS & SCARS                       | 110               |
| 16        | 15        | THE CHARLIE DANIELS BAND ▲ <sup>3</sup> EPIC 65694/SONY (7.98 EQ/11.98)                            | A DECADE OF HITS                      | 561               |
| 17        | 19        | PATSY CLINE ▲ <sup>9</sup> MCA NASHVILLE 320012 (6.98/11.98)                                       | 12 GREATEST HITS                      | 735               |
| 18        | 22        | FAITH HILL ▲ <sup>3</sup> WARNER BROS. 45872/WRN (7.98/11.98)                                      | IT MATTERS TO ME                      | 133               |
| 19        | 18        | VARIOUS ARTISTS MADACY 1326 (15.98 CD)   | THE BEST OF COUNTRY                   | 25                |
| 20        | 16        | TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)  | GREATEST HITS — FROM THE BEGINNING    | 259               |
| 21        | 20        | TIM MCGRAW ▲ <sup>3</sup> CURB 77942 (11.98/17.98)   | A PLACE IN THE SUN                    | 106               |
| 22        | 23        | JO DEE MESSINA ▲ <sup>2</sup> CURB 77904 (11.98/17.98)   | I'M ALRIGHT                           | 163               |
| 23        | 17        | CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)   | SUPER HITS                            | 321               |
| 24        | 25        | ANNE MURRAY SBK 31158/CAPITOL (10.98/16.98)  | THE BEST...SO FAR                     | 21                |
| 25        | 21        | ALISON KRAUSS ▲ <sup>2</sup> ROUNDER 610325/IDJMG (11.98/17.98) HS                                 | NOW THAT I'VE FOUND YOU: A COLLECTION | 230               |

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

**ANYBODY'S GUESS:** The 36th annual Academy of Country Music (ACM) Awards, handed out May 9 on CBS, garnered roughly the same viewership as last year but appears to have had a bigger sales impact than the 2000 show. This year's telecast garnered a 9.4 rating and a 15 share, down slightly from the 9.7 rating and 16 share last year.

Overall volume on the 75-position Top Country Albums chart this issue is up approximately 190,000 units over the post-ACM period last year, but new titles accounted for more of the overall gain this year. Opening-week scans add more than 45,000 pieces to this year's increase, compared to approximately 28,000 last year. And this year's show fell in the middle of Mother's Day week—the 2000 show aired May 3, a full 11 shopping days before the same holiday last year. Up more than 27,000 scans, **Lee Ann Womack's** *I Hope You Dance* (MCA Nashville) brings home the big bacon, with double Greatest Gainer honors on Top Country Albums and The Billboard 200 (see *Between The Bullets*, page 76). Similarly, **Toby Keith's** *How Do You Like Me Now?!* (DreamWorks) takes the percentage-based Pacesetter cup on both charts with a 164% increase. Womack's set advances 5-2 on the country chart and vaults 47-16 on the big tally, while Keith's album of the year winner (Billboard, May 19) jumps 17-9 and 135-56, respectively.

**YOUNGER SET:** With more than 29,000 copies sold, **Billy Gilman's** sophomore set, *Dare to Dream* (Epic), arrives with Hot Shot Debut stripes at No. 6 on Top Country Albums and at No. 45 on The Billboard 200. Gilman's opening-week sum almost exactly matches that of his debut project, *One Voice*, which started at No. 4 on the country chart in the July 8, 2000, *Billboard*. It peaked at No. 2 the following week and bullets at No. 20 this issue. The youngster bowed to hearty applause at the ACM show following his performance of the new set's lead single, "She's My Girl."

**NICE JOB:** **Mark McGuinn's** self-titled debut set (VFR), distributed by Red, makes an impressive start, with approximately 13,000 units at No. 18 on Top Country Albums. It is also the top-selling new-artist title, opening atop our Heatseekers list, and starts at No. 2 on Top Independent Albums. "Mrs. Steven Rudy," the lead single, bullets at No. 1 on Top Country Singles Sales and rests at No. 8 on Hot Country Singles & Tracks, where it peaked at No. 6 two weeks ago. While no second single has officially been announced, "That's a Plan" is detected at 35 stations and is in medium rotation at Infinity's progressive country signal WRBQ Tampa, Fla.

**NEW AND OLD BOOGIE:** As **Brooks & Dunn's** "Ain't Nothing 'Bout You" claims a fifth week atop Hot Country Singles & Tracks, it officially becomes the duo's biggest chart single to date. It tops "Boot Scootin' Boogie," which ruled for four weeks during the summer of 1992... For the first time in more than six years, **Conway Twitty's** name appears on our charts, as *The Best of Conway Twitty: 20th Century Masters/Millennium Collection* (MCA Nashville) bows at No. 73. The Country Music Hall of Fame member, who died suddenly of an abdominal aneurysm in 1993, still holds the record for the most No. 1 songs on Hot Country Singles & Tracks, with 40 titles.

### MUSIC CITY CELEBRATES HERITAGE WITH NEW HALL OF FAME

(Continued from page 35)

Despite significantly more gallery space, there are fewer items on display at the new museum than there were at the old one. In fact, Young says, less than 10% of the collection is on display because of museum designer Ralph Appelbaum's "less-is-more philosophy," which "drives the look and the feel of the place." However, Young adds, "eight out of 10 objects [now on display] have never been seen before."

That's partly because the museum went on a major collecting spree once the new building was under way.

"When you're building a building like this, of course, it gives you a reason to go out and really actively collect, and given the opportunity we have here, we wanted to make sure that we had those objects that were key to telling the story," Young says. "Almost every day some great, very important document or artifact has come into the museum."

Recent additions include six guitars donated by Chet Atkins, the marijuana-themed Nudie-designed suit Parsons wore on the cover of *Gilded Palace of Sin*, and the Nudie suit most identified with Hank Williams—the one decorated with music notes. The latter suit, whose pants and jacket had been owned by two different collectors, was "particularly amazing because we'd only seen black-and-white photographs of it, and here it was in the collection," Young says.

While fewer objects are on display than in the old space, the new museum features two things the old museum did not. The first is a large space reserved for changing exhibitions. The other is a two-story glass-walled area behind which the museum's entire collection is stored, including its 330,000 recordings, ranging from early cylinders through modern DATs. Behind the glass, Young says, museum visitors can see items "that have just come into the collection, artifacts that are being prepared for exhibition, curators and archivists and researchers doing work to get things ready to go on display."

The museum's centerpiece is the cylindrical Country Music Hall of Fame, which houses bronze

plaques of the 74 members. In this rotunda's ceiling is a replica of WSM Nashville's now rare diamond-shape broadcast tower. The exterior of the rotunda is circled in slabs of stone representing the notes of the country standard "Will the Circle Be Unbroken."

Among the museum's other fea-

tures are a high-tech studio from which the soon-to-be launched XM Satellite Radio will broadcast some of its country programming daily, a two-floor display of the more than 900 gold and platinum country albums certified during the 20th century, and a recreation of the office of the late producer Owen Bradley, exactly as he left it.

### NASHVILLE HAS HIGH EXPECTATIONS FOR HALL OF FAME

(Continued from page 35)

healthy respect for what the Hall of Fame has to offer. In fact, many of the major labels, including Sony, Warner Bros., and MCA Nashville, closed down the day the Hall of Fame opened and took employees by the bus load to see it.

"With the proper facility we'll now be able to do so much more to honor country music and the people who made it possible as well as the present," says MCA Nashville chairman Bruce Hinton, who also serves as chairman on the Hall of Fame's board. "Past being a museum the way one might traditionally think of it, there will be activities there weekly and daily. There are a lot of different opportunities."

At a time when everyone in the country music industry is concerned about slipping sales and diminishing market share, Hinton feels the new Hall of Fame will be an asset. "It will help re-energize all aspects of country music, because it becomes a central point that can bring attention to the genre on a national basis with radio and television there. We have a radio studio where stations from across America will be able to come in and do their morning drive time show from there. With satellite radio, terrestrial radio, and what CMT will be doing—that's putting the message out."

Sony Music Nashville president Allen Butler feels the Hall of Fame will elevate not just country music's profile, but that of Nashville as a whole. "I see it as a focal point for the whole Nashville community whether you're a country music supporter or not," he says. "It's an important asset to be added to the overall Nashville scene."

Sony is among the labels that closed for the day to take its staff to tour the new Hall of Fame. Butler credits Hinton with the idea. "He called one morning and said, 'What do you think if we closed down the buildings and took buses down there?' I said, 'Fine, as long as we can have a bus race down Music Square East—the Sony bus dragging the Universal bus.'"

According to an independent study conducted by Vanderbilt University, the new Hall of Fame is expected to have an economic impact of between \$22 million and \$29 million on the city of Nashville. Nashville Mayor Bill Purcell is enthusiastic about the facility. "I'm excited that at long last this music, which is so distinctly ours, is getting the splendid monument it deserves. With Fan Fair coming downtown this summer, the timing couldn't be better. I've had a few chances to visit the Hall of Fame already, and I can tell you the locals and our visitors are going to be bowled over."

EMI Music Publishing Nashville executive VP/GM Gary Overton is among those who see the new Hall of Fame as not only a monument to country music's past, but a beacon for the future. "It's going to promote our history, and by promoting our history, that builds the foundation for our future," he says. "It says, 'Hey, you know what? Yeah, it's a tough time and we're not selling like we used to, but we still have a huge base of fans, and country music is not going away.' We're proving that by investing millions of dollars to build this place, staff it, and fund it. It's a statement. It keeps the dream alive."

### 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/Wenona, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM
- 36 **ANGELS IN WAITING** (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peer Music III, BMI/Wide Ocean, BMI) HL/WBM
- 32 **AUSTIN** (Talbot, BMI/Kirstisongs, ASCAP)
- 59 **THE BIRD SONG** (Major Bob, ASCAP/Buzz Cason, ASCAP/Southern Writers Group, ASCAP)
- 20 **BUT I DO LOVE YOU** (Realsongs, ASCAP) WBM
- 46 **COME A LITTLE CLOSER** (Curb Congregation, SESAC/Monkids, SESAC/Lil-Stratton, SESAC/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) WBM
- 39 **COMPLICATED** (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI) HL/WBM
- 3 **DON'T HAPPEN TWICE** (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL
- 17 **DOWNTIME** (Graviton, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP) HL
- 56 **FOREVER LOVING YOU** (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Warner-Tamerlane, BMI/Biglove, BMI) HL/WBM
- 26 **A GOOD WAY TO GET ON MY BAD SIDE** (Universal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up, BMI) WBM
- 2 **GROWN MEN DON'T CRY** (Larga Vista, ASCAP/Scarlet Rain, ASCAP/Sony/ATV Tree, BMI) HL
- 52 **HE DRINKS TEQUILA** (Songs Of Universal, BMI/WB, ASCAP/Shawn Camp, BMI) WBM
- 55 **HONEY DO** (Mighty Nice, BMI/Al Andersongs, BMI/Bluewater, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/I Want To Hold Your Hands, BMI/Rio Bravo, BMI)
- 50 **HOW COOL IS THAT** (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/Major Bob, ASCAP) HL/WBM
- 60 **I AM A MAN OF CONSTANT SORROW** (Public Domain)
- 9 **I COULD NOT ASK FOR MORE** (Realsongs, ASCAP) WBM
- 4 **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
- 25 **IF MY HEART HAD WINGS** (Almo, ASCAP/Anwa, ASCAP/J. Fred Knobloch, ASCAP) HL/WBM
- 10 **IF YOU CAN DO ANYTHING ELSE** (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL/WBM
- 7 **I'M ALREADY THERE** (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP) HL/WBM
- 41 **I'M JUST TALKIN' ABOUT TONIGHT** (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL

- 5 **IT'S A GREAT DAY TO BE ALIVE** (EMI April, ASCAP/House Of Bram, ASCAP) HL
- 38 **I WANT YOU BAD** (Music Sales, ASCAP)
- 57 **I WANT YOU TO WANT ME** (Screen Gems-EMI, BMI) HL
- 31 **I WOULD'VE LOVED YOU ANYWAY** (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI) HL/WBM
- 22 **LAREDO** (Mark Hybner, ASCAP)
- 47 **THE LAST THING ON MY MIND** (Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/Al Andersongs, BMI/Bluewater, BMI) HL
- 49 **LOVE IS ENOUGH** (Wildawn, ASCAP/Balmur, ASCAP/Rio Bravo, BMI) WBM
- 42 **LOVING EVERY MINUTE** (Sony/ATV Tree, BMI/Wenona, BMI/Zomba, ASCAP) HL/WBM
- 8 **MRS. STEVEN RUDY** (WB, ASCAP/Neon Mule, ASCAP/Cal IV, ASCAP) WBM
- 28 **NO FEAR** (Universal-PolyGram International, ASCAP/Terri-000, ASCAP/Why Walk, ASCAP/EMI April, ASCAP) WBM
- 44 **ON A NIGHT LIKE THIS** (Warner-Tamerlane, BMI/Instinct, ASCAP) WBM
- 15 **ONE MORE DAY** (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM
- 18 **PEOPLE LIKE US** (Encore, ASCAP/Scott And Soda, ASCAP/Old Desperados, ASCAP/N2D, ASCAP/MRBI, ASCAP/Brian's Dream, ASCAP/EMI, ASCAP/Wildawn, ASCAP) WBM
- 54 **REAL LIFE (I NEVER WAS THE SAME AGAIN)** (Major Bob, ASCAP/Castri, BMI/Whiskey Gap, BMI)
- 6 **RIGHT WHERE I NEED TO BE** (Acuff-Rose, BMI/601 Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL
- 33 **ROSE BOUQUET** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Artbyrne, BMI) HL
- 27 **SECOND WIND** (EMI Blackwood, BMI/Hatley Creek, BMI) HL
- 13 **SHE COULDN'T CHANGE ME** (WB, ASCAP/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 53 **SIMPLE LIFE** (Why Walk, ASCAP)
- 21 **SOMETIMES** (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM
- 51 **STANDING STILL** (WB, ASCAP/Dreamin' Upstream, ASCAP/High Steppe, ASCAP/Steel Wheels, BMI) WBM
- 40 **STILL HOLDING OUT FOR YOU** (Without Anna, ASCAP/Chi-Boy, ASCAP) CLM/WBM
- 43 **SWEET SUMMER** (Desert Dreams, BMI/Michaelhouse, BMI/Ensign, BMI) HL
- 58 **TELLURIDE** (Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP) HL/WBM
- 29 **THERE YOU GO AGAIN** (Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Sony/ATV Tree, BMI) HL
- 37 **THERE YOU'LL BE** (Realsongs, ASCAP) WBM
- 14 **TWO PEOPLE FELL IN LOVE** (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI) HL
- 45 **UNFORGIVEN** (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
- 35 **WHAT I DID RIGHT** (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI) WBM
- 34 **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
- 19 **WHEN I THINK ABOUT ANGELS** (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
- 11 **WHEN SOMEBODY LOVES YOU** (WB, ASCAP/Yee Haw, ASCAP) WBM
- 24 **WHERE THE BLACKTOP ENDS** (Steve Wariner, BMI/Built On Rock, ASCAP) WBM
- 23 **WHILE YOU LOVED ME** (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Irving, BMI) HL
- 12 **WHO I AM** (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM
- 30 **WHY THEY CALL IT FALLING** (WB, ASCAP/Maverick, ASCAP/New Hayes, ASCAP/New Don, ASCAP) WBM
- 48 **WILL YOU MARRY ME** (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Stairway To Bitner's, BMI/Al Andersongs, BMI) WBM
- 16 **YOU SHOULDN'T KISS ME LIKE THIS** (Tokeco Tunes, BMI)



| THIS WEEK       | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>PRODUCER (SONGWRITER)   | ARTIST<br>IMPRINT & NUMBER/PROMOTION LABEL        | PEAK POSITION |
|-----------------|-----------|-----------|---------------|--|---|---------------|
| 1               | 1         | 1         | 15            | <b>No. 1</b><br>AIN'T NOTHING 'BOUT YOU<br>K.BROOKS,R.DUNN,M.WRIGHT (T.SHAPIRO,R.RUTHERFORD) | BROOKS & DUNN<br>(V) ARISTA NASHVILLE 69048 †     | 1             |
| 2               | 2         | 3         | 10            | GROWN MEN DON'T CRY<br>B.GALLIMORE,J.STROUD,T.MCGRAW (S.SESKIN,T.DOUGLAS)                    | TIM MCGRAW<br>CURB ALBUM CUT                      | 2             |
| 3               | 3         | 5         | 19            | DON'T HAPPEN TWICE<br>B.CANNON,N.WILSON,K.CHESENEY (C.LANCE,T.MCHUGH)                        | KENNY CHESNEY<br>(V) BNA 69035 †                  | 3             |
| 4               | 5         | 4         | 14            | IF I FALL YOU'RE GOING DOWN WITH ME<br>B.CHANCEY,P.WORLEY (M.BERG,A.ROBOFF)                  | DIXIE CHICKS<br>MONUMENT ALBUM CUT                | 3             |
| 5               | 4         | 2         | 23            | IT'S A GREAT DAY TO BE ALIVE<br>B.J.WALKER,JR.,T.TRITT (D.SCOTT)                             | TRAVIS TRITT<br>(V) COLUMBIA 79563 †              | 2             |
| 6               | 7         | 8         | 35            | RIGHT WHERE I NEED TO BE<br>T.BROWN,M.WRIGHT (C.BEATHARD,K.MARVEL)                           | GARY ALLAN<br>(V) MCA NASHVILLE 172180 †          | 6             |
| 7               | 9         | 12        | 7             | I'M ALREADY THERE<br>D.HUFF (R.MCDONALD,G.BAKER,F.MYERS)                                     | LONESTAR<br>BNA ALBUM CUT                         | 7             |
| 8               | 6         | 7         | 18            | MRS. STEVEN RUDY<br>M.MCGUINN,S.DECKER (M.MCGUINN,S.DECKER)                                  | MARK MCGUINN<br>(D) VFR 734758 †                  | 6             |
| 9               | 10        | 10        | 15            | I COULD NOT ASK FOR MORE<br>S.EVANS,P.WORLEY (D.WARREN)                                      | SARA EVANS<br>(V) RCA 69008 †                     | 9             |
| 10              | 11        | 9         | 13            | IF YOU CAN DO ANYTHING ELSE<br>T.BROWN,G.STRAIT (B.LIVSEY,D.SCHLITZ)                         | GEORGE STRAIT<br>(V) MCA NASHVILLE 172200         | 9             |
| 11              | 12        | 16        | 12            | WHEN SOMEBODY LOVES YOU<br>K.STEGALL (A.JACKSON)   | ALAN JACKSON<br>(V) ARISTA NASHVILLE 69049 †      | 11            |
| 12              | 8         | 6         | 28            | WHO I AM<br>B.GALLIMORE (B.JAMES,T.VERGES)   | JESSICA ANDREWS<br>(V) DREAMWORKS 450918 †        | 1             |
| 13              | 13        | 15        | 16            | SHE COULDN'T CHANGE ME<br>J.SCAIFE (C.KNIGHT,G.NICHOLSON)                                    | MONTGOMERY GENTRY<br>(C) (D) (V) COLUMBIA 79540 † | 13            |
| 14              | 14        | 13        | 10            | TWO PEOPLE FELL IN LOVE<br>F.ROGERS (B.PAISLEY,K.LOVELACE,T.OWENS)                           | BRAD PAISLEY<br>(V) ARISTA NASHVILLE 69051 †      | 13            |
| 15              | 15        | 11        | 29            | ONE MORE DAY<br>M.D.CLUTE,DIAMOND RIO (S.D.JONES,B.TOMBERLIN)                                | DIAMOND RIO<br>(V) ARISTA NASHVILLE 69036 †       | 1             |
| 16              | 16        | 14        | 31            | YOU SHOULDN'T KISS ME LIKE THIS<br>J.STROUD,T.KEITH (T.KEITH)                                | TOBY KEITH<br>DREAMWORKS ALBUM CUT †              | 1             |
| <b>AIRPOWER</b> |           |           |               |  |   |               |
| 17              | 21        | 24        | 7             | DOWNTIME<br>B.GALLIMORE,T.MCGRAW (P.COLEMAN,C.D.JOHNSON)                                     | JO DEE MESSINA<br>CURB ALBUM CUT                  | 17            |
| 18              | 17        | 20        | 20            | PEOPLE LIKE US<br>A.TIPPIN,B.WATSON,M.BRADLEY (D.L.MURPHY,K.TRIBBLE)                         | AARON TIPPIN<br>(V) LYRIC STREET 011282 †         | 17            |
| <b>AIRPOWER</b> |           |           |               |  |   |               |
| 19              | 20        | 23        | 9             | WHEN I THINK ABOUT ANGELS<br>K.STEGALL (J.O'NEAL,R.DEAN,S.TILUS)                             | JAMIE O'NEAL<br>MERCURY ALBUM CUT †               | 19            |
| 20              | 19        | 21        | 14            | BUT I DO LOVE YOU<br>T.HORN (D.WARREN)   | LEANN RIMES<br>(C) (D) CURB 73116                 | 19            |
| 21              | 22        | 22        | 18            | SOMETIMES<br>S.HENDRICKS,J.COLE (C.DAVIDSON,K.BEARD,C.BEATHARD)                              | CLAY DAVIDSON<br>(V) VIRGIN 58981/CAPITOL †       | 21            |
| 22              | 24        | 26        | 15            | LAREDO<br>R.WRIGHT,C.CAGLE (C.CAGLE)   | CHRIS CAGLE<br>VIRGIN ALBUM CUT/CAPITOL †         | 22            |
| 23              | 25        | 25        | 9             | WHILE YOU LOVED ME<br>M.BRIGHT,M.WILLIAMS (M.DODSON,K.WILLIAMS,D.WELLS)                      | RASCAL FLATTS<br>LYRIC STREET ALBUM CUT           | 23            |
| 24              | 26        | 31        | 7             | WHERE THE BLACKTOP ENDS<br>M.ROLLINGS,K.URBAN (S.WARINER,A.SHAMBLIN)                         | KEITH URBAN<br>(V) CAPITOL 58992                  | 24            |
| 25              | 23        | 17        | 20            | IF MY HEART HAD WINGS<br>B.GALLIMORE,F.HILL (A.ROBOFF,J.F.KNOBLOCH)                          | FAITH HILL<br>(V) WARNER BROS. 16773/WARN †       | 3             |
| 26              | 28        | 29        | 10            | A GOOD WAY TO GET ON MY BAD SIDE<br>B.J.WALKER,JR. (G.TEREN,R.RUTHERFORD)                    | TRACY BYRD WITH MARK CHESNUTT<br>RCA ALBUM CUT    | 26            |
| 27              | 30        | 32        | 8             | SECOND WIND<br>F.ROGERS,J.STROUD (D.WORLEY,S.LESLIE)   | DARRYL WORLEY<br>DREAMWORKS ALBUM CUT †           | 27            |
| 28              | 27        | 28        | 16            | NO FEAR<br>S.SMITH,K.STEGALL,T.CLARK (T.CLARK,M.C.CARPENTER)                                 | TERRI CLARK<br>(V) MERCURY 172197 †               | 27            |
| 29              | 29        | 30        | 18            | THERE YOU GO AGAIN<br>K.ROGERS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)                               | KENNY ROGERS<br>DREAMCATCHER ALBUM CUT            | 29            |
| 30              | 31        | 35        | 8             | WHY THEY CALL IT FALLING<br>M.WRIGHT (R.DEAN,D.SCHLITZ)                                      | LEE ANN WOMACK<br>MCA NASHVILLE ALBUM CUT         | 30            |

| THIS WEEK             | LAST WEEK  | 2 WKS AGO | WKS. ON CHART | TITLE<br>PRODUCER (SONGWRITER)  | ARTIST<br>IMPRINT & NUMBER/PROMOTION LABEL                | PEAK POSITION |
|-----------------------|------------|-----------|---------------|---|---|---------------|
| 31                    | 32         | 33        | 8             | I WOULD'VE LOVED YOU ANYWAY<br>M.WRIGHT,T.YEARWOOD (M.DANNA,T.VERGES)           | TRISHA YEARWOOD<br>(V) MCA NASHVILLE 172201 †             | 31            |
| 32                    | 37         | 40        | 5             | AUSTIN<br>B.BRADDOCK (D.KENT,K.MANNA)   | BLAKE SHELTON<br>(C) (D) (V) GIANT 16767/WRN              | 32            |
| 33                    | 18         | 18        | 19            | ROSE BOUQUET<br>B.GALLIMORE,P.VASSAR (P.VASSAR,R.BYRNE)                         | PHIL VASSAR<br>(V) ARISTA NASHVILLE 60937 †               | 16            |
| 34                    | 34         | 37        | 9             | WHAT I REALLY MEANT TO SAY<br>P.WORLEY,T.L.JAMES (C.THOMSON,C.WATERS,T.L.JAMES) | CYNDI THOMSON<br>(D) (V) CAPITOL 58987 †                  | 34            |
| 35                    | 33         | 34        | 16            | WHAT I DID RIGHT<br>J.SLATE,M.WRIGHT,SONS OF THE DESERT (D.WOMACK,S.LEMAIRE)    | SONS OF THE DESERT<br>(V) MCA NASHVILLE 172196            | 33            |
| 36                    | 36         | 38        | 9             | ANGELS IN WAITING<br>B.CHANCEY (T.COCHRAN,J.MCBRIDE,S.HARRIS)                   | TAMMY COCHRAN<br>EPIC ALBUM CUT †                         | 36            |
| <b>Hot Shot Debut</b> |            |           |               |   |   |               |
| 37                    | <b>NEW</b> | 1         | 1             | THERE YOU'LL BE<br>T.HORN,B.GALLIMORE (D.WARREN)                                | FAITH HILL<br>WARNER BROS. SOUNDTRACK CUT/WARN †          | 37            |
| 38                    | 38         | 39        | 9             | I WANT YOU BAD<br>C.ROBISON,B.CHANCEY (T.D.ADAMS,P.CRANON)                      | CHARLIE ROBISON<br>(C) (D) (V) LUCKY DOG 79542/COLUMBIA † | 38            |
| 39                    | 41         | 41        | 6             | COMPLICATED<br>P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,S.SMITH)                       | CAROLYN DAWN JOHNSON<br>(V) ARISTA NASHVILLE 69050 †      | 39            |
| 40                    | 42         | 42        | 6             | STILL HOLDING OUT FOR YOU<br>D.HUFF (K.OSBORN,R.MARK)                           | SHEDAISY<br>LYRIC STREET ALBUM CUT                        | 40            |
| 41                    | <b>NEW</b> | 1         | 1             | I'M JUST TALKIN' ABOUT TONIGHT<br>J.STROUD,T.KEITH (T.KEITH,S.EMERICK)          | TOBY KEITH<br>DREAMWORKS ALBUM CUT                        | 41            |
| 42                    | 40         | 45        | 5             | LOVING EVERY MINUTE<br>C.CHAMBERLAIN (T.SHAPIRO,M.CRISWELL,M.WHITE)             | MARK WILLS<br>MERCURY ALBUM CUT                           | 40            |
| 43                    | 49         | 55        | 3             | SWEET SUMMER<br>M.D.CLUTE,DIAMOND RIO (M.DULANEY,N.THRASHER)                    | DIAMOND RIO<br>ARISTA NASHVILLE ALBUM CUT                 | 43            |
| 44                    | 47         | 50        | 4             | ON A NIGHT LIKE THIS<br>C.HOWARD (K.STALEY,D.KAHAN)                             | TRICK PONY<br>WARNER BROS. ALBUM CUT/WARN                 | 44            |
| 45                    | 39         | 36        | 10            | UNFORGIVEN<br>F.ANDERSON,T.LAWRENCE,B.CARR (L.BOONE,P.NELSON,B.PINSON)          | TRACY LAWRENCE<br>(V) ATLANTIC 85102/WARN                 | 35            |
| 46                    | 44         | 47        | 4             | COME A LITTLE CLOSER<br>D.MALLOY (T.MARTY,P.DOUGLAS,J.SHERILL)                  | LILA MCCANN<br>(C) (D) (V) WARNER BROS. /WRN              | 44            |
| 47                    | 35         | 27        | 20            | THE LAST THING ON MY MIND<br>E.GORDY,JR. (C.WISEMAN,A.ANDERSON)                 | PATTY LOVELESS<br>EPIC ALBUM CUT †                        | 20            |
| 48                    | 45         | 49        | 4             | WILL YOU MARRY ME<br>J.STROUD,ALABAMA (J.STEELE,A.ANDERSON)                     | ALABAMA<br>RCA ALBUM CUT                                  | 45            |
| 49                    | 43         | 44        | 6             | LOVE IS ENOUGH<br>B.GALLIMORE (J.VARSOS,N.THRASHER)                             | 3 OF HEARTS<br>(D) RCA 69034 †                            | 43            |
| 50                    | 51         | —         | 2             | HOW COOL IS THAT<br>D.MALLOY (A.GRIGGS,N.THRASHER,W.MOBLEY)                     | ANDY GRIGGS<br>RCA ALBUM CUT                              | 50            |
| 51                    | 52         | 59        | 4             | STANDING STILL<br>B.GALLIMORE,T.MCGRAW (C.DANNEMILLER,R.L.BRUCE,C.HARRISON)     | THE CLARK FAMILY EXPERIENCE<br>CURB ALBUM CUT             | 51            |
| 52                    | 50         | 48        | 15            | HE DRINKS TEQUILA<br>N.WILSON,B.TANKERSLEY (S.CAMP,M.MCCORD)                    | LORRIE MORGAN & SAMMY KERSHAW<br>(V) RCA 69054            | 39            |
| 53                    | 56         | 57        | 4             | SIMPLE LIFE<br>M.C.CARPENTER,J.JENNINGS,B.CHANCEY (M.C.CARPENTER)               | MARY CHAPIN CARPENTER<br>(C) (D) COLUMBIA                 | 53            |
| 54                    | <b>NEW</b> | 1         | 1             | REAL LIFE (I NEVER WAS THE SAME AGAIN)<br>J.NIEBANK (N.THRASHER,J.JANOSKY)      | JEFF CARSON<br>CURB ALBUM CUT                             | 54            |
| 55                    | 60         | —         | 2             | HONEY DO<br>J.STROUD,D.COOK (A.ANDERSON,J.STEELE,K.BLAZY)                       | MIKE WALKER<br>DREAMWORKS ALBUM CUT                       | 55            |
| 56                    | 48         | 46        | 8             | FOREVER LOVING YOU<br>J.RICH,S.VAUGHN (J.RICH,K.ALPHIN,V.MCGEEHE)               | JOHN RICH<br>(V) BNA 69053                                | 46            |
| 57                    | <b>NEW</b> | 1         | 1             | I WANT YOU TO WANT ME<br>P.ANDERSON (R.NIELSEN)                                 | DWIGHT YOAKAM<br>REPRISE ALBUM CUT/WARN                   | 57            |
| 58                    | 55         | 52        | 3             | TELLURIDE<br>B.GALLIMORE,J.STROUD,T.MCGRAW (T.VERGES,B.JAMES)                   | TIM MCGRAW<br>CURB ALBUM CUT                              | 52            |
| 59                    | <b>NEW</b> | 1         | 1             | THE BIRD SONG<br>R.WILEY (N.THRASHER,B.CASON)                                   | MEREDITH EDWARDS<br>MERCURY ALBUM CUT                     | 59            |
| 60                    | 53         | 53        | 11            | I AM A MAN OF CONSTANT SORROW<br>T-BONE BURNETT (TRADITIONAL)                   | THE SOGGY BOTTOM BOYS<br>MERCURY SOUNDTRACK CUT †         | 48            |

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

MAY 26, 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<br>IMPRINT & NUMBER/DISTRIBUTING LABEL                    | ARTIST                                 |
|-----------|------------|-----------|---------------|---|--|
| 1         | 1          | 1         | 13            | <b>No. 1</b><br>MRS. STEVEN RUDY VFR 734758<br>4 weeks at No. 1 | MARK MCGUINN                           |
| 2         | 2          | 2         | 39            | BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT<br>CURB 73116       | LEANN RIMES                            |
| 3         | 4          | 4         | 14            | SHE COULDN'T CHANGE ME<br>COLUMBIA 79540/SONY                   | MONTGOMERY GENTRY                      |
| 4         | 3          | 3         | 23            | POUR ME<br>WARNER BROS. 16816/WARN                              | TRICK PONY                             |
| 5         | <b>NEW</b> | 1         | 1             | WHAT I REALLY MEANT TO SAY<br>CAPITOL 58987                     | CYNDI THOMSON                          |
| 6         | 5          | 5         | 34            | THE WAY YOU LOVE ME<br>WARNER BROS. 16816/WARN                  | FAITH HILL                             |
| 7         | 6          | 6         | 31            | OKLAHOMA/WARM & FUZZY<br>EPIC 79503/SONY                        | BILLY GILMAN                           |
| 8         | 9          | 12        | 9             | I WANT YOU BAD<br>LUCKY DOG/COLUMBIA 79542/SONY                 | CHARLIE ROBISON                        |
| 9         | 8          | 8         | 6             | SIMPLE LIFE<br>COLUMBIA 79541/SONY                              | MARY CHAPIN CARPENTER                  |
| 10        | 10         | 10        | 14            | THE MOST BEAUTIFUL GIRL<br>ATLANTIC 85051/AG                    | SOUTH 65                               |
| 11        | 7          | 9         | 10            | LOVE IS ENOUGH<br>RCA 69034/RLG                                 | 3 OF HEARTS                            |
| 12        | 13         | 13        | 29            | HOW DO YOU LIKE ME NOW?<br>DREAMWORKS 450932/INTERSCOPE         | TOBY KEITH                             |
| 13        | 12         | 11        | 18            | I HOPE YOU DANCE<br>MCA NASHVILLE 172185                        | LEE ANN WOMACK WITH SONS OF THE DESERT |

| THIS WEEK | LAST WEEK       | 2 WKS AGO | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL                          | ARTIST                                      |
|-----------|-----------------|-----------|---------------|---|---|
| 14        | 14              | —         | 2             | AUSTIN<br>GIANT 16767/WRN   | BLAKE SHELTON                               |
| 15        | 11              | 7         | 6             | MATTHEW, MARK, LUKE & EARNHARDT<br>DREAMWORKS 450327/INTERSCOPE       | SHANE SELLERS                               |
| 16        | 15              | 15        | 205           | HOW DO I LIVE<br>CURB 73022   | LEANN RIMES                                 |
| 17        | 17              | 16        | 28            | GEORGIA<br>ARISTA NASHVILLE 69010/RLG                                 | CAROLYN DAWN JOHNSON                        |
| 18        | 16              | 14        | 28            | MEANWHILE BACK AT THE RANCH<br>CURB 73118                             | THE CLARK FAMILY EXPERIENCE                 |
| 19        | 19              | 17        | 6             | COME A LITTLE CLOSER<br>WARNER BROS. 16762/WARN                       | LILA MCCANN                                 |
| 20        | 18              | 18        | 34            | UNBREAKABLE HEART<br>DREAMWORKS 459042/INTERSCOPE                     | JESSICA ANDREWS                             |
| 21        | 22              | 21        | 3             | I KNOW HOW THE RIVER FEELS<br>MCA NASHVILLE 172186                    | MCALYSTER                                   |
| 22        | 21              | 19        | 54            | WHEN YOU NEED MY LOVE<br>DREAMWORKS 459043/INTERSCOPE                 | DARRYL WORLEY                               |
| 23        | 24              | 20        | 31            | I'M IN<br>EPIC 79496/SONY   | THE KINLEYS                                 |
| 24        | <b>RE-ENTRY</b> | 34        | 34            | MY LOVE GOES ON AND ON<br>VIRGIN 58876/CAPITOL                        | CHRIS CAGLE                                 |
| 25        | 20              | —         | 29            | ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY<br>COLUMBIA 79515/SONY | MONTGOMERY GENTRY FEATURING CHARLIE DANIELS |

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<br>(IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT))                  | TITLE                                      |
|-----------|-----------|---------------|--|--|
| 1         | 1         | 35            | <b>ANDREA BOCELLI</b> ●<br>PHILIPS 464600 (12.98/18.98)                            | <b>NO. 1</b><br>VERDI<br>30 weeks at No. 1 |
| 2         | 2         | 79            | <b>ANDREA BOCELLI</b> ▲<br>PHILIPS 462600 (12.98/18.98)                            | SACRED ARIAS                               |
| 3         | 3         | 60            | <b>YO-YO MA/EDGAR MEYER/MARK O'CONNOR</b><br>SONY CLASSICAL 66782 (10.98 EQ/16.98) | APPALACHIAN JOURNEY                        |
| 4         | 5         | 6             | <b>RENEE FLEMING/JEAN-YVES THIBAUDET</b><br>DECCA 467697 (16.98)                   | NIGHT SONGS                                |
| 5         | 12        | 7             | <b>LUCIANO PAVAROTTI</b><br>DECCA 466350 (17.98 CD)                                | LIVE 40TH ANNIVERSARY RECITAL              |
| 6         | 4         | 7             | <b>VARIOUS ARTISTS</b><br>PHILIPS 468079 (22.98 CD)                                | VERDI'S REQUIEM                            |
| 7         | 9         | 12            | <b>VARIOUS ARTISTS</b><br>TIM JANIS ENSEMBLE 1901 (17.98 CD)                       | MUSIC OF HOPE                              |
| 8         | 13        | 2             | <b>PHILHARMONIA ORCHESTRA (ZANDER)</b><br>TELARC 80569 (16.98 CD)                  | MAHLER: SYMPHONY NO. 5                     |
| 9         | 8         | 7             | <b>CHOIR OF KING'S COLLEGE CAMBRIDGE</b><br>EMI CLASSICS 57026 (16.98 CD)          | BEST LOVED HYMNS                           |
| 10        | 6         | 9             | <b>MURRAY PERAHIA</b><br>SONY CLASSICAL 89245 (17.98 EQ CD)                        | PLAYS BACH-THREE CONCERTOS                 |
| 11        | 10        | 32            | <b>MURRAY PERAHIA</b><br>SONY CLASSICAL 89243 (17.98 EQ CD)                        | BACH: GOLDBERG VARIATIONS                  |
| 12        | 11        | 33            | <b>RENEE FLEMING</b><br>DECCA 467049 (16.98 CD) <b>MS</b>                          | RENEE FLEMING                              |
| 13        | RE-ENTRY  |               | <b>CECILIA BARTOLI</b><br>DECCA 466569 (10.98/17.98)                               | THE VIVALDI ALBUM                          |
| 14        | 15        | 6             | <b>SHARON ISBIN</b><br>TELDEC 25736 (16.98 CD)                                     | DREAMS OF A WORLD                          |
| 15        | 14        | 74            | <b>CHICAGO SYMPHONY ORCHESTRA (LEVINE)</b><br>WALT DISNEY 860986 (17.98 CD)        | FANTASIA 2000                              |

# TOP CLASSICAL CROSSOVER™

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST<br>(IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT))                 | TITLE  |
|-----------|-----------|---------------|---|--|
| 1         | 1         | 4             | <b>RUSSELL WATSON</b><br>DECCA 468695 (17.98 CD) <b>MS</b>                        | <b>NO. 1</b><br>THE VOICE<br>3 weeks at No. 1  |
| 2         | 2         | 8             | <b>BOND</b><br>MBO/DECCA 467091 (17.98 CD) <b>MS</b>                              | BORN   |
| 3         | 3         | 23            | <b>TAN DUN FEATURING YO-YO MA</b><br>SONY CLASSICAL 89347 (17.98 EQ CD)           | CROUCHING TIGER, HIDDEN DRAGON                 |
| 4         | 4         | 37            | <b>SARAH BRIGHTMAN</b> ●<br>NEMO STUDIO/ANGEL 56968 (10.98/17.98)                 | LA LUNA  |
| 5         | 7         | 78            | <b>CHARLOTTE CHURCH</b> ▲<br>SONY CLASSICAL 64356 (11.98 EQ/17.98)                | CHARLOTTE CHURCH                               |
| 6         | 5         | 5             | <b>ANNE SOFIE VON OTTER/ELVIS COSTELLO</b><br>DG 469530 (17.98 CD)                | FOR THE STARS                                  |
| 7         | 6         | 101           | <b>SARAH BRIGHTMAN</b> ●<br>REALLY USEFUL/DECCA 539330 (12.98/18.98)              | THE ANDREW LLOYD WEBBER COLLECTION             |
| 8         | 8         | 14            | <b>SOUNDTRACK</b><br>DECCA 467696 (18.98 CD)                                      | HANNIBAL                                       |
| 9         | 10        | 15            | <b>VARIOUS ARTISTS</b><br>UTV/DECCA 461704 (18.98 CD)                             | PURE TENORS: 18 ROMANTIC CLASSICS              |
| 10        | 9         | 102           | <b>JOSHUA BELL/ESA-PEKKA SALONEN</b><br>SONY CLASSICAL 63010 (17.98 EQ CD)        | THE RED VIOLIN                                 |
| 11        | 12        | 74            | <b>SARAH BRIGHTMAN</b><br>REALLY USEFUL/DECCA 839116 (17.98 CD)                   | THE SONGS THAT GOT AWAY                        |
| 12        | 14        | 76            | <b>JOHN WILLIAMS</b><br>SONY CLASSICAL 51333 (24.98 EQ CD)                        | GREATEST HITS: 1969-1999                       |
| 13        | 11        | 18            | <b>JAMES GALWAY</b><br>RCA VICTOR 63749 (17.98 CD)                                | LOVE SONG                                      |
| 14        | 13        | 26            | <b>LONDON SYMPHONY ORCHESTRA (WILLIAMS)</b><br>SONY CLASSICAL 89460 (25.99 EQ CD) | STAR WARS: THE PHANTOM MENACE ULTIMATE EDITION |
| 15        | RE-ENTRY  |               | <b>QUARTETTO GELATO</b><br>SILVA CLASSICS 6033 (17.98)                            | NEAPOLITAN CAFE                                |

● 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. **MS** 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 VIOLIN ADAGIOS VARIOUS ARTISTS DECCA  | 1 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY                                      |
| 2 BEST OF THE MILLENNIUM VARIOUS ARTISTS DG                                   | 2 RELAXING CLASSICS VARIOUS ARTISTS ST. CLAIR  |
| 3 THE #1 OPERA ALBUM VARIOUS ARTISTS DECCA                                    | 3 BABY'S FIRST CLASSICS VARIOUS ARTISTS ST. CLAIR                                    |
| 4 ESSENTIAL MOZART VARIOUS ARTISTS DECCA                                      | 4 GUITAR CLASSICS VARIOUS ARTISTS ST. CLAIR  |
| 5 50 GREATEST CLASSICS VARIOUS ARTISTS ST. CLAIR                              | 5 PIANO CLASSICS VARIOUS ARTISTS ST. CLAIR   |
| 6 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR                                  | 6 GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS MADACY                              |
| 7 ONLY CHORAL CD YOU'LL EVER NEED VARIOUS ARTISTS RCA VICTOR                  | 7 GREAT TENORS VARIOUS ARTISTS PRIME CUTS  |
| 8 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR                       | 8 TRANQUIL CLASSICS VARIOUS ARTISTS ST. CLAIR  |
| 9 ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA                                      | 9 ROMANTIC CLASSICS VARIOUS ARTISTS ST. CLAIR  |
| 10 BRIDE'S GUIDE TO WEDDING MUSIC VARIOUS ARTISTS ANGEL                       | 10 GENTLE CLASSICS VARIOUS ARTISTS ST. CLAIR   |
| 11 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS                               | 11 PACHELBEL: OCEAN SOUNDS-RELAXATION VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS |
| 12 THERE IS LOVE VARIOUS ARTISTS TELARC                                       | 12 MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS MADACY                              |
| 13 SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO                    | 13 MOZART CLASSICS VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS                    |
| 14 SNOOPY'S CLASSICAL: CLASSIKS ON TOYS SNOOPY DIRECT SOURCE SPECIAL PRODUCTS | 14 MUSIC FROM THE AGES VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS                |
| 15 BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR                        | 15 POWER CLASSICS VARIOUS ARTISTS ST. CLAIR  |

# Artists & Music

## Classical KEEPING SCORE



by Steve Smith

**LEANING TOWER:** The story of Tower Records attempting to avert its financial woes through restructuring operations and securing a new line of credit goes beyond any one genre of music, of course (see story, page 1). But on May 1, the chain's Sacramento, Calif., headquarters issued a memo to its 113 stores that will quickly make a specific impact on its classical music vendors and customers.

The memo stated that until further notice, no product was to be ordered from three of the largest independent classical distributors: the Portland, Ore.-headquartered Allegro Corp., the Los Angeles-based Harmonia Mundi USA, and Long Island City, N.Y.'s Qualiton Imports. These companies distribute many of the key classical indie recording labels. Allegro distributes such domestic labels as Arabesque, Dorian, and Reference Recordings, in addition to imports from Nimbus and CBC, and the distributor has lately been strengthening its roster of jazz and world-music labels. Qualiton carries the acclaimed BIS label, as well as Hungaroton, Supraphon, and CRI, among others.

Harmonia Mundi boasts one of the most prestigious rosters in the business, including such high-quality names as the Naive stable of labels (Astrée, Montaigne, Valois), Hyperion, Arcana, Testament, Alia Vox, and Canteloupe—as well its own revered label imprint, home to hit vocal group **Anonymous Four**, violinist **Andrew Manze**, and conductors **René Jacobs**, **Philippe Herreweghe**, and **Paul Goodwin**, among many others. Harmonia Mundi, too, has been extending its range substantially into world music.

The trouble began when Tower demanded new terms for paying bills in order to satisfy its creditors. The major labels offered extraordinary concessions, beginning when Universal lowered its wholesale prices and agreed to 360-day dating. EMI is reportedly in specific talks with Tower, and Sony is in the midst of changing some of its overall retail arrangements (see Retail Track, page 54). BMG already has a partnership program that offers special dating for retailers, including Tower. WEA's stance is still unclear.

The majors were able to afford such concessions to Tower because in many instances they can defer their own royalty and mechanical payments, since such payments are often made to another part of the same corporation. Additionally, the majors rely upon their faster-selling pop offerings to shore up bottom lines. For indie labels, the situation is far different. According to one source, the three distributors in question were asked to agree to 180-day dating. But for such distributors and the labels they carry, terms like these can prove untenable. The labels, most of which operate on a tight budget in the best of times, pay their royalties and mechanicals to outside agencies less willing to accept deferred payment. Profits are lower, and most frequently they're directed toward future projects.

Another key classical indie distributor, Koch International, has not been included in any Tower buying freeze—although, according to a retail source, the company has not yet been paid for last month for ostensibly the same reasons that others were put on hold. What could give Koch extra bargaining power, though, is the firm's burgeoning pop holdings, which include such best-sellers as the World Wrestling Federation rock compilations and alternative folk singer **Ani DiFranco's** catalog. Smaller indie classical distributors Albany and Empire were both unaffected by Tower's recent moves, although most speculate that it is only a matter of time before they are included as well.

One thing is clear: Exclusion from Tower would have a decided impact on the bottom lines of the three distributors now involved. Retail competition has heated up over the years with the advent of Borders Books & Music, Barnes and Noble's expansion into music, and the birth of such online vendors as Amazon.com. Yet since its inception, Tower has been noted for carrying deep catalog items from its suppliers, particularly in classical; such support is critical when it comes to the slow-turning specialty product that constitutes the bulk of an indie distributor's offerings. None of the three affected distributors would divulge earnings from the past year, but each supplied an estimate of Tower's share of its business: 20%-25% for Harmonia Mundi, 10%-15% for Qualiton, and 10% for Allegro.

It has come as very little surprise to anyone that Tower has chosen to address its financial difficulties in part by re-examining its classical buying practices. Tower's decline in the classical business began some years ago, according to one observer, who notes that at one point the chain accounted for as much as 50%-60% of a distributor's sales on some specialty classical product.

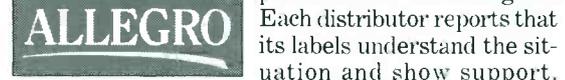


"Tower has been cutting back the amount of space it devotes to catalog product for the past two to three years," one executive says. "And they've obviously been cutting the budget dollars as well. But at the same time, they haven't really changed their buying practices. So if you're still buying the same way, but you have fewer dollars and less space for it, then either your inventory turns have got to increase dramatically or your returns have to go up. And if your inventory turns don't improve—in fact, if they go down, which is what has been happening across the whole industry, not just at Tower—then the only variable left is returns, and those goes up. And that's what has happened with Tower." Some sources estimate Tower's return rate for catalog product to be as high as 50%-60%.

Another issue to which several observers point is Tower's practice of using independent buyers in each store. "Through all the years," offers one observer, "everybody took pride in their selection and the differentiation between the stores, because they were a reflection of the manager and the region." But another executive points out potential trouble: "You've got too many buyers who buy what they like, or they buy what they think Tower ought to be selling, as opposed to what Tower can sell." Representatives at two distributors indicated that they would like to have greater control over the sale of their stock, even to the point of eliminating sales to stores that don't move catalog product as effectively as the chain's top 10-20 stores.

There is a widespread feeling that Tower's situation is only the latest indicator in the general downturn of the classical retail market, and that in a sense, this is the culmination of a larger problem—an overwhelming glut of marginal product filling shelf space. Several executives, though not all, suggested that there are simply too many labels, and that they might now be forced to re-evaluate their own offerings in order to sell their key products more effectively.

Still, so far, Allegro, Harmonia Mundi, and Qualiton execs remain upbeat and hopeful that they can reach an agreement that enables them to sell their products to Tower again.



Each distributor reports that its labels understand the situation and show support. According to one label exec, it's business as usual for now, with no cutbacks in the release schedule. "We hope that the distributor is acting with our best interests in mind, and that they're going to find the best way to come to some sort of compromise," the executive says. "Unfortunately, there's a bigger issue here—the state of classical in general. These are hard times for everybody. This might not have been everybody's idea of how there was finally going to be a shaking of the tree. But it's just another way to see how many people are holding on with good, strong hands, and how many people are at their bare knuckles at this point, ready to just let go and drop."

# Top Jazz Albums™

| THIS WEEK | LAST WEEK       | WEEKS ON CHART | ARTIST  | TITLE   |
|-----------|-----------------|----------------|---|---|
|           |                 |                | ◀ No. 1 ▶   |   |
| 1         | 2               | 101            | <b>DIANA KRALL</b> ▲<br>VERVE 050304/VG                             | 74 weeks at No. 1<br>WHEN I LOOK IN YOUR EYES         |
| 2         | 1               | 18             | <b>VARIOUS ARTISTS</b><br>UTV/VERVE 520191/VG                       | PURE JAZZ   |
| 3         | 3               | 20             | <b>SOUNDTRACK</b><br>LEGACY/COLUMBIA 85350/CRG                      | FINDING FORRESTER                                     |
| 4         | 4               | 27             | <b>VARIOUS ARTISTS</b><br>LEGACY/COLUMBIA/VERVE 61439/CRG           | THE BEST OF KEN BURNS JAZZ                            |
| 5         | 6               | 26             | <b>VARIOUS ARTISTS</b> ▲<br>LEGACY/COLUMBIA/VERVE 61432/CRG         | KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC         |
| 6         | 5               | 27             | <b>LOUIS ARMSTRONG</b><br>LEGACY/COLUMBIA 61440/CRG                 | KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG       |
| 7         | 7               | 7              | <b>JOSHUA REDMAN QUARTET</b><br>WARNER BROS. 47997                  | PASSAGE OF TIME                                       |
| 8         | <b>NEW</b> ▶    |                | <b>CHARLIE HADEN FEATURING GONZALO RUBALCABA</b><br>VERVE 013611/VG | NOCTURNE  |
| 9         | 9               | 5              | <b>THE CHICK COREA NEW TRIO</b><br>STRETCH 9035/CONCORD             | PAST, PRESENT & FUTURE                                |
| 10        | 14              | 50             | <b>DIANA KRALL</b><br>JUSTIN TIME 40050                             | STEPPING OUT  |
| 11        | 18              | 28             | <b>TONY BENNETT</b><br>COLUMBIA 63570/CRG                           | ULTIMATE TONY BENNETT                                 |
| 12        | 12              | 27             | <b>BILLIE HOLIDAY</b><br>VERVE 549081/VG                            | KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY        |
| 13        | 10              | 18             | <b>JIMMY SMITH</b><br>BLUE THUMB/VERVE 543978/VG                    | DOT COM BLUES   |
| 14        | 17              | 4              | <b>MILES DAVIS &amp; JOHN COLTRANE</b><br>LEGACY/COLUMBIA 61090/CRG | THE BEST OF MILES DAVIS & JOHN COLTRANE (1955 - 1961) |
| 15        | 21              | 66             | <b>STEVE TYRELL</b><br>ATLANTIC 83209/AG                            | A NEW STANDARD  |
| 16        | 20              | 41             | <b>JANE MONHEIT</b><br>N-CODED 4207/WARLOCK HS                      | NEVER NEVER LAND                                      |
| 17        | 13              | 16             | <b>JOHN COLTRANE</b><br>IMPULSE! 549361/VG                          | COLTRANE FOR LOVERS                                   |
| 18        | 22              | 27             | <b>JOHN COLTRANE</b><br>VERVE 549083/VG                             | KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE         |
| 19        | 19              | 13             | <b>BOB JAMES</b><br>WARNER BROS. 47842                              | DANCING ON THE WATER                                  |
| 20        | 15              | 9              | <b>SHIRLEY HORN</b><br>VERVE 549417/VG                              | YOU'RE MY THRILL                                      |
| 21        | 11              | 3              | <b>NICHOLAS PAYTON</b><br>VERVE 549419/VG                           | DEAR LOUIS  |
| 22        | 16              | 64             | <b>JOHN COLTRANE</b><br>RHINO 79778                                 | THE VERY BEST OF JOHN COLTRANE                        |
| 23        | 24              | 20             | <b>DUKE ELLINGTON</b><br>LEGACY/COLUMBIA 61444/CRG                  | KEN BURNS JAZZ - THE DEFINITIVE DUKE ELLINGTON        |
| 24        | <b>RE-ENTRY</b> |                | <b>ELLA FITZGERALD</b><br>VERVE 549087/VG                           | KEN BURNS JAZZ - THE DEFINITIVE ELLA FITZGERALD       |
| 25        | <b>RE-ENTRY</b> |                | <b>HARRY CONNICK, JR.</b> ●<br>COLUMBIA 69618/CRG                   | COME BY ME  |

## TOP CONTEMPORARY JAZZ ALBUMS™

| THIS WEEK | LAST WEEK       | WEEKS ON CHART | ARTIST  | TITLE                                  |
|-----------|-----------------|----------------|---|--|
|           |                 |                | ◀ No. 1 ▶   |  |
| 1         | 3               | 11             | <b>RICK BRAUN</b><br>WARNER BROS. 47994                             | 8 weeks at No. 1<br>KISSES IN THE RAIN |
| 2         | 1               | 34             | <b>ST. GERMAIN</b><br>BLUE NOTE 25114/CAPITOL HS                    | TOURIST                                |
| 3         | 2               | 8              | <b>WAYMAN TISDALE</b><br>ATLANTIC 83396/AG HS                       | FACE TO FACE                           |
| 4         | <b>NEW</b> ▶    |                | <b>KARL DENSON</b><br>BLUE NOTE 31586/CAPITOL                       | DANCE LESSON #2                        |
| 5         | 4               | 4              | <b>VARIOUS ARTISTS</b><br>Q 92945/AG                                | TO GROVER, WITH LOVE                   |
| 6         | 5               | 5              | <b>KIM WATERS</b><br>SHANACHIE 5080                                 | FROM THE HEART                         |
| 7         | 7               | 7              | <b>HERB ALPERT</b><br>A&M 490886/INTERSCOPE                         | DEFINITIVE HITS                        |
| 8         | 9               | 98             | <b>KENNY G</b> ▲<br>ARISTA 19085                                    | CLASSICS IN THE KEY OF G               |
| 9         | 8               | 31             | <b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b><br>PEAK 8500/CONCORD  | LIFE IN THE TROPICS                    |
| 10        | 10              | 50             | <b>BONEY JAMES/RICK BRAUN</b><br>WARNER BROS. 47557                 | SHAKE IT UP                            |
| 11        | 6               | 30             | <b>KIRK WHALUM</b><br>WARNER BROS. 47887 HS                         | UNCONDITIONAL                          |
| 12        | 11              | 9              | <b>SOULIVE</b><br>BLUE NOTE 27936/CAPITOL                           | DOIN' SOMETHING                        |
| 13        | 13              | 85             | <b>DAVE KOZ</b><br>CAPITOL 99458 HS                                 | THE DANCE                              |
| 14        | 14              | 7              | <b>PIECES OF A DREAM</b><br>HEADS UP 3059                           | ACQUAINTED WITH THE NIGHT              |
| 15        | 12              | 35             | <b>RACHELLE FERRELL</b><br>CAPITOL 94980                            | INDIVIDUALITY (CAN I BE ME?)           |
| 16        | 16              | 3              | <b>VARIOUS ARTISTS</b><br>INSTINCT 556                              | THIS IS SMOOTH JAZZ 3                  |
| 17        | 19              | 12             | <b>JEFF LORBER</b><br>SAMSON 20000                                  | KICKIN' IT                             |
| 18        | 20              | 29             | <b>PAUL HARDCASTLE</b><br>TRIPPIN' 'N' RHYTHM/HARDCASTLE 90509/PUSH | JAZZMASTERS - THE GREATEST HITS        |
| 19        | 18              | 24             | <b>BOB BALDWIN</b><br>ORPHEUS 70479                                 | BOBBALDWIN.COM                         |
| 20        | 15              | 11             | <b>CHUCK LOEB</b><br>SHANACHIE 5078                                 | IN A HEARTBEAT                         |
| 21        | <b>RE-ENTRY</b> |                | <b>VARIOUS ARTISTS</b><br>NATIVE LANGUAGE 919                       | OASIS SMOOTH JAZZ AWARDS COLLECTION    |
| 22        | 24              | 14             | <b>DOWN TO THE BONE</b><br>Q 92943/AG                               | SPREAD THE WORD - ALBUM III            |
| 23        | <b>RE-ENTRY</b> |                | <b>CRAIG CHAQUICO</b><br>HIGHER OCTAVE 49272/VIRGIN                 | PANORAMA: THE BEST OF CRAIG CHAQUICO   |
| 24        | 22              | 38             | <b>FOURPLAY</b><br>WARNER BROS. 47694                               | FOURPLAY... YES, PLEASE!               |
| 25        | 17              | 5              | <b>DOC POWELL</b><br>SAMSON 20001                                   | LIFE CHANGES                           |

○ 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.

# Artists & Music



by Steve Graybow

**WHILE THERE HAVE BEEN MANY GOOD—**and possibly great—jazz projects released this year, many in the jazz community are bemoaning that few albums have garnered sufficient excitement to draw consumers into stores and prompt them to make a purchase.

This may change May 22, when N-Coded Music releases *Come Dream With Me*, the sophomore date from vocalist **Jane Monheit**. The first runner-up in the 1998 Thelonious Monk Institute's vocal competition (at the age of 20), Monheit released her recording debut, *Never Never Land*, in May 2000. Courtesy of a comprehensive marketing plan that included promotional clips on airline in-flight entertainment and staggered tour dates, the singer has consistently remained in the eye of the general public, while drawing admiration from jazz purists for her torch-song delivery and mature phrasing.

Like its predecessor, *Come Dream With Me* finds Monheit navigating a set composed primarily of standards and doing it with undeniable confidence. "The difference between my first album and this one is the growth in my vocal maturity," Monheit offers. "On the first record, I was not accustomed to the experience of recording in the studio. This time, I knew how I wanted the songs to sound, so this was much more of a creative experience for me."

The project opens with "Over the Rainbow," a

song often associated with **Ella Fitzgerald**, the singer Monheit to which draws frequent comparison. "It is the first song I ever learned to sing, so it is very special to me," says Monheit, who includes the extra verse that Fitzgerald sang on her own *Harold Arlen Songbook* (Verve, 1960) but that was excluded from **Judy Garland's** version in *The Wizard of Oz*.

Opening with an a cappella introduction that yields to **Kenny Barron's** gentle piano chords, Monheit's "Over the Rainbow" was "the first and only take we did," according to the singer. "Everyone in the control room was holding their breath, because it was either going to be this take or nothing."

Also appearing on the album are bassist **Christian McBride**, drummer **Gregory Hutchinson**, and guest soloists **Tom Harrell** and **Michael Brecker**, strategically placing the young singer in the company of seasoned jazz improvisers. Bassist/guitarist **Richard Bona** joins Monheit for a gentle take on **Joni Mitchell's** "A Case of You."

**Suzy Menase**, owner of the Washington, D.C., retailer Melody Record shop, says that "there is a big buzz" on *Come Dream With Me*, with "a lot of people calling to ask when it will arrive in the store."

Menase notes that Monheit's debut is "still selling quite well," often to "people who are not our regular jazz customers but who hear the record when we play it in-store and want to know what it is. When we play Jane Monheit on a busy day, it attracts attention."

**AND: Spyro Gyra**, led by founding member and saxophonist **Jay Beckenstein**, commemorates its 25th year with *In Modern Times*, due May 22 from the Heads Up International label.



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**Kenny Rankin** (8/14 release)

**Keiko Matsui**  
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# Songwriters & Publishers

ARTISTS & MUSIC



**Universal Signs Musiq.** Universal Music Publishing Group has signed Def Soul artist Musiq Soulchild to an exclusive songwriter and co-publishing deal. Pictured at the signing, from left, are Kendal Minter, Soulchild's attorney; David Renzer, worldwide president of Universal Music Publishing Group; Soulchild; Donna Caseine, director of creative services at Universal; Jerome Hipps, Soulchild's co-manager; Tom Sturges, executive VP of creative affairs at Universal; Michael McArthur, Soulchild's co-manager; and Robert Allen, VP of business affairs at Universal.



**Peer Eats Hoagy's.** Peermusic has acquired the U.S. rights to the entire Hoagy Carmichael catalog. The peermusic catalog has included Carmichael's "Georgia on My Mind" since it was written, and it now adds more than 300 Carmichael songs, including "Stardust" and "Skylark," to its holdings. Pictured at the company's Los Angeles office, from left, are Peter Jaegerman, peermusic; Lisa Alter, Carmichael estate attorney; Carmichael's son Hoagy Bix Carmichael; and Kathy Spanberger, peermusic.



**EMI Signs SR-71.** EMI Music Publishing has signed SR-71, whose RCA debut album, *Now You See Inside*, was recently certified gold. Pictured celebrating, from left, are attorney Joe Brenner; Harry Poloner, VP, creative, East Coast, EMI Music Publishing; the band's Jeff Reid; Evan Lamberg, executive VP, creative, North America, EMI Music Publishing; the band's Mark Beauchemin, Mitch Allan, and Dan Garvin; and Neil Lasher, VP, promotion, EMI Music Publishing.



**McBride Signs With Warner/Chappell.** Terry McBride has signed an exclusive writer's agreement with Warner/Chappell Music in Nashville. Pictured at the signing, from left, are Michael Knox, VP, production/artist writer development, Warner/Chappell Music; McBride; and Tim Wipperman, executive VP/GM, Warner/Chappell Music, Nashville.

## 'Eli's Comin' Celebrates Laura Nyro; ARC 'Covers' The Best Of The Blues

**LAURA NYRO LIVES:** Four years after her death from ovarian cancer at 49, **Laura Nyro** is probably experiencing her biggest year ever. The hugely influential, sorely missed singer/songwriter has a critically praised posthumous album just out on Rounder (*Angel in the Dark*), a biography and songbook due for publication next year, and an outstanding music-theater piece, *Eli's Comin'*, which premiered last week at the off-Broadway Vineyard Theatre. Thanks to advance press, the show, which comprises 20 classic Nyro songs sequenced to support a minimal storyline while bringing out key Nyro themes, has been extended through June 2.

The title song, of course, was a 1969 hit for **Three Dog Night**. Other songs in the set were major pop hits for the **5th Dimension**

("Sweet Blindness"), **Barbra Streisand** ("Stoney End"), and **Blood, Sweat & Tears** (the appropriate, hopeful closing number "And When I Die"). But most of Nyro's work was more complex and less commercial, reflecting her deep jazz and gospel influences, and sung with an equally intense joy or agony that was both breathtaking and heart-breaking in her recordings and concert performances. The wonder of *Eli's Comin'* is that such difficult and gritty fare as the back-to-back "Poverty Train" and "Been on a Train" was not only attempted but also superbly realized by the spectacular cast of vocalists (**Ronnell Bey**, **Mandy Gonzalez**, **Judy Kuhn**, and **Anika Noni Rose**), Tony-winning actor **Wilson Jermaine Heredia**, and a six-piece band.

The "train" motif was effectively illustrated by the sparse set, which was made to suggest a subway car and platform. This was also in keeping with the Bronx-born Nyro's quintessential New York sensibility: So many of her songs are basically hometown cityscapes (such as the show's "New York Tendaberry"), and creators **Bruce Buschel** and **Diane Paulus** (who also directed) did well to tie that in visually. But some critics have quibbled with their fuzzy plot device of having the singers represent archetypal Nyro women (the Young Girl, the Woman, the Mother) revolving around the highs and lows of Kuhn's "Emmie" character (named after the Nyro concert staple), and their interactions with Heredia's shadowy, sexually charged "Captain" of the songs

"Captain Saint Lucifer" and "Captain for Dark Mornings."

I found the concept to be vague enough to provide a viable dramatic context that in no way confined Nyro's achingly personal yet all-inclusive songs. *Eli's Comin'* simply begs for a PBS- or HBO-type presentation, or at least a home video documentation of this fallen singer/songwriter's still-flourishing music.

**CHESS BOX 2:** ARC Music Group has put out a second six-CD set, *The Covers—1964 to 1999*, as a follow-up to its six-disc *On the Charts—1948 to 1972*. That 1996 box contained scores of classic Chess label blues and R&B (and a few ARC copyrights on other

**Words & Music**



by Jim Bessman

labels) from the revered likes of **Muddy Waters**, **Jimmy Reed**, **Bo Diddley**, and **Little Walter**.

"Basically, it's the companion to *On the Charts*, which had all the original hit versions," says **Ken Higney**, the company's VP of copyright and licensing. "We wanted to get it out there to make people aware that this is not a dead catalog but a very much alive one, which continues to get covers—even after 1999."

ARC purposely sought cover versions by artists who "weren't necessarily blues people, to prove that our songs get picked by everybody from every type of genre," Higney adds, citing in particular such great vocalists as **Rod Stewart** (whose cover of the **Etta James**' gem "I'd Rather Go Blind" is included), **Van Morrison** (**Sonny Boy Williamson's** "Take Your Hand Out of My Pocket"), and **Emmylou Harris** (**Chuck Berry's** "You Never Can Tell"), as well as instrumentalists, including **Eric Clapton** (**Otis Rush's** "Double Trouble") and **Stevie Ray Vaughan** (**Howlin' Wolf's** "Love Me Darlin'").

The company is sending the new box to film and TV music people, as well as to ad agencies. "We also want label A&R people to know that these songs are the roots of everything—and still contemporary," says Higney, who credits the first box for securing a couple of major coups, including the use of **John Lee Hooker's** "Boom Boom" in a T.G.I. Friday's commercial. "The performance money from that alone more than paid for the whole set."

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

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

### "GLORIA"

Written by U2  
Published by Universal  
PolyGram/Island Music

A great song can often cross genres and still carry the same message. This holds particularly true for U2's "Gloria." Christian rock band **Circadian Rhythm** offers its cover of the song on its latest album, *Over Under Everything*, on 40 Records.

"It was actually the last song we picked for the record," says Will Pavone, Circadian Rhythm's lead vocalist. "It just fit in with the continuity of the record, both sonically and as far as it being such a passionate song."

"The other song that we contemplated was [U2's] '40,'" adds Pavone, who, along with bassist Paul Barber, guitarist Aaron Paganini, guitarist Andy Zipf, and drummer Dan Cuomo make up the Washington, D.C.-based band. "Gloria" was really a winner as far as the overall feel of that song fitting

in with the way the album sounded." Although the two bands come from different genres, the message of "Gloria" was one that they both could identify with. "It's about vulnerability and surrendering," Pavone says of the song's theme.

"Those are two things in society that are synonymous with weakness, but in reality, to be vulnerable leaves room for growth in your life, while surrendering is saying that I'm not strong enough to make it on my own—and turning your eyes to a living God to help you make it through this life. It was just against the grain of what a lot of songs are thematically today."

In recording the song, Circadian Rhythm realized it would be an arduous task. "It was a challenge in the sense of trying to capture the passion that U2 captured on *October*," says Pavone of recording the song. "Sonically, it was less of a chal-

lenge, because the song was recorded so long ago. Today, with the equipment that is available, we knew we would get a good sound, but we were concerned with two things: trying to capture that passion and scratching the surface of musicianship that is found within the band U2."

Although the new version remains close to its predecessor, the group added a children's choir and a slide solo that Pavone describes as Edge-esque.

Pavone says the response to "Gloria" has been extremely positive: "DJs are actually loving the song, because they're U2 fans. As far as playing it live, we've gotten one of two responses. It either touches the heart of an old U2 fan who's completely loving it or someone who doesn't even know it's a U2 song and just thinks it's a great song. Basically, everyone is loving the song, and we love playing it live."



Hal David *Chairman & CEO, Songwriters Hall of Fame*

Marilyn Bergman & Frances W. Preston *Honorary Dinner Chairs*

Jules Goldberg & Linda Moran *Dinner Chairs*

Charlie Feldman & Karen Sherry *Show Chairs*

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Thursday, June 14th, 2001

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*Towering Song*

"Let Me Call You Sweetheart" by Leo Friedman & Beth Slater Whitson

*Special Awards*

Billy Joel *Johnny Mercer Award*

Gloria and Emilio Estefan *Sammy Cahn Lifetime Achievement Award*

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Iris Cantor *Patron of the Arts Award*

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# Pro Audio

ARTISTS & MUSIC

## Liberty Livewire's Pro Tools Stations Give Voice To 'Shrek'

THE DIGITAL AUDIO workstation is profoundly changing methodology across the music recording and post-production industries. An example of how this cutting-edge technology is being applied to modern production can be found at Livewire Studios in Burbank, Calif., where nine foreign versions of the new DreamWorks release *Shrek* were recently provided in the brand-new, Digidesign Pro Tools-equipped Studio C.

With voices provided by actors, including **Mike Myers**, **Cameron Diaz**, **John Lithgow**, and **Eddie**

Tools workstations, each equipped with a 24-fader Digidesign ProControl interface. In the case of *Shrek*, foreign dialogue is being mixed to the computer-animated movie completely within the Pro Tools environment, before being recorded to Tascam MMR-8, an 8-channel hard-disc recorder, essentially the modern version of the mag dubber used for decades in post-production to keep sound and picture in sync.

"Our whole facility is based around Pro Tools," explains Livewire Studios Burbank chief technical engi-



by Christopher Walsh

stage. The room is capable of four [Pro Tools] systems, 64 tracks each. It's all done virtually, so to speak: I'm not recording anything until the final print master, which is kind of cool. Once we're ready with everything, the system is capable of outputting any conceivable combination of tracks. All the requirements are satisfied right away. We're using three MMR-8s, recording to 24 tracks simultaneously.

"They improved Pro Tools software quite dramatically in comparison to 5.0," Gruzdev continues. "This software is getting so powerful, to accommodate almost anything you need while mixing big surrounds and features. Also, the role of the plug-in is getting really important now." Gruzdev is using plug-in software, including the Antares JVP Voice Processor, featuring a de-esser, compressor, parametric EQ, and delay; a Waves multi-effects

software bundle; EQ from Focusrite and TC Electronic; and some of Digidesign's own plug-in effects.

On top of this comprehensive, fully digital environment, Gruzdev adds, mixing to digital picture enables even greater accuracy in marrying new dialogue to existing picture, music, and effects. "I can buy much more time with this," he says, "because it's so fast. It's random-access video, so you can go anywhere and do many more passes. You can do really precise work, pinpoint minor details, and really finesse everything."

Livewire Studios Burbank's leading-edge Stage C is a harbinger of the increasingly networked, fully tapeless post environments the industry is creating.

"My whole building is networked," Albert says. "Digital Sound and Picture was kind of the footprint that everybody has expanded from. We're connected to DSP and to SounDelux via ATM, which is a direct hookup that the phone company runs. It's pretty incredible. When it's all said and done, all the Livewire facilities will be networked, so it won't matter where an editor is sitting and which dub stage his project is on. He can stay in his edit suite and start working on another proj-

ect while the show is going on and be able to have fixes to the stages within minutes of completing what he needs to do. It's really impressive when it's humming."

**GLOBAL TECHNOLOGY:** David Tickle, honored in this issue of *Billboard*, mixed the song "Kiss That Girl" from the *Bridget Jones's Diary* soundtrack, at his studio in Kauai. Approvals were needed by co-producer **Jeff Trott** in Oregon and artist **Sheryl Crow** in London, while the master mix and stems were required by the London film company Working Title and Island/Def Jam in New York. Using Logic Audio Platinum with Rocket Network's RocketPower, Tickle sent mixes to Trott (using LogicRocket on a PC), and to the Strongroom in East London, which has Logic Audio Platinum installed on a Macintosh.

Once Crow gave final approval, backing tracks were sent over Rocket Network to London, while the master was posted to Island/Def Jam using Rocket's Mixdown feature, enabling it to download the full-source file.

"It was an amazing experience to have Rocket Network facilitating everyone's needs," Trott says. "It was quite an accomplishment."



At Livewire Studios Burbank's new Stage C, nine foreign versions of the DreamWorks release *Shrek* were mixed to computer-animated picture within the Pro Tools environment. Pictured at Stage C are mixer Alex Gruzdev, left, and Livewire Studios Burbank chief technical engineer Jim Albert. (Photo: Sula Miller)

**Murphy**, *Shrek* is a computer-animated movie based on the children's book by **William Steig**. Animation for *Shrek* was produced by Pacific Data Images (PDI), which entered into a co-production deal with DreamWorks to create computer-generated feature films. The first result of this union was 1998's *Antz*; *Shrek* is the second (DreamWorks acquired the majority interest in PDI to form PDI/DreamWorks in 2000).

Liberty Livewire, a subsidiary of cable and communications conglomerate Liberty Media, has, meanwhile, acquired several top audio post-production and technical/creative service providers, including SounDelux Entertainment Group, Todd Studios, Video Services Corp., and Four Media Co., which itself had acquired Digital Sound and Picture (DSP) in 1999.

Located at the former Four Media facility, Stage C features four Pro

tools workstations, each equipped with a 24-fader Digidesign ProControl interface. In the case of *Shrek*, foreign dialogue is being mixed to the computer-animated movie completely within the Pro Tools environment, before being recorded to Tascam MMR-8, an 8-channel hard-disc recorder, essentially the modern version of the mag dubber used for decades in post-production to keep sound and picture in sync.

"Our whole facility is based around Pro Tools," explains Livewire Studios Burbank chief technical engineer **Jim Albert**. "We've got in the neighborhood of 60 systems within this facility. The flexibility that it provides on the stage is unprecedented. The ability for the mixer to move, process, and do everything within Pro Tools is a very powerful tool, even on our normal stages where we've got regular consoles."

Foreign dialogue is recorded in the native country and brought to Burbank by a representative from that country, who attends mix sessions. "Each country has different standards," says mix engineer **Alex Gruzdev**. "One of the challenges is that you need to accommodate all the different formats—different sampling rates, bit resolutions, and time codes—and mix it all within Pro Tools."

Pro Tools Version 5.1, Gruzdev says, is a fundamental software upgrade, allowing even greater flexibility: "I'm looking at a cutting-edge

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 19, 2001)

| CATEGORY  | HOT 100   | R&B   | COUNTRY   | MODERN ROCK   | MAINSTREAM ROCK   |
|---|---|---|---|---|---|
| TITLE<br>Artist/<br>Producer<br>(Label)             | ALL FOR YOU<br>Janet/<br>J. Jam, T. Lewis,<br>J. Jackson<br>(Virgin)            | MISSING YOU<br>Case/<br>Tim & Bob<br>(Def Soul/IDJMG)                         | AIN'T NOTHING 'BOUT YOU<br>Brooks & Dunn/<br>K. Brooks, R. Dunn, M.<br>Wright<br>(Arista Nashville) | IT'S BEEN AWHILE<br>Staind/<br>J. Abraham<br>(Flip/Elektra/EEG)   | IT'S BEEN AWHILE<br>Staind/<br>J. Abraham<br>(Flip/Elektra/EEG)   |
| RECORDING<br>STUDIO(S)<br>(Location)<br>Engineer(s) | FLYTE TYME<br>(Edina, MN)<br>Jimmy Jam, Terry Lewis,<br>Brad Yost, Xavier Smith | ENTERPRISE<br>(Burbank, CA)<br>RECORD PLANT<br>(Los Angeles)<br>Jan Fairchild | SOUND KITCHEN<br>(Franklin, TN)<br>Greg Droman,<br>Todd Gunnerson                                   | NRG<br>(N. Hollywood, CA)<br>LONG VIEW FARM<br>(N. Brookfield, MA)<br>Josh Abraham,<br>FU, Dave Dominguez | NRG<br>(N. Hollywood, CA)<br>LONG VIEW FARM<br>(N. Brookfield, MA)<br>Josh Abraham,<br>FU, Dave Dominguez |
| CONSOLE(S)/<br>DAW(S)                               | Harrison MR4, Harrison<br>Series Ten  | SSL J9000, SSL 4000<br>G+/<br>Pro Tools                                       | API Legacy/<br>Pro Tools  | Neve 8068,<br>Neve 8078/<br>ProTools  | Neve 8068,<br>Neve 8078/<br>Pro Tools   |
| RECORDER(S)   | Otari MTR 100 w/Dolby<br>SR   | Studer A820, Studer<br>A800   | Sony 3348   | Studer A827,<br>Studer 800, MK3/<br>Pro Tools   | Studer A827,<br>Studer 800, MK3/<br>Pro Tools   |
| RECORDING<br>MEDIUM                                 | Quantegy 499  | 2" Quantegy 499, Pro<br>Tools   | Quantegy GP9, 1/2" ana-<br>log  | Pro Tools,<br>Quantegy GP9  | Pro Tools,<br>Quantegy GP9  |
| MIX DOWN<br>STUDIO(S)<br>(Location)<br>Engineer(s)  | FLYTE TYME<br>(Edina, MN)<br>Steve Hodge  | RECORD PLANT<br>(Los Angeles)<br>Jan Fairchild                                | SOUND KITCHEN<br>(New York)<br>Greg Droman,<br>Todd Gunnerson                                       | SOUNDTRACK<br>(New York)<br>Andy Wallace,<br>Steve Sisco  | SOUNDTRACK<br>(New York)<br>Andy Wallace,<br>Steve Sisco  |
| CONSOLE(S)/<br>DAW(S)                               | Harrison Series Ten   | SSL 4000 G+   | Neve VR72 Legend/<br>Pro Tools  | SSL G Series<br>w/ ultimation   | SSL G Series<br>w/ ultimation   |
| RECORDER(S)   | Otari MTR 100 w/Dolby<br>SR   | Studer A800   | Ampex ATR 102   | Studer A827   | Studer A827   |
| MIX DOWN<br>MEDIUM                                  | Pro Tools   | Quantegy GP9 1/2", DAT  | Quantegy GP9 1/2" analog,<br>Quantegy DAT,<br>BASF CD-R   | Studer 1/2",<br>Quantegy 499<br>BASF SM 900   | Studer 1/2",<br>Quantegy 499<br>BASF SM 900   |
| MASTERING<br>(Location)<br>Engineer                 | BERNIE GRUNDMAN<br>(Hollywood, CA)<br>Brian Gardner                             | STERLING SOUND<br>(New York)<br>Chris Gehringer                               | MASTERMIX<br>(Nashville)<br>Hank Williams   | SONY<br>(New York)<br>Vlado Meller  | SONY<br>(New York)<br>Vlado Meller  |
| CD/CASSETTE<br>MANUFACTURER                         | EMD   | UNI   | BMG   | WEA   | WEA   |

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**Amsterdam Audio Assemblage.** Engineers, producers, studio owners, manufacturers, and enthusiastic students of audio celebrate the opening of the 110th Audio Engineering Society Convention, held May 12-15 at the RAI Exhibition and Congress Centre in the Netherlands. (Photo: David Goggin)

# Hot Latin Tracks™



| THIS WEEK                | LAST WEEK       | 2 WKS. AGO | WKS. ON CHART | ARTIST   | TITLE   |
|--------------------------|-----------------|------------|---------------|--|---|
| 1                        | 1               | 1          | 12            | <b>JERRY RIVERA</b><br>ARIOLA/BMG LATIN †                            | <b>QUIERO</b><br>4 weeks at No. 1 B.SILVETTI (M.CANCEL,R.CONTRERAS,J.GRECO)                 |
| <b>▶ No. 1</b>           |                 |            |               |  |   |
| 2                        | 3               | 6          | 30            | <b>AZUL AZUL</b><br>SONY DISCOS †                                    | <b>LA BOMBA</b><br>R.SAAVEDRA (F.ZAMBRANA MARCHETTI)  |
| <b>▶ GREATEST GAINER</b> |                 |            |               |  |   |
| 3                        | 2               | 2          | 26            | <b>JUAN GABRIEL</b><br>ARIOLA/BMG LATIN †                            | <b>ABRAZAME MUY FUERTE</b><br>E.MAGALLANES (J.GABRIEL)                                      |
| 4                        | <b>NEW</b>      | 1          | 1             | <b>MARCO ANTONIO SOLIS</b><br>FONOVISA                               | <b>O ME VOY O TE VAS</b><br>M.A.SOLIS (M.A.SOLIS)   |
| 5                        | 4               | 4          | 8             | <b>CONJUNTO PRIMAVERA</b><br>FONOVISA †                              | <b>NO TE PODIAS QUEDAR</b><br>J.GUILLEN (R.GONZALEZ MORA)                                   |
| 6                        | 5               | 3          | 16            | <b>RICKY MARTIN</b><br>COLUMBIA/SONY DISCOS †                        | <b>SOLO QUIERO AMARTE</b><br>D.CHILD (D.CHILD,V.SHAW,G.BURR,D. LOPEZ,R.MARTIN)              |
| 7                        | 6               | 5          | 12            | <b>BANDA EL RECODO</b><br>FONOVISA †                                 | <b>Y LLEGASTE TU</b><br>G.LIZARRAGA (N.HERNANDEZ)   |
| 8                        | 7               | 7          | 14            | <b>ILEGALES</b><br>ARIOLA/BMG LATIN †                                | <b>TU RECUERDO</b><br>V.DOTEL,V.WAILL (V.DOTEL)   |
| 9                        | 8               | 13         | 12            | <b>CHAYANNE</b><br>SONY DISCOS                                       | <b>CANDELA</b><br>L.MENDEZ (D.POVEDE,E.ENDER)   |
| 10                       | 14              | 10         | 17            | <b>PAULINA RUBIO</b><br>UNIVERSAL LATINO †                           | <b>Y YO SIGO AQUÍ</b><br>M.AZEVEDO (ESTEFANO)   |
| 11                       | 10              | 11         | 43            | <b>CHRISTIAN CASTRO</b><br>ARIOLA/BMG LATIN †                        | <b>POR AMARTE ASI</b><br>K.SANTANDER (E.REYES,A.MONTALBAN)                                  |
| 12                       | 9               | 8          | 8             | <b>GILBERTO SANTA ROSA</b><br>SONY DISCOS                            | <b>PERO NO ME AMA</b><br>J.M.LUGO,G.SANTA ROSA (R.MONCLOVA)                                 |
| 13                       | 15              | 12         | 15            | <b>LUPILLO RIVERA</b><br>SONY DISCOS †                               | <b>DESPRECIADO</b><br>PRIVERA (J.NAVARETTE CUBIEL)  |
| 14                       | 13              | 15         | 5             | <b>LOS TIGRES DEL NORTE</b><br>FONOVISA                              | <b>ME DECLARO CULPABLE</b><br>E.HERNANDEZ,LOS TIGRES DEL NORTE (J.MELENDEZ)                 |
| 15                       | 11              | 14         | 31            | <b>MDO</b><br>SONY DISCOS †  | <b>TE QUISE OLVIDAR</b><br>A.JAEN (Y.MARRUFO,C.BAUTE)                                       |
| 16                       | 17              | 30         | 3             | <b>PAULINA RUBIO</b><br>UNIVERSAL LATINO †                           | <b>YO NO SOY ESA MUJER</b><br>M.AZEVEDO (C.DE WALDEN,C.TORO MONTORO,M.SHEPSTONE,R.STENMANN) |
| 17                       | 12              | 9          | 16            | <b>LOS TUCANES DE TIJUANA</b><br>UNIVERSAL LATINO                    | <b>EL AMOR SONADO</b><br>G.FELIX (M.QUINTERO LARA)  |
| 18                       | 16              | 17         | 10            | <b>ROGELIO MARTINEZ</b><br>DISCOS CISNE †                            | <b>AMAME</b><br>A.VALENZUELA,D.VALENZUELA,A.GARCIA (A.MARTINEZ)                             |
| 19                       | 18              | 20         | 13            | <b>PEPE AGUILAR</b><br>MUSART/BALBOA                                 | <b>ESCLAVO Y AMO</b><br>PAGUILAR (J.V.FLORES)   |
| 20                       | 20              | 16         | 30            | <b>ROCIO DURCAL</b><br>ARIOLA/BMG LATIN †                            | <b>INFIEL</b><br>B.SILVETTI (Y.YUNES CASTILLO)  |
| 21                       | 22              | 24         | 7             | <b>GRUPOMANIA</b><br>UNIVERSAL LATINO †                              | <b>CARACOLITO</b><br>O.SERRANO (O.SERRANO)  |
| 22                       | 24              | 26         | 13            | <b>EL PODER DEL NORTE</b><br>DISA/EMI LATIN                          | <b>NI QUE VALIERAS TANTO</b><br>NOT LISTED (M.BUENROSTRO)                                   |
| 23                       | 19              | 18         | 15            | <b>VICTOR MANUELLE</b><br>SONY DISCOS †                              | <b>ME DA LO MISMO</b><br>J.M.LUGO (O.ALFANNO)   |
| 24                       | <b>NEW</b>      | 1          | 1             | <b>CHRISTIAN CASTRO</b><br>ARIOLA/BMG LATIN †                        | <b>AZUL</b><br>K.SANTANDER (K.SANTANDER,G.SANTANDER)  |
| 25                       | <b>RE-ENTRY</b> | 23         | 1             | <b>BANDA EL RECODO</b><br>FONOVISA                                   | <b>DEJA</b><br>G.LIZARRAGA (J.A.BARRERAS)   |
| 26                       | <b>NEW</b>      | 1          | 1             | <b>LA SECTA ALLSTAR</b><br>LITTLE FISH                               | <b>DAME LO QUE QUIERAS</b><br>NOT LISTED (NOT LISTED)                                       |
| 27                       | 39              | —          | 2             | <b>YAIRE</b><br>LIDERES †  | <b>TU MAYOR TENTACION</b><br>R.BATTINI,M.BLASCO (YAIRE)                                     |
| 28                       | <b>NEW</b>      | 1          | 1             | <b>LA MOSCA TSE TSE</b><br>EMI LATIN                                 | <b>PARA NO VERTE MAS</b><br>NOT LISTED (G.NOVELIS,P.TISERA)                                 |
| 29                       | 26              | 28         | 26            | <b>INTOCABLE</b><br>EMI LATIN †                                      | <b>ENSENAME A OLVIDARTE</b><br>R.MUNOZ,R.MARTINEZ (L.PADILLA)                               |
| 30                       | 35              | 33         | 12            | <b>OV7</b><br>SONY DISCOS †  | <b>ENLOQUECEME</b><br>L.CERONI (L.CERONI,E.GRENCI,O.SCHWEBEL)                               |
| 31                       | 33              | —          | 3             | <b>INTOCABLE</b><br>EMI LATIN  | <b>DEJAME AMARTE</b><br>R.MUNOZ,R.MARTINEZ (E.ALANIS)                                       |
| 32                       | <b>NEW</b>      | 1          | 1             | <b>PABLO MONTERO</b><br>ARIOLA/BMG LATIN                             | <b>VUELVE JUNTO A MI</b><br>M.CAZARES (NOT LISTED)  |
| 33                       | 31              | 31         | 6             | <b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b><br>RCA/BMG LATIN | <b>LA SILLA VACIA</b><br>NOT LISTED (A.GONZALEZ)  |
| 34                       | 27              | 23         | 13            | <b>LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO</b><br>SONY DISCOS  | <b>QUE ME VAS A DAR</b><br>F.CAMACHO (R.ORTEGA,A.GARCIA)                                    |
| 35                       | <b>RE-ENTRY</b> | 25         | 1             | <b>LOS ANGELES DE CHARLIE</b><br>FONOVISA †                          | <b>UN SUEÑO</b><br>I.RODRIGUEZ (G.AVIGLIANO)  |
| 36                       | <b>NEW</b>      | 1          | 1             | <b>EL COYOTE Y SU BANDA TIERRA SANTA</b><br>EMI LATIN                | <b>CUANDO REGRESO A TUS BRAZOS</b><br>NOT LISTED (NOT LISTED)                               |
| 37                       | 29              | 29         | 7             | <b>LIMITE</b><br>UNIVERSAL LATINO                                    | <b>TOQUE DE AMOR</b><br>J.CARRILLO (A.VILLAREAL)  |
| 38                       | 25              | —          | 2             | <b>CAROLINA LAO</b><br>WEACARIBE/WEA LATINA †                        | <b>DULCE VENENO</b><br>R.SANCHEZ,A.JAEN,G.ARENAS (A.JAEN,J.L.MORIN)                         |
| 39                       | 28              | 38         | 3             | <b>POLO URIAS Y SU MAQUINA NORTENA</b><br>FONOVISA                   | <b>POR BIEN DE LOS DOS</b><br>PURIAS (D.A.R.)   |
| 40                       | <b>NEW</b>      | 1          | 1             | <b>LOS TUCANES DE TIJUANA</b><br>UNIVERSAL LATINO                    | <b>LA GRAN NOCHE</b><br>M.QUINTERO LARA (M.QUINTERO LARA)                                   |

| POP  |   | TROPICAL/SALSA  |   | REGIONAL MEXICAN  |   |
|--|---|---|---|---|---|
| 33 STATIONS  | 14 STATIONS   | 14 STATIONS   | 56 STATIONS   | 56 STATIONS   | 56 STATIONS   |
| 1 JERRY RIVERA ARIOLA/BMG LATIN QUIERO                 | 1 JERRY RIVERA ARIOLA/BMG LATIN QUIERO                        | 1 JERRY RIVERA ARIOLA/BMG LATIN QUIERO                        | 1 CONJUNTO PRIMAVERA FONOVISA NO TE PODIAS QUEDAR                             | 1 CONJUNTO PRIMAVERA FONOVISA NO TE PODIAS QUEDAR                             | 1 CONJUNTO PRIMAVERA FONOVISA NO TE PODIAS QUEDAR                             |
| 2 JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE    | 2 GILBERTO SANTA ROSA SONY DISCOS PERO NO ME AMA              | 2 GILBERTO SANTA ROSA SONY DISCOS PERO NO ME AMA              | 2 BANDA EL RECODO FONOVISA Y LLEGASTE TU                                      | 2 BANDA EL RECODO FONOVISA Y LLEGASTE TU                                      | 2 BANDA EL RECODO FONOVISA Y LLEGASTE TU                                      |
| 3 ILEGALES ARIOLA/BMG LATIN TU RECUERDO                | 3 AZUL AZUL SONY DISCOS LA BOMBA                              | 3 AZUL AZUL SONY DISCOS LA BOMBA                              | 3 LUPILLO RIVERA SONY DISCOS DESPRECIADO                                      | 3 LUPILLO RIVERA SONY DISCOS DESPRECIADO                                      | 3 LUPILLO RIVERA SONY DISCOS DESPRECIADO                                      |
| 4 CHAYANNE SONY DISCOS CANDELA                         | 4 GRUPOMANIA UNIVERSAL LATINO CARACOLITO                      | 4 GRUPOMANIA UNIVERSAL LATINO CARACOLITO                      | 4 LOS TIGRES DEL NORTE FONOVISA ME DECLARO CULPABLE                           | 4 LOS TIGRES DEL NORTE FONOVISA ME DECLARO CULPABLE                           | 4 LOS TIGRES DEL NORTE FONOVISA ME DECLARO CULPABLE                           |
| 5 CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI     | 5 VICTOR MANUELLE SONY DISCOS ME DA LO MISMO                  | 5 VICTOR MANUELLE SONY DISCOS ME DA LO MISMO                  | 5 LOS TUCANES DE TIJUANA UNIVERSAL LATINO EL AMOR SONADO                      | 5 LOS TUCANES DE TIJUANA UNIVERSAL LATINO EL AMOR SONADO                      | 5 LOS TUCANES DE TIJUANA UNIVERSAL LATINO EL AMOR SONADO                      |
| 6 PAULINA RUBIO UNIVERSAL LATINO Y YO SIGO AQUÍ        | 6 ILEGALES ARIOLA/BMG LATIN TU RECUERDO                       | 6 ILEGALES ARIOLA/BMG LATIN TU RECUERDO                       | 6 ROGELIO MARTINEZ DISCOS CISNE AMAME   | 6 ROGELIO MARTINEZ DISCOS CISNE AMAME   | 6 ROGELIO MARTINEZ DISCOS CISNE AMAME   |
| 7 RICKY MARTIN COLUMBIA/SONY DISCOS SOLO QUIERO AMARTE | 7 RICKY MARTIN COLUMBIA/SONY DISCOS SOLO QUIERO AMARTE        | 7 RICKY MARTIN COLUMBIA/SONY DISCOS SOLO QUIERO AMARTE        | 7 MARCO ANTONIO SOLIS FONOVISA O ME VOY O TE VAS                              | 7 MARCO ANTONIO SOLIS FONOVISA O ME VOY O TE VAS                              | 7 MARCO ANTONIO SOLIS FONOVISA O ME VOY O TE VAS                              |
| 8 PAULINA RUBIO UNIVERSAL LATINO YO NO SOY ESA MUJER   | 8 JAY LOZADA UNIVERSAL LATINO POR AMARTE ASI                  | 8 JAY LOZADA UNIVERSAL LATINO POR AMARTE ASI                  | 8 EL PODER DEL NORTE DISA/EMI LATIN NI QUE VALIERAS TANTO                     | 8 EL PODER DEL NORTE DISA/EMI LATIN NI QUE VALIERAS TANTO                     | 8 EL PODER DEL NORTE DISA/EMI LATIN NI QUE VALIERAS TANTO                     |
| 9 MDO SONY DISCOS TE QUISE OLVIDAR                     | 9 LA SECTA ALLSTAR LITTLE FISH DAME LO QUE QUIERAS            | 9 LA SECTA ALLSTAR LITTLE FISH DAME LO QUE QUIERAS            | 9 ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU                            | 9 ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU                            | 9 ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU                            |
| 10 MARCO ANTONIO SOLIS FONOVISA O ME VOY O TE VAS      | 10 LA PANDILLA DU LA PANDILLA MIX                             | 10 LA PANDILLA DU LA PANDILLA MIX                             | 10 BANDA EL RECODO FONOVISA DEJA  | 10 BANDA EL RECODO FONOVISA DEJA  | 10 BANDA EL RECODO FONOVISA DEJA  |
| 11 CHAYANNE SONY DISCOS YO TE AMO                      | 11 YAIRE LIDERES TU MAYOR TENTACION                           | 11 YAIRE LIDERES TU MAYOR TENTACION                           | 11 INTOCABLE EMI LATIN ENSENAME A OLVIDARTE                                   | 11 INTOCABLE EMI LATIN ENSENAME A OLVIDARTE                                   | 11 INTOCABLE EMI LATIN ENSENAME A OLVIDARTE                                   |
| 12 ROCIO DURCAL ARIOLA/BMG LATIN INFIEL                | 12 TITO NIEVES WEA LATINA UN AMOR ASI                         | 12 TITO NIEVES WEA LATINA UN AMOR ASI                         | 12 INTOCABLE EMI LATIN DEJAME AMARTE  | 12 INTOCABLE EMI LATIN DEJAME AMARTE  | 12 INTOCABLE EMI LATIN DEJAME AMARTE  |
| 13 LA SECTA ALLSTAR LITTLE FISH DAME LO QUE QUIERAS    | 13 MODJO BARCLAY/MCA LADY (HEAR ME TONIGHT)                   | 13 MODJO BARCLAY/MCA LADY (HEAR ME TONIGHT)                   | 13 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN LA SILLA VACIA  | 13 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN LA SILLA VACIA  | 13 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN LA SILLA VACIA  |
| 14 CHRISTIAN CASTRO ARIOLA/BMG LATIN QUIERO            | 14 CHRISTINA AGUILERA RCA/BMG LATIN SI NO TE HUBIERA CONOCIDO | 14 CHRISTINA AGUILERA RCA/BMG LATIN SI NO TE HUBIERA CONOCIDO | 14 LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO SONY DISCOS QUE ME VAS A DAR | 14 LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO SONY DISCOS QUE ME VAS A DAR | 14 LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO SONY DISCOS QUE ME VAS A DAR |
| 15 YAIRE LIDERES TU MAYOR TENTACION                    | 15 CHAYANNE SONY DISCOS CANDELA                               | 15 CHAYANNE SONY DISCOS CANDELA                               | 15 LOS ANGELES DE CHARLIE FONOVISA UN SUEÑO                                   | 15 LOS ANGELES DE CHARLIE FONOVISA UN SUEÑO                                   | 15 LOS ANGELES DE CHARLIE FONOVISA UN SUEÑO                                   |

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 26 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.

# Artists & Music

## 'Gozo' Sales Hopes Pinned On Passion

**ALL EYES ON THE VELVET:** Few rock en español albums in recent memory have been as formidably marketed as Aterciopelados' *Gozo Poderoso*, which is being pushed by No Fronteras!, the strategic marketing joint venture between Arista and BMG U.S. Latin. The coup was the band's appearance May 15 on *The Tonight Show With Jay Leno*, the same day as the album's release. Although the song performed, "Luz Azul," lacks the impact of other tracks, including the single "El Album," the moment was significant. Now, one Latin rock publicist said, all fingers are crossed in hopes that sales of *Gozo* match the effort put behind it, thus propelling major-label support for other rock en español acts.

Aterciopelados' previous album, the Grammy-nominated *Caribe Atómico*, sold 21,000 units in the U.S. More than twice that number of copies of *Gozo* were shipped for the May 15 release. But what makes *Gozo* truly unusual is the personal support and enthusiasm some label execs have put behind it.

"We can recapture our passion for why we are in this business to begin with," reads an excerpt from



by Leila Cobo

an E-mail sent to BMG employees by Arista's Jerry Blair and BMG's Leslie José Zigel. It was written with such eloquence I couldn't help but reprint a portion (maybe others will be likewise inspired by similar products).

"Let's forget about limits," the E-mail continues. "Every time you knock on the door of a client or talk to a friend about music, think about the album and how it sounds. If we sit and follow conventional wisdom it is easy to say, 'Based on previous sales patterns, this is all the clients will order.' This argument is fine if we are selling Pringles, but we are selling passion. If we accept these lame answers about such a great album, we need to look inside and wonder if we have sold out to the bean counters. And if the bean counters will limit the passion that is unleashed on the public, the music

business is in deep trouble."

**ALFANNO SONGWRITER OF THE YEAR:** The best acceptance speech of the year to date may well go to songwriter Omar Alfanno on accepting his songwriter of the year award from ASCAP. "This night I'm surrounded not by artists or actresses or TV people, but by composers," said Alfanno. "I want to tell the press to never underestimate a composer. [There's been so many times] I walk on a red carpet and I hear some journalist say, 'Move the bald guy aside, here come Son by Four.'"

As for his much-played hit "A Puro Dolor," Alfanno said that for the first time in his career, he had visited the Net and found comments from people who professed to hate both him and his song. "I'm sorry," he said during his speech. "I just wanted to write a song. I don't know what happened that night. I wrote a song in 15 minutes and it spent a year and a half on the radio."

**SANDOVAL TAKES UP THE IVORIES:** Also during the ASCAP awards, Arturo Sandoval, winner of the Founder's Award, gave a

(Continued on next page)

### LATIN TRACKS A-Z

- TITLE (Publisher—Licensing Org.)
- 3 ABRAZAME MUY FUERTE (BMG Arabela, ASCAP/San Angel, ASCAP)
  - 18 AMAME (Ambernel, BMI/TN Ediciones, BMI)
  - 24 AZUL (F.I.P.P., BMI/Clear Mind, ASCAP)
  - 9 CANDELA (PSO, ASCAP/Orum, ASCAP)
  - 21 CARACOLITO (Que Loco)
  - 36 CUANDO REGRESO A TUS BRAZOS (Not Listed)
  - 26 DAME LO QUE QUIERAS (Not Listed)
  - 25 DEJA (Arpa, BMI)
  - 31 DEJAME AMARTE (Ser-Ca, BMI)
  - 13 DESPRECIADO (Vander, ASCAP)
  - 38 DULCE VENENO (Ventura, ASCAP)
  - 17 EL AMOR SONADO (Flamingo, BMI)
  - 30 ENLOQUECEME (EMI April, ASCAP/Sony/ATV Latin, BMI)
  - 29 ENSENAME A OLVIDARTE (Ser-Ca, BMI)
  - 19 ESCLAVO Y AMO (Brambila Musical)
  - 20 INFIEL (EMI April, ASCAP)
  - 2 LA BOMBA (Sony/ATV Discos, ASCAP)
  - 40 LA GRAN NOCHE (Flamingo, BMI)
  - 33 LA SILLA VACIA (Peer Intl., BMI)
  - 23 ME DA LO MISMO (EMOA, ASCAP)
  - 14 ME DECLARO CULPABLE (TN Ediciones, BMI/Arabela, BMI)
  - 22 NI QUE VALIERAS TANTO (Edimonsa, ASCAP)
  - 5 NO TE PODIAS QUEDAR (Seg Son, BMI)
  - 4 O ME VOY O TE VAS (Crisma, SESAC)
  - 28 PARA NO VERTE MAS (SADAIC/WB, ASCAP)
  - 12 PERO NO ME AMA (PMC, ASCAP)
  - 11 POR AMARTE ASI (Erami, ASCAP/WB, ASCAP)
  - 39 POR BIEN DE LOS DOS (Not Listed)
  - 34 QUE ME VAS A DAR (WB, ASCAP)
  - 1 QUIERO (Dustelli, BMI/Mana Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP)
  - 6 SOLO QUIERO AMARTE (NOBODY WANTS TO BE LONELY! (Sony/ATV Tunes, ASCAP/Deston, ASCAP/Desrundo, ASCAP/Norma Oesmond, SESAC/Victoria Shaw, SESAC/Sony/ATV Songs, BMI/Gabburr, ASCAP/Universal-MCA, ASCAP)
  - 15 TE QUISE OLVIDAR (BMG Songs, ASCAP)
  - 37 TOQUE DE AMOR (WB, ASCAP)
  - 27 TU MAYOR TENTACION (Lideres, ASCAP/Crazy Mood, ASCAP)
  - 8 TU RECUERDO (BMG Songs, ASCAP/Maices, ASCAP)
  - 35 UN SUEÑO (Fononmusic, SESAC)
  - 32 VUELVE JUNTO A MI (Not Listed)
  - 7 Y LLEGASTE TU (LGA, BMI)
  - 10 Y YO SIGO AQUÍ (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP)
  - 16 YO NO SOY ESA MUJER (Universal o/b/o Fersal, BMI/Songs On The Rocks, GEMA/Careers-BMG, BMI/No Limitations, BMI)

Jaci Velásquez  
mi corazón

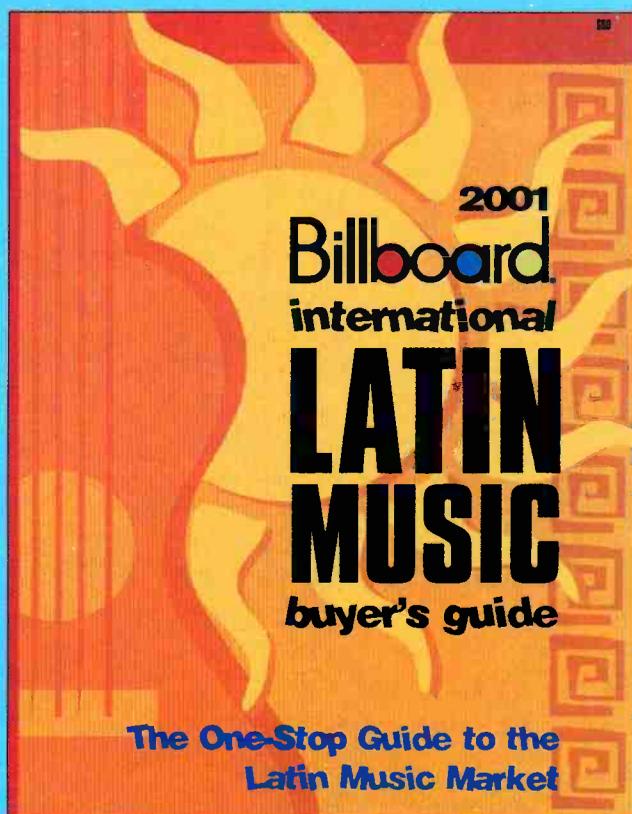
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# Billboard's 2001 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

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## Artists & Music

### LATIN NOTAS

(Continued from preceding page)

sampling of what to expect on his next album: No trumpet whatsoever—only piano. Sandoval, whose first instrument was the piano and who always plays during his concerts, has long toyed with the idea of recording a disc using that instrument. On the eve of the ASCAP awards, he played a four-song set, accompanied by a trio (bass, drums, percussion), plus **Ed Calle** on sax.

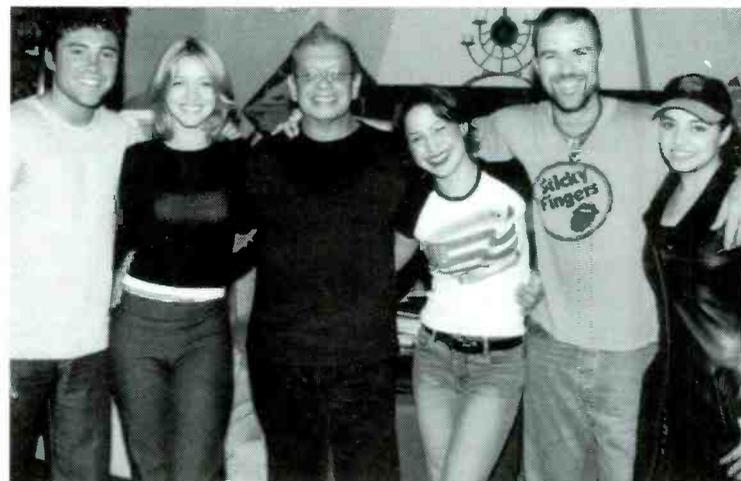
The quartet format is what will be heard on his coming disc, which is finished. Sandoval is now shopping for a new label, according to his wife, Carmen. The album includes six compositions by Sandoval; two by his bassist, **Dennis Marks**; and a couple of standards. At the same time, he's already recording his next album—featuring his trumpet.

**ACCEPTING ALL LATIN MUSIC BUYER'S GUIDE ENTRIES:** This year's edition of the *Billboard International Latin Music Buyer's Guide* is on the horizon. This is the definitive guide to Latin music, with listings for labels and all music-related services in Spain and Latin America, as well as the U.S. and Puerto Rico. If you wish to have your company listed or to update a listing, please E-mail all material—including address, fax, phone, E-mail, and contacts—to [lcobo@billboard.com](mailto:lcobo@billboard.com), or fax your information to 305-361-5299. The deadline to receive entries is June 14.

**IN BRIEF:** Abril Music artist **Deborah Blando** has just recorded the main theme for the Portuguese soundtrack version of Disney's forthcoming movie *Atlantis: O Reino Perdido*. On the Spanish side of things, Puerto Rican singer **Chayanne** will perform "Dónde Va Tu Sueño," the Spanish-language version of "Where the Dream Takes You," the movie's main theme . . . **Raul Malo**, lead singer of the **Mavericks**, is recording his first solo project in May. The album is slated to be recorded live in the studio (something Malo has done before with the Mavericks) and will feature Malo's own music and lyrics. The disc, due out on OmTown—Higher Octave's vocal label—in the fall, will feature 10 English and three Spanish tracks . . . **Ralph Mercado Presents** has announced its first-ever "Décadas" show, a get-together of salsa and merengue artists from the '70s, '80s, and '90s scheduled to take place May 27 at Madison Square Garden. The show will feature **Willie Colón**, **Ismael Miranda**, **Fruko y sus Tesos**, and **Los Hermanos Rosario**, among others . . . The fourth annual festival President de Música Latina will take place June 1-3 in Santo Domingo, Dominican Republic. Artists confirmed so far include **Marc Anthony**, **Ricardo Arjona**, **Alejandro Fernández**, **Maná**, **Alejandro Sanz**, **Gilberto Santa Rosa**, **Azul Azul**, **MDO**, **Los Hermanos Rosario**, **Eddie Herrera**,

and **Los Toros Band**. The event is put together by Cardenas, Fernandez & Associates and Presidente Beer, with support from the Dominican government.

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**Gil and His Stars.** Rafael Gil, president/CEO of EMI Recorded Music-Latin, hosted a reception in his house for a group of EMI artists who attended the Billboard Latin Music Conference and Awards. Pictured, from left, are Oscar de la Hoya, Millie Corretjer, Gil, Jennifer Peña, Pau Dones, and Graciela Beltran.

Billboard

MAY 26, 2001

### Top New Age Albums™

| THIS WEEK | LAST WEEK       | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL  | ARTIST                |
|-----------|-----------------|---------------|---|-----------------------|
|           |                 |               | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  ARTIST |                       |
|           |                 |               | ◀ NO. 1 ▶   |                       |
| 1         | 1               | 25            | <b>A DAY WITHOUT RAIN ▲</b><br>REPRISE 47426/WARNER BROS.   | ENYA                  |
| 2         | 3               | 14            | <b>PURE MOODS III</b><br>VIRGIN 50836   | VARIOUS ARTISTS       |
| 3         | 4               | 32            | <b>IF I COULD TELL YOU ●</b><br>VIRGIN 79893  | YANNI                 |
| 4         | 8               | 31            | <b>VERY BEST OF YANNI</b><br>WINDHAM HILL 11568/RCA   | YANNI                 |
| 5         | 11              | 38            | <b>MY ROMANCE: AN EVENING WITH JIM BRICKMAN</b><br>WINDHAM HILL 11557/RCA   | JIM BRICKMAN          |
| 6         | 7               | 24            | <b>POEM</b><br>NETTWERK 30165   | DELERIUM              |
| 7         | 10              | 31            | <b>STATE OF GRACE</b><br>WINDHAM HILL 11565/RCA   | VARIOUS ARTISTS       |
| 8         | 9               | 11            | <b>BEST OF BARCELONA NIGHTS: VOL. 1</b><br>HIGHER OCTAVE 50724/VIRGIN   | OTTMAR LIEBERT        |
| 9         | 12              | 54            | <b>SNOWFALL</b><br>RCA SPECIAL PRODUCTS 45680   | YANNI                 |
| 10        | <b>NEW▶</b>     |               | <b>ANCIENT</b><br>DOMO/NARADA 73000/VIRGIN  | KITARO                |
| 11        | 13              | 33            | <b>PURE HYMNS</b><br>FAITH MD 34581/GARDEN CITY   | THE JOHN TESH PROJECT |
| 12        | 15              | 10            | <b>20 YEARS OF NARADA PIANO</b><br>NARADA 50713/VIRGIN  | VARIOUS ARTISTS       |
| 13        | 17              | 85            | <b>PLAINS ●</b><br>WINDHAM HILL 11465/RCA   | GEORGE WINSTON        |
| 14        | 16              | 17            | <b>PURE ORCHESTRA</b><br>GARDEN CITY 34586  | THE JOHN TESH PROJECT |
| 15        | 2               | 3             | <b>LIVE!</b><br>DAYSTAR 8832  | ESTEBAN               |
| 16        | 19              | 59            | <b>NOUVEAU FLAMENCO ▲</b><br>HIGHER OCTAVE 48793/VIRGIN   | OTTMAR LIEBERT        |
| 17        | 22              | 38            | <b>FRESH AIRE 8</b><br>AMERICAN GRAMAPHONE 888  | MANNHEIM STEAMROLLER  |
| 18        | 18              | 66            | <b>RIVER OF STARS</b><br>REAL MUSIC 8802  | 2002                  |
| 19        | 24              | 36            | <b>WATER'S EDGE</b><br>TIM JANIS ENSEMBLE 1103  | TIM JANIS             |
| 20        | 20              | 5             | <b>HILARY STAGG: A TRIBUTE</b><br>REAL MUSIC 1850   | VARIOUS ARTISTS       |
| 21        | 25              | 2             | <b>NATIVE FLUTE</b><br>NORTHSOUND 186487  | VARIOUS ARTISTS       |
| 22        | <b>RE-ENTRY</b> |               | <b>SOUL MATES</b><br>REAL MUSIC 5500  | DANNY WRIGHT          |
| 23        | <b>RE-ENTRY</b> |               | <b>BUDDHA'S DREAM</b><br>NARADA 50695/VIRGIN  | RILEY LEE             |
| 24        | 23              | 9             | <b>LOVE SONGS</b><br>NARADA 50694/VIRGIN  | DAVID LANZ            |
| 25        | <b>RE-ENTRY</b> |               | <b>ANCIENT VOICES</b><br>PARAS GROUP 3001   | AH NEE MAH            |

◯ 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. indicates past and present Heatseekers titles. © 2001, Billboard/BPI Communications and SoundScan, Inc.

# Billboard's Asia Pacific

Q U A R T E R L Y



## Looking Behind Asia's Hits

The music business in Asia today—with its frenetic energy, dominant indie labels and pop-star idols—has often been likened to an earlier, less-corporate era in the Western record industry.

The comparison rings true for another key reason. Like artists during the pre-rock era in the West, few pop stars in Asia today write their own songs. Most rely on close relationships with songwriters and/or producers to craft the recordings that sustain their stardom.

This issue of Billboard's Asia Pacific Quarterly focuses on A&R in Asia by turning the spotlight on the creative individuals who compose and produce Asia's hits. Here you'll find the perspective of writers and producers from Hong Kong, Japan, Singapore, Thailand, Malaysia, the Philippines—and also from the U.S. and the U.K.

U.S. songwriter/performer Jim Brickman's experience highlights the value to a Western artist of nurturing a relationship with the East. British songwriter Simon Woodgate also has enjoyed success in Asia—without ever setting foot in the region, thanks to the global network of his publisher, Sony/ATV.

Our account from Funky Sueyoshi illuminates the financial arrangements accepted by songwriters in a region where music-publishing standards and royalty accounting remains in a formative state.

Elsewhere on the financial front, record companies in a market such as Thailand find it more economical to rely on in-house producers such as Sumate "Po" Posayanukul, who is Sony Music Thailand's most successful songwriter and producer and also works as a product manager for the label.

Some things don't change, regardless of which hemisphere you're in. Strong relationships between songwriter/producers and artists are crucial to pop success, as illustrated here by our interviews with Alvin Leong in Hong Kong about his work with Faye Wong, Billy Koh in Singapore about his sessions with Kit Chan, or Adnan Abu Hassan in Malaysia about his numerous recordings with the singer Nurhaliza.

In a region where the self-contained band or singer/songwriter remains the exception rather than the rule, the role of A&R is crucial. And while the Asian music business may often seem preoccupied with such issues as piracy or online music, another maxim of the Western music business applies. In Asia, as elsewhere, it all starts with a song.

**Thom Duffy**  
International Deputy Editor  
Billboard

## SONGWriters AND PRODUCERS NURTURE ARTIST RELATIONSHIPS TO PUSH THE CREATIVE EDGE

BY WINNIE CHUNG

**HONG KONG**—Alvin Leong has been a music producer in Hong Kong for 13 years. During 12 of those years, he has produced more than 40 albums for the same artist. In doing so, he has helped shape and transform an off-the-shelf Cantopop artist named Shirley Wong Ching-man into Hong Kong's musical icon of cool, Faye Wong.

Leong doesn't purport to take all the kudos for the transformation, giving credit to the diva's own personality and initiative. Wong's outstanding vocals, avant-garde fashion sense and good looks have all played a part in her success. However, he admits that an understanding of Wong's persona—both in private and in public—and similar music tastes have helped in the development.

"It's very fortunate that she likes the kind of music I like," says Leong, who has won numerous producing awards for his work with Wong and Leslie Cheung. "If I only liked Cantopop, then it would be very difficult for us to work together. Faye's very into music, so she will definitely be very hands-on in the production work."

Leong's collaboration with Wong started when she walked into the studios for her

audition while he was the in-house A&R director at Cinepoly Records. Although he left Cinepoly in 1993, he continued producing for Wong and eventually opened A Production House Ltd. with the alternative diva.

Their years of working together have given Leong the chance to fully understand the artist and help her move in new directions, beyond mouthing Cantopop ballads to performing more eclectic songs like the lyricless "Impulsive."

The longstanding professional relationship between Leong and Wong is a rare one. Faith and loyalty aren't typical qualities found in the music industry in Asia any more than in the West. In this business that thrives on a follow-the-trend mentality, record labels wrestle over the services of hot producers and songwriters when they are the flavor du jour and drop them like hot potatoes when they notch a few misses.

The practice is no doubt one of the factors that have given Cantopop a bad rap. Reviews have ranged from the damning "bland, saccharin and boring" to the milder "They all sound the same." And the sad thing is, most of those epithets are right on the money.



Collaborators Alvin Leong and Faye Wong

### MORE OF THE SAME

"If one producer or songwriter is popular, everyone [wants to work with] him or her," says Tony Kiang, A&R director of one of Hong Kong's newest and largest independent music labels, EEG and Music Plus. "The vocals may be different on the album, but the same person producing or arranging would undoubtedly have the same melody and style. Reviews have reflected this: 'Different people singing the same songs.'"

In comparison to music markets like the U.S., or even Taiwan, Hong Kong's small population of 6.8 million people (of which fewer than 50% are below age 35) makes finding creative talent difficult.

Kiang's solution has been to look for song-

writing and arranging talent beyond Hong Kong, mostly from Southeast Asia. It hasn't helped that most singers are very reliant on producers and arrangers, since few can read or write music or compose their own material.

"A decade or two ago—before the advent of karaoke—a lot of recording artists knew how to play music, whether [on] the piano or the guitar," says Leong. "They then tried to get a foot in the door in music contests. Now a lot of people take the shortcut. They feel they just have to practice at the karaoke bars and then go for an audition. We have a lot of singers, but few songwriters or musicians. Everything is too idol-oriented now."

(Continued on page APQ-2)

# A Japanese Artist/Producer Steers Collaborations Throughout Asia

*Funky Sueyoshi is a veteran Japanese musician/songwriter, producer and founder of Funky Corporation, a Tokyo-based music-production company. A former member of the now-disbanded Japanese rock band Bakufu Slump, Sueyoshi offers a first-person perspective on working with collaborators from other Asian countries, including China. Sueyoshi provided this account to Billboard's Asia bureau chief, Steve McClure.*

**TOKYO**—I'd like to tell you about my experience collaborating with songwriters from other parts of Asia.

As I usually speak in Chinese with my wife, who is from China, I don't have much difficulty communicating with Chinese artists to produce them. But as I'm not a native speaker of Chinese, I usually collaborate with co-producers who can write the lyrics for songs (in Chinese and other languages, as well).

For example, this year, I produced the debut of SPIN, a pop group of Thai girls signed to Soft Depot Entertainment, and they took the No. 2 slot on the Channel V music charts in Thailand. As I can't speak Thai at all, I think their success is a credit to my Thai co-producer, Miss Ann, who is also a talented songwriter.

My first collaboration with songwriters from another Asian country was my solo album, *Asian Drum Spirits*, which was released in Japan and China in 1996 on Soundasia Music Products. It was later released in all Chinese-speaking markets in Asia. The album was part of an effort by Hori-puro, a major Japanese production company, to break into the Asian market.

I recruited Li Hui Zhen, a new artist from Beijing, as vocalist on the album. Her subsequent debut album, which I produced, was released in 1997, and she won several awards as the best new artist of that year. "Don't Break My Heart," which I wrote, was selected as one of the "10 Golden Songs of the

Year" at a Chinese awards show, and I won a best composer honor for the song.

But since a solid royalty system has not been established in China, I did not receive royalties for that success. Songwriters in China seem more interested in earning cash by selling the rights to their songs than getting royalties, which are not necessarily guaranteed.

If songwriters create hits, their titles are highly valued. Once, my titles were priced at about 800 RMB (about 150,000 yen or \$1,230) per title, which was the highest rights-buyout price in Beijing at that time. But now many songwriters have achieved success in Taiwan and Hong Kong, and their songs are valued more highly than mine. And in Beijing, price levels are much lower than in Japan, so writers can live well there.

When my business in China is viewed in terms of money, it is not so lucrative, because I'm paid based on the Chinese buyout system while living in Japan, where prices are the highest in the world. But as a musician, I'm very happy, because my tunes are loved by a billion people in China.

In China, the buyout system is still popular, whereas in Hong Kong and in Taiwan, there is a different payout system, which is something like a mixture of the buyout and royalty systems. Songwriters receive royalties for a pre-set sales volume as an advance fee, and, if sales exceed that level, they get royalties for the additional sales volume.

When I collaborated with members of BEYOND, a rock group in Hong Kong, I asked them to write a song for release in Japan. They demanded an advance fee for the song. But Japanese publishing companies were not accustomed to that system, and looking for a publishing company that would work under the advance-fee system put us at a disadvantage. So I asked them to do the work under the Japanese system of royalties alone.

A publishing company in Hong Kong



asked me to hand over the primary publishing rights to the song, but I declined, since the song was planned for release only in Japan at that time.

A royalty system has taken firm root in Hong Kong and Taiwan, although many pirate products are flooding the markets there.

Now I'm working for J Square Publishers Co., Ltd. in Thailand for a project in that country. I'm in charge of composition, recording and mastering. I'm paid under the advance-fee-plus-royalty system. I guess this is not a common system in Thailand. My Thai co-producer, who writes lyrics, is working under the buyout system.

To work in countries with their own payout systems, it is necessary for musicians to develop payout models beneficial to them.

I make it a rule to sign contracts with publishing companies that limit their rights for my tunes to their countries. So, for example, I can release a tune in Japan that became a hit in Thailand by giving it Japanese lyrics. I have learned a lot from working with tough-minded songwriters in Asia. ■

## Jim Brickman Earns A Warm Welcome In Asia

BY JIM BESSMAN



**NEW YORK**—The success of Jim Brickman's song "In Your Eyes," which became a hit duet last year for Philippine star Sharon Cuneta and Hong Kong Cantopop king Andy Lau, resulted from the Windham Hill performer's foray into the Asian marketplace first as a touring artist.

"It started with Taiwan," says Brickman. "They were big fans of [Windham Hill artist] George Winston when I first signed to the label, and I performed there very early in my career—before I was popular here [in the U.S.]. As I kept going there, I added other countries, including the Philippines, Thailand, Korea and Singapore, meeting BMG people and finding media outlets for my style of music."

Brickman's growing commitment to the region was both appreciated and rewarded.

"The key to a strong career [in Asia] is that they take your commitment to coming there very seriously," he continues. "It's like a respect thing. To perform or sign autographs or appear on TV proves your commitment to wanting your music heard over there."

But Brickman found various Asian markets to be "hugely different," he says. "Singapore and Hong Kong, for instance, are corporate cosmopolitan centers, but the people are wonderful and kind all over—very approachable and accepting."

The Philippines proved to be Brickman's biggest Asian market, in terms of album and ticket sales. "It's a combination of reasons why," he says, "but primarily it's the love songs—the melody and the pop-music aspect. The radio formats are pop-oriented, with everything leaning to pop/adult-contemporary. There are 10 radio stations in the market, and only one is rock, so it's dominated by international pop and local Filipino pop. Anything boy-band or melody-based or a love song or ballad is huge, whereas Singapore is more like [the U.S.], with a more progressive nature."

(Continued on page APQ-6)

### ARTIST RELATIONSHIPS

(Continued from page APQ-1)

Singer-songwriter-producer Mark Lui agrees with Leong. Like Leong, Lui also has relatively exclusive relationships with artists—heartthrob Leon Lai and idol Kelly Chen—and these are also relationships that have benefited from the stars' own input.

"It's very natural for people to turn to the current hitmakers for songs, but there is a need for the recording artist himself to be creative. Even if he or she doesn't know music, he has to be more actively involved in the process. That's the only way you can make an album or the songs unique," says Lui, who started working with Lai after he penned the singer's runaway hit "I Miss You Everyday" back in 1993.

### BEING SELECTIVE

While Leong and Lui work on producing full albums, other producers, such as Jason

Choi and Chan Fai-young—two of the hottest kids on the block at the moment—prefer working on selected songs.

Choi and Chan are both active musicians in their own right: Ex-lawyer Choi plays with Pop Pop band, while Chan is part of YLK Organisation. Both bands come under the umbrella outfit of People Mountain People Sea, which has developed a reputation for more avant-garde electronic sounds.

"I prefer working on selected songs, because I don't have so much to consider," says Choi, who is working on two albums for scores from experimental theater group Zuni Icosahedron Productions and has worked with such singers as Cass Phang and Sammi Cheng. "When you produce a whole album, it can be more fun, but it's also a lot more difficult. You have to think more of the concept and how you can market it. For single songs, you don't really have to think too much of the other songs and direction."

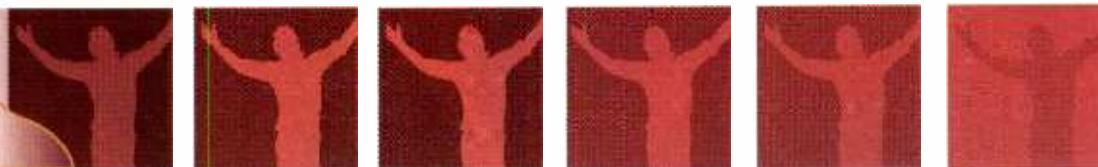
### LOW-PROFILE A&R

Most producers tend to prefer independent work over being tied to a label these days, and A&R people are increasingly low-profile, compared to the '80s and early '90s, when labels used to boast of three or four exclusive in-house producers who would write, arrange and produce.

Warner Music (HK) managing director Mark Lankester says the trend is a healthy one that does away with some conflicts of interest that may have existed before.

"Most in-house A&R executives were effectively composers and producers and not the real A&R as we know it. In other places, the task of an A&R person is to sign up recording artists and sit down with management and think of the concept of the album, the direction of the artist and music, and the image," says Lankester. "But in Hong Kong, many of them were involved in writing the music. An A&R person should be behind the scenes. He

(Continued on page APQ-4)



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# A Writer/Producer In The U.K. Enjoys Long-Distance Relationships

U.K. songwriter/producer **Simon Woodgate**, signed to Sony/ATV Music Publishing, is one of the few British writers who have enjoyed success in Asia, particularly in Taiwan and Hong Kong. This is an account of his experience as told to *Billboard* correspondent David Stark.

**LONDON**—In early 1999, my U.K. publisher at the time, Miller Williams at Sony/ATV Music Publishing, heard through Paul Lin of Sony Music in Hong Kong that platinum-selling Taiwanese superstar Coco Lee was looking for songs along the lines of the British pop act Steps. I had actually just been working with Lee Latchford-Evans from Steps, so Miller sent them some tracks. They liked my song "Stay With Me," as well as my production.

It became a co-written song; they got a local writer to write a Mandarin lyric for the verse but kept my chorus in English. We sent them the backing track, to which they added Coco's vocal, and they sent it back to the U.K., where I completed the mix and final production.

The song was released in May 1999 and ended up on Coco's album *Now Until Forever*, selling more than 700,000 units. I also produced a special remix CD of the track, along with two other songs that also sold very well.



## WOODGATE WORLDWIDE

**LONDON**—"Simon Woodgate is a very talented and diverse pop songwriter whom I signed to Sony ATV over three years ago," says Miller Williams, Woodgate's former publisher at Sony/ATV Music and now head of publishing at Global Talent Music in London. "In the early days, it was very hard to get attention for Simon's songs here in the U.K. So I started pitching his songs internationally.

"Sony/ATV Taiwan was the first to pick up on a batch of Simon Woodgate songs I sent over. This resulted in cuts with such platinum artists as Coco Lee and Leon Lai. I had planned to send Simon to Southeast Asia to write and produce records for these and other artists, but I left Sony/ATV to start Global Talent Publishing, which is now represented by Sony/ATV overseas, so I still have my contacts there.

"I feel Simon's story illustrates the diversity of music worldwide, the persistence required to establish a songwriter, and the need for song-pluggers to think and work on a global basis. It really is essential for publishers—and writers—to appreciate just how important (and big) the Asian market is becoming."

# Malaysia's Adnan Abu Hassan Writes And Produces For Himself And Others

BY STEVEN PATRICK

**KUALA LUMPUR**—Adnan Abu Hassan has been writing and producing hit songs in Malaysia for more than two decades. "I don't think I could ever let someone else produce my songs," says the keyboardist. "I'm a writer and musician. I know how to arrange my songs better than anyone else would."

Hassan is a Berklee College of Music graduate. Although his musical tastes lean toward Oscar Peterson and Bill Evans, he writes 12 to 15 straightforward Malay pop songs per year. He has written for more than 40 artists, including such major Malaysian stars as Sheila Majid (Warner), the late Sudirman (EMI) and Sharifah Aini (EMI). He is currently writing songs for the top-selling act Ziana Zain (BMG) and popular artist Erra Fazira (Sony).

Hassan is represented by Suwah Publishing, the publishing arm of the local Suwah Records label.

The current market trend in Malaysia requires several songwriters and producers to be featured on a single album. Hassan was one of the five producers who worked on Ziana Zain's *Puncak Kasih* (Love's Peak), which in 1998 was named the year's best pop album on AIM (Anugerah Industri Muzik), Malaysia's most credible awards show. He was one of four producers featured on Siti Nurhaliza's album *Adiwarna* (Colour), AIM's best pop album for 1999.

Hassan also has a track record in A&R, most recently working for Delima Records. But at Delima and at previous labels, this

writer/producer has bucked the trend toward multiple-producer projects and offers an example here of the importance of long-term relationships between producers and performers. "I am writing an entire album for newcomer Nur Fatimah. It's a way for the producer and the singer to grow together," he says.

He followed the same strategy as general manager of Happy Records in the early '90s, working with singer Fauziah Latiff. "I produced seven of Fauziah's 10 albums. I wrote about six or seven songs for each album. The sales increased gradually with each album that we put out, from a modest 20,000 to 100,000."

Hassan signed platinum-selling Malay ballad singer Siti Nurhaliza to Suria Records (SRC) while he was GM at that label. He also writes and produces hits for her, including "Jerat Percintaan" (Love Trap), which won the AIM best song award for 1997.

Six of Nurhaliza's albums contain "an average of three" of Hassan's self-produced compositions. The latest radio hit Hassan has penned is titled "Azimat Cinta" (Miracle of Love) on Nurhaliza's album *Safa* (the name of a month on the Muslim calendar). The album was recorded at SRC studios and was released early this year.

While Hassan has taken up the A&R manager post at Delima Records, he maintains a close working relationship with singer Nurhaliza and the A&R people at SRC. "They still call me up to write for Siti," he says. Hassan also has an equal rapport with Nurhaliza herself. "My role, besides

This success led to my writing for other artists in the region, including Hong Kong star Lee Hong Wang. My song "Beautiful Day," co-written with Sony writer Peter Spring, was the first song on his album, with lyrics totally rewritten in Mandarin by a local Hong Kong writer. I'm not even sure if it's a straight translation or his own new lyrics. Another platinum artist who had a hit with a translation of one of my songs was Leon Lai with "You Are the One."

My advice to writers hoping to work in the region would be to get used to working very quickly. The records are made much faster than we are used to in the U.K. For example, I posted an MP3 song demo on the Internet on a Friday, and the decision to use it was made the following Monday, with the entire finished album out within a month. That's fast work. It also takes advantage of current U.K. sounds and trends to incorporate them in the productions. They don't hang around—and all the A&R executives speak English well, which helps.

I still haven't been over [to Asia] yet. There were plans to do so, but then Miller left Sony/ATV to join Global Talent. But I'm still hoping to fly over and meet some of my Southeast Asian co-writers one of these days. ■

## ARTIST RELATIONSHIPS (Continued from page APQ-2)

should be the brigadier general getting the troops together; that's really the way to go."

Warner's A&R director is Eddie Sing, formerly with the now-defunct Tai Chi Band. "He doesn't write or produce, but he has a good eye for talent. That's what's important," says Lankester.

Commercialism is a mandate many labels live by. The narrow tastes of Hong Kong audiences and the limitations of a small market and piracy have made writers and record labels cautious about trying new things.

It has certainly been stifling for local singers, to the extent that singers such as Wong and Sandy Lam Yik-lin—who prefers a more R&B sound than Hong Kong accepts—have become unwilling to record in Cantonese, preferring instead to reach out to more accepting markets in Taiwan and Southeast Asia.

## BEYOND COMMERCIALISM

The commercial restrictions of the market serve as a challenge to people like Lui, however. "The challenge is how to make your music sound different and still remain within the boundaries," says Lui, who has set up his own Moon Studios.

Leong concurs. "There's nothing wrong with commercialism. Singers like Britney Spears, Ricky Martin and Jennifer Lopez are all very pop. Commercialism can be different; it doesn't have to be cheap karaoke songs. The record labels should start educating their audience," he says.



Tony Kiang

But the creative picture has its bright spots. Wong's success has often been a beacon of hope to those attempting to sound different, and some upcoming singers, such as Nicholas Tse and Denise Ho Wan-si, are attempting to write their own songs.

At Warner Music's local spin-off label DNA, rappers LMF (Lazy Mutha F\*\*\*as) have created history—and gained infamy—by being the first to actually sell rap music, something literally unheard of as little as five years ago. The group's success has naturally created a mainstream demand for its services, and the 12-man rap-rock outfit has successfully kept its musical elements in songs such as "Love Is," the runaway hit penned for Sammi Cheng.

"Rap and hip-hop have become more acceptable. Hong Kong tends to follow U.S. trends, and those genres are popular there. Besides, the media has also given the genre more exposure," says E.E.G.'s Kiang on LMF's success.

As fans become more discerning and receptive to new genres and sounds, there will no doubt be more experimental space for creative talent. But even then, the creative talent is going to need the right material to work with.

"If they don't have the right qualities, even if you give them a very good song, they won't be able to deliver," says Leong. "Artists need to have talent, a good work attitude and the confidence to succeed." ■



writing for her, was introducing Nurhaliza to the public," he says. "When she started singing, she was very raw, but now she's matured as a singer. I don't know if we'll get to the stage of writing a song together, but I know she's beginning to write lyrics."

Hassan attempted a collaboration with Japanese producer Makato Kubota in 1993 on an album by the then-popular singer Aishah (Sony Music), which he called a "bit of a mismatch. He used a lot of hi-tech stuff, and, in the end, that sweet, village-girl sound that Aishah was known for was lost," says Hassan. "If it's too modern-sounding, the rural people in Malaysia don't identify with it and the urban people become extremely critical." ■



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## Singapore's Billy Koh Helps Shape An Evolving Career

BY PHILIP CHEAH

**SINGAPORE**—A pioneer of the Singapore grassroots pop movement called Xinyao, Billy Koh today produces acts that he has signed to his own label, Ocean Butterflies.

Last year, he produced three albums by Kit Chan. Two were greatest-hits collections with new tracks added; one was released in Mandarin and the other in the Cantonese dialect. The third album was *Lola*. For each album, sales averaged 150,000 units in Taiwan, 20,000 units in Hong Kong and 10,000 in Singapore.

Koh produces about five albums each year. Currently, he is trying to break two new Singapore Chinese pop acts, Andy Toh and the duo of Clarence & Alec.

"We always start planning a new album [for Chan] once we have released the last one," says Koh. "The A&R process takes time, as we sit down with the artist, as well as the record company that markets and promotes the release. Recording is normally completed in two months in our own in-house studio, although a few tracks are always sent to the U.S. for mastering.

"Kit has been with us since 1992, and she has re-signed her contract three times," says Koh. "We have a close relationship, and our



ideas about music are similar. I always try to take her in a new direction. She is now a mature artist, and the Asian pop market tends to be a teen-based one. So we have to keep injecting surprises into each release. For the album *Lola*, we arranged a world-music track for her.

"My role with Kit is twofold, first as a producer and second as a manager. After her successful debut on Hong Kong TV last year in a drama serial, she is taking a new role on Singapore TV. This will create another presence for her in the market." ■

## Thailand Sees Staff Producers Finding Talent To Fit The Mold

BY ANDREW HIRANSOMBOOM

**BANGKOK**—The Asian economic crisis, which began in 1997 with the devaluation of the Thai baht, had a disastrous effect on Thailand's local music industry. Aside from the traditional market leaders, Grammy Entertainment and RS Promotions, those companies that did not succumb to bankruptcy were obliged to close departments and lay off staff in order to survive. More recently, rampant piracy has forced the industry to adopt a cost structure that limits revenues and, therefore, growth. One result is that record labels have adopted a very conservative stance in producing domestic music.

Rather than spend top dollar identifying and signing experienced performers, most stick to a proven formula and find raw talent that can be made to fit the mold. To further keep costs down, songwriting and producing duties are often the responsibility of label staff. In fact, stripped down to the essentials, even managers are expected to wear many hats. Such is the case with Sumate "Po" Posayanukul, local product manager of Sony Music (Thailand). Posayanukul is currently Sony's most successful songwriter and producer. He han-

dles some instrumental duties, as well.

"I work as a product manager, so I have to get involved," Posayanukul explains. He recently produced tracks on the *Attitude* album by the rock act the Barbies and pop soloist Sara's *Special* album. His biggest project by far was the debut album by pop duo Note & Toon, for which he was co-producer and supervisor of a team of songwriters. He also wrote their Top-10 single "Tua Tan."

The two singers, cheerleaders at rival universities, had no previous professional musical experience before they were discovered by Sony MD Peter Gan at a football match. Thus, Posayanukul wrote "Tua Tan" and supervised the writing of the other nine tracks specifically for Note & Toon, after listening to the singers' ideas.

Posayanukul is fluent in Thai but no other languages and does not foresee working with non-Thai songwriters or artists. As a producer, Posayanukul works closely with Sony's marketing and promotion departments. His co-producers include Nakharin "Pang" Kingsak, who is also a man of many talents: executive producer, songwriter and recording artist. ■

## Philippines Producer Nonoy Tan Finds A Cause To Support

BY DAVID GONZALES

**MANILA**—Nonoy Tan is one of the Philippines' most sought-after songwriters/producers. He is owner of a production company called Nota Music Productions, and his songs are represented by Tascaro Music, Inc., a music publishing company he helped found. One of the many top-selling albums featuring his songs and production work was the Rock Records Philippines (RRP) debut album of female pop/rock artist *Mystica*, released in late 1999. It became RRP's first gold album, surpassing the requisite 20,000 units sold, in early 2000.

Tan and Nota Music Productions were also the guiding force behind *Mystica*'s second RRP album, *Walang Takip (No Cover)*, released in late 2000. According to Tan, *Mystica* (whose real name is Ruby Cassidy and is of Philippine descent) contacted him after learning in mid-1999 that he was the producer for *Aegis*, a local group whose sound she admired. At the time, *Mystica* was without a label deal.

"We discussed a price for which I (under the auspices of Nota Music Productions) would produce her album and handle all the technical aspects, such as writing and finding songs, getting back-up singers if needed and so on," says Tan. "She had enough money for five songs, and another song was added for the same price. After I saw in the studio how much potential she had, I pro-



*Mystica*

duced the rest of the album without upfront payment."

The album was recorded at the Greenhills Sound Productions studio, located in Quezon City near the Manila metropolis. Tan and *Mystica* did not co-produce any songs. The completed master contained six Tan compositions and four other songs. Tan learned that Rock Records, which had established an affiliate here in August 1997, was looking to beef up its domestic roster and might be interested in it. Rock bought the master and signed *Mystica* to the label. ■

### BRICKMAN

(Continued from page APQ-2)

Brickman's commitment to the Asian marketplace extends into collaborations with Asian artists—hence the "In Your Eyes" project.

"I'd done a number of collaborations with Asian artists—since I was known as a songwriter who collaborates with other singers," says Brickman, who worked with fellow American artists such as Carly Simon, Michael W. Smith, Pam Tillis and Michelle Wright on his 1999 *Destiny* album. "So I'd do concerts in Asia, and local singers would sing these collaborations with me. I met a lot of local singers, and the record company would suggest doing duets with them. The Sharon Cuneta-Andy Lau track came through BMG Philippines. They were soliciting songs for her and suggested that I write something for her as a duet with Lau. So I submitted some songs I hadn't cut yet, and they picked 'In Your Eyes.' It was the first English-language song Lau ever performed."

Brickman produced the track last year in Hong Kong. More recently, he's written

songs for Philippines artists Lea Salonga and Ariel Rivera, as well as two more for Cuneta.

"My writing tends to be of a style that's popular in Asia, so I don't write songs specifically for that market," Brickman says, adding that his Asian-targeted tunes "might be a hair more sweeping" than his typical U.S. output.

Brickman currently is looking at a possible album or tour pairing him with a singer from each of the key Asian countries, although he notes that Thailand and Singapore are "more

**"The key to a strong career [in Asia] is that they take your commitment to coming there very seriously. To perform or sign autographs or appear on TV proves your commitment to wanting your music heard over there."**

—Jim Brickman

international" and less supportive of their local artists and might not be as conducive to the concept as the Philippines.

"You really have to be there," he advises other artists aspiring to similarly exploit the Asian marketplace. "You have to put yourself in the situation where people get to know you and show your commitment to being there. There's nothing like the face-to-face thing, which requires a lot of time and energy." ■

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Bankruptcy Leaves Industry Reeling Fate Of Canada's '6th Major,' Song Corp., Is Debated

BY LARRY LeBLANC

TORONTO—Canada's music industry is still reeling at the decision by independent publicly traded music group Song Corp. to file for bankruptcy earlier this month (*Billboard Bulletin*, May 8).

Two-year-old Toronto-based Song Corp. sought bankruptcy protection May 4, making an assignment under the Canadian Bankruptcy and Insolvency Act. That assignment also covers its subsidiaries: Song Entertainment Distribution, Song Publishing, Song Recordings, and Attic Music Limited. Song Corp. shares closed at \$.05 Canadian (\$.03) May 3 on the Canadian Venture Exchange.

Song Corp. liabilities are estimated at \$8.2 million Canadian (\$5.3 million).

Leading the list of more than 500 unsecured creditors is the Netherlands' Roadrunner Records at \$356,400 Canadian (\$229,000). It is followed by Windswept Holdings with \$302,400 Canadian (\$194,600), S-Curve Records with \$186,100 Canadian (\$119,750), and Century Family with \$161,600 Canadian (\$104,000). Minneapolis-based Navarre is listed as both a secured creditor owed \$788,300 Canadian (\$507,200) and an unsecured creditor owed \$198,800 Canadian (\$128,000). A creditors' meeting is due May 24 in Toronto.

The three Song Corp. directors—CEO Allan Gregg, booking agent/man-

ager Sam Feldman, who is also CEO of S.L. Feldman and Associates; and Nelson C. Smith, who is also VP/director of Yorkton Securities—resigned May 4. Departing the following week were company president/COO Bill Ott and vice chairman Alexander Mair.

Song Corp. is now operating with a staff of 15-20 nationally under Toronto-based trustee Mintz & Partners, which is liquidating its assets. However, it is anticipated that liquidation proceeds will not settle all its debts.

"We have clients affected by this bankruptcy and others who have approached us, and we're looking at (Continued on page 50)

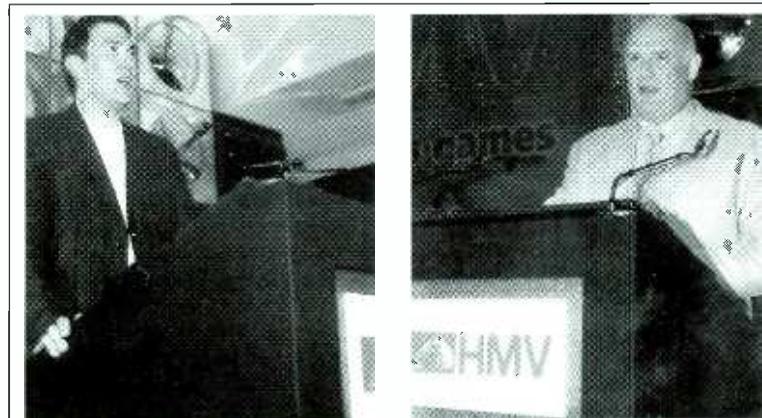
## Dutch Make Plan To Export Talent To Germany

BY ROBERT HEEG

HILVERSUM, the Netherlands—A new initiative, musicXport.nl, has been launched in an attempt to help Dutch acts crack the lucrative German market.

This music export bureau is a joint operation of Conamus (the industry organization that promotes Dutch music at home and abroad), the government-funded Dutch Rock and Pop Institute (NPI), and the local International Federation of the Phonographic Industry affiliate NVPI, in collaboration with the government's Ministry of Foreign Affairs and Ministry of Education, Cultural Affairs, and Science.

Each year, four Dutch acts that already have label deals in their home



**Tonic for the Troops.** HMV celebrated the 80th anniversary of the opening of its first store (on London's Oxford Street) by staging its annual conference in Spain's prestigious La Manga resort May 9 and 10. EMI Group chairman Eric Nicoli, right, attended and addressed the assembled store managers, executives, and industry guests, with his other role of acting chairman, HMV Media Group, very much to the fore. Nicoli's upbeat message to the HMV troops echoed an earlier speech by HMV Europe's David Pryde, left, hosting his first conference as managing director since taking over from Brian McLaughlin, recently promoted to HMV Media Group COO.

## Taiwan's GigaMedia Embarks On Joint Venture With EMI Asia

BY TIM CULPAN

TAIPEI, Taiwan—EMI has described its newly struck strategic alliance with Taiwanese broadband Internet company GigaMedia as the most extensive partnership of its kind to date in that country.

The first fruit of the alliance, unveiled May 14, is the formation of a new online music channel. Due to launch by the end of this year, the project will see the Nasdaq-listed GigaMedia spin off its existing music site, Juice (Juice.com.tw), into a new EMI-Giga joint venture channel to be called GigaMusic (GigaMusic.com).

EMI Music Asia will take an unspecified minority stake in the new company, says Bryan Low, EMI Music Asia's head of new media. Both GigaMedia and EMI will share revenue from the site, but the revenue model has yet to be worked out.

According to GigaMedia CEO Raymond Chang, GigaMusic will be capitalized at \$100 million Taiwanese (\$3 million). It will provide access to streaming video and audio on a subscription basis, while downloads will be charged per item.

In its role as EMI's new media partner in Taiwan, GigaMedia will be given priority access to information on EMI artists, including sneak previews and special offers. Users of the GigaMusic channel will also have access to multimedia channels dedicated to individual artists.

"The platform will be developed in different stages, with access to artists' music and videos to be available within 12 months," says Hong Kong-based Matthew Allison, president/CEO of EMI Music Asia. The

## MuXXIc Restructuring To Meet Market-Share Goal

BY HOWELL LLEWELLYN

MADRID—Key management changes at heavyweight Spanish independent label MuXXIc are aimed at ensuring it stays on target to rival the majors for market share in domestic repertoire this year.

MuXXIc director Carlos Sanmartín has appointed industry veteran Laly García as marketing director

**muxxic**

of MuXXIc's three divisions: Caribbean/tropical Eurotropical, pop label MuXXIc, and Horus, a sizable Barcelona-based indie, of which MuXXIc acquired a 60% stake in February to become Spain's biggest indie label. Previous MuXXIc marketing director Domingo García becomes director of the MuXXIc label. The appointments took effect May 1.

MuXXIc is part of the music conglomerate Gran Vía Musical, which was launched 18 months ago. Sanmartín joined MuXXIc six months ago from his position as director at BMG Argentina, following a stint as Chrysalis Spain director. Laly García spent many years as director of international exploitation at BMG Ariola Spain before being promoted as VP of marketing at BMG's Latin Region office in Madrid. BMG has just moved its Latin Region office to Miami.

MuXXIc had two albums in the top three of the Spanish sales charts dated May 3, one by Mexico's Paulina Rubio (No. 2) and the other by Papa Levante (No. 3).

"I decided to modify the label structure both to consolidate our strong position and to back up

some big releases we have in the coming weeks," says Sanmartín. Those include second releases by

two young performers whose debut albums last year sold more than 500,000 each in Spain. *Siempre (Always)* by Southern Spanish teenage *copla* specialist Tamara is released late May, and an as-yet-untitled album by Raúl is due in June. The two albums will be released in Latin America and U.S. Latino markets in September, with promotion starting next January following extensive Spanish tours.

Other pre-summer album releases include *Golpeando Fuerte (Hitting Hard)* by Puerto Rico's Noelia and *Mi Casa Su Casa (My House Your House)* by Cuban traditional *son* group Los Fakires.

"We shall be very close to the majors in market share of domestic repertoire by year's end, which was always our aim," says Sanmartín. "Our only disadvantage is that as a young outfit, we have no back catalog to boost sales and therefore our market share."

**MUSICXPORT.NL**

country will benefit from musicXport.nl. Acts can either be nominated by their record companies or apply in person through the Web site musicXport.nl. A committee of executives from within the Dutch music industry will recommend the most suitable candidates, from which Conamus and the NPI will make a final selection.

The criteria for potential candidates are success in the Dutch market, a professional attitude, a finished album ready for German release, and—preferably—a promotional video to accompany it. Once the acts are selected, their record companies will set up (Continued on page 50)



company will begin operating later this year. The first step will be hosting sites for EMI/Virgin's Chinese-language artists. While artists from around the region will be represented on the new site, the primary focus will be on Taiwanese acts.

On hand for the launch were top-selling singers Elva and Phil Chang. The latter was EMI Taiwan's No. 1 artist in 2000, with domestic album sales of 300,000 units. Elva, signed to the local Virgin imprint, is one of Taiwan's most popular female pop stars.

While expressing enthusiasm for the new venture, Elva tells *Billboard* that, although an avid Internet user, she has never downloaded songs from such sites as Napster. "I think it's OK to get songs to sample and see

what they're like, but it's not right to copy them onto CDs."

A key issue for the success of online music sales is digital security. Taiwan has a notorious reputation for online piracy. The GigaMusic channel will initially support Microsoft's Digital Rights Management (DRM) technology.

GigaMedia is known to favor exclusive access deals with its joint-venture partners as a means to boost usage of its broadband Internet service provider and increase online subscription numbers. However, Allison describes EMI as "technology-agnostic," and Low adds that, although EMI is allowing GigaMedia priority access to its artists, the company is not willing to grant exclusivity to any one firm.

"The whole of the Internet is about non-exclusivity," says Low. "We are not about building a walled garden." (Continued on page 50)

# BBMak Builds On Success 'Back Here'

## British Trio Returns To Native Soil Following U.S. Recognition

BY GORDON MASSON

LONDON—While success in the U.S. may not necessarily follow success in the U.K., at least one British band is finding that hard work in the States is helping with its relaunch back home.

When pop trio BBMak failed to make a significant impact on home soil in 1999, its label, Telstar, told the band to pack its bags and go west, to hone its trade in the U.S. Less than two years later, BBMak's debut album, *Sooner or Later*, has reached close to 1 million sales stateside. The band has now returned to Britain, boosted by a marketing campaign centering on its popularity across the pond.



MATHER

"We utilized the American success over Christmas [2000] in terms of a huge [U.K.] poster campaign for pre-awareness, basically screaming that a million U.S. album buyers and half a billion radio listeners can't be wrong," Dave Mather, U.K. sales and marketing director at Telstar, says.

The band's manager, Diane Young of London-based Daytime Entertainment, adds, "A lot of the initial campaign was based around the idea that we should be proud of the country that actually managed to export something so well."

BBMak is Christian Burns (27), Mark Barry (22), and Ste McNally (22). The trio met in 1996 and, united by a love of classic pop and a passion for soul, began writing songs and performing in their native northwest England.

Comparing the workload at home and in the U.S., Burns notes, "As an artist, the role is similar—one has to be amenable to a constantly changing schedule. We are working on similar perception problems in both territories and striving to convince people that we are more than just a boy band and can appeal to a broader marketplace."

The first attempt to break BBMak in the U.K., by Telstar's own admission, was a failure. However, the label kept the faith, and the band took *Sooner or Later* (licensed in North America to Hollywood Records) to gold in the States. Mather says the band's U.S. success gave the U.K. label a story with which to come back to U.K. broadcasters. "It was genuinely a huge story," Barry adds, "The U.S. success has been key in altering U.K. perceptions."

The band's first single on its U.K. relaunch was, appropriately, "Back Here." It immediately found favor with U.K. radio programmers and with record buyers, peaking at No. 5 on the "official" Chart Information Network (CIN) singles sales chart for the week ending Feb. 24. The label says it has sold around 120,000 copies in the U.K.

McNally tells *Billboard*, "[The relaunch campaign has been] different, as we have found our identity and

have been in a position to tell a definite story. First time 'round we were still trying to establish ourselves and convince people of our worth."

Lee Lodge, producer of the perennial BBC TV music show *Top of the Pops*, notes, "The American success gives the media a tag line to work things on. However, I also think that the actual pop market has improved slightly and that you need songs now to gain a foothold. The reason why BBMak has had a better time this time around is down to the fact that they do have crafted songs, and they are actually musicians—and can prove it."

Sheena Mason, executive producer of daytime programs and music programming at London's Capital Radio, agrees. "The first time 'round no one knew who they were, and they were competing with various other boy bands," she says. "Now they come with the backing of U.S. chart success, which does influence [U.K.] playlists, plus they've remixed the original track."

The single's recent success in the U.K. has been more than matched by

its continuing popularity at U.S. radio. "[In the U.S.] 'Back Here' worked top 40. Then, halfway through the life of the single, the AC market took us back in," Young says. "The single was released in May last year, and here we are literally a year later, and 'Back Here' is still top 10 in the AC chart in the U.S. [Billboard Adult Contemporary, week ending May 19]."

"The next single to come out in the States has just gone to radio; it's called 'Ghost of You and Me,'" says Mather. "Just by the first adds at radio, the [U.S.] album sales increased by 47%." He adds that it could be the track that makes BBMak global stars.

The band is focusing on the album launch in Europe until mid-May, before leaving for the U.S. to tour for six weeks with 'N Sync. "We've got a year plan already," says Young, "but a lot of that can be taken off keel, because I'm convinced 'Ghost of You and Me' is going to go all the way. We could be looking at a situation in September where we've got a huge record, and we'll have to reconsider what we do with the fourth quarter."

# U.K. Lawyer Benedict Turns Dr., With Indies As Patients

BY PAUL SEXTON

LONDON—In the grown-up world of music business affairs, when the uncertainties of life as an indie become perplexing, who you gonna E-mail? How about Dr. John's Surgery?

That's the hope of U.K. labels' body the Assn. of Independent Music (AIM) and long-serving industry lawyer John Benedict, now a full-time consultant with London-based legal firm Denton Wilde Sapte. The three parties are teaming up to offer an online legal and business advice service under that name to AIM members and "friends" of the 500-label body.

The service, which is both free and anonymous, officially launched May 14 on AIM's musicindie.org site. To judge by initial responses, it looks like it is being welcomed by indie-sector players both big and small.

"Some of the [first] questions have been extremely interesting to get and to answer," says Benedict, talking to *Billboard* at the end of his first day's surgery. "I expected small labels to be the first 'patients,' but two labels of a considerable size [were] the first, and the questions are not obvious." Early advice included information about copyright licenses and about making recordings available on the Internet.

Although surgery visitors will retain their privacy, Benedict and AIM hope that there will be shared value for all users of the service. "We're recirculating the questions,"

he says, "and there'll be a FAQ [frequently asked questions] section, so the questioner is anonymous, but the question is public. We're aiming to be prompt [in answering], and so far we're on the button."

Benedict, formerly managing director of U.K. indie China Records, is now also a non-executive director of Just Music, an ambient/instrumental label he launched in 1999. He started the service after 18 months of discussions with AIM. A longtime active participant on the indie scene, he believes that the principle of shared information can benefit everyone in an ever-changing and often ambiguous business environment.

"It's not a gimmick; it will evolve according to what happens next in the industry," he says. And, like any good doctor, Benedict offers friendly advice, but no panacea. "Clearly, the problem with new-media questions—certainly in terms of clearances and rights—is that most of the answers are questions themselves," he notes. "The issues are rebounding all over the world."

An AIM spokesman says that early response from members has been extremely positive, especially since users can tone up their flabby areas of knowledge without embarrassment. "People can be a bit rough around the edges in some disciplines, but [legal and business affairs] is an area where they don't want to get it wrong, and they need their hands held a lot. There are so many issues in terms of managing rights, and the changes are dominating into effect all the time."



BENEDICT

# newsline...

THE INTERNATIONAL FEDERATION of the Phonographic Industry (IFPI) has unveiled a new search tool aimed at assisting independent labels and artists in tracking copyright works on file-sharing Internet services. The Songbird software, developed by Travis Hill, president of Utah-based technology company Media Enforcer LLC, searches all 90 available Napster servers for variations of artists' names or song titles, which otherwise might not appear on the site's software. The user can then take action to have infringing works removed. One year in the making, the software was developed in cooperation with the IFPI's anti-piracy unit. Hill says he created the software—which can be downloaded free of charge via [iapu.org](http://iapu.org)—with an aim "to eventually clear the Internet of unauthorized files." The IFPI says the tool will likely be reconfigured for other peer-to-peer platforms.



LARS BRANDLE

SONY MUSIC ENTERTAINMENT (JAPAN) has bought the worldwide rights to exclusively license master recordings owned by Tokyo-based publisher Alfa Music Japan. Alfa Records, the publisher's sister company, ceased operations in March 1999. The catalog includes 90 jazz titles by such artists as Chris Connor, Freddie Hubbard, and Mal Waldron, as well as recordings by pioneering Japanese techno/pop band Yellow Magic Orchestra and other domestic hit titles from the '70s and '80s by such Japanese acts as Yumi Arai (now Yumi Matsutoya) and Circus. Publishing rights to Alfa's catalog will be administered by Sony Music Publishing (Japan).

STEVE McCLURE

SWEDISH COLLECTING SOCIETY STIM posted record revenue in 2000: a total of 910.6 million kronor (\$88.9 million), an increase of 11% on the previous year. The figures are split between performing right collections of 495.2 million kronor (\$48.4 million) and mechanical-right collections of 415.4 million kronor (\$40.6 million). According to STIM's Stockholm-based managing director, Gunnar Petri, the figures could have been "even higher if STIM had collected outstanding payments from [London-based, Scandinavia-targeted TV station] TV3 this year." TV3 argues that, since it is based in London, it should pay remuneration—at a lower rate than STIM applies—to the U.K.'s Performing Right Society instead of the Swedish body.

KAIR R. LOFTHUS

CHRYSLIS GROUP PLC reported a pretax loss of 5.6 million pounds (\$7.95 million) in the six months that ended Feb. 28, citing spending on its online interests. The U.K.-based broadcast and music group had a 100,000-pound (\$142,000) profit in the corresponding period last year. Losses of 9.1 million pounds (\$12.92 million) were incurred by the group's new-media operations. The group's earnings before interest, taxes, depreciation, and amortization, however, without the new-media losses, improved 158% to 6.3 million pounds (\$8.94 million). Interim group revenue improved 15% to 93.6 million pounds (\$132.91 million).

LARS BRANDLE

SINGAPORE POLICE have broken up a syndicate that supplied pirate music CDs to market stalls in the city-state. In raids on May 11, officers from the Intellectual Property Rights Branch of the Criminal Investigation Department arrested 14 people and seized 20,000 pirate music CDs, DVDs, CD-ROMs, and Video CDs—including both local and international repertoire—with a street value of \$300,000 Singapore (\$176,500). One man was arrested the same day; police rounded up the others, all aged between 19 and 48, in follow-up raids May 12.

NAZIR HUSSAIN

## EXECUTIVE TURNTABLE

RECORD COMPANIES. Brian Southall is promoted to VP, corporate communication, at London-based Warner Music International (WMI). He was WMI's communications and public relations consultant.

Wingolf Mielke is named executive VP/GM of Sony Music Germany, based in Berlin. He was executive VP/CFO at Universal Germany.

Fabrizio Giannini is named senior director, new local artists and new talents, at EMI Music Italy in Milan. He was managing director of CGD EastWest.

Camille Trumer has been appointed GM of EMI Music France. He was president/CEO of Universal Pictures Video in France.

Johan Vosmeijer is named mar-

keting director at Sony Music Benelux. He was an editor at Dutch broadcaster Veronica's *TV Guide* publication.

Universal Music Finland has named Teja Kotilainen A&R manager. He was manager/booking agent at Welldone Agency & Promotion in Helsinki.

MUSIC RETAIL. Gary Warren is promoted to VP of operations for HMV North America. He was HMV Europe's divisional manager for Ireland, Scotland, and north-east England.



WARREN

# HITS OF THE



# WORLD

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| JAPAN     |           | (Dempa Publications Inc.) 05/16/01  |
|-----------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES   |
| 1         | 1         | ZERO LANDMINE N.M.L. WARNER MUSIC JAPAN   |
| 2         | 2         | PIECES OF A DREAM CHEMISTRY DEFSTAR   |
| 3         | NEW       | TSUKI TO TAIYOU TUBE SONY   |
| 4         | 5         | STAND UP MAI KURAKI GIZA STUDIO   |
| 5         | 4         | HITORI THE GOSPELLERS K/00N   |
| 6         | 8         | TENTAICANNOSOKU BUMP OF CHICKEN TOY'S FACTORY                                     |
| 7         | 7         | CORAZON DAPUMP AVEV TRAX  |
| 8         | 6         | ASIATO 19 VICTOR  |
| 9         | 3         | GLOBAL COMMUNICATION GLAY UNLIMITED   |
| 10        | 10        | NEW RYUJITI KAWAMURA VICTOR   |
| 11        | 9         | ASHITAGA ARUSA RE-JAPAN AVEV TRAX   |
| 12        | NEW       | THE ONLY ONE KIYOTAKA TOSHIBA/EMI   |
| 13        | 17        | MOMO NORIYUKI MAKIHARA WARNER MUSIC JAPAN   |
| 14        | 19        | HANANO KUBIKAZARI YOUSUI INOUE FOR LIFE   |
| 15        | 18        | OHIOKAKE OTOJIRO KIYOSHI HIKAWA COLUMBIA  |
| 16        | NEW       | PRIZON M-FLO RHYTHM ZONE  |
| 17        | 16        | KIMINOTAMENIBOKUGAIR/HANASANA! ARASHI PONY CANYON                                 |
| 18        | NEW       | FOREVER MEMORIES W-INDS PONY CANYON   |
| 19        | 12        | ASHITAGA ARUSA URUFURUZU TOSHIBA/EMI  |
| 20        | NEW       | TOKIO LV SUKEBO-KING WARNER MUSIC JAPAN   |
|           |           | ALBUMS  |
| 1         | 1         | MISIA MARVELOUS ARISTA  |
| 2         | NEW       | SHELA COLORLESS AVEV TRAX   |
| 3         | 2         | MASAHARU FUKUYAMA F UNIVERSAL   |
| 4         | 4         | VARIOUS ARTISTS IMAGE 2 SONY  |
| 5         | 3         | ULFULS BEST!! TOSHIBA/EMI   |
| 6         | 5         | HIKARU UTADA DISTANCE TOSHIBA/EMI   |
| 7         | 8         | VARIOUS ARTISTS LOVE LIGHTS WARNER MUSIC JAPAN                                    |
| 8         | 7         | VARIOUS ARTISTS THE MOST RELAXING—FEEL 2 TOSHIBA/EMI                              |
| 9         | 6         | AYUMI HAMASAKI A BEST AVEV TRAX   |
| 10        | 9         | JANET ALL FOR YOU VIRGIN  |
| 11        | NEW       | DREAMS COME TRUE THE MONSTER—UNIVERSAL MIX TOSHIBA/EMI                            |
| 12        | NEW       | TOKIO BEST EP SELECTION TOKYO II SONY   |
| 13        | 16        | DESTINY'S CHILD SURVIVOR SONY   |
| 14        | NEW       | PAUL MCCARTNEY & WINGS WINGSPAN—HITS AND HISTORY PARLOPHONE                       |
| 15        | 10        | YUKO NAKAZAWA TANPOPO PETITMONI MINIMONI TOGETHER!—TANPOPO PETIT MINI YUKO ZETIMA |
| 16        | 11        | COCCO SANGROSE VICTOR   |
| 17        | 15        | VARIOUS ARTISTS IMAGE SONY  |
| 18        | 13        | CHIHIRI ONITSUKA INSOMNIA TOSHIBA/EMI   |
| 19        | 12        | SMAP SMAP VEST VICTOR   |
| 20        | 14        | GACKT REBIRTH NIPPON CROWN  |

| GERMANY   |           | (Media Control) 05/16/01                                  |
|-----------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES   |
| 1         | 9         | WHOLE AGAIN ATOMIC KITTEN VIRGIN                          |
| 2         | 4         | TURN THE TIDE SYLVER UNIVERSAL                            |
| 3         | 2         | TEENAGE DIRTBAG WHEATUS COLUMBIA                          |
| 4         | 3         | PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL        |
| 5         | 1         | BUTTERFLY CRAZY TOWN COLUMBIA                             |
| 6         | 8         | YOU'RE MY MATE RIGHT SAID FRED KINGSIZE/BMG               |
| 7         | 5         | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA |
| 8         | 13        | CLINT EASTWOOD GORILLAZ PARLOPHONE                        |
| 9         | 6         | KUMBA YO! MITTERMEIER VS. GUANO BABES GOLDRUSH/BMG        |
| 10        | 12        | DREAM TO ME DARIO G MANIFESTO                             |
| 11        | 18        | ON THE MOVE BARTHEZZ UNIVERSAL                            |
| 12        | 10        | SURVIVOR DESTINY'S CHILD COLUMBIA                         |
| 13        | 7         | RIVERS OF JOY NO ANGELS ZEITGEIST/UNIVERSAL               |
| 14        | 11        | UPTOWN GIRL WESTLIFE RCA                                  |
| 15        | 15        | DREAM ON DEPECHE MODE VIRGIN                              |
| 16        | 14        | ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA                |
| 17        | 17        | ONE IN A MILLION BOSSON EMI                               |
| 18        | NEW       | IT'S RAINING MEN GERI HALLIWELL EMI                       |
| 19        | 16        | LIEBFICKEN SOFAPLANET EPIC                                |
| 20        | NEW       | LET'S GET BACK TO BED BOY SARAH CONNOR FEATURING TQ EPIC  |
|           |           | ALBUMS  |
| 1         | 1         | DESTINY'S CHILD SURVIVOR COLUMBIA                         |
| 2         | 2         | RAMMSTEIN MUTTER MOTOR/UNIVERSAL                          |
| 3         | NEW       | THOMAS D REFLEKTOR FALKE LEKTIONEN IN DEMUT COLUMBIA      |
| 4         | 4         | DIDO NO ANGEL ARISTA/ARIELA                               |
| 5         | 6         | NO ANGELS ELLEMENTS ZEITGEIST/UNIVERSAL                   |
| 6         | 3         | VARIOUS ARTISTS URBAN RENEWAL—PHIL COLLINS TRIBUTE WEA    |
| 7         | RE        | MICHELLE BEST OF EMI                                      |
| 8         | 5         | JANET ALL FOR YOU VIRGIN                                  |
| 9         | 8         | SHAGGY HOTSHOT MCA/UNIVERSAL                              |
| 10        | 7         | SAMY DELUXE SAMY DELUXE EMI                               |
| 11        | 12        | ROXETTE ROOM SERVICE EMI                                  |
| 12        | 9         | SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL        |
| 13        | 17        | RONAN KEATING RONAN POLYDOR/UNIVERSAL                     |
| 14        | NEW       | NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL           |
| 15        | 10        | CRAZY TOWN THE GIFT OF GAME COLUMBIA                      |
| 16        | NEW       | SYLVER CHANCES BYTE/UNIVERSAL                             |
| 17        | 11        | BEE GEES THIS IS WHERE I CAME IN POLYDOR/UNIVERSAL        |
| 18        | NEW       | MELANIE THORNTON READY TO FLY EPIC                        |
| 19        | 15        | VONDA SHEPARD ALLY MCBEAL: FOR ONCE IN MY LIFE EPIC       |
| 20        | NEW       | PAUL MCCARTNEY & WINGS WINGSPAN—HITS AND HISTORY EMI      |

| U.K.      |           | (CIN) 05/14/01  | Supported By |
|-----------|-----------|---|--------------|
| THIS WEEK | LAST WEEK | SINGLES   |              |
| 1         | 1         | IT'S RAINING MEN GERI HALLIWELL EMI                           |              |
| 2         | 2         | DON'T STOP MOVIN' S CLUB 7 POLYDOR                            |              |
| 3         | NEW       | RIDE WIT ME NELLY FEATURING CITY SPUD UNIVERSAL               |              |
| 4         | NEW       | YOU ARE ALIVE FRAGMA POSITIVA                                 |              |
| 5         | 4         | COLD AS ICE M.O.P. EPIC                                       |              |
| 6         | NEW       | WHO'S THAT GIRL? EVE INTERSCOPE                               |              |
| 7         | 5         | OUT OF REACH GABRIELLE GOBEAT/POLYDOR                         |              |
| 8         | 3         | PLAY JENNIFER LOPEZ EPIC                                      |              |
| 9         | 7         | SURVIVOR DESTINY'S CHILD COLUMBIA                             |              |
| 10        | NEW       | ONE WILD NIGHT BON JOVI MERCURY                               |              |
| 11        | 8         | LOVIN' EACH DAY RONAN KEATING POLYDOR                         |              |
| 12        | 9         | GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT ELEKTRA/EAST WEST |              |
| 13        | 10        | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA     |              |
| 14        | 12        | CLINT EASTWOOD GORILLAZ PARLOPHONE                            |              |
| 15        | 6         | IMITATION OF LIFE R.E.M. WARNER BROS./WEA                     |              |
| 16        | 14        | BUTTERFLY CRAZY TOWN COLUMBIA                                 |              |
| 17        | 11        | LIQUID DREAMS O-TOWN J/ROCA                                   |              |
| 18        | 18        | TEENAGE DIRTBAG WHEATUS COLUMBIA                              |              |
| 19        | 17        | WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN                     |              |
| 20        | 16        | WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN                     |              |
|           |           | ALBUMS  |              |
| 1         | 1         | DESTINY'S CHILD SURVIVOR COLUMBIA                             |              |
| 2         | 2         | DIDO NO ANGEL CHEEKY/ARISTA                                   |              |
| 3         | 4         | SHAGGY HOTSHOT MCA  |              |
| 4         | NEW       | EDDY GRANT THE GREATEST HITS EAST WEST                        |              |
| 5         | NEW       | PAUL MCCARTNEY & WINGS WINGSPAN—HITS AND HISTORY PARLOPHONE   |              |
| 6         | 5         | GABRIELLE RISE GO BEAT  |              |
| 7         | 3         | STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2             |              |
| 8         | 8         | ANASTACIA NOT THAT KIND EPIC                                  |              |
| 9         | 12        | BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA                   |              |
| 10        | 9         | LINKIN PARK [HYBRID THEORY] WARNER BROS./WEA                  |              |
| 11        | 13        | EVA CASSIOY SONGBIRD BLIX STREET/HOT                          |              |
| 12        | 6         | RONAN KEATING RONAN POLYDOR                                   |              |
| 13        | 16        | DAVID GRAY WHITE LADDER IHT/EASTWEST                          |              |
| 14        | NEW       | ELBOW ASLEP IN THE BACK V2                                    |              |
| 15        | 14        | TOPLOADER ONKA'S BIG MOKA SONY S2                             |              |
| 16        | 7         | ASH FREE ALL ANGELS INFECTIOUS                                |              |
| 17        | 15        | HEAR'SAY POPSTARS POLYDOR                                     |              |
| 18        | 10        | JANET ALL FOR YOU VIRGIN                                      |              |
| 19        | 19        | GORILLAZ GORILLAZ PARLOPHONE                                  |              |
| 20        | RE        | NELLY COUNTRY GRAMMAR UNIVERSAL                               |              |

| FRANCE    |           | (SNEP/FOP/Tite-Live) 05/16/01   |
|-----------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES   |
| 1         | 1         | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT BARCLAY/UNIVERSAL |
| 2         | 5         | J'VOULAIS SULLY SEFIL V2  |
| 3         | 3         | CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA                          |
| 4         | 4         | ALL FOR YOU JANET VIRGIN  |
| 5         | 2         | OADDY DJ DADDY DJ M6 INT./SONY  |
| 6         | 6         | HERE WITH ME DIDO ARISTA/ARIELA   |
| 7         | 7         | ELLE EVE ANGELI M6 INT./SONY  |
| 8         | 11        | JE N'AI QUE MON AME NATASHA ST-PIER COLUMBIA                            |
| 9         | 8         | R&B 2 RUE MATT BARCLAY/UNIVERSAL  |
| 10        | 20        | BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA                          |
| 11        | 9         | NO NAGGING ANYMORE FROGGY MIX M6 INT./SONY                              |
| 12        | 12        | STARLIGHT SUPERMEN LOVERS BMG   |
| 13        | 10        | ON A TOUS LE DROIT LIANE FOLY VIRGIN                                    |
| 14        | 15        | SURVIVOR DESTINY'S CHILD COLUMBIA                                       |
| 15        | 13        | PARLER TOUT BAS ALIZEE POLYDOR/UNIVERSAL                                |
| 16        | 16        | SUPREME ROBBIE WILLIAMS EMI   |
| 17        | NEW       | WHO'S THAT GIRL? EVE INTERSCOPE/UNIVERSAL                               |
| 18        | NEW       | PRES DE MDI LORIE EGP   |
| 19        | 18        | WHAZZAAH B-BOYS ULM/UNIVERSAL   |
| 20        | NEW       | QUE L'AMOUR NOUS GARDE LAAM EMI   |
|           |           | ALBUMS  |
| 1         | 1         | DIDO NO ANGEL ARISTA/ARIELA   |
| 2         | 5         | SOUNDTRACK LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/SONY              |
| 3         | 2         | GAROU SEUL COLUMBIA   |
| 4         | 6         | DESTINY'S CHILD SURVIVOR COLUMBIA                                       |
| 5         | 13        | SHAGGY HOTSHOT MCA/UNIVERSAL  |
| 6         | 8         | FONKY FAMILY ART DE RUE S.M.A.L.L./SONY                                 |
| 7         | 4         | VARIOUS ARTISTS 2001: L'ODYSEE DES ENFOIRES RESTO OU COEUR/BMG          |
| 8         | 12        | MATT R&B 2 RUE BARCLAY/UNIVERSAL  |
| 9         | 10        | DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL                       |
| 10        | 9         | HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN                           |
| 11        | 3         | JANET ALL FOR YOU VIRGIN  |
| 12        | 17        | DAFT PUNK DISCOVERY LABELS/VIRGIN                                       |
| 13        | NEW       | OXMO PUCINO L'AMOUR EST MORT DELABEL/VIRGIN                             |
| 14        | 11        | EVE ANGELI AIME-MOI M6 INT./SONY  |
| 15        | 7         | PATRICK BRUEL JUSTE AVANT RCA   |
| 16        | 15        | BEN HARPER LIVE FROM MARS VIRGIN  |
| 17        | 20        | ALIZEE PARLE TOUT BAS POLYDOR/UNIVERSAL                                 |
| 18        | 14        | CESARIA EVDRA SAO VICENTE DI LONGE RCA                                  |
| 19        | 16        | YANN TIERSSEN L'ABSENTE LABELS/VIRGIN                                   |
| 20        | 18        | LIANE FOLY ENTRE NOUS... VIRGIN   |

| CANADA    |           | (SoundScan) 05/26/01   |
|-----------|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES  |
| 1         | 1         | DAYS LIKE THAT SUGAR JONES MCA/UNIVERSAL                                     |
| 2         | 12        | WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER                        |
| 3         | 2         | DREAM ON DEPECHE MODE MUTE/REPRISE/WARNER                                    |
| 4         | 4         | PLAYED-A-LIVE (THE BONGO SONG) DUO SAFRI MCA/UNIVERSAL                       |
| 5         | 3         | GET OVER YOURSELF EDEN'S CRUSH 143/LONDON-SIRE/WARNER                        |
| 6         | 6         | SANDSTORM DARUDE POPULAR   |
| 7         | 5         | SURVIVOR DESTINY'S CHILD COLUMBIA/SONY                                       |
| 8         | 7         | PLAY JENNIFER LOPEZ EPIC/SONY  |
| 9         | 9         | WALK ON U2 INTERSCOPE/UNIVERSAL  |
| 10        | 8         | ALL FOR YOU JANET VIRGIN/EMI   |
| 11        | 11        | LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL                               |
| 12        | 19        | GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST/WARNER    |
| 13        | 17        | CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL                          |
| 14        | 15        | BUTTERFLY CRAZY TOWN COLUMBIA/SONY   |
| 15        | 18        | SILENCE DELIRIUM FEATURING SARAH MCLACHLAN NETTWERK                          |
| 16        | RE        | MY IRON LUNG RADIOHEAD CAPITOL/EMI   |
| 17        | 13        | \$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL                          |
| 18        | RE        | MUSIC MADONNA MAVERICK/WARNER  |
| 19        | NEW       | WHAT WOULD YOU DO? CITY HIGH BOOGA BASEMENT/INTERSCOPE/UNIVERSAL             |
| 20        | RE        | LET'S GET MARRIED JAGGED EDGE SO SO DEF/COLUMBIA/SONY                        |
|           |           | ALBUMS   |
| 1         | 1         | DESTINY'S CHILD SURVIVOR COLUMBIA/SONY                                       |
| 2         | 2         | JANET ALL FOR YOU VIRGIN/EMI   |
| 3         | 3         | SHAGGY HOTSHOT MCA/UNIVERSAL   |
| 4         | NEW       | PAUL MCCARTNEY WINGSPAN—HITS AND HISTORY MFL/CAPITOL/EMI                     |
| 5         | 6         | NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL                              |
| 6         | 9         | ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE                                    |
| 7         | 5         | LIFEHOUSE NO NAME FACE DREAMWORKS/INTERSCOPE/UNIVERSAL                       |
| 8         | 4         | VARIOUS ARTISTS GROOVE STATION 7 BMG   |
| 9         | 8         | SOUNDTRACK COYOTE UGLY CURB/WARNER   |
| 10        | 14        | BEE GEES THIS IS WHERE I CAME IN UNIVERSAL                                   |
| 11        | 11        | NELLY COUNTRY GRAMMAR FO REEL/UNIVERSAL                                      |
| 12        | NEW       | SOUNDTRACK MOULIN ROUGE TWENTIETH CENTURY FOX FILM CORP/INTERSCOPE/UNIVERSAL |
| 13        | 12        | DIDO NO ANGEL ARISTA/BMG   |
| 14        | 13        | SOUNDTRACK BRIDGET JONES'S DIARY ISLAND/UNIVERSAL                            |
| 15        | 7         | VARIOUS ARTISTS PURE DANCE 2001 UNIVERSAL                                    |
| 16        | NEW       | SUM 41 ALL KILLER NO FILLER ISLAND/UNIVERSAL                                 |
| 17        | 10        | 2PAC UNTIL THE END OF TIME AMARU/DEATH ROW/INTERSCOPE/UNIVERSAL              |
| 18        | 18        | TRAIN DROPS OF JUPITER AWARE/COLUMBIA/SONY                                   |
| 19        | 15        | JENNIFER LOPEZ J.LO EPIC/SONY  |
| 20        | NEW       | THE BLACK CROWES LIONS V2/BMG  |

| NETHERLANDS |           | (Stichting Mega Top 100) 05/14/01                                   |
|-------------|-----------|---|
| THIS WEEK   | LAST WEEK | SINGLES   |
| 1           | NEW       | I WANNA BE A ONE DAY FLY ONE DAY FLY SONY                           |
| 2           | NEW       | I WAS MADE TO LOVE YOU SITA & BART ZOMBA                            |
| 3           | 1         | DAMN (I THINK I LOVE YOU) STARMAKER ZOMBA                           |
| 4           | 2         | MOI...LOLITA ALIZEE POLYDOR/UNIVERSAL                               |
| 5           | 4         | WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN                           |
| 6           | 8         | ANOTHER DAY IN PARADISE BRANDY & RAY-J WARNER                       |
| 7           | 3         | UPTOWN GIRL WESTLIFE BMG  |
| 8           | 5         | PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO MERCURY/UNIVERSAL          |
| 9           | 10        | GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT WARNER                  |
| 10          | 9         | BUTTERFLY CRAZY TOWN SONY   |
| 11          | 7         | PUREST OF PAIN SON BY FOUR SONY                                     |
| 12          | 6         | SURVIVOR DESTINY'S CHILD SONY                                       |
| 13          | 11        | OOCHE WALLY QB'S FINEST FEATURING NAS SONY                          |
| 14          | 14        | ON THE MOVE BARTHEZZ PURPLE EYE                                     |
| 15          | 12        | PLAY JENNIFER LOPEZ SONY  |
| 16          | 15        | KABOUTERDANS KABOUTER PLOP STUDIO 100/UNIVERSAL                     |
| 17          | 20        | ONE WILD NIGHT BON JOVI MERCURY/UNIVERSAL                           |
| 18          | 17        | WHO'S THAT GIRL? EVE INTERSCOPE/UNIVERSAL                           |
| 19          | NEW       | SHE COULDN'T LAUGH TWARRES STRENGTHOLT                              |
| 20          | 13        | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL |
|             |           | ALBUMS  |
| 1           | 1         | DESTINY'S CHILD SURVIVOR SONY                                       |
| 2           | 3         | ANASTACIA NOT THAT KIND SONY  |
| 3           | 2         | ANOUK LOS TRACKS BINO   |
| 4           | 6         | ALESSANDRO SAFINA INSIEME A TE ULM/UNIVERSAL                        |
| 5           | 5         | DIDO NO ANGEL ARISTA/BMG  |
| 6           | 4         | JANET ALL FOR YOU VIRGIN  |
| 7           | 11        | BZN OUT IN THE BLUE MERCURY/UNIVERSAL                               |
| 8           | 8         | ILSE DE LANGE LIVIN' ON LOVE WARNER                                 |
| 9           | 10        | ST. GERMAIN BOULEVARD F COMMUNICATIONS/PIAS                         |
| 10          | 15        | 2PAC UNTIL THE END OF TIME INTERSCOPE/UNIVERSAL                     |
| 11          | 7         | K3 ALLE KLEUREN ARIOLA/BMG  |
| 12          | 9         | DE SMURFEN 3, 2, 1 SMURFHITS! EMI                                   |
| 13          | 13        | JENNIFER LOPEZ J.LO SONY  |
| 14          | 12        | ST. GERMAIN TOURIST BLUE NOTE/EMI                                   |
| 15          | NEW       | BEE GEES THIS IS WHERE I CAME IN POLYDOR/UNIVERSAL                  |
| 16          | RE        | THE BEATLES 1 EMI   |
| 17          | NEW       | GORILLAZ GORILLAZ EMI   |
| 18          | 16        | RAMMSTEIN MUTTER MOTOR/UNIVERSAL                                    |
| 19          | NEW       | VAN DIK HOUT HET BESTE VAN 1994-2001 SONY                           |
| 20          | 18        | THE CORRS UNPLUGGED 143/LAVA/WARNER                                 |

| AUSTRALIA |           | (ARIA) 05/14/01  |
|-----------|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES  |
| 1         | 2         | LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK FESTIVAL                   |
| 2         | 3         | I'M LIKE A BIRD NELLY FURTADO MCA/UNIVERSAL  |
| 3         | 1         | ME, MYSELF AND I SCANDALUS FESTIVAL  |
| 4         | 5         | WHOLE AGAIN ATOMIC KITTEN VIRGIN   |
| 5         | 4         | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL                |
| 6         | 6         | BUTTERFLY CRAZY TOWN COLUMBIA  |
| 7         | 7         | WALKING AWAY CRAIG DAVID SHOCK   |
| 8         | 9         | BETTE DAVIS EYES GWYNETH PALTROW HOLLYWOOD/UNIVERSAL                               |
| 9         | 8         | WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WEA                                 |
| 10        | 16        | BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA                                     |
| 11        | 12        | SURVIVOR DESTINY'S CHILD COLUMBIA  |
| 12        | 10        | ALL FOR YOU JANET VIRGIN   |
| 13        | 20        | THANK GOD I'M A COUNTRY BOY HAMPTON THE HAMPSTER SHOCK                             |
| 14        | 14        | OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN AFS                              |
| 15        | 13        | CASE OF THE EX (WHATCHA GONNA DO) MYA INTERSCOPE/UNIVERSAL                         |
| 16        | 11        | MS. JACKSON OUTKAST LAFACE/ARISTA  |
| 17        | 17        | PLAY JENNIFER LOPEZ EPIC   |
| 18        | 19        | YOU ALL DAT BAHAMEN S-CURVE/FMR  |
| 19        | NEW       | WITH ARMS WIDE OPEN CREED EPIC   |
| 20        | 18        | STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL                                    |
|           |           | ALBUMS   |
| 1         | 1         | MICHAEL CRAWFORD MICHAEL CRAWFORD—THE DISNEY ALBUM HOLLYWOOD/UNIVERSAL             |
| 2         | NEW       | SCANDALUS STARTIN' SOMETHIN' FESTIVAL  |
| 3         | 2         | DIDO NO ANGEL ARISTA/ARIELA  |
| 4         | NEW       | DESTINY'S CHILD SURVIVOR COLUMBIA  |
| 5         | 4         | CRAIG DAVID BORN TO DO IT SHOCK  |
| 6         | NEW       | R.E.M. REVELA WARNER BROS./WEA   |
| 7         | 13        | RONAN KEATING RONAN POLYDOR/UNIVERSAL  |
| 8         | 9         | FAITH HILL BREATHE WARNER BROS./WEA  |
| 9         | 11        | CREED HUMAN CLAY EPIC  |
| 10        | 5         | SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL                                 |
| 11        | 12        | NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL                                    |
| 12        | 8         | KYLIE MINOGUE LIGHT YEARS FESTIVAL   |
| 13        | 3         | YOU AM I DRESS ME SLOWLY BMG   |
| 14        | 7         | BEN HARPER LIVE FROM MARS VIRGIN   |
| 15        | 6         | JANET ALL FOR YOU VIRGIN   |
| 16        | 10        | LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL |
| 17        | 14        | COLOPLAY PARACHUTES PARLOPHONE   |
| 18        | 16        | U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL                                |
| 19        | 15        | LINKIN PARK [HYBRID THEORY] WEA  |
| 20        | NEW       | AUSTRALIAN CAST SHOUT! EPIC  |

| ITALY     |           | (FIMI) 05/15/01                                    |
|-----------|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES  |
| 1         | 2         | IT'S RAINING MEN GERI HALLIWELL EMI                |
| 2         | 1         | DOWN DOWN DOWN LOLLIPOPS WEA                       |
| 3         | 3         | CLINT EASTWOOD GORILLAZ EMI                        |
| 4         | 5         | IMITATION OF LIFE R.E.M. WARNER BROS./WEA          |
| 5         | 6         | LUCE (TRAMONTI A NORO-EST) ELISA SUGAR/UNIVERSAL   |
| 6         | 4         | DREAM ON DEPECHE MODE VIRGIN                       |
| 7         | 7         | WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WEA |
| 8         | 10        | MAD ABOUT YOU HOOVERPHONIC COLUMBIA                |
| 9         | 11        | SURVIVOR DESTINY'S CHILD COLUMBIA                  |
| 10        | NEW       | ONE WILD NIGHT BON JOVI MERCURY                    |
| 11        | 9         | WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN          |
| 12        | 8         | PLAY JENNIFER LOPEZ EPIC                           |
| 13        | 19        | CRYING AT THE DISCOTHEQUE ALCAZAR TIME             |
| 14        | 15        | LOVIN' EACH DAY RONAN KEATING POLYDOR/UNIVERSAL    |
| 15        | 12        | CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA     |
| 16        | 14        | ALL FOR YOU JANET VIRGIN                           |
| 17        |           |  |

# HITS OF THE WORLD

CONTINUED

## EUROCHART (MUSIC & MEDIA) 05/26/01

| THIS WEEK     | LAST WEEK | SINGLES   |
|---------------|-----------|---|
| 1             | 1         | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA |
| 2             | 7         | IT'S RAINING MEN GERI HALLIWELL EMI                       |
| 3             | 2         | BUTTERFLY CRAZY TOWN COLUMBIA                             |
| 4             | 10        | WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN                 |
| 5             | 3         | SURVIVOR DESTINY'S CHILD COLUMBIA                         |
| 6             | 4         | TEENAGE DIRTBAG WHEATUS COLUMBIA                          |
| 7             | 8         | PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL        |
| 8             | 5         | ALL FOR YOU JANET VIRGIN                                  |
| 9             | 6         | PLAY JENNIFER LOPEZ COLUMBIA                              |
| 10            | RE        | CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/VARIOUS        |
| <b>ALBUMS</b> |           |   |
| 1             | 1         | DESTINY'S CHILD SURVIVOR COLUMBIA                         |
| 2             | 2         | DIDO NO ANGEL CHEEKY/ARISTA                               |
| 3             | 4         | SHAGGY HOT SHOT MCA                                       |
| 4             | 3         | JANET ALL FOR YOU VIRGIN                                  |
| 5             | 5         | RAMMSTEIN MUTTER MOTOR                                    |
| 6             | 6         | ANASTACIA NOT THAT KIND EPIC                              |
| 7             | NEW       | THOMAS D REFLEKTOR FALKE LEKTIONEN IN DEMUT COLUMBIA      |
| 8             | NEW       | PAUL MCCARTNEY & WINGS WINGSPAN—HITS & HISTORY PARLOPHONE |
| 9             | 7         | LEANN RIMES I NEED YOU CURB/VARIOUS                       |
| 10            | 8         | CRAZY TOWN THE GIFT OF GAME COLUMBIA                      |

## SPAIN (AFYVE/ALEF MB) 05/10/01

| THIS WEEK     | LAST WEEK | SINGLES  |
|---------------|-----------|--|
| 1             | 1         | DREAM ON DEPECHE MODE VIRGIN                           |
| 2             | NEW       | DILE QUE LA QUIERO DAVID CIVERA VALE                   |
| 3             | 4         | CLUB TROPICANA GYPSY TEENS MERCURY/UNIVERSAL           |
| 4             | 3         | IMITATION OF LIFE R.E.M. WEA                           |
| 5             | 6         | YO QUIERO BAILAR SONIA & SELENA VALE                   |
| 6             | 2         | WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WEA     |
| 7             | 9         | PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL     |
| 8             | 5         | ME PONGO COLORADA PAP LEVANTE MUXXIC                   |
| 9             | 7         | UPTOWN GIRL WESTLIFE RCA                               |
| 10            | 10        | ALL FOR YOU JANET VIRGIN                               |
| <b>ALBUMS</b> |           |  |
| 1             | 1         | LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC        |
| 2             | 2         | PAULINA RUBIO VIENE EL VERANO MUXXIC                   |
| 3             | 3         | PAPA LEVANTE TOMALACATE MUXXIC                         |
| 4             | 4         | ESTOPA ESTOPA ARIOLA                                   |
| 5             | NEW       | ROCIO JURADO LA MAS GRANDE BAT DISCOS                  |
| 6             | 5         | SOUNDTRACK COYOTE UGLY CURB/WEA                        |
| 7             | NEW       | ISABEL PANTOJA YO SOY ESTA (MIS MEJORES CANCIONES) RCA |
| 8             | NEW       | SOUNDTRACK TERRA NOSTRA EPIC                           |
| 9             | 10        | DIDO NO ANGEL ARISTA/ARIELA                            |
| 10            | NEW       | LOLITA LOLA LOLITA LOLA WEA                            |

## MALAYSIA (RIM) 05/15/01

| THIS WEEK | LAST WEEK | ALBUMS   |
|-----------|-----------|--|
| 1         | 1         | WINGS & SEARCH THE GREATEST HITS NSR           |
| 2         | NEW       | VARIOUS ARTISTS MOMENTS WARNER                 |
| 3         | 3         | WESTLIFE COAST TO COAST BMG                    |
| 4         | 2         | SHEILA ON 7 KISAH KLASIK UNTUK MASA DEPAN SONY |
| 5         | 4         | VARIOUS ARTISTS AIM 2001 SONY                  |
| 6         | 10        | PLAN B TOO PHAT POSITIVE TONE                  |
| 7         | NEW       | LEANN RIMES I NEED YOU CURB/WARNER             |
| 8         | 1         | S.M. SALIM KONSERT BERSAMA MPO WARNER          |
| 9         | 5         | SHAGGY HOTSHOT UNIVERSAL                       |
| 10        | NEW       | O-TOWN O-TOWN BMG                              |

## GREECE (PricewaterhouseCoopers) 05/11/01

| THIS WEEK | LAST WEEK | ALBUMS   |
|-----------|-----------|--|
| 1         | 1         | DIDO NO ANGEL ARISTA/BMG                               |
| 2         | 3         | JENNIFER LOPEZ J.LO SONY                               |
| 3         | 6         | JANET ALL FOR YOU VIRGIN                               |
| 4         | NEW       | MADREDEUS MOVIMENTO EMI                                |
| 5         | 2         | CESARIA EVORA SAO VICENTE DI LONGE BMG                 |
| 6         | 4         | NICK CAVE & THE BAD SEEDS NO MORE SHALL WE PART VIRGIN |
| 7         | 7         | EROS RAMAZZOTTI STILELIBERO BMG                        |
| 8         | 8         | GORILLAZ GORILLAZ EMI                                  |
| 9         | NEW       | CRAZY TOWN THE GIFT OF GAME SONY                       |
| 10        | NEW       | NATACHA ATLAS AYESHTENI VIRGIN                         |

## IRELAND (IRMA/Chart Track) 05/11/01

| THIS WEEK     | LAST WEEK | SINGLES   |
|---------------|-----------|---|
| 1             | 1         | IT'S RAINING MEN GERI HALLIWELL EMI                         |
| 2             | 2         | DON'T STOP MOVIN' S CLUB 7 POLYDOR                          |
| 3             | 4         | OUT OF REACH GABRIELLE GO/BEAT/POLYDOR                      |
| 4             | 3         | SURVIVOR DESTINY'S CHILD COLUMBIA                           |
| 5             | 10        | PUSSY PUSSY CAT RICHIE KAVANAGH FOCAL                       |
| 6             | 6         | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA   |
| 7             | 5         | HELP NO ANGELS GRAPEVINE                                    |
| 8             | 7         | UPTOWN GIRL WESTLIFE RCA                                    |
| 9             | NEW       | RISE WITH ME NELLY FEATURING CITY SPUD UNIVERSAL            |
| 10            | NEW       | PLAY JENNIFER LOPEZ EPIC                                    |
| <b>ALBUMS</b> |           |   |
| 1             | 1         | DESTINY'S CHILD SURVIVOR COLUMBIA                           |
| 2             | 2         | BILLY JOEL THE ULTIMATE COLLECTION SONY MUSIC TV            |
| 3             | 8         | EVA CASSIDY SONGBIRD HOT RECORDS                            |
| 4             | 5         | DIDO NO ANGEL CHEEKY/ARISTA                                 |
| 5             | 4         | STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2           |
| 6             | 6         | LINKIN PARK (HYBRID THEORY) WEA                             |
| 7             | 7         | DAVID GRAY WHITE LADDER IHT                                 |
| 8             | 3         | ASH FREE ALL ANGELS INFECTIOUS                              |
| 9             | RE        | GABRIELLE RISE GO/BEAT/POLYDOR                              |
| 10            | NEW       | PAUL MCCARTNEY & WINGS WINGSPAN—HITS AND HISTORY PARLOPHONE |

## BELGIUM/FLANDERS (PrOmuv) 05/16/01

| THIS WEEK     | LAST WEEK | SINGLES   |
|---------------|-----------|---|
| 1             | 1         | SUNSHINE AFTER THE RAIN VANDA VANDA WARNER                      |
| 2             | 2         | TEENAGE DIRTBAG WHEATUS SONY                                    |
| 3             | 3         | PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL              |
| 4             | 7         | SUPER GIGI D'AGOSTINO FEATURING ALBERTINO MEDIA                 |
| 5             | 4         | WHOLE AGAIN ATOMIC KITTEN VIRGIN                                |
| 6             | 9         | BUTTERFLY CRAZY TOWN SONY                                       |
| 7             | NEW       | IT'S RAINING MEN GERI HALLIWELL EMI                             |
| 8             | 5         | UPTOWN GIRL WESTLIFE BMG  |
| 9             | 6         | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT UNIVERSAL |
| 10            | 8         | SWINGEN M-KIDS UNIVERSAL  |
| <b>ALBUMS</b> |           |   |
| 1             | 1         | DESTINY'S CHILD SURVIVOR SONY                                   |
| 2             | 2         | M-KIDS COOL! UNIVERSAL  |
| 3             | 6         | ADRIANAL ORCHESTRA 50 TOP CLASSICS IDEAL                        |
| 4             | 9         | BART HERMAN VERZAMELD SONY                                      |
| 5             | 5         | K3 ALLE KLEUREN BMG   |
| 6             | 4         | X-SESSION BACK TO BASICS EMI                                    |
| 7             | 3         | JANET ALL FOR YOU VIRGIN  |
| 8             | 10        | DIDO NO ANGEL ARISTA/BMG  |
| 9             | NEW       | R.E.M. REVEAL WARNER  |
| 10            | NEW       | 2PAC UNTIL THE END OF TIME UNIVERSAL                            |

## AUSTRIA (Austrian IFPI/Austria Top 40) 05/15/01

| THIS WEEK     | LAST WEEK | SINGLES   |
|---------------|-----------|---|
| 1             | 2         | WHOLE AGAIN ATOMIC KITTEN VIRGIN                                    |
| 2             | 1         | TEENAGE DIRTBAG WHEATUS SONY  |
| 3             | 3         | BUTTERFLY CRAZY TOWN SONY   |
| 4             | 9         | TURN THE TIDE SYLVER UNIVERSAL                                      |
| 5             | 4         | KUMBA YO! MITTERMEIER VS. GUANO BABES BMG                           |
| 6             | 6         | LIEBFICKEN SOFAPLANET SONY  |
| 7             | 5         | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL |
| 8             | 7         | ROCK THE DISCOTHEK PREZIOSO FEATURING MARVIN BMG                    |
| 9             | NEW       | PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL                  |
| 10            | 8         | ANOTHER DAY IN PARADISE BRANDY & RAY-J WARNER                       |
| <b>ALBUMS</b> |           |   |
| 1             | 1         | DESTINY'S CHILD SURVIVOR SONY                                       |
| 2             | 2         | KURT OSTBAHN & DIE KOMBO OHJO UNIVERSAL                             |
| 3             | NEW       | THOMAS D LEKTIONEN IN DEMUT SONY                                    |
| 4             | 5         | GORILLAZ GORILLAZ EMI   |
| 5             | NEW       | MICHELLE BEST OF EMI  |
| 6             | 3         | RAMMSTEIN MUTTER UNIVERSAL  |
| 7             | 7         | WHEATUS WHEATUS SONY  |
| 8             | 4         | CRAZY TOWN THE GIFT OF GAME SONY                                    |
| 9             | 8         | DIDO NO ANGEL ARISTA/BMG  |
| 10            | 10        | VONDA SHEPARD ALLY MCBEAL: FOR ONCE IN MY LIFE SONY                 |

## SWITZERLAND (Media Control Switzerland) 5/15/01

| THIS WEEK     | LAST WEEK | SINGLES   |
|---------------|-----------|---|
| 1             | 2         | PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL              |
| 2             | 1         | BUTTERFLY CRAZY TOWN SONY                                       |
| 3             | 3         | TEENAGE DIRTBAG WHEATUS SONY                                    |
| 4             | 4         | IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT UNIVERSAL |
| 5             | 6         | SURVIVOR DESTINY'S CHILD SONY                                   |
| 6             | 5         | ANOTHER DAY IN PARADISE BRANDY & RAY-J WARNER                   |
| 7             | 8         | WHOLE AGAIN ATOMIC KITTEN VIRGIN                                |
| 8             | 9         | IT'S RAINING MEN GERI HALLIWELL EMI                             |
| 9             | 7         | ALL FOR YOU JANET VIRGIN  |
| 10            | NEW       | RIVERS OF JOY NO ANGELS UNIVERSAL                               |
| <b>ALBUMS</b> |           |   |
| 1             | 1         | DESTINY'S CHILD SURVIVOR SONY                                   |
| 2             | 2         | LOVEBUGS AWAYDAYS EMI   |
| 3             | 3         | DIDO NO ANGEL ARISTA/BMG  |
| 4             | 4         | JANET ALL FOR YOU VIRGIN  |
| 5             | 7         | SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL              |
| 6             | 6         | SHAGGY HOTSHOT MCA/UNIVERSAL                                    |
| 7             | 5         | RDXETTE ROOM SERVICE EMI  |
| 8             | NEW       | NO ANGELS ELLE'MENTS UNIVERSAL                                  |
| 9             | 8         | RAMMSTEIN MUTTER UNIVERSAL                                      |
| 10            | 10        | ANASTACIA NOT THAT KIND SONY                                    |

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**WILD ROMANIAN GYPSY TROUPE** Taraf de Haidouks has achieved celebrity status in recent years. Johnny Depp became a huge fan after its members appeared with him in the movie *The Man Who Cried*. Japanese fashion designer Yohji Yamamoto is another fan and used them as models during Paris Fashion Week two seasons ago. Now the 13-strong troupe is



TARAF DE HAIDOUKS

back where it really belongs—in the record racks—rather than on film sets or catwalks. *Band of Gypsies*, its fourth album, is released May 28 Europewide on the Belgian Crammed label. Recorded live in December 2000 at three Bucharest concerts, the set finds the troupe expanding its repertoire beyond Romania to take in gypsy music from Bulgaria, Turkey, and Macedonia. Although it has filled concert halls in London, Paris, Brussels, and U.S. cities in recent years, the concerts were the first time that Taraf had ever played in its own Romanian capital. "Our music was banned for a long time," singer/violinist **Neculae Neascu** says. "In the Communist era they used to send secret police when we played at gypsy weddings to make sure we didn't play the songs which they said were against the law." **NIGEL WILLIAMSON**

**PETER MAFFAY**, one of Germany's most enduring rock stars, was honored as most successful German artist May 3 at the World Music Awards in Monte Carlo. His current album, *Heute vor Dreissig Jahren* (It Was 30 Years Ago Today), which includes newly arranged and recorded versions of hits from his 30-year career, has achieved platinum status (300,000 copies sold) after entering the charts at No. 1. The album, on BMG Ariola Munich, was produced by Maffay in conjunction with band members **Carl Carlton** and **Bertram Engels**. It is still in the top 20 after 10 weeks. Maffay says, "It is always risky to do remakes of your own hits, so we chose the ones which are connected with our own fondest memories and brought that feeling into modern times." A Europewide tour kicks off May 23 in Dortmund and visits 33 German cities, including Amsterdam for the first time, before winding up July 4 in Brussels. **ELLIE WEINERT**

**BRITAIN'S YOUNG MUSICIANS** of South Asian parentage are turning not only to the sounds of the Indian subcontinent but also to Britain's dance and club culture to create interesting fusions. *Swaraj: Future Asian Beat*, released June 4 on Swaraj

Records, is a compilation of some of the key tracks featured at London's Swaraj club. It includes **T.J. Rehmi's** remix of Indian jazz musician **Trilok Gurtu's** "Shobha Rock"; agit-prop group **Fundamental's** collaborative effort with Pakistani's *qawwali* group **Rizwan Muazzam Qawal**, "Pollution"; and trailblazing Brit-Asian musician/composer **Nitin Sawhney's** "Homelands (Coldcut Remix)." Also included is "Bionic Beats" by breakbeat fusionists **Badmarsh & Shri**, whose own album, *Signs*, is released May 28 on Outcaste. "We wanted to reflect the Swaraj club sound at a time when the British-Asian music scene is expanding musically," says Swaraj label boss **Ash Chandola**. His now-international club began in east London's Blue Note, the same venue from which sprung **Talvin Singh's** genre-blending Anokha club. Earlier this year Outcaste released the album *Bollywood Breaks Sampler*, which consisted of funky selections from Bollywood soundtracks remixed for Western dancefloors. *Indestructible Asian Beats* (Manteca/Union Square Music), another recent release, highlights tracks by some of the best Brit-Asian fusionists, including **Asian Dub Foundation**, **Punjabi MC**, Singh, and Rehmi. **KWAKU**

**ALTHOUGH TRANSJOIK'S NEW ALBUM**, *Meavraa: The Ancient Voice*, describes the four-piece throat *joik* ensemble quite effectively, the Norwegian group has progressed to a more modern sound on its third album. "We've been working hard to develop a new style," says **Frode Fjellheim**, whose **Frode Fjellheim Jazz Joik Ensemble** evolved into **Transjoik** in 1992. "We've been using more grooves and loops, and everything is played live, even if some of it sounds programmed," he says. The group is signed to Atrium/Warner Music Sweden, but Fjellheim has recently moved to Jersey City, N.J., to administer the band's U.S. career. He recently landed a sheet-music publishing deal with Boosey & Hawkes and is currently preparing the U.S. release of the latest album on Atlantic Records. **KAI R. LOFTIUS**

**ALTERNATIVE HARD ROCK ACT CMX** continues its "no compromise" tactics with its eighth album, *Dinosaurus Stereophonicus* (EMI Finland). The band readily admits that the two-hour gold-certified double-CD set is strongly influenced by '70s progressive rock. "The response from our fans shows that our album's theme, reflected in the lyrics and the length of the album, is a timely one," guitar player **Janne Halmkrona** says. "Not everyone wants to succumb to the fast-paced, modern lifestyle." Although the band's hardcore punk days are long gone, there is clearly some resistance left. CMX always fares well in local music polls, but Emma Award nominations eluded them again this year. "But even if we won, we wouldn't pick up the statue," Halmkrona says. **JONATHAN MANDER**

## Int'l Execs Will Ring In APRA's 75th

BY CHRISTIE ELIEZER

SYDNEY—As the Australasian Performing Right Assn. (APRA) celebrates its 75th anniversary at its annual music awards May 28 at the Randwick Pavilion, executives from affiliated overseas collection societies will join the 900-strong audience to help blow out the candles.

A four-man delegation from ASCAP includes New-York based CEO John LoFrumento and London-based senior VP, international, Roger Greenaway, while BMI's contingent includes president/CEO Frances Preston and senior VP, international Dr. Ekke Schnabel.

Also confirmed as attending are Andrew Potter, chairman of the U.K.'s Performing Right Society (PRS); Cees Vervoord, CEO of the Netherlands' BUMA; Andre LeBel, CEO of Canada's SOCAN; and Eduardo Bautista, executive president of SGAE in Spain.

Unlike the Australian Record Industry Awards, which are televised on a free-to-air channel to 1.5 million viewers, the APRA Awards are deliberately low-key. "They have a more intimate and less commercial atmosphere," says APRA CEO Brett Cottle. "The presenters, the acts, and the audience are more themselves when they're not being scrutinized by TV cameras. These awards are not about the artists but those who start the process. Without the song and the songwriter, there would be no music and no music industry."

The awards honor composers and songwriters who attained success in the 2000 calendar year. Trophies are presented to writers and their publishers. Among the nominees for song of the year, voted for by APRA's nearly 30,000 members, are country singer Kasey Chambers' "The Captain" (Gibbon Music), pop star Vanessa Amorosi's "Shine" (Standard/EMI, Marjac Productions, Dream Dealers), and rock trio You Am I's "Damage" (Festival Music).

Savage Garden has two songs, "Affirmation" and "Crash and Burn" (Rough Cut/Warner/Chappell) up for most-performed Australian work. Also in that category are rock band In Vertigo's "Desensitized" (Standard/EMI Music), Amorosi's "Shine," and pop performer Leah Haywood's "We Think It's Love" (BMG Music).

Among those vying for most-performed foreign work are the Corrs' "Breathless" (Universal, BMG), Backstreet Boys' "Show Me the Meaning of Being Lonely" (BMG), and Christine Anu's "Sunshine on a Rainy Day" (BMG, Festival).

The nominations for these three categories—as well as for most-performed works in jazz, classical, country, TV theme, and film score—were announced May 2 at the Basement club in Sydney before 200 music industry executives. It was the first time that APRA has held a party for its nomination announcements.

Broadcast performances determine the winners in the majority of the categories, although the APRA board alone votes for songwriter of the year and the Ted Albert Memorial Award for services to the industry. The latter award is named after the late veteran publisher who set up Albert Productions in the 1930s.

This year, as part of its anniversary celebrations, APRA also polled 100 music industry executives to compile a list of the top 30 Australian songs of the past 75 years. While the top 10 will not be known until the awards night, APRA has released the final 20 of the list. They include many songs that have achieved international recognition, such as Savage Garden's "Truly Madly Deeply," Nick Cave's

"Ship Song," Yothu Yindi's "Treaty," the Saints' "(I'm) Stranded," and the Go-Betweens' "Cattle and Cane."

At the nominations party, Russell Morris did an unplugged rendition of his hit "The Real Thing." The seven-minute slab of psychedelia, penned by DJ Johnny Young, remained at No. 1 on the Australian charts for three months in 1969 and was a regional U.S. hit. Morris recounted that EMI Records, already alarmed when he and record producer Ian "Molly" Meldrum went three times over the budget, hated the finished product. "So Molly and I went to every program director in Sydney, told them EMI hated the song, and asked for their support. They all played it, and it went to No. 1."

## BANKRUPTCY LEAVES INDUSTRY REELING

(Continued from page 46A)

what their rights might be," says lawyer Peter Steinmetz at Cassel Brock & Blackwell in Toronto. "There's not much money around, so it's [about] looking at getting rights returned."

Aiming to be, in Ott's words, "the sixth major" (Billboard, July 3, 1999), Song Corp. targeted Canada's independent music business, which represents 10% of the \$1.4 billion Canadian [\$900 million] music retail market. For its start-up, Song Corp. raised capital on a private placement of \$13 million Canadian (\$8.4 million) at \$1.10 Canadian [\$0.71] per share. The company launched Nov. 23, 1999, securing publicly traded status by amalgamating with Tertiary Mines Ltd., a small company listed on the Canadian Venture Exchange.

Among international labels distributed by Song Corp. in Canada were Navarre, edel, Metal Blade, Razor & Tie, First Night, Concord Jazz, Magna Carta, and Permanent Press. It also distributed Canadian labels Page Music and Hi Bias and imprint labels of Canadian acts Molly Johnson, Pavlo, and Quartetto Gelato.

"This is the single worst business experience in my adult life," says Gregg, co-owner of the Management Trust (which handles Canadian band the Tragically Hip and U.S./Canadian act Big Wreck) and former president of Viacom Canada Ltd. "I don't know if [Song Corp.] was before its time, or if a confluence of trends and influences in the Canadian marketplace mitigated against us."

Many industry figures here see it differently. "Given the finite amount of labels available for distribution in a small market like Canada, an independent company with 80 employees was doomed from the beginning," argues Dominique Zgarka, president of Koch International (Canada).

"This was a grand scheme that probably was not based on reality," says Canadian Recording Industry Assn. president Brian Robertson.

News of the impending demise of Song Corp. saw several labels taking back consigned product and seeking alternative distribution. "We began making preparations for new distribu-

tion two months ago and now have a deal on the table," says Matthew Page, VP of Toronto-based Page Music. "[A week before the bankruptcy] we were able to get back our key titles and masters. They owe us a lot of money; I'm sorry for our artists. If we're not getting paid, they aren't either."

Among the Song Corp. assets of 138 album masters and a 7,000-song publishing catalog are recording and publishing assets that Song Corp. acquired from Attic Music Group in 1999. They include 127 album masters by such Canadian acts as Maestro, Lee Aaron, and the Nylons, plus the administration or ownership of 1,500 song copyrights.

Co-founded by Mair in 1974, Attic was Canada's foremost independent label for two decades and held distribution for international labels like edel, Roadrunner, and Mammoth.

Album masters owned by Song Corp. include those of Canadian acts Grapes of Wrath, Maestro, the Pocket Dwellers, and Special Guests developed by Song Recordings since 1999, plus the Tragically Hip's eponymous 1987 EP released by RCA.

Publishing assets held include those of the Music Publisher (TMP), which was acquired in 1999 for \$2.2 million Canadian (\$1.4 million) from joint owners Canadian film company Alliance Atlantis Communications and A&F Music Ltd. (which was itself co-owned by Feldman and artist manager Bruce Allen). Those assets include 5,000 copyrights by such Canadian writers as Dean McTaggart, Jane Siberry, and Murray McLauchlan, and Nashville songwriter Byron Hill.

Song Corp. also owns controlling interests in the publishing catalogs of the Tragically Hip, the Watchmen, and Big Wreck—about 200 songs in total, purchased from Roll Music (owned by Gregg) and the Song Trust (Gregg and his Management Trust partner Jake Gold). The company also owns interests formerly held by Gregg and Gold in the catalog of publisher GBG Music.

According to industry figures, the bankruptcy's effect on Canada's independent sector is immeasurable, particularly because of the uncertain futures for the Attic Group and

## DUTCH MAKE PLAN TO EXPORT TALENT

(Continued from page 46A)

marketing campaigns with German promotions/public-relations firm Kick-media, which has offices in Berlin, Munich, Hamburg, and Cologne.

Kick-media will mainly serve as a radio, TV, and press promotion agency. The company will coordinate promotion, marketing, and advertising campaigns in cooperation with the acts' German labels, with costs equally shared between the labels and musicXport.nl. Each campaign is scheduled to last for one album and three singles, with a maximum duration of one year.

Conamus director Jerney Kaagman says Kick-media's involvement is vital, particularly in view of the company's presence in several German markets. "Germany is a difficult market. Unlike Holland, there are no national radio

stations, only regional ones. These need to be approached individually."

MusicXport.nl could enable promising acts from the Netherlands to follow in the footsteps of Jan Smit and Frans Bauer, who each sold approximately 150,000 thousand copies of their most recent albums, featuring their own brands of *schlager* music, a popular genre in Germany.

Kaagman stresses that acts from all genres are eligible and that they have until July 1 to register for the initial 2001/2002 period. Following that, the selection committee will meet; the actual program will start at the end of this summer; around the time of the annual Cologne-based Popkomm music fair in mid-August. Depending on its success in Germany, other markets will be considered for a similar approach.



COTTLE

TMP. "These two companies represent the last 30 years of Canada music," says Frank Davies, who founded TMP in 1986 and sold it in 1994 to Alliance Atlantis.

Davies remained president/CEO of TMP until it was sold to Song Corp. in 1999. Song Corp. then consolidated its publishing activities under the Song Publishing umbrella, although TMP retained its identity and Davies stayed on as its president until he left in summer 2000. "Allan Gregg is a bright guy," says Davies, "who was trying to do the right thing but . . . there was no A&R vision and no artistic sensitivity there."

Song Corp.'s problems increased with the Dec. 31, 2000, termination of its Canadian licensing agreement with Roadrunner, which had domestic sales of \$2.5 million Canadian (\$1.6 million) in 2000. Within weeks, Song Corp. chopped 30 of its national staff of 81. Roadrunner subsequently inked a distribution deal with Universal Canada.

Even before losing Roadrunner, Song Corp. was seeking an equity partner. "We had a deal in principle with edel [in Sept. 2000] but it fell away," says Ott. "We had talks with Navarre up until a week [before the bankruptcy], but it just couldn't happen."

Song Corp. made a worldwide administration deal for Song Publishing in February with Sony/ATV/Music Publishing in the U.S. It is understood that the five-year deal, which includes TMP's administration of Alliance Atlantis' copyrights, generated a \$2.4 million Canadian advance (\$257,400) that was used to settle with Song Corp. creditor Royal Bank.

Ott says last year's downturn in music sales and unusually high returns from retail were factors in the bankruptcy. "Roadrunner was a major [blow]," he concedes. "It accounted for over 20% of our turnover. But the industry has also been going through hell, and we were vulnerable."

Gregg's strategy had been to build a full-service label/distribution/publishing company offering labels marketing and promotional support. There was a perceived gap in Canada's independent distribution sector

following the 1997 bankruptcy of Montreal-based Cargo Imports and 1998's closure of Denon Canada's music distribution arm.

"We built an infrastructure which anticipated revenues of \$28 million Canadian [\$18 million] in the first year, primarily from distribution," says Gregg. "However, we weren't able to attract key labels, and the multinationals fought to keep their [distributed] labels. Distribution was our principal undoing. And Attic's business shrank tremendously over a short time. When we acquired Attic, it was a \$7-million [Canadian (\$4.5 million)] business annually; our forecast for the next year for it was \$1.5 million [Canadian (\$965,200)]."

"Song Corp. was naive, thinking labels would jump ship," says Zgarka. "There are relationships there that have been built on for years."

"Their overall concept had merit, but they had no major product lines," sums up Garry Newman, president of Warner Music Canada. "Given the state of the industry, it was just the wrong time to start up."

## GIGAMEDIA

(Continued from page 46A)

We want to sell our music in as many ways as possible." To that end, EMI is currently in talks with other broadband and content providers in Taiwan.

Similarly, Low says EMI will not limit itself to DRM technology and will consider others. "Microsoft is slightly ahead because of market share. It has the advantage of controlling the operating system, which Liquid Audio doesn't have," he notes.

According to Chang, GigaMedia is also open to offers from other record companies. The deal with EMI is expected to help GigaMedia recover from recent setbacks. In April, the company cut staff numbers and downgraded forecasts based on an expected slowdown in broadband-subscriber growth. The company currently provides broadband Internet access via TV cables and has around 60,000 cable modem subscribers in Taiwan.

# Merchants & Marketing

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## Christian Music Looking To Expand Industry Wants To Branch Into Urban Genres, Secular Pop Market

BY PATRICIA BATES

NASHVILLE—Despite an explosion in sales, the Christian music industry finds itself at a crossroads as it attempts to branch into such new subgenres as R&B, rap, Latin, and teen pop, as well as extend its distribution efficiency and reach beyond the pigeonhole of Christian-specific retail outlets.

"The mainstream still thinks of all of us as Southern, white, and middle-aged with an attitude," explains Bill Hearn, president/CEO of EMI Christian Music. "They think of us as right-wing conservatives."

With an eye on changing such perceptions, the theme of the Christian Music and Video Retailers (CMVR) component of Gospel Music Assn. (GMA) Week, held April 21-26 at the Nashville Convention Center and Hilton Suites, was "Music Without Walls." And those attending the con-fab say they are hard at work on knocking walls down.

To be sure, there's reason to think

Gospel Music  
Association

a breakout for the genre is possible. The Christian music industry is anticipating one of its best financial years ever in 2001, with product due later this year from Sixpence None the Richer, Point of Grace, Amy Grant, Third Day, Steven Curtis Chapman, Jaci Velasquez, the Newsboys, CeCe Winans, Avalon, and Michael W. Smith. Chordant Music Distribution, which has approximately a 50% CBA (Christian Booksellers Assn.) market share with its 24 labels, is planning to introduce 16 new CDs alone from gold- and platinum-selling artists.

Results thus far look promising. In the typically quiet first quarter, Christian and gospel music sales for the three months that ended March 31 are up 17% over 2000, according to SoundScan. And in another sign of the industry's health, attendance for the music and video segment of the GMA show increased by more than 60%, according to CMVR chairman and Lemstone Books CEO Bob Starnes.

A major growth segment for the industry is urban gospel, Christian Hispanic and Latin, and rap and hip-hop CDs. Leading the pack last year was urban gospel, which comprised 27% of Christian music sales on SoundScan, as opposed to 16% in 1999. That's growth against an overall flat-to-declining market for reli-

gious music in general. The Recording Industry Assn. of America (RIAA) reported that sales for "religious music"—contemporary Christian, gospel, spiritual, or inspirational—fell in 2000 by three-tenths of a point, from 5.1% to 4.8%. (In its annual Consumer Profile Report, the RIAA listed "religious music" as seventh among 13 genres, behind pop (8%) but ahead of jazz (2.9%) and classical (2.7%).)

In a sign of the rising significance of urban Christian genres, GMA and

Christian Music Trade Assn. (CMTA) president Frank Breeden met with more than 30 related distributors, labels, and artists about strategies for further expanding the genres into CBA stores.

Still, there are racial and ethnic barriers that must fall before expansion in urban genres can happen, according to those attending the convention.

Urban gospel has been selling more titles in the mainstream stores

(Continued on next page)



**Linkin Park Visits Harmony House.** Warner Bros. Records act Linkin Park recently joined Harmony House employees for a luncheon at the retailer's corporate headquarters in Troy, Mich. The band is pictured in the front row. Harmony House employees pictured in the back row, from left, are Chuck Papke, senior VP of retail; Sandy Bean, VP of advertising; Jerry Adams, president; and Lori Smith, advertising assistant.

## After Flat 1st Qtr., Game Retailers Focus On Price

BY STEVE TRAIMAN

After a flat first quarter for most video game categories, retailers of games, consoles, and computer games say they are concerned about shrinking software margins. As a result, they will be looking closely at pricing for a host of pending releases: Nintendo's Game Boy Advance (GBA) in June and GameCube (GC) in November and Microsoft's Xbox in October.

Although the official January-March revenue for game-related products—console hardware, software and accessories, and computer software—was up 19% to \$1.6 billion from a year ago on flat unit sales of 43 million, most retailers reported relatively flat first-quarter sales, with a pickup in the last two months. The bulk of the gains in the game market came from Sony filling the pipeline with delayed PlayStation 2 (PS2) consoles and related PS2 games from both Sony and third parties.

However, there were several positive signs. PC entertainment software revenue was up 4% to \$363 million on sales of 18 million units. Portable hardware, software, and accessories—virtually all Game Boy Color (GBC) products—was up 13% in unit sales and 12% in dollars over comparable 2000 figures. Next-generation 128-bit software for PS2 and Sega Dreamcast (DC) was up 241% in unit sales and 193% in dollars, while 32/64-bit software for PlayStation (PSX) and PlayStation One and Nintendo 64 (N64) was up 2% in unit sales, but down 4% in dollars.

All figures are from NPD Interactive Entertainment Services, which tracks video game and portable hardware, software, and accessory sales at retail. Going forward, NPD Intellect, now a division of PC Data, will track computer software sales.

"Right now we have one viable

new console moving the market," NPD account manager Richard Ow observes. "PS2 hardware has been catching up with demand through the first part of the year, and more titles are reaching retailers as well."

Doug Lowenstein, president of the Interactive Digital Software Assn. (IDSA), whose members represent about 90% of U.S. software sales, certainly agrees. "As we anticipated, except for PlayStation 2 filling the pipeline, the sense of our members is that the first half will continue to be sluggish during the transition to new technologies. The market has been showing signs of adding strength, and we see the trend to younger gamers continuing."

At more traditional music retailers like the Musicland Group, which is being acquired by Best Buy, a spokesman said that not only did all 150 On Cue and 80 Media Play stores carry PC and video games, but console games were rolled out in about 200 Sam Goody and 50 Suncoast Motion Picture outlets last year. Best Buy has been heavily promoting game software and peripherals in its weekly Sunday flyers.

Circuit City had completed the expansion of console and video game displays in its 600-plus stores before the holidays, with the phase-out of major appliances in late summer opening up space for significantly larger multimedia sites in all outlets by the holidays.

A spokesman said that the chain had been doing significant PC business and that it was able to expand its console offerings from PlayStation to virtually all video game platforms. A typical store now has at least one demo kiosk for PSX, PS2 and N64, plus two each for DC and GBC. Game software has been getting steady exposure in the chain's weekly

brochures, and at the recent Electronic Entertainment Expo (E3), held May 16-19 in Los Angeles, the Circuit City buying group, headed by Dan Barzel for software and Cliff Denney for hardware, were examining all the new formats coming to market.

Steven Lundeen, VP of interactive merchandising for the 3,800 Blockbuster video and game rental stores, had a different priority heading into the E3 show: software. "No matter how impressive a console's technical specifications are, it's still nothing more than a large paperweight if it doesn't have quality games," he says, noting that he was interested in seeing products lined up to support rentals of GBA, Xbox, and GC consoles and software later in the year.

Due to the economy and upcoming platform transitions, Lundeen believes the consumer is very price-conscious, with the rental channel continuing to be a good, inexpensive choice for sampling both new and older games before paying \$40 or \$50. The chain has offered Dreamcast consoles and games for rental since the September 1999 launch. It then added GBC and, most recently, PS2. "We have experience in managing the correct mix of older platforms vs. newer formats thanks to the previous transitions," Lundeen says.

A pre-E3 exhibitor survey conducted by IDSA showed that a substantial number of companies are targeting products to the family and kids. Dan DeMatteo, president of Babbage's Etc, notes that, if successful, the GBA—slated for release next month—could be like having two Christmases this year for video game sellers.

"Portables always do big at the holidays," he says. "And now this one is in June, with the kids out of school

and families traveling on vacations."

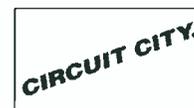
Shrinking margins are his main concern, both for new titles and older games that become "greatest hits" markdowns. "In 1991 consumers paid \$49 for new Sega Genesis games," he says. "Ten years later they are paying that same \$49 for new PS2 titles with a lower-value dollar. There have to be some breaks for retailers with prices for new top-line games that make rational sense. Sooner or later consumers should have to pay more for the hot new games, just as they do for front-line music albums."

In total agreement is Electronics Boutique executive VP Jeff Griffiths. "Even though publishers are spending a lot more on development costs, software margins are at a historic low," he observes. "We haven't been able to raise prices over the last few years, and with all the new hardware launches, the software products are

so much better that we don't see why prices shouldn't be higher." Still, NPD's Ow is cautiously bullish for the market for the rest of the year. "Assuming that Nintendo's GBA and GC and Microsoft's Xbox will have enough hardware and good titles to meet demand, the second half of the year should be excellent."

IDSA's Lowenstein says, "We anticipate that Nintendo, Microsoft, and Sony—three marketing giants—will put a ton of money into the market to reach consumers of all types, gamers and non-gamers, to spark a tremendous amount of interest in the new games and gaming overall."

"Retail expectations are high," Ow adds, "and the key question is how much gamers will spend on the new platforms. We could well reach an all-time industry high with everyone getting their share, topping the \$6.9 billion for retail video game sales in 1999 [\$8.8 billion with computer game software]."



## newsline...

**UNIVERSAL MUSIC AND VIDEO DISTRIBUTION** has signed a distribution deal with Beyond Music, the label division of the Left Bank Organization. Beyond was previously distributed by BMG; it maintains Canadian distribution with EMI. The first release under the deal is the new Go-Go's album, *God Bless the Go-Go's*. Beyond's roster also includes Blondie and Better Than Ezra, both of which will release new albums this year; Vercu Salt; Jill Sobule; and new acts Colony, Yoli, and James Michael. In other news, Beyond plans to reissue Mötley Crüe leader Vince Neil's two solo albums in conjunction with his VNS Records label. *Exposed* and *Carved in Stone*, originally issued by Warner Bros., will be rereleased in June.

**LIQUID AUDIO POSTED AN INCREASED LOSS** and lower revenue for the first quarter, which ended March 31. Liquid, which recently restructured and laid off 40% of its staff, reported a net loss of \$11.3 million, or 50 cents per share, vs. a loss of \$6.5 million, or 30 cents per share, for the same period last year. Net revenue for the quarter declined to \$1.7 million from \$3 million last year.

**NAVARRÉ POSTED A NET LOSS** for the year ended March 31 of \$11.7 million, or 47 cents per share. In the same period last year, the Minneapolis-based distributor had a net loss of \$7.8 million, or 33 cents per share. This year's loss includes costs associated with the company's recently shuttered E-commerce arm eSplice and Web radio spinoff NetRadio. Sales rose 10% to \$314.2 million.

**THIRD STREAM MEDIA HAS FORGED A DEAL** to license Muze Inc.'s data on music, books, videos, and games for its new Touch Stand in-store kiosks. Denver-based Third Stream plans to launch the kiosks this summer at Denver's two Twist & Shout stores. Third Stream president Michael Fitts says he aims to eventually bring the kiosks to other music outlets, as well as book stores, video stores, and coffee shops in Colorado. The kiosks, which can be customized to stores' inventories, will provide customers with product information and allow them to listen to and order CDs, which they can either pick up at the store or have sent to their home. In the near future, customers will be able to download songs to select portable players from the kiosks. Fitts says the kiosks will eventually add CD-burning capabilities.

**NBC HAS INKED A DEAL** with Jennifer Lopez for a series of music specials and a sitcom. Only the first music special, scheduled to air this fall, will feature Lopez as a performer. Her production company, Nuyorican Productions, will co-produce the sitcom and three additional music and entertainment specials. The half-hour sitcom will be loosely based on Lopez's family and the Bronx, N.Y., neighborhood in which she grew up. The NBC deal marks a return to TV for the 30-year-old, who was one of the Fly Girl dancers on the Fox variety show *In Living Color* in 1990. Her latest film, *Angel Eyes*, opened May 18. She recently bowed a clothing line with Andy Hilfiger, brother of designer Tommy Hilfiger.

**STREAMING AUDIO AND VIDEO PROVIDER LAUNCH MEDIA** is cutting 60 staffers and consolidating its operations into one facility in Santa Monica, Calif. The cuts are mainly in the sales, marketing, and facilities divisions and will leave the company with 175 employees. Launch has also scrapped its planned expansion into Europe and terminated its joint-venture deal with Softbank for Launch Japan. Launch—whose properties include a Web site with editorial content and streaming media and the Vans Warped tour—posted a first-quarter net loss of \$14.1 million, or 98 cents per share, for the three months that ended March 31, vs. a net loss of \$11.9 million, or 89 cents per share, a year ago. Revenue was \$3.8 million, vs. \$6.4 million last year. While both advertising and content-licensing fell, Launch says that it still expects to show positive earnings before interest, taxes, depreciation, and amortization (ebitda) for the first time in the third quarter. Full-year ebitda loss, however, is now expected to total \$11 million-\$12 million, rather than the \$10 million the company had earlier predicted. Full-year revenue is projected at \$32 million-\$34 million, vs. an earlier estimate of \$45 million. Launch says that as of March 31, it had \$690,000 in cash, and it is seeking \$5 million in secured convertible-note financing.

**WIRELESS COMMUNICATIONS COMPANY SPRINT PCS** plans to test-carry a new service that will allow consumers to buy music over their cell phones that they hear on participating radio stations. Listeners can dial 321 from their Sprint PCS phones free of airtime charges to hear information on tracks they have heard; they will then have the option to order CDs. The service, known as Zing321, is provided by Zing Interactive Media, a mobile-applications developer. It will be available in Philadelphia starting in June in conjunction with two Clear Channel radio stations, WLCE and WJJZ. Zing hopes to add other radio markets in the fall.

## CHRISTIAN MUSIC LOOKING TO EXPAND

(Continued from preceding page)

than it sells within the walls of Christian and gospel retailers. What's more, some CBA retailers admit that they don't know the language to communicate with the 32 million Hispanics now populating the U.S.

The GMA is looking to fix that. The association expects to have a Latin music workshop on the agenda at CMVR next year. "I feel certain that we will also have one at CMVR on Latin Christian music eventually," says Breeden. "We have already been invited to Expolit in Miami to do a seminar for the Latin community this May."

Another area of expansion for Christian music is teen pop. CMVR's product presentations at GMA Week included several new teen artists, such as vocalist Paige, Latin-influenced Freddie Colloca, and the Katinas (Gotee/Word Entertainment).

"We still make the bulk of Christian music for 30-somethings," says Hearn, who believes Christian labels must respond to youth, especially the pre-adolescent "tweens." "But, we have to model programs for all of our constituencies. We have to keep being diverse."

Christian artists like Plus One, ZOEgirl, True Vibe, V\*ENNA, LaRue, and SHINemk are all imitating the secular Britney Spears, 'N Sync, and Backstreet Boys—although critics warn they may be three to four years behind the trend. Regardless, such growth and diversification is gaining the attention of larger music industry

*"The mainstream still thinks of all of us as Southern, white, and middle-aged with an attitude. They think of us as right-wing conservatives."*

—BILL HEARN, EMI CHRISTIAN MUSIC

trade associations.

Although the music was absent from the Grammy Awards broadcast this year, the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) exhibited at GMA Week for the first time, where it gave out membership applications for its offices, including Atlanta, Miami, New York, and Chicago, among others.

And back in March, the GMA and the CMTA gave away *The Best Music You've Never Heard* CD samplers for the first time at the 43rd National Assn. of Recording Merchandisers (NARM) Convention in Orlando, Fla. Third Day and Jennifer Knapp also performed at the opening NARM session, and Christian videos could be seen on audio kiosks from Resound and BMG in the exhibit hall.

But the obstacles to having "Music Without Walls" begin with

CBA retailers themselves, who often have key titles out of stock.

In March, Chordant began a quarterly audit program, "Stock-Watch," that lists on its Web site the top 100 contemporary Christian titles for every quarter and tracks how many of the top 100 could be found in approximately 560 CBA stores.

Only five—or less than 1%—had all 100 CDs in their bins, and those were given platinum records by Chordant: Central Christian Supply in Phoenix; Family Christian Store in Battle Creek, Mich.; Pee Dee Christian Store in Florence, S.C.; Family Christian Store in Elk Grove Village, Ill.; and Rainbow Family Christian Store, in Maple Heights, Ohio.

The national Christian chains had an 83% in-stock rating, while the independents averaged 76%. Three CDs had a 95% or higher probability of being available in those CBA stores: deTalk's Intermission, Michael W. Smith's Freedom, and WoW 2001: This Year's 30 Top Christian Artists and Hits.

In an effort to improve inventory levels, the GMA is now posting the street dates of Christian and gospel CDs on the Internet in advance so that merchants can keep current on new titles. And the CMTA will likely finish the transfer of the industry to using UPCs by this fall.

Meanwhile the Christian music industry, like the music industry at large, continues to grapple with the rise of Internet distribution.

"We need to remove the 'fear factor' from digital music," says Breeden. "It's here to stay, and we'll all eventually make money from it."

Yet Christian CDs aren't "singles-driven, but message-driven," says Malcolm Mimms, a marketing executive at Word Entertainment. "I am concerned about the Napster-like fees because of that reason," he says.

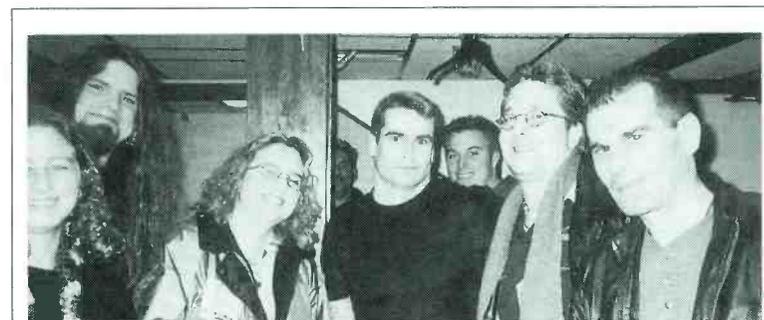
Word Entertainment will eventually introduce CDs on demand, after it transfers all the old songs from its masters. Then, CBA retailers will never have to be told that an album is out of print.

While waiting for a legitimate Internet music market, some Christian music manufacturers like Chordant, Word, and Provident Music Distribution have been capturing sales through another distribution channel: They have been direct-marketing albums to TV audiences.

Most adults "aren't afraid of Christian music, but they just don't want to be identified with Christians," says Hearn. "They'll order from the privacy of their home. I love it that we've sold 1 million Anne Murray albums off TV."

Stigmas surrounding the genre need to be overcome through support and on-air representation at larger industry events like the Grammy Awards, he adds.

NARAS president Michael Greene didn't respond to requests for comment by press time.



**Rollins Celebrates Birthday.** Henry Rollins celebrates his 40th birthday and the release of *A Rollins in the Wry* on Alternative Distribution Alliance (ADA)-distributed Quarterstick Records, backstage at the Vic Theater in Chicago following a sold-out performance. Pictured, from left, are fan Dawn Sreyman; Christian Albrecht, buyer with Tower Records in Bloomington, Ill.; Michelle Yehling; Rollins; an unidentified fan; Michelle's husband, Brian Yehling, general sales manager for the Clark Street Tower Records; and Jim Muellerleile of ADA.

## EXECUTIVE TURNTABLE

### HOME VIDEO.

**Mike Evans** is named VP of rental sales for MGM Home Entertainment in Santa Monica, Calif. He was VP of sales for Columbia TriStar Home Video.



EVANS

**NEW MEDIA.** **William Sloan Coats** is named partner at Orrick in San Francisco. He was

a partner at Howrey Simon & White and a founder of the firm's Menlo Park office.

**Michael Weiner** is named director of sales for Reciprocal Inc. in New York. He was manager of strategic business development/digital music for CDnow.

**MUSIC VIDEO.** **Fred Graver** is promoted to executive VP, programming and production, for VH1 in New York. He was senior VP of the VH1 Group.

## Top Independent Albums

### As It Refocuses, AFIM Must Court Diversity; Chicago's Alkaline Trio Signs With Vagrant

**CASE CRITICAL:** On May 5, as the Indie Awards ceremony at the Assn. for Independent Music (AFIM) Convention at the Biltmore Hotel in Los Angeles drew near its close, Caroline Distribution GM **Rick Williams** took the stage to collect the last of several trophies won by the New York distributor's labels.

Williams—whose company brought a comparatively large contingent to the AFIM Convention this year—took the opportunity to give a short but heartfelt appreciation of AFIM and stated how important he felt the trade organization was within the indie community.

We were not alone in being surprised by this testimonial, and not just because Williams is ordinarily a man known for his reserve. In retrospect, however, the topic of AFIM's future took on a particular urgency this year, and others commented on it both in public and privately.

As noted in these pages last issue, AFIM's convention attendance dropped between 15% and 20% in 2001, and the trade group's board is now investigating potential links with other organizations or shows.

Declarations of Independents has hesitated to discuss the state of AFIM's health in the past. The last time we did so, quite a while back, one AFIM board member—a close friend we have known for nearly 25 years—suggested with some rancor that we were “trying to destroy the organization.”

It should be plain by now to that board member, and anyone who's been paying attention, that the remarks of one observer have proved little threat to the 29-year-old trade group. Forces from within and without, however, have conspired to place AFIM in dire straits.

The great consolidation of the indie sector witnessed during the '90s has finally hit home at AFIM. The plethora of regional companies that were the backbone of the trade unit when AFIM was formed (as the National Assn. of Independent Record Distributors) in 1972 has been whittled down to a handful of national distribution firms, which in turn service an ever-diminishing universe of retail chains.

Fewer companies, fewer AFIM members and convention registrants—that's simple math. The equation gets complicated when you factor in the labels.

As noted here just two issues ago, the low cost of production has encouraged an ever-rising tide of indie labels to come into existence. Many of these are artist-operated imprints, but there are still a significant number of fresh labels that envision their operations as full-service propositions.

Meetings like the AFIM Con-



by Chris Morris

vention, and the National Assn. of Record Merchandisers' (NARM) similarly troubled Wholesalers Conference, have long been as essential as oxygen for the heads of young labels seeking deals with distributors and exposure to key retailers. That's why, as Williams noted from the Indie Awards podium, the organization remains crucial in our business.

However, AFIM will have to do more than hook up with NARM, the new Retail Music Expo, or some other outfit if it is to stay pertinent as a business conference.

Although AFIM's executive director and board have for many years sought the support of retailers, they have come up empty time and again. The major chains still seem to have no interest in the convention: If there were representatives present there this year from Virgin Entertainment, which is based in L.A., or Wherehouse Entertainment, which is located in nearby Torrance, Calif., we didn't encounter them. AFIM must give such important retailers a compelling reason to attend.

Moreover, many key labels—especially those from the rap, hip-hop, and R&B side—must be re-engaged in the AFIM cause.

In recent years there has been a near-total lack of support from alternative rock labels; they must be brought back into the fold, and quickly. But the absence of labels specializing in African-American music has been even more glaring—at no time more so than two years ago at the convention in Atlanta, a Southern stronghold of independent black music. Despite the organization's best efforts, only a handful of African-American registrants were enlisted.

Today, AFIM has become an institution whose core membership is almost wholly *white, middle-aged, and niche-oriented*. We would hesitate to make that observation if it were not so obviously true and if the trade group's continuing existence were not threatened by a dramatically narrowed constituency.

AFIM has a critical function as a nucleus of the independent record business in the U.S. It's heartening to see AFIM exploring ways to restore its convention to health. But, in the end, some fundamental questions of membership and participation will have to be addressed if AFIM is to represent *all* of the independent music community.

**FLAG WAVING:** It seems unlikely at first, but singer/guitarist **Matt Skiba** of Chicago's **Alkaline Trio** says that when the band was starting up, he was a big fan of **Ani DiFranco's**.

“I saw and liked what she was doing,” he says, “and obviously we're doing something completely different.”

The Alkaline brand of storming pop/punk—a world away from Di-



ALKALINE TRIO

Franco's work—can be heard on the group's debut album for Santa Monica, Calif.-based Vagrant Records, *From Here to Infirmary*.

Skiba says of the band's other influences, “I was really into all the punk bands—**Social Distortion** and **Green Day** . . . We really dug [Chicago-based pop/punkers] **the Smoking Popes**. Me and my boys were into [tuneful Chicago punk unit] **Naked Raygun**.” Unsurprisingly, he also cites regional rock/pop heavyweight **Cheap Trick** as a prime inspiration.

The group—which also features bassist/pianist/vocalist **Daniel Andriano** and drummer **Mike Felumlee** (an ex-member of the Smoking Popes)—issued its first single, EP, and albums on such small indie-rock outlets as Johann's Face Records and Asian Man Records. But they were soon wooed by Vagrant, a relatively new imprint run by **Rich Egan**, who managed the fine pop/punk band **Face to Face** (which, like San Diego's mighty **Rocket From the Crypt**, is signed to the label).

“They're an amazing label,” Skiba says. “We were on the terrified side about going to a major label. We wanted to go to a label where we could trust who we were working with.”

Anyone with a fondness for vintage Green Day will jump right on such hard-rocking but catchy Alkaline tracks as “Private Eye,” “Armageddon,” and “Mr. Chainsaw.”

At the moment, the Alkaline Trio is taking its cranked-up melodic punk to the public on the road. The group has been opening for **Blink-182**, and in late May it will join labelmates **Saves the Day**, **Dashboard Confessional**, and **No Motiv** on a four-week U.S. tour.

“They're trying to give the Warped tour a run for their money,” Skiba says. “We're pretty stoked.”

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST<br>IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)  | TITLE   |
|-----------|-----------|---------------|--|---|
| 1         | 1         | 3             | <b>KRS-ONE</b><br>FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)   | <b>NO. 1</b><br>THE SNEAK ATTACK<br>2 weeks at No. 1                    |
| 2         | NEW       |               | <b>MARK MCGUINN</b><br>VFR 734757 (10.98/16.98) HS   | MARK MCGUINN  |
| 3         | NEW       |               | <b>D.P.G.</b><br>D.P.G. 1001 (12.98/17.98) HS  | DILLINGER & YOUNG GOTTI   |
| 4         | 2         | 3             | <b>FEAR FACTORY</b><br>ROADRUNNER 8561 (17.98 CD)  | DIGIMORTAL  |
| 5         | 7         | 2             | <b>REMEDY</b><br>FIFTH ANGEL 7001 (11.98/16.98) HS   | THE GENUINE ARTICLE   |
| 6         | 4         | 5             | <b>ANI DIFRANCO</b><br>RIGHTEOUS BABE 024 (24.98 CD)   | REVELLING/RECKONING   |
| 7         | 5         | 12            | <b>JIM JOHNSTON</b> ●<br>SMACK DOWN! 8830/KOCH (11.98/18.98)   | WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5                      |
| 8         | 6         | 5             | <b>DJ SKRIBBLE</b><br>BIG BEAT 35065/LONDON-SIRE (18.98 CD) HS   | ESSENTIAL SPRING BREAK — SUMMER 2001                                    |
| 9         | 14        | 19            | <b>NICKEL CREEK</b><br>SUGAR HILL 3909 (16.98 CD) HS   | NICKEL CREEK  |
| 10        | 8         | 42            | <b>BAHA MEN</b> ▲ <sup>3</sup><br>S-CURVE 751052/ARTEMIS (11.98/17.98) HS                                      | WHO LET THE DOGS OUT  |
| 11        | 9         | 8             | <b>BIZZY BONE</b><br>AMC 71150 (11.98/17.98)   | THE GIFT  |
| 12        | 11        | 10            | VARIOUS ARTISTS<br>LEGIT BALLIN' 0001 (11.98/17.98)  | TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION         |
| 13        | 10        | 5             | <b>UNCLE LUKE</b><br>LUKE 8250/KOCH (11.98/17.98)  | SOMETHING NASTY   |
| 14        | 12        | 3             | <b>LON BALLINGER</b><br>WEBSTER HALL NYC 22 (17.98 CD) HS  | WEBSTER HALL TRANZWORLD 4   |
| 15        | 16        | 7             | <b>CONJUNTO PRIMAVERA</b><br>FONOVISIA 6104 (8.98/12.98) HS  | ANSIA DE AMAR   |
| 16        | 15        | 25            | <b>LOUIE DEVITO</b><br>E-LASTIK 5002 (16.98 CD) HS   | N.Y.C. UNDERGROUND PARTY VOLUME 3                                       |
| 17        | 38        | 10            | <b>SOUNDTRACK</b><br>TVT SOUNDTRAX 6940/TVT (17.98 CD)   | MISS CONGENIALITY   |
| 18        | NEW       |               | VARIOUS ARTISTS<br>JAMDOWN 50045 (10.98/16.98)   | DANCEHALL XPLOSION 2001   |
| 19        | 22        | 8             | <b>BANDA EL RECODO</b><br>FONOVISIA 6102 (8.98/12.98) HS   | CONTIGO POR SIEMPRE...  |
| 20        | 20        | 70            | <b>SLIPKNOT</b> ▲<br>I AM 8655*/ROADRUNNER (11.98/17.98) HS  | SLIPKNOT  |
| 21        | 13        | 8             | <b>MR. SHORT KHOP</b><br>HEAVYWEIGHT 2150*/TVT (10.98/16.98) HS  | DA KHOP SHOP  |
| 22        | 27        | 2             | <b>PETE ROCK</b><br>BBE 002*/STUDIO K7 (14.98 CD)  | PETESTRUMENTALS   |
| 23        | 25        | 23            | <b>FUNKMASTER FLEX</b> ●<br>LOUD 1961* (12.98/18.98)   | FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE             |
| 24        | 18        | 3             | <b>MARVIN WINANS AND THE PERFECTED PRAISE CHOIR</b><br>AGAINST THE FLOW 6082/DIAMANTE SERVANT (10.98/16.98) HS | FRIENDS   |
| 25        | 23        | 10            | <b>DELBERT MCCLINTON</b><br>NEW WEST 6024 (17.98 CD)   | NOTHING PERSONAL  |
| 26        | 33        | 16            | <b>DOLLY PARTON</b><br>SUGAR HILL 3927 (10.98/16.98)   | LITTLE SPARROW  |
| 27        | 21        | 10            | <b>KIM BURRELL</b><br>TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98) HS   | LIVE IN CONCERT   |
| 28        | 17        | 4             | <b>JOHNNY VICIOUS AND TALL PAUL</b><br>ULTRA 1076 (19.98 CD) HS  | CLUB NATION AMERICA   |
| 29        | NEW       |               | <b>DARUDE</b><br>GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)  | BEFORE THE STORM  |
| 30        | 19        | 3             | <b>KEOKI</b><br>MOONSHINE 80146* (17.98 CD) HS   | JEALOUSY  |
| 31        | NEW       |               | VARIOUS ARTISTS<br>JAMDOWN 50046 (10.98/16.98)   | REGGAE XPLOSION   |
| 32        | 26        | 11            | <b>BAD BOY JOE</b><br>WHAT IF 364/E-LASTIK (15.98 CD) HS   | THE BEST OF FREESTYLE MEGAMIX   |
| 33        | 48        | 10            | <b>ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT</b><br>MUSIC MATTERS 9020 (13.98/17.98) HS                         | THE IRISH TENORS: ELLIS ISLAND  |
| 34        | 28        | 48            | <b>THREE 6 MAFIA</b> ▲<br>HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)  | WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1                                  |
| 35        | 32        | 6             | <b>THE DAYTON FAMILY PRESENTS SHOESTRING</b><br>OVERCORE 2190/TVT (10.98/16.98) HS                             | CROSS ADDICTED  |
| 36        | 24        | 5             | VARIOUS ARTISTS<br>TOMMY BOY 1423 (12.98/18.98)  | MTV PARTY TO GO REMIXED   |
| 37        | 29        | 5             | <b>5TH WARD WEBBIE</b><br>MOST WANTED EMPIRE 0006* (11.98/16.98) HS  | GHETTO PLATINUM   |
| 38        | RE-ENTRY  |               | <b>KENNY ROGERS</b><br>DREAMCATCHER 006 (13.98/17.98)  | THERE YOU GO AGAIN  |
| 39        | 31        | 5             | VARIOUS ARTISTS<br>MOST WANTED EMPIRE 0005* (11.98/16.98)  | OFF THE TANK COMPILATION  |
| 40        | 39        | 28            | <b>SPINESHANK</b><br>ROADRUNNER 8563 (8.98/13.98) HS   | THE HEIGHT OF CALLOUSNESS   |
| 41        | 35        | 5             | <b>PAUL OAKENFOLD</b><br>DRAGONFLY PRESENTS, A VOYAGE INTO TRANCE<br>DRAGONFLY 1085/HYPNOTIC (16.98 CD) HS     | DRAGONFLY PRESENTS, A VOYAGE INTO TRANCE                                |
| 42        | 30        | 49            | <b>SOUNDTRACK</b><br>OVERBROOK 39001/NEW LINE (12.98/17.98)  | LOVE & BASKETBALL   |
| 43        | 43        | 8             | <b>KEITH "WONDERBOY" JOHNSON &amp; THE SPIRITUAL VOICES</b><br>WORLD WIDE GOSPEL 3000 (10.98/16.98) HS         | TRIBUTE TO QUARTET LEGENDS VOLUME 1                                     |
| 44        | 41        | 2             | <b>DR. ED MONTGOMERY PRESENTS ALC</b><br>ABLIFE 6101 (10.98/15.98)   | I STILL BELIEVE   |
| 45        | NEW       |               | VARIOUS ARTISTS<br>PAMPLIN 2255 (11.98/16.98)  | THE BEST OF 2001 — DOVE AWARDS  |
| 46        | NEW       |               | VARIOUS ARTISTS<br>JAMDOWN 40044 (10.98/18.98)   | RIDDIM RYDERS VOL. 1  |
| 47        | NEW       |               | <b>JOHN MAYALL &amp; FRIENDS</b><br>EAGLE 18474 (17.98 CD)   | ALONG FOR THE RIDE  |
| 48        | NEW       |               | VARIOUS ARTISTS<br>RED HOUSE 154 (17.98 CD)  | A NOD TO BOB: AN ARTISTS' TRIBUTE TO BOB DYLAN ON HIS SIXTIETH BIRTHDAY |
| 49        | 42        | 4             | <b>REV. CLAY EVANS AND THE AACR MASS CHOIR</b><br>MEEK 4014 (11.98/16.98)                                      | CONSTANTLY  |
| 50        | NEW       |               | <b>STRETCH ARMSTRONG</b><br>SPIT 1601*/LANDSPED (17.98 CD)   | STRETCH ARMSTRONG PRESENTS SPIT   |

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). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: □ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △\* Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ■ Indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

## HMV, In Holding Pattern For U.S., Lays Off 7; Retailers Weigh In On Nicks, Wings Campaigns

**WHICH WAY:** HMV continues to downsize its presence in the U.S. Two weeks ago, HMV North America announced that it was letting go seven people and moving its U.S. headquarters to its 86th Street store. Recently, the company announced that it is closing another store, its Herald Square outlet in Manhattan, leaving the chain with 12 U.S. stores.

**Andrew Pollock**, VP at HMV in Canada, says the store was closed because the landlord, which wants to redevelop the property, made a good enough offer that HMV agreed to close before its lease was up. But when asked about whether HMV will remain committed to the U.S. market, he referred that question to chain president **Peter Luckhurst**, who was unavailable for comment. In the past, however, HMV executives have privately said that they were in a holding pattern in the U.S., waiting for the environment to become friendlier to music merchants.

**IN THE WIND:** Retail Track hears that Sony Music is about to devalue much of its classical front line, moving about 600 titles to midline and leaving about 100 titles in the front line. The move reflects the weakening sales base of classical music.

**ITALIAN ALLIES:** Medalist Entertainment, a joint venture of Alliance Entertainment and CAK Entertainment, continues to mine the mainstream, issuing *Italian American Classics* to record stores May 8.

The album has been available exclusively through a direct-response TV campaign since October.

**WHICH BRINGS ME** to an old issue: A few retailers have called me recently to complain about the direct-marketing campaigns that were launched for the **Stevie Nicks** *Trouble in Shangri-La* album and the **Paul McCartney &**

to their homes on street date, but when customers called up, they were given the option of getting a rush release and paying \$3 more. Again, the direct-marketing channel got a premium, this time in the form of a Wings pin.

While two different chains complained about the availability before street date, most other merchants agreed with **Kevin Milligan**, VP of music at Warehouse Entertainment, who said that merchants have learned that they generally are the main beneficiary of direct-marketing campaigns, regardless of the advantages given to the direct channel. In Nicks' case, Milligan says, in effect, hats off to Reprise if they can get that kind of push from VH1, which named Nicks artist of the month. *Shangri-La* debuted at No. 5 on The Billboard 200 on the strength of the VH1 boost. The 109,000 units she moved gave Nicks her biggest SoundScan week ever (Between the Bullets, Billboard, May 19).

*Wingspan* just came in at No. 2, moving 220,000 units, and you can turn to page 76 to see Between the Bullets' analysis of that performance. **Gene Rumsey**, executive VP at EMI Music Distribution (EMD), has his own take on that performance, noting that the TV campaign built up demand. *Wingspan's* first-week sales total, he says, "speaks to the coordinated marketing of EMD with its customers, [TV marketing company] Castelian, label setup, and, of course, an incredible artist."

While most merchants have learned to live with direct-sales campaigns, they were pretty unanimous in their feelings that direct-marketing vehicles already have the advantage of selling the album before street date, so why do they need exclusive value-adds to boot?

**THE ENVELOPE PLEASE:** **Rachelle Friedman**, the R in J&R Music and Computer World, will be honored by the Women in Music Foundation for her contributions to the music industry at its annual Touchstone Awards luncheon, which will be held May 21 at the Marriott Marquis hotel in New York. Friedman, who is president/co-chief executive at J&R, will be honored along with **Ronnie Spector**, **Jean Riggins** (executive VP/GM at Universal Records), and **Helen Hobbs Jordan** (music coach to the stars).

**MAKING TRACKS:** **Gary Noftz**, formerly a sales representative with BMG Distribution, is seeking sales or marketing opportunities in the Midwest/mid-Atlantic region. He can be reached at 412-682-2429 or frostygee@aol.com. On the opposite coast, **Richard Plummer-Raphael**, who formerly was in sales at Internet start-up OneChannel.net and before that was in sales at Valley Media, is seeking opportunities. He can be reached at 916-987-6841 or allears@ns.net.

# Billboard DIRECTORIES

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## RETAIL TRACK

by Ed Christman



**Wings** *Wingspan* collection. Both were available by calling 800 numbers or ordering online before the titles hit stores. While this got the dander up of a few retailers, more merchants were annoyed by the value-adds that both direct-marketing efforts received.

In Nicks' case, the album could be bought exclusively through MTV.com before it came out in stores, and consumers who ordered the album got to listen to it immediately, via streaming from the site. In fact, the site advertised its promotion as a new way to hear music first. In the case of the McCartney album, the TV advertisement told consumers they could order it direct and have the album delivered

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By 2005, the online music market will grow to be a \$5.4 billion industry. Digitally distributed products will escalate to 28% of total online sales, with subscription services accounting for the majority of it - \$980 million in 2005.

A. Sinnreich, Senior Analyst, Jupiter Media Metrix

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Jupiter Media Metrix

# Stevie Nicks Promotion On VH1 Leads To Big First Week

**PRE-ORDERING PAYS OFF:** VH1 executives are viewing first-week sales of **Stevie Nicks'** new CD *Trouble in Shangri-La* (Reprise)—an album the channel heavily promoted through online and offline programming, as well as through its E-commerce arm—as an early home run for its new convergence strategy. The album debuted at No. 1 on the Top Internet Album Sales chart with 4,100 units sold and at No. 5 on The Billboard 200 with 109,000 units sold. (Billboard, May 19).

VH1.com, the Internet arm of the cable channel, was promoting pre-orders of the CD under a new service known as Hear Music First, which allows early buyers to listen to an album as a secure stream before it hits stores. Traffic to the VH1.com store nearly quadrupled with the launch of the promotion, accounting for more than 75% of the visitors to that part of the site.

What's more, Nicks' sales through VH1.com accounted for more than half of all her Internet album sales for the May 19 reporting period. Second was **Destiny's Child**, which sold roughly half of what Nicks did.

"Obviously, what we were doing was reaching her core fan base," says **Fred Graver**, VH1 executive VP of programming and production. "It was great for our audience. They got to

hear the new album two weeks before it hit the street."

The Hear Music First offering was promoted on the VH1 cable channel as well as via the Internet. As part of the online promotion, links to VH1.com were set up on sanctioned fan sites, including nicksfix.com.

Fans who bought the CD through VH1.com ahead of its May 1 release received a pass code to access a Windows Media stream of the album. The album could be listened to online, and users could also access the album's artwork, lyrics, and liner notes, as well as interviews.

Meanwhile, VH1 made Nicks its featured artist of the month for May, with behind-the-scenes information relating to the new album and showcases of encore presentations of *VH1 Storytellers: Stevie Nicks, Behind the Music: Stevie Nicks, Behind the Music: Fleetwood Mac*, and **Fleetwood Mac's** live full-length reunion concert program, *The Dance*.

"It was a good one-two punch," says **Rick Krim**, VH1 executive VP of music and talent. "The online promotion helped build a lot of awareness for the record and its pending release, and then [VH1 TV] programming knocked it home."

"It's not like when there's an 'N Sync record and every kid on the block has to have it the first second," he adds. "I think we created a bit of an urgency [for the album]."

For their part, Reprise executives say they couldn't be happier with the results of the Hear Music First push. **Andreas Wettstein**, VP of new media at Warner/Reprise Records, says the promotion played an important part in helping raise awareness of the new record. "Certainly, she was a great fit with VH1 and a natural fit for an experiment of this nature."

As for the next artist to participate in the Hear Music First initiative, Graver says VH1 hopes to name its next artist within a month. "We want to do the first few of these pretty carefully," he says. "We want it to be the right artist, the right label, and something that's right for our audience."

**GARAGEBAND OFFER:** Unsigned-artist site Garageband.com will launch a program June 1 that will offer \$250,000 and a deal to make a record through its label, Garage Records, to any band from a rotating group of five select acts that sells 30,000 units of its current album through the site over a 12-month period.

Featured acts in the program, which is known as the New Deal, will receive a non-recoupable advance of \$10,000 in cash and marketing support for being selected, and the site will buy 1,000 CDs from each act at \$1.50 per unit.

Artists can qualify for additional advances of \$20,000 if they sell 1,000 CDs in the first three months and \$50,000 if they sell an additional 2,500 in the second three months.

Bands that sell 3,500 CDs in the first six months of the program will qualify to have additional CDs manufactured by Garageband and shelved at brick-and-mortar retailers via the



by Brian Garrity

site's distribution partners. Bands that sell 30,000 albums during the year will be offered a three-album deal, retain ownership of their masters and publishing rights, and earn a royalty rate of 13%-15%.

Participating acts will be selected from the site's list of top 20 artists, as voted on by Garageband users. The act ranked No. 1 by fans automatically qualifies for the program; the remaining four acts will be selected by Garageband's advisory board, which includes **Brian Eno, Steve Earle, Jerry Harrison, Steve Lillywhite, and George Massenburg**.

**MP3.COM DOWNLOADS:** MP3.com has launched a service that allows consumers to purchase Internet-only versions of albums available on the site. The program allows consumers to download MP3-formatted tracks to their hard drives and/or burn them to a CD. Additionally, buyers have the option of loading the songs directly to a portable digital-music player.

Pricing for the albums, known as netCDs, starts at \$3.99, with certain specialty items costing as much as \$30.

The music can also be stored online in the My.MP3 locker service. Major-label content that's compatible with My.MP3 is not included in the offering.

Consumers who choose to buy the physical CD of an MP3.com artist's recording will receive the netCD version at no additional charge.

Previously, downloadable tracks were available on a limited basis and required the purchase of a physical CD. Consumers can now buy all tracks as downloads without the additional purchase.

All MP3.com artists are participating in the program, including **L.A. Guns, A Flock of Seagulls, Christopher Cross, and Roger McGuinn**.

**ROXIO SPINOFF:** It's been a busy stretch for Roxio, the developer of CD-burning software Easy CD Creator for Windows and Toast for Macintosh.

The company was spun off from Milpitas, Calif.-based parent Adaptec May 11 and now trades as a public company on Nasdaq under the ticker ROXI. Meanwhile, Roxio and Adaptec are being sued by Gracenote, which alleges that they failed to pay for the use of its music database and switched to a competing, and allegedly illegal, service.

Gracenote operates a patented database that supplies information on artists, albums, and songs to users of music software. In the suit—filed Thursday in U.S. District Court in San Francisco—Gracenote says that since 1999, it has supplied Adaptec with its database free of charge for use with Roxio's Creator 4 Deluxe, Toast Deluxe 4, and SoundStream 1 CD-ripping software.

When the contract expired April 22, it was understood by Gracenote that Adaptec would begin paying for the database. However, in the suit, Gracenote says Adaptec refused to pay the licensing fee and is now directing users of Roxio software to another database, which, Gracenote says, is an illegal duplicate of its service.

The database, listed in the suit as freedb.org, is not named as a defendant in the action, because Gracenote is unable to locate an owner or address for the company.

"If we could find them, we would sue them, but they're just a server," says Gracenote general counsel **David Marglin**. The suit also says that a "patch," which Gracenote thinks Adaptec is developing, will enable Roxio users to plug in to freedb.org.

Gracenote says the patch violates the Digital Millennium Copyright Act, which prohibits companies from developing technology that circumvents legal software.

The recently released version five of the Roxio software automatically hooks into freedb.org.

Gracenote seeks an injunction and damages to be determined at trial.

In a statement, Roxio director of legal affairs **Bill Growney** calls the claim unfounded, adding that it "was made by Gracenote in response to our selection of their competition as our preferred provider."

Roxio's software—which has been

bundled with more than 20 million CD recorders—is supported by such PC manufacturers as Compaq, Dell, Hewlett-Packard, and IBM, as well as CD-R drive manufacturers Acer, Philips, Plextor, Sony, and Yamaha. In addition, Roxio's CD-R plug-in is integrated with the Microsoft Windows Media Player and RealNetworks' RealJukeBox, enabling users to record digital music files onto a CD.

**DOTCOM LAYOFFS:** Supertracks has let go 38 employees, totaling 60% of its staff. The Portland, Ore.-based digital-distribution company plans to concentrate on finding a buyer and licensing its BridgePort streaming technology, which allows users to temporarily store and listen to secured Web-based content from their computer hard drives. Last September, Supertracks laid off 40 employees, citing the slow rollout of online music services.

In other layoff news, Digital-fingerprinting technology company Cantamatrix recently laid off 17 of its 31 employees. The layoffs were in the marketing, sales, business development, research, and administration divisions. CEO **Bill Koenig** says the cuts will make the Bellevue, Wash.-based company more attractive to potential investors. Cantamatrix is seeking \$5 million-\$6 million in a third round of funding and says it expects to rehire some staffers after the financing is complete.

## TRAFFIC TICKER

### Top Online Retail Sites

#### Traffic In April

##### TOTAL VISITORS (in 000s)

|                       |        |
|-----------------------|--------|
| 1. amazon.com         | 18,165 |
| 2. bmgmusic.com       | 4,801  |
| 3. barnesandnoble.com | 4,509  |
| 4. cdnow.com          | 3,565  |
| 5. bluelight.com      | 2,832  |
| 6. walmart.com        | 2,208  |
| 7. bestbuy.com        | 2,075  |
| 8. buy.com            | 1,899  |
| 9. circuitcity.com    | 851    |
| 10. borders.com       | 693    |

##### AVERAGE PAGE VIEWS

|                       |      |
|-----------------------|------|
| 1. amazon.com         | 17.4 |
| 2. buy.com            | 15.0 |
| 3. walmart.com        | 10.2 |
| 4. cdnow.com          | 9.5  |
| 5. bestbuy.com        | 9.2  |
| 6. bluelight.com      | 8.3  |
| 7. emusic.com         | 8.1  |
| 8. towerrecords.com   | 7.6  |
| 9. barnesandnoble.com | 6.1  |
| 10. borders.com       | 5.8  |

##### AVERAGE MINUTES ON SITE

|                       |      |
|-----------------------|------|
| 1. amazon.com         | 14.6 |
| 2. cdnow.com          | 14.5 |
| 3. bmgmusic.com       | 12.5 |
| 4. buy.com            | 9.7  |
| 5. circuitcity.com    | 8.8  |
| 6. emusic.com         | 7.5  |
| 7. barnesandnoble.com | 7.1  |
| 8. walmart.com        | 7.0  |
| 9. bestbuy.com        | 6.7  |
| 10. bluelight.com     | 6.0  |

Source: Media Metrix, April 2001. Sites categorized by Billboard. Jupiter Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.

## Billboard

MAY 26, 2001

# Top Internet Album Sales™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY               |                                       | BILLBOARD 200 RANK |
|-----------|-----------|----------------|--|---------------------------------------|--------------------|
|           |           |                | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL   | ARTIST                                |                    |
| 1         | NEW       |                | <b>NO. 1</b><br><b>WINGSPAN: HITS AND HISTORY</b><br>MPL 32946/CAPITOL 1 week at No. 1 |                                       | 2                  |
| 2         | 1         | 2              | <b>TROUBLE IN SHANGRI-LA</b><br>REPRISE 47372/WARNER BROS                              | STEVIE NICKS                          | 9                  |
| 3         | NEW       |                | <b>THE SOPRANOS: PEPPERS &amp; EGGS</b><br>PLAY-TONE/COLUMBIA 85453/CRG                | SOUNDTRACK                            | 38                 |
| 4         | NEW       |                | <b>MOULIN ROUGE</b><br>TWENTIETH CENTURY FOX FILM CORP 493035/INTERSCOPE               | SOUNDTRACK                            | 5                  |
| 5         | 2         | 2              | <b>SURVIVOR</b><br>COLUMBIA 61063/CRG  | DESTINY'S CHILD                       | 1                  |
| 6         | 3         | 3              | <b>ALL FOR YOU</b><br>VIRGIN 10144   | JANET                                 | 3                  |
| 7         | 4         | 3              | <b>ALLY MCBEAL: FOR ONCE IN MY LIFE FEATURING VONDA SHEPARD</b><br>EPIC 85195          | SOUNDTRACK                            | 37                 |
| 8         | NEW       |                | <b>LIONS</b><br>V2 27091   | THE BLACK CROWES                      | 20                 |
| 9         | 5         | 19             | <b>O BROTHER, WHERE ART THOU? ▲</b><br>MERCURY (NASHVILLE) 170069                      | SOUNDTRACK                            | 27                 |
| 10        | 7         | 25             | <b>A DAY WITHOUT RAIN ▲</b><br>REPRISE 47426/WARNER BROS                               | ENYA                                  | 30                 |
| 11        | 11        | 8              | <b>DROPS OF JUPITER ●</b><br>AWARE/COLUMBIA 69888/CRG                                  | TRAIN                                 | 11                 |
| 12        | 8         | 11             | <b>SONGBIRD</b><br>BLIX STREET 10045   | EVA CASSIDY                           | —                  |
| 13        | NEW       |                | <b>LOOK INTO THE EYEBALL</b><br>LUAKA BOP 50924/VIRGIN                                 | DAVID BYRNE                           | 120                |
| 14        | RE-ENTRY  |                | <b>ACOUSTIC SOUL ●</b><br>MOTOWN 013770/UNIVERSAL                                      | INDIA.ARIE                            | 36                 |
| 15        | 14        | 34             | <b>NO ANGEL ▲</b><br>ARISTA 19025 [IS]   | DIDO                                  | 14                 |
| 16        | 19        | 24             | <b>1 ▲</b><br>APPLE 29325/CAPITOL  | THE BEATLES                           | 24                 |
| 17        | 17        | 21             | <b>WHITE LADDER ▲</b><br>ATO 69351/RCA [IS]  | DAVID GRAY                            | 69                 |
| 18        | 10        | 3              | <b>THIS IS WHERE I CAME IN</b><br>UNIVERSAL 549626                                     | BEE GEES                              | 41                 |
| 19        | 18        | 4              | <b>THE PRODUCERS</b><br>SONY CLASSICAL 89646   | ORIGINAL BROADWAY CAST                | 145                |
| 20        | 12        | 6              | <b>LIVE IN NEW YORK CITY ▲</b><br>COLUMBIA 85490*/CRG                                  | BRUCE SPRINGSTEEN & THE E STREET BAND | 105                |

▲ 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. [IS] indicates past and present Hotnewsees titles. © 2001 Billboard/RIAA/Com. Munkitons and SoundScan, Inc.

# Home Video

MERCHANTS & MARKETING

## Poison Fans Getting Large Dose With DVD And Summer Tour Capitol/EMI Releases 'Greatest Video Hits' To Meet Growing Demand For 19-Year-Old Glam-Metal Band

BY WES ORSHOSKI

Eyeing both the release of his band's forthcoming DVD retrospective and the start of its third consecutive summer tour, Poison front man Bret Michaels is at a loss as he tries to make sense of his band's rebirth.

"I can't explain it," he says. "You know what I think it is? I think people just wanna rock again."

It's tough to dispute his reasoning. Since 1999 the 19-year-old band has enjoyed quite a resurgence, rocking the thousands of glam-metal fans that have filled the

amphitheaters and arenas that Poison has played over the last two summers with Cinderella, Great White, Ratt, and other supporting acts. In addition, the group released two albums last year, Capitol's *Crack a Smile... & More!* and *Power to the People*, issued on the band's Cyanide imprint.

So what's to be made of all this new interest in the band? A passing trend? A nostalgia trip? Maybe. But Capitol/EMI isn't waiting around to find out. On June 5, the label issues *Greatest Video Hits*, which groups Poison's

late '80s MTV classics—including such party anthems and power ballads as "Nothin' But a Good Time" and "Every Rose Has Its Thorn"—with previously unreleased clips and live footage from the act's recent tours.

The DVD, listed at \$19.99, is targeted at all those who are "hungry for hardcore rock," says Veronica Villarreal, manager of brand marketing and business development for EMI. "There's an absence of that kind of material. You've got your Limp Bizkits, but there's not a whole lot of bands

doing what Poison does: deliver straight, in-your-face rock."

There's no question the DVD will be a hit in the rock-hungry Midwest, says Sandy Bean, VP of advertising for the 34-store Troy, Mich.-based Harmony House chain, which serves the Detroit area. "This is probably their No. 1 market. There's just something about the big-hair groups in the Detroit market."

Although Poison has released many of these clips on VHS and laserdisc, 39-year-old drummer Rikki Rockett notes that *Greatest Video Hits* is the first set to collect each clip from the band's five studio sets. He's hoping the release will remind people that Poison was about more than makeup and hair spray.

"When people think of Poison, they envision us in 1986. They don't look at the rest of the book; they just look at chapter one," he says. "But [on the DVD] you can see the transition. You know, we've always remained glamorous or whatever. But we changed over the years, too. And we've gotten better. So you see this evolution."

Rob Dunn, owner of Malone, N.Y.-based indie metal store Music and More, says he's seeing a resurgence in '80s metal, which will no doubt be bolstered by the release of *Greatest Video Hits*.

"Their music is fun, and that's what music is supposed to be," he says. "Remember the '80s? People

bitch and moan about the '80s, but they were a lot of fun. You went to a concert in the '80s, and it was like a carnival. But, besides that, if you listen to Poison's music—their hook lines and their choruses—you remember them. They write good songs that are fun."

EMI will promote the release on various Web sites, including its own, hollywoodandvine.com, as well as metaleadonline.com and knac.com, the site of the Internet-only L.A. metal station on which Rockett currently hosts his own radio show. The label also plans tie-in promotions with the band's tour dates, advertising the DVD at the band's shows and making copies available for radio-station giveaways.

Michaels, 38, jokes that as a result of this new interest in Poison, "suddenly [Capitol] re-loves me." He refers to the rift between the band and the label after Capitol decided to shelve *Crack a Smile*, which was finished in the mid-'90s when popular tastes had shifted firmly away from Poison and its glam-metal compadres.

The band, rounded out by bassist Bobby Dall and guitarist C.C. DeVille, returns to the road this month with some of those peers. Poison is set to headline its third Glam Slam Metal Jam tour, which this year features Warrant, Quiet Riot, and Enuff Znuft. The 60-date jaunt—booked by Troy Blakely at the Agency for the

(Continued on page 59)

## New Line Adds Historical Perspective To Infinifilm Edition Of 'Thirteen Days' DVD

INFINITY AND BEYOND: The special features on DVDs are often cited as learning tools for aspiring filmmakers, who can dissect films by listening to director commentaries and viewing storyboards, deleted scenes, and other exclusive items. On July 10, New Line Home Entertainment is taking this concept one step further by adding a historical perspective.

The release of *Thirteen Days*, which details President John F. Kennedy's handling of the 1962 Cuban missile crisis, will launch New Line's infinifilm brand of DVDs that include "beyond the movie" extras, such as archival news footage and interviews with historians, journalists, and others who were there as the events unfolded.

Viewers are prompted to access additional information through a series of pop-up windows that appear at the bottom of the screen as the movie plays. (Viewers can also watch the entire film without the pop-up windows.)

At the beginning of *Thirteen Days*, for example, there is footage

of a number of atomic bombs exploding. A pop-up window for this segment allows the viewer to learn more about the arms race and the events that led up to the crisis. As characters in the film—such as JFK aide Kenny O'Donnell, played by Kevin Costner—are introduced, similar windows enable viewers to see their real-life counterparts.

New Line senior VP of marketing Matt Lasorsa says the line was created after extensive research indicated the need to make accessing added features easier for consumers. "Our focus groups taught us that there's a lot of learning to be done about navigating DVDs. Consumers like add-on features, but they need help in finding them." For instance, Lasorsa says, many consumers spent several minutes watching the menu of the company's Platinum Series edition of *Lost in Space* thinking that it was the start of the movie.

The goal of the infinifilm line is to make the disc easy to navigate while giving movie fans all the additional features that have become popular.

The company isn't planning to abandon its Platinum Series, which was introduced in 1997, but may not include as many special features as in the past. About six to eight infinifilm special editions are planned per year, according to VP of content devel-

opment Mike Mulvihill. Look for infinifilm editions of *15 Minutes* and *Blow*, which will include a history of the Colombian drug cartel.

New Line will now have three pricing levels for its DVDs: \$24.98 for a standard release, \$25.98 for a Platinum Series (\$29.95 for a two-disc set), and \$26.98 for the infinifilm line.

While the cost to produce a special-edition DVD can run well over \$100,000, Lasorsa says, the increase in sales more than pays for the investment. "We see a huge bump in sales when we do these, anywhere between 30% and 50% in volume, compared to a comparative title without the added features."

AMAZON'S SEXY OFFER: Amazon.com is tempting fans of the HBO series *Sex and the City* with a sweepstakes awarding scripts signed by the cast and other prizes. The sweepstakes has been put in place to play off the massive publicity gearing up for the show's new season, starting June



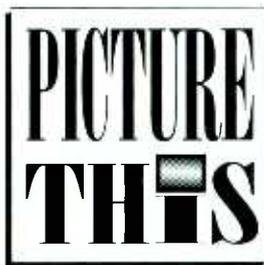
by Eileen Fitzpatrick

3. In addition, the show's complete second season arrives May 22 on VHS and DVD. Last year, when the complete first season was released on video and DVD, it ranked No. 6 in overall sales for the year at Amazon.

Consumers can enter the sweepstakes by answering three questions about the show. The online retailer is also giving fans tips on how to host a season-premiere party, with special offers on boxed sets, the Candace Bushnell book on which the series is based, and the series soundtrack, not to mention assorted martini-glass sets.

'MASTERPIECE' AT RETAIL: Boston PBS station WGBH has acquired distribution rights to more than 40 programs in the ExxonMobil Masterpiece Theatre series.

Financial terms of the deal were not disclosed, but on June 26 the station's video division will begin releasing titles from the 30-year-old program. Available only in the VHS format, the first batch of titles are *Heat of the Sun*, *Rebecca*, *David Copperfield*, *Reckless*, and *Touching Evil: Series 1*. The titles run between three and six hours long and are priced at either \$29.95 or \$39.95.



## STAR POWER



The year of 1974 must have been a vintage year for beauty and talent. That's when Northern California gave us Brande Roderick, our choice for **2001 Playmate of the Year**. A blonde bombshell with timeless appeal, she won our hearts and is sure to win yours too.



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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<br>Distributing Label, Catalog Number                        | Principal<br>Performers              | Year of<br>Release | Rating | Suggested<br>List Price |
|-----------|-----------------|---------------|---|--|--------------------------------------|--------------------|--------|-------------------------|
|           |                 |               | <b>◀ No. 1 ▶</b>  |  |                                      |                    |        |                         |
| 1         | 2               | 2             | <b>THE EMPEROR'S NEW GROOVE</b>   | Walt Disney Home Video<br>Buena Vista Home Entertainment 21638     | Animated                             | 2000               | G      | 26.99                   |
| 2         | <b>NEW ▶</b>    |               | <b>MISS CONGENIALITY</b>  | Warner Home Video 18976  | Sandra Bullock                       | 2000               | PG-13  | 22.98                   |
| 3         | 4               | 7             | <b>MARY-KATE &amp; ASHLEY:<br/>WINNING LONDON</b>                         | Dualstar Video<br>Warner Home Video 37332                          | Mary-Kate &<br>Ashley Olsen          | 2001               | NR     | 19.96                   |
| 4         | 3               | 8             | <b>GLADIATOR</b>  | DreamWorks Home Entertainment 86026                                | Russell Crowe                        | 2000               | R      | 19.98                   |
| 5         | 18              | 3             | <b>THE PRODUCERS</b>  | MGM Home Entertainment 100157                                      | Zero Mostel<br>Gene Wilder           | 1968               | PG     | 14.95                   |
| 6         | 9               | 6             | <b>FARSCAPE: VOLUME 2</b>   | A.D.V. Films 002   | Ben Browder<br>Claudia Black         | 2001               | NR     | 14.98                   |
| 7         | 8               | 8             | <b>PLAYBOY: PLAYMATES ON<br/>THE CATWALK</b>                              | Playboy Home Video<br>Universal Music & Video Dist. 0885           | Various Artists                      | 2001               | NR     | 19.98                   |
| 8         | 5               | 10            | <b>MEET THE PARENTS</b>   | Universal Studios Home Video 86032                                 | Ben Stiller<br>Robert De Niro        | 2000               | PG-13  | 22.98                   |
| 9         | 7               | 5             | <b>PLAYBOY 2000-THE<br/>PARTY CONTINUES</b>                               | Playboy Home Video<br>Universal Music & Video Dist. 0886           | Various Artists                      | 2001               | NR     | 19.98                   |
| 10        | 1               | 6             | <b>102 DALMATIANS</b>   | Walt Disney Home Video<br>Buena Vista Home Entertainment 21639     | Glenn Close                          | 2000               | G      | 24.99                   |
| 11        | 10              | 2             | <b>PLAYBOY'S 2001 PLAYMATE<br/>OF THE YEAR</b>                            | Playboy Home Video<br>Universal Music & Video Dist. 0888           | Brande Roderick                      | 2001               | NR     | 19.98                   |
| 12        | 6               | 7             | <b>RUGRATS IN PARIS: THE MOVIE</b>  | Nickelodeon Video<br>Paramount Home Video 336723                   | Animated                             | 2000               | G      | 24.95                   |
| 13        | 12              | 3             | <b>ESCAFLOWNE: VOL. 5-PARADISE<br/>AND PAIN</b>                           | Bandai Entertainment<br>Pioneer Entertainment 71147                | Animated                             | 2001               | NR     | 19.98                   |
| 14        | 14              | 5             | <b>BIG MOMMA'S HOUSE</b>  | FoxVideo 2000779   | Martin Lawrence                      | 2000               | PG-13  | 14.98                   |
| 15        | 15              | 7             | <b>REMEMBER THE TITANS</b>  | Walt Disney Home Video<br>Buena Vista Home Entertainment 21651     | Denzel Washington                    | 2000               | PG     | 19.99                   |
| 16        | 17              | 2             | <b>FARSCAPE: VOLUME 3</b>   | A.D.V. Films 003   | Ben Browder<br>Claudia Black         | 2001               | NR     | 14.98                   |
| 17        | 16              | 5             | <b>CLEOPATRA</b>  | FoxVideo 2001482   | Elizabeth Taylor<br>Richard Burton   | 1963               | NR     | 14.98                   |
| 18        | 36              | 15            | <b>DINOSAUR</b>   | Walt Disney Home Video<br>Buena Vista Home Entertainment 21575     | Animated                             | 2000               | PG     | 26.99                   |
| 19        | 21              | 20            | <b>THE SOPRANOS: THE<br/>COMPLETE FIRST SEASON</b>                        | HBO Home Video<br>Warner Home Video 99335                          | James Gandolfini<br>Lorraine Bracco  | 2000               | NR     | 99.92                   |
| 20        | 19              | 32            | <b>ERIN BROCKOVICH</b>  | Universal Studios Home Video 85710                                 | Julia Roberts<br>Albert Finney       | 2000               | R      | 14.98                   |
| 21        | 13              | 39            | <b>THE SILENCE OF THE LAMBS</b>   | MGM Home Entertainment 207746                                      | Jodie Foster<br>Anthony Hopkins      | 1991               | R      | 9.94                    |
| 22        | 32              | 2             | <b>CANDY</b>  | Anchor Bay Entertainment 11025                                     | Ewa Aulin<br>Richard Burton          | 1968               | R      | 14.98                   |
| 23        | 29              | 17            | <b>THE UP IN SMOKE TOUR ▲</b>   | Eagle Vision<br>Red Distribution 30001                             | Various Artists                      | 2000               | NR     | 19.95                   |
| 24        | 23              | 3             | <b>SCARY MOVIE</b>  | Dimension Home Video<br>Buena Vista Home Entertainment 21371       | Anna Faris<br>Jon Abrahams           | 2000               | R      | 19.99                   |
| 25        | 28              | 10            | <b>LOVE &amp; BASKETBALL</b>  | New Line Home Video<br>Warner Home Video 5064                      | Omar Epps<br>Sanaa Lathan            | 2000               | PG-13  | 19.98                   |
| 26        | <b>NEW ▶</b>    |               | <b>PEARL JAM: TOURING BAND 2000</b>                                       | Epic Music Video<br>Sony Music Entertainment 54010                 | Pearl Jam                            | 2001               | NR     | 19.98                   |
| 27        | 25              | 5             | <b>BLAZIN'</b>  | Ground Zero Entertainment 3001                                     | Cuban Link                           | 2001               | NR     | 19.98                   |
| 28        | 22              | 4             | <b>PRINCESS MONOKE</b>  | Miramax Home Entertainment<br>Buena Vista Home Entertainment 64312 | Animated                             | 2000               | PG-13  | 19.99                   |
| 29        | 11              | 11            | <b>LADY AND THE TRAMP<br/>II: SCAMP'S ADVENTURE</b>                       | Walt Disney Home Video<br>Buena Vista Home Entertainment 21226     | Animated                             | 2001               | NR     | 26.99                   |
| 30        | 34              | 5             | <b>RULES OF ENGAGEMENT</b>  | Paramount Home Video 332173  | Tommy Lee Jones<br>Samuel L. Jackson | 2000               | R      | 14.95                   |
| 31        | 39              | 4             | <b>CHARLOTTE CHURCH IN JERUSALEM</b>                                      | Sony Classical Video<br>Sony Music Entertainment 89608             | Charlotte Church                     | 2001               | NR     | 14.95                   |
| 32        | 30              | 24            | <b>MARY-KATE &amp; ASHLEY: OUR<br/>LIPS ARE SEALED</b>                    | Dualstar Video<br>Warner Home Video 37236                          | Mary-Kate &<br>Ashley Olsen          | 2000               | NR     | 19.96                   |
| 33        | 38              | 10            | <b>THE LITTLE VAMPIRE</b>   | New Line Home Video<br>Warner Home Video 5162                      | Jonathan Lipnicki                    | 2000               | PG     | 19.96                   |
| 34        | 26              | 3             | <b>THE PATRIOT</b>  | Columbia TriStar Home Video 05702                                  | Mel Gibson                           | 2000               | R      | 19.95                   |
| 35        | 33              | 16            | <b>PLAYBOY: THE COMPLETE ANNA NICOLE<br/>SMITH \$450 MILLION PLAYMATE</b> | Playboy Home Video<br>Universal Music & Video Dist. 0882           | Anna Nicole Smith                    | 2001               | NR     | 19.98                   |
| 36        | 20              | 14            | <b>FARSCAPE: PREMIERE-I E.T.</b>  | A.D.V. Films 001   | Ben Browder<br>Claudia Black         | 1999               | NR     | 14.98                   |
| 37        | 40              | 2             | <b>CENTER STAGE</b>   | Columbia TriStar Home Video  | Amanda Schull<br>Zoe Saldana         | 2000               | PG-13  | 14.95                   |
| 38        | 31              | 50            | <b>SEX AND THE CITY</b>   | HBO Home Video<br>Warner Home Video 99301                          | Sarah Jessica Parker<br>Kim Cattrall | 2000               | NR     | 39.92                   |
| 39        | <b>RE-ENTRY</b> |               | <b>THE MATRIX</b>   | Warner Home Video 17737  | Keanu Reeves<br>Laurence Fishburne   | 1999               | R      | 19.98                   |
| 40        | <b>NEW ▶</b>    |               | <b>RETURN TO ME</b>   | MGM Home Entertainment 1001071                                     | David Duchovny<br>Minnie Driver      | 2000               | PG     | 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    | WKS. ON CHART | TITLE (Rating)                                | Label<br>Distributing Label, Catalog Number                        | Principal<br>Performers             |
|-----------|--------------|---------------|---|--|-------------------------------------|
|           |              |               | <b>◀ No. 1 ▶</b>                              |  |                                     |
| 1         | 1            | 8             | <b>ALMOST FAMOUS (R)</b>                      | DreamWorks Home Entertainment<br>87818                             | Billy Crudup<br>Kate Hudson         |
| 2         | 2            | 6             | <b>CHARLIE'S ANGELS (PG-13)</b>               | Columbia TriStar Home Video<br>05736                               | Cameron Diaz<br>Drew Barrymore      |
| 3         | 5            | 8             | <b>WONDER BOYS (R)</b>                        | Paramount Home Video 332613  | Michael Douglas<br>Tobey Maguire    |
| 4         | 8            | 8             | <b>THE CONTENDER (R)</b>                      | DreamWorks Home Entertainment<br>43813                             | Joan Allen<br>Jeff Bridges          |
| 5         | 3            | 10            | <b>MEET THE PARENTS (PG-13)</b>               | Universal Studios Home Video<br>86032                              | Ben Stiller<br>Robert De Niro       |
| 6         | 11           | 4             | <b>BILLY ELLIOT (R)</b>                       | Universal Studios Home Video<br>87112                              | Jamie Bell<br>Julie Walters         |
| 7         | 6            | 2             | <b>FINDING FORRESTER (PG-13)</b>              | Columbia TriStar Home Video<br>05717                               | Sean Connery<br>Robert Brown        |
| 8         | <b>NEW ▶</b> |               | <b>MISS CONGENIALITY (PG-13)</b>              | Warner Home Video 18976  | Sandra Bullock                      |
| 9         | 13           | 4             | <b>BOUNCE (PG-13)</b>                         | Miramax Home Entertainment<br>Buena Vista Home Entertainment 21655 | Ben Affleck<br>Gwyneth Paltrow      |
| 10        | 4            | 3             | <b>SPACE COWBOYS (PG-13)</b>                  | Warner Home Video 18722  | Clint Eastwood<br>Tommy Lee Jones   |
| 11        | 9            | 4             | <b>MEN OF HONOR (R)</b>                       | FoxVideo 2001670   | Robert De Niro<br>Cuba Gooding, Jr. |
| 12        | 19           | 3             | <b>THE YARDS (R)</b>                          | Miramax Home Entertainment<br>Buena Vista Home Entertainment 18276 | Mark Wahlberg<br>Joaquin Phoenix    |
| 13        | 7            | 7             | <b>REMEMBER THE TITANS (PG)</b>               | Walt Disney Home Video<br>Buena Vista Home Entertainment 21651     | Denzel Washington                   |
| 14        | 15           | 7             | <b>DANCER IN THE DARK (R)</b>                 | New Line Home Video<br>Warner Home Video 5198                      | Bjork                               |
| 15        | 12           | 24            | <b>GLADIATOR (R)</b>                          | DreamWorks Home Entertainment<br>86026                             | Russell Crowe                       |
| 16        | 14           | 5             | <b>THE LEGEND OF<br/>BAGGER VANCE (PG-13)</b> | DreamWorks Home Entertainment<br>86398                             | Matt Damon<br>Will Smith            |
| 17        | 10           | 8             | <b>THE 6TH DAY (PG-13)</b>                    | Columbia TriStar Home Video<br>04961                               | Arnold Schwarzenegger               |
| 18        | <b>NEW ▶</b> |               | <b>THE EMPEROR'S NEW GROOVE (G)</b>           | Walt Disney Home Video<br>Buena Vista Home Entertainment 21638     | Animated                            |
| 19        | <b>NEW ▶</b> |               | <b>102 DALMATIANS (G)</b>                     | Walt Disney Home Video<br>Buena Vista Home Entertainment 21639     | Glenn Close                         |
| 20        | <b>NEW ▶</b> |               | <b>ALL THE PRETTY HORSES (PG-13)</b>          | Columbia TriStar Home Video<br>04150                               | Matt Damon<br>Penelope Cruz         |

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

# Top DVD Sales™

| THIS WEEK | LAST WEEK    | WKS. ON CHART | TITLE (Rating) (Price)  | Label<br>Distributing Label, Catalog Number                    | Principal<br>Performers             |
|-----------|--------------|---------------|---|--|-------------------------------------|
|           |              |               | <b>◀ No. 1 ▶</b>  |  |                                     |
| 1         | <b>NEW ▶</b> |               | <b>WHAT WOMEN WANT (PG-13) (29.99)</b>                          | Paramount Home Video 338384                                    | Mel Gibson<br>Helen Hunt            |
| 2         | 1            | 2             | <b>MISS CONGENIALITY (PG-13) (26.98)</b>                        | Warner Home Video 18976  | Sandra Bullock                      |
| 3         | 2            | 2             | <b>THE EMPEROR'S NEW GROOVE (G) (29.99)</b>                     | Walt Disney Home Video/Buena<br>Vista Home Entertainment 21617 | Animated                            |
| 4         | 3            | 3             | <b>THE MUMMY-THE NEW ULTIMATE<br/>EDITION (PG-13) (29.98)</b>   | Universal Studios Home Video 21258                             | Brendan Fraser<br>Rachel Weisz      |
| 5         | <b>NEW ▶</b> |               | <b>THE MAGNIFICENT SEVEN<br/>(SPECIAL EDITION) (NR) (19.98)</b> | MGM Home Entertainment 1001837                                 | Yul Brynner<br>Steve McQueen        |
| 6         | 4            | 3             | <b>FINDING FORRESTER (PG-13) (24.95)</b>                        | Columbia TriStar Home Video 05989                              | Sean Connery<br>Robert Brown        |
| 7         | <b>NEW ▶</b> |               | <b>ALL THE PRETTY HORSES (PG-13) (24.95)</b>                    | Columbia TriStar Home Video 04605                              | Matt Damon<br>Penelope Cruz         |
| 8         | 5            | 3             | <b>LITTLE NICKY (PG-13) (24.98)</b>                             | New Line Home Video/Warner Home Video 5160                     | Adam Sandler                        |
| 9         | 6            | 4             | <b>SPACE COWBOYS (PG-13) (26.98)</b>                            | Warner Home Video 18722  | Clint Eastwood<br>Tommy Lee Jones   |
| 10        | 7            | 5             | <b>MEN OF HONOR (R) (29.98)</b>                                 | FoxVideo 2001665   | Robert De Niro<br>Cuba Gooding, Jr. |
| 11        | 11           | 25            | <b>GLADIATOR (R) (29.98)</b>                                    | DreamWorks Home Entertainment 86386                            | Russell Crowe                       |
| 12        | 10           | 7             | <b>CHARLIE'S ANGELS: SPECIAL EDITION (PG-13) (27.96)</b>        | Columbia TriStar Home Video 06017                              | Cameron Diaz<br>Drew Barrymore      |
| 13        | 12           | 5             | <b>REMEMBER THE TITANS (PG) (29.99)</b>                         | Walt Disney Home Video/Buena<br>Vista Home Entertainment 22853 | Denzel Washington                   |
| 14        | <b>NEW ▶</b> |               | <b>QUILLS (R) (29.98)</b>                                       | FoxVideo 2001662   | Geoffrey Rush<br>Kate Winslet       |
| 15        | 14           | 10            | <b>MEET THE PARENTS (PG-13) (26.98)</b>                         | Universal Studios Home Video 21133                             | Ben Stiller<br>Robert De Niro       |
| 16        | 8            | 2             | <b>SUPERMAN: THE MOVIE SPECIAL EDITION (PG) (24.98)</b>         | Warner Home Video 1013   | Christopher Reeve<br>Gene Hackman   |
| 17        | 17           | 86            | <b>THE MATRIX (R) (24.98)</b>                                   | Warner Home Video 17737  | Keanu Reeves<br>Laurence Fishburne  |
| 18        | <b>NEW ▶</b> |               | <b>THE X-FILES SEASON THREE GIFT PACK (NR) (149.98)</b>         | FoxVideo 2000948   | David Duchovny<br>Gillian Anderson  |
| 19        | 16           | 4             | <b>BILLY ELLIOT (R) (24.98)</b>                                 | Universal Studios Home Video 21134                             | Jamie Bell<br>Julie Walters         |
| 20        | 19           | 3             | <b>ROCKY: 25TH ANNIVERSARY EDITION (PG) (19.98)</b>             | MGM Home Entertainment 1001736                                 | Sylvester Stallone<br>Talia Shire   |

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# 'Swan' Comes To Home Video Backed By Kids Film Festival

**'SWAN' IN A MILLION:** Author **E.B. White's** award-winning 1970 novel *The Trumpet of the Swan* comes to home video and DVD July 31 from Columbia TriStar Home Entertainment.

The film, which was given a limited theatrical release beginning May 11, will be cross-promoted with MoonPie marshmallow sandwiches and publisher HarperCollins to push the video release.

The animated title is also being featured as part of the traveling Kids First! Film Festival 2001, sponsored by the Coalition for Quality Children's Media, Hollywood Video, Yahoo!igans, Borders Books, local child-service organizations, and others. The VHS is priced at \$19.96, with the DVD priced at \$24.95.

The Kids First! Film Festival 2001 has been showcasing *The Trumpet of the Swan* as part of its "sneak preview" feature; the festival also presents what the non-profit organization considers to be the best children's films, videos, and DVDs released during 2000. Concurrently, Hollywood Video is offering these titles for rent in a special display sporting the Kids First! Film Festival banner. Cities hosting the festival are Salt Lake City and Park City, Utah; St. Thomas, U.S. Virgin Islands; Santa Fe and Albuquerque, N.M.; Fort Wayne, Ind.; Portland, Ore.; San Juan, Puerto Rico; Oklahoma City; and two locations in the Los Angeles area.

Actors **Jason Alexander, Reese**

**Witherspoon, Carol Burnett, Seth Green, Mary Steenburgen, and Joe Mantegna** are among those providing voices for the film. The soundtrack also includes contributions from **Little Richard** and Grammy Award-winning jazz producer **Marcus Miller**.

The MoonPie promotion involves both *The Trumpet of the Swan* and *Stuart Little*, another White book taken to the screen by Columbia. Both titles will be offered as an "E.B. White Family Classic Two-Pack" for a suggested list price of \$32.95. Consumers who purchase either title on VHS or DVD, along with three MoonPie multi-pack cartoons, are eligible to receive a \$2 mail-in rebate. The rebate will be advertised on more than 5 million MoonPie packages, and each copy of *The Trumpet of the Swan* will tout the offer. Consumers have until Dec. 31, 2002 to redeem the rebate.

*The Trumpet of the Swan* will also be cross-promoted with three new HarperCollins storybooks based on the film.

Network and cable TV ads and point-of-purchase materials including theatrical-sized posters and floor pre-pack displays round out the title's marketing efforts.

**ELMO'S ON FIRE:** A deluge of Elmo merchandise has hit retail stores, including books, calendars, pajamas, paper goods, balloons, and lunch boxes. More is on the way this year, including plush toys, books, and craft activity kits, prov-



by *Moira McCormick*

ing that the little red Muppet monster isn't losing any momentum.

Beloved by toddlers and preschoolers everywhere, Elmo's video series has reached platinum status, and a new title has just been released by Sony Wonder.

Running 50 minutes, *Elmo's World: Birthdays, Games & More!* is priced at \$9.98 and features the squeaky-voiced monster wrapping gifts and talking to a birthday cake, playing jump rope and basketball, and experiencing first-hand what it's like to be someone's pet.

**MUSIC, MAESTRO:** A new video, audio, and book series, "Mini Maestro," has debuted from independent producer the Little Fiddle Co. of Oradell, N.J.

The first title in the toddler-preschooler line is *The Clocks Symphony*, an animated program designed to help kids develop their mathematical, cognitive, and verbal skills through colors, sounds, numbers, and shapes.

A second title in the series, *The Four Seasons*, is scheduled for release in September, and the Little Fiddle Co. has announced plans

to release two to three similar titles per year.

The 30-minute video is priced at \$14.95. A companion book and 45-minute CD, *The Tic-Toc Storybook*, retails for \$16.95. The CD alone is priced at \$9.95, and a gift set of all three items is available for \$28.75.

**SAFETY FIRST:** Any retailer looking for a really useful video should consider stocking *Not Under My Roof! Protecting Your Baby From Toxins at Home*, from the national nonprofit organization Children's Health Environmental Coalition (CHEC).

Based in Skokie, Ill., CHEC (checnet.org) was co-founded by **Nancy Chuda**, whose daughter died of a nonhereditary form of cancer. The purpose of the video is to prevent children from encountering environmental hazards often found in the home.

The 17-minute video is hosted by celebrity moms **Kelly Preston** and **Olivia Newton-John**, who give such suggestions as testing for lead paint before embarking on home renovations and using mild cleansers like baking soda or vinegar. The tape is priced at an affordable \$9.95.

Billboard®

MAY 26, 2001

## Top Kid Video™

| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS |              |              |  |                 |                      |
|---|--------------|--------------|--|-----------------|----------------------|
| THIS WEEK   | 2 WEEKS AGO  | WAS ON CHART | TITLE<br>Label, Distributing Label, Catalog Number   | Year of Release | Suggested List Price |
| ◀ No. 1 ▶   |              |              |  |                 |                      |
| 1   | 1            | 4            | <b>MARY-KATE &amp; ASHLEY: WINNING LONDON</b><br>Dualstar Video/Warner Home Video 37332                                    | 2001            | 19.96                |
| 2   | 2            | 4            | <b>VEGGIE TALES: LYLE, THE KINDLY VIKING</b><br>Big Idea/Lyrick Studios 2137   | 2001            | 12.99                |
| 3   | 6            | 3            | <b>THE POWERPUFF GIRLS: TWISTED SISTER</b><br>Warner Home Video 1729   | 2001            | 14.95                |
| 4   | 8            | 7            | <b>DIGIMON: THE MOVIE</b><br>FoxVideo 2001138  | 2001            | 19.98                |
| 5   | 23           | 2            | <b>JOSIE AND THE PUSSYCATS-THE MELODY MEMORY MIX-UP</b><br>Warner Home Video H1762   | 2001            | 14.95                |
| 6   | 3            | 6            | <b>LADY AND THE TRAMP II: SCAMP'S ADVENTURE</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 21226             | 2001            | 26.99                |
| 7   | 5            | 8            | <b>BATMAN BEYOND: RETURN OF THE JOKER</b><br>Warner Home Video 18173   | 2000            | 19.96                |
| 8   | 7            | 3            | <b>THE POWERPUFF GIRLS: BOOGIE FIGHTS</b><br>Warner Home Video 1724  | 2001            | 14.95                |
| 9   | 4            | 4            | <b>RUGRATS IN PARIS: THE MOVIE</b><br>Nickelodeon Video/Paramount Home Video 336723  | 2000            | 24.95                |
| 10  | 9            | 13           | <b>MARY-KATE &amp; ASHLEY: OUR LIPS ARE SEALED</b><br>Dualstar Video/Warner Home Video 37236                               | 2000            | 19.96                |
| 11  | 12           | 42           | <b>INCREDIBLE ADVENTURES OF WALLACE &amp; GROMIT</b><br>BBC Video/Warner Home Video 1510                                   | 1996            | 19.98                |
| 12  | <b>NEW ▶</b> |              | <b>DIGIMON 5: BATTLE WITH PIEDMON</b><br>FoxVideo 2001480  | 2001            | 14.98                |
| 13  | <b>NEW ▶</b> |              | <b>THE EMPEROR'S NEW GROOVE</b><br>Walt Disney Home Video/Buena Vista Home Entertainment                                   | 2000            | 26.99                |
| 14  | 21           | 20           | <b>BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 19751 | 2000            | 24.99                |
| 15  | 10           | 10           | <b>THE ROAD TO EL DORADO</b><br>DreamWorks Home Entertainment 83669  | 2000            | 24.99                |
| 16  | 20           | 19           | <b>THE TIGER MOVIE</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 19946                                      | 2000            | 24.99                |
| 17  | 11           | 13           | <b>FANTASIA 2000</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 20859  | 1999            | 26.99                |
| 18  | 15           | 13           | <b>POKEMON: THE MOVIE 2000</b><br>Warner Home Video 18620  | 2000            | 22.96                |
| 19  | 16           | 13           | <b>THE POWERPUFF GIRLS: BIRTHDAY BASH</b><br>Warner Home Video 1658  | 2000            | 14.95                |
| 20  | 17           | 21           | <b>MARY-KATE &amp; ASHLEY: SCHOOLDANCE PARTY</b><br>Dualstar Video/Warner Home Video 56501                                 | 2000            | 14.95                |
| 21  | 14           | 3            | <b>POWER RANGERS: THE QUEEN'S WRATH</b><br>FoxVideo 2001369  | 2001            | 14.98                |
| 22  | 19           | 9            | <b>VEGGIE TALES: ESTHER, THE GIRL WHO BECAME QUEEN</b><br>Big Idea/Lyrick Studios 2139                                     | 2001            | 12.99                |
| 23  | 18           | 21           | <b>MARY-KATE &amp; ASHLEY: GREATEST PARTIES</b><br>Dualstar Video/Warner Home Video 56520                                  | 2000            | 14.95                |
| 24  | 22           | 5            | <b>SCOOBY-DOO AND THE GHOUL SCHOOL</b><br>Warner Home Video 1700   | 2001            | 14.95                |
| 25  | 13           | 17           | <b>THE LITTLE MERMAID II: RETURN TO THE SEA</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 19680             | 2000            | 26.99                |

◆ 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.

## LABEL GIVES LARGE DOSE OF POISON WITH DVD AND SUMMER TOUR

(Continued from page 57)

Performing Arts—will again play a combination of amphitheaters and arenas and will also include Mötley Crüe front man Vince Neil and BulletBoys on select dates.

Poison is to begin work on its

next studio album once the tour ends in the fall. The set will probably be released in 2002 and is tentatively titled *Exiled from Main Street*, Michaels notes with a laugh.

Meanwhile, the band has just

served rock radio with a new single, "Rock Star," which may show up on the soundtrack to the forthcoming Warner Bros. movie of the same name. The film, set in the '80s and starring Mark Wahlberg (*The Perfect Storm*, *Three Kings*) and *Friends* star Jennifer Aniston, focuses on a young musician who is chosen to replace the lead singer of his all-time favorite band.

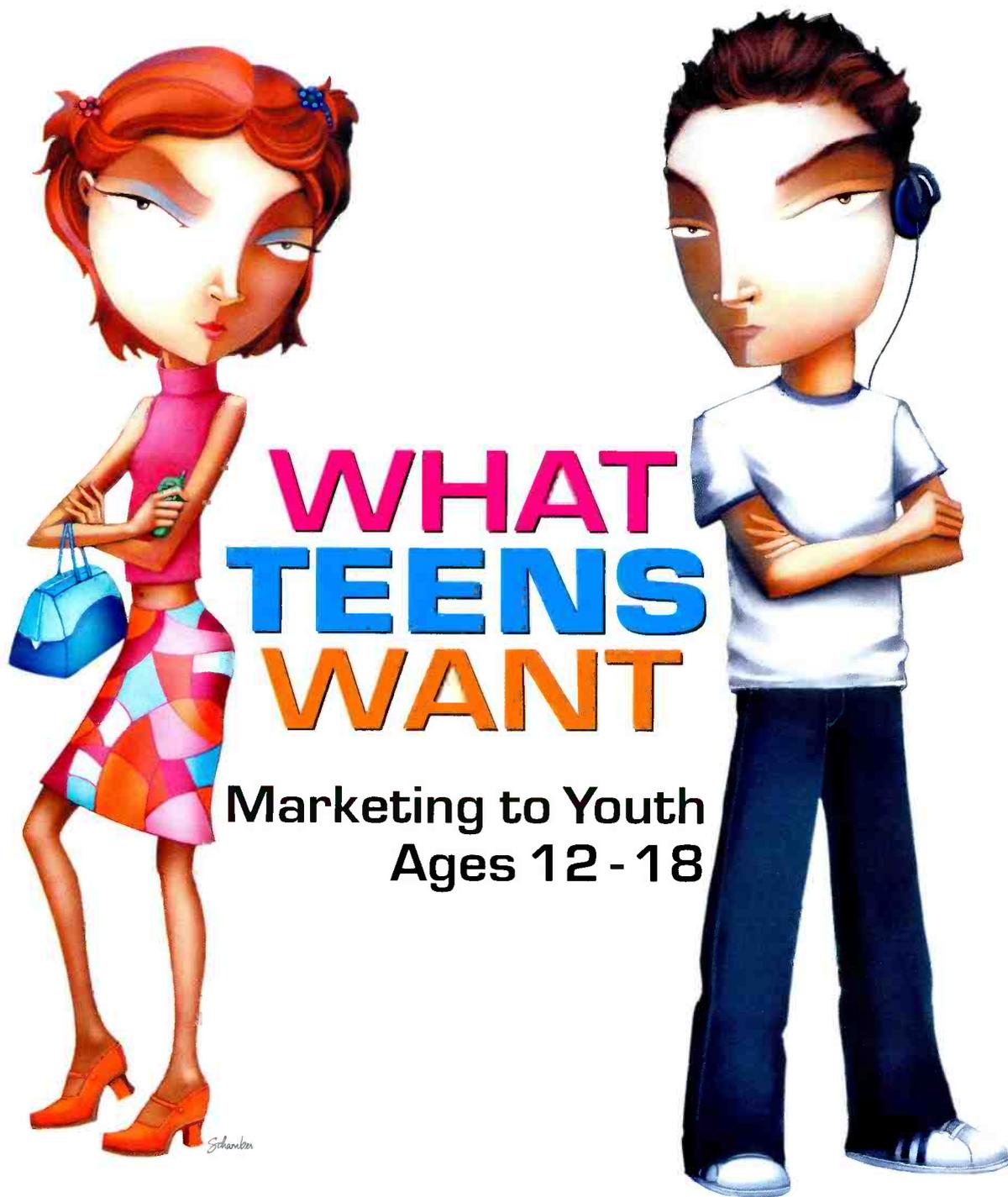
Fourteen years since the video for Poison's "Talk Dirty to Me" burst onto MTV—introducing the U.S. to a group of mascara-wearing, hair-spray-using, long-haired party animals that would later become one of the glam-metal era's biggest bands—Michaels says there's a simple explanation as to why the band's recent tours have been so popular.

"Our fans just wanna go to a concert and leave going, 'Fuck, that was great: I loved it, shit blew up, the songs were great, my head was bangin'. I went to the concert, I had a great time, and I got more than this lousy T-shirt.'"

Rockett adds, "It's a chance for people to just really enjoy themselves and almost wallow in their decadence for a day. And I'm all about that!"



On June 5, Capitol/EMI issues *Greatest Video Hits*, a new DVD compilation of Poison's five studio efforts that also includes unreleased behind-the-scenes and concert footage. Pictured in a 1990 publicity photo, from left, are Poison's Bobby Dall, C.C. DeVille, Bret Michaels, and Rikki Rockett.



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Girl, Lily Pearl, to **Lisa Hartman Black** and **Clint Black**, May 8 in Los Angeles. Mother is an actress. Father is a country recording artist.

### DEATHS

**Herb Heldt**, 71, of emphysema, April 19 in Atlanta. Heldt was a long-time sales and distribution executive. He began his career with Capitol Records in 1958, and by 1969 he had become the regional VP of sales. He later joined PolyGram and became the company's regional VP by 1975. From 1985 to 1996, he worked for independent label DA Music. Heldt is survived by his wife, two sons, and a daughter. In lieu of flowers, the family suggests that donations in his name be made to the Basque Center in Boise, Idaho.

**Stan Monteiro**, 73, of natural causes, May 4 in Woodland Hills, Calif. Monteiro was a jazz musician and record executive. He played sax and clarinet with the likes of Jimmy Rushing, Wild Bill Davidson, Pete Fountain, Al Hirt, and Dick Creedan. Monteiro later joined RCA Records, where he worked in the promotion department.

He eventually became VP of promotion for Metromedia Records and Epic Records. Monteiro also co-founded the Jefferson Airplane label Grunt Records. He is survived by his wife, three sons, and a sister.

**Marlon Bryant**, 22, in a car accident, May 11 in New York. Bryant, who was known as Marlon Brando, was a member of the hip-hop group Sporty Thievs. The trio released its debut album, *Street Cinema*, in 1998 and earned radio airplay with "Cheap-skate (You Ain't Getting Nada)." The group later released the song "No Pigeons," which was a parody of

TLC's "No Scrubs." No immediate survivor information is known.

**Andrew R. Miele**, 74, of natural causes, May 12 in North Caldwell, N.J. Miele was a record executive who worked as VP/GM for United Artists, MGM, Polydor, and Paramount Records. He worked with such artists as Connie Francis, Nat "King" Cole, and Frank Sinatra. Miele was a member of the National Assn. of Recording Merchandisers and the National Academy of Recording Arts and Sciences. He is survived by his wife, a son, a daughter, and two sisters.

## CALENDAR

### MAY

May 21, **Making Money From Music: The World of Music Royalties, Contracts, and Fees**, Sportsmen's Lodge, Studio City, Calif. 818-848-6783.

May 21, **2001 Touchstone Awards Luncheon**, presented by Women in Music, New York Marriott Marquis, New York. 212-253-9940.

May 22, **Understanding Basic Trademark Law in Nevada**, sponsored by Quirk & Tratos, Golden Nugget Hotel, Las Vegas. 715-833-3959.

May 24, **ASCAP Concert Music Awards**, Walter Reade Theatre, New York. 212-621-6318.

May 24, **22nd Annual W.C. Handy Blues Awards**, Orpheum Theatre, Memphis. 323-653-1588.

May 28, **41st Edison Classical Music Awards**, de Nieuwe Kerk, the Hague, Holland. 31-35-625-4422.

May 31, **20th Annual American Eagle Awards**, presented by the National Music Council, Supper Club, New York. 973-509-2801.

May 31-June 2, **Forte Riga International Music Industry Forum**, International Exhibition Centre, Riga, Latvia. forte.lv.

### JUNE

June 1-3, **RMX Retail Music Expo**, McCormick Place, Chicago. 800-731-6106.

June 4, **18th Distinguished Artist Award Gala**, Beverly Hilton Hotel, Los Angeles. 213-202-2235.

June 4-8, **Internet Security Conference**, Century Plaza Hotel, Los Angeles. 800-798-2928.

June 5, **Fishing For a Cure**, benefiting the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research, Cedar Creek Yacht Club, Mount Juliet, Tenn. 615-256-2002.

June 5, **The Real Deal About Talent Management**, Musical Theatre Works, New York. 516-621-6424.

June 6, **Radio-Mercury Awards**, Waldorf-Astoria, New York. 212-681-7205.

June 11, **Florida Heroes Awards**, presented by the Florida Chapter of the Recording Industry, Loews Miami Beach Hotel, Miami Beach. 305-672-4060.

June 11, **Sixth Annual Mix L.A. Open**, Malibu Country Club, Malibu, Calif. 415-227-0894.

June 14, **National Academy of Popular Music/Songwriters Hall of Fame 32nd Annual Induction and Awards Dinner**, Sheraton New York Hotel and Towers, New York. 212-431-5227.

June 14, **17th Annual T.J. Martell/Neil Bogart Entertainment Industry Golf Classic**, Lost Canyon Golf Club, Simi Valley, Calif. 310-358-4970.

June 20-22, **Streaming Media West 2001**, Long Beach Convention Center, Long Beach,

Calif. 415-593-4910.

June 21, **Los Angeles Chapter of the Recording Academy Membership Luncheon**, Beverly Hills Hotel, Los Angeles. 310-392-3777 ext. 224.

June 25, **Making Money in Music**, Borders Books & Music, Sherman Oaks, Calif. 323-883-1000 ext. 222.

June 26, **Songwriters Showcase**, presented by the Songwriter's Hall of Fame, Makor, New York. 212-957-9230.

### JULY

July 6-9, **Latin Alternative Music Conference**, Hilton New York & Towers, New York. 818-763-1397.

July 9-12, **SGA Week New York**, various locations, New York. 212-768-7902.

July 16-19, **SGA Week Nashville**, Music Row locations, Nashville. 615-329-1782.

July 23-26, **SGA Week Los Angeles**, SGA office, Los Angeles. 323-462-1108.

July 24-26, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 646-654-4660.

### AUGUST

Aug. 2-4, **Fifth National Entertainment Industry Conference**, Superdome Grand Ballroom, Sydney. 61-2-9557-7766.

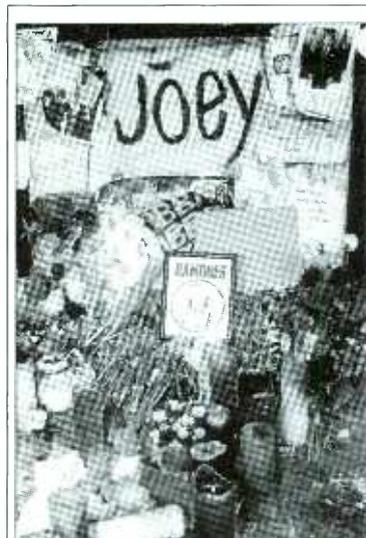
Aug. 4, **Third Annual Australian Online Music Awards**, Basement Nightclub, Sydney. 61-2-9557-7766.

Aug. 28-30, **Billboard/BET R&B/Hip-Hop Conference and Awards**, New York Hilton, New York. 646-654-4660.

*Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. E-mail jesselnick@billboard.com.*

## GOOD WORKS

**HELPING THE HOMELESS:** On May 24, Reprise/Warner Bros. act **8Stops7** and **Headrush Coalition** will perform a free benefit concert for Children of the Night at the Hard Rock Café in Los Angeles. Children of the Night helps homeless and troubled teens get off the streets. Contact: **Kelly Hammett** at 818-788-7197.



**Ramone R.I.P.** As news of the death of Joey Ramone spread, fans flocked to New York's famed CBGB club to lay flowers, candles, and notes in tribute to the punk pioneer, who succumbed to a long battle against cancer April 15 (Billboard, April 28). Some left framed Ramones artwork, while others posted newspaper articles memorializing Ramone's death on the facade of the downtown club, where the Ramones, Talking Heads, Blondie, Television, and other punk and new-wave greats played some of their first shows. The mother and brother of the Queens, N.Y.-bred Ramone are hosting a memorial celebration for the singer, whose real name was Jeffrey Hyman, May 19, which would have been his 50th birthday. The musical lineup for the tribute, to be held at New York's Hammerstein Ballroom, includes Blondie, Cheap Trick, the Cramps, the Misfits, and the Independents, among others. (Photo: Wes Orshoski)

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## newsline...

**SIRIUS RAISES SUBSCRIPTION RATE.** Sirius Satellite Radio will charge a higher monthly subscription fee than originally planned. In a filing with the Securities and Exchange Commission (SEC), Sirius says it will charge \$12.95 per month, instead of the \$9.95 fee previously announced. It will also charge a one-time activation fee. Sirius says its market research indicates that potential buyers are willing to pay the higher cost, so it does not think this will hurt subscriptions. In the SEC filing, Sirius says as it gears for its late-summer launch, its net losses have more than doubled in the first quarter, compared with 2000. Analysts have worried about the long-term financial health of satellite radio companies and apparently approve of the higher subscription rate. Sirius' stock price rose 19% in the hours after the announcement. Sirius rival XM Satellite Radio has not announced plans to increase its monthly fee from its \$9.95 rate.

**CLEAR CHANNEL WINS ROUND IN KISS SUIT.** A U.S. district judge has ruled that Clear Channel Communications holds the rights to the name Kiss in Bakersfield, Calif., even though American General Media has used the Kiss identity since 1997 for its KISV (Kiss 94.1). The ruling gave Clear Channel a preliminary injunction to keep KISV from continuing to use the name on the air, but at press time, American General Media was still using the Kiss moniker while its attorneys appeal to the U.S. Court of Appeals for the 9th Circuit. The battle over the name dates back to last November, when Clear Channel first went to court to block KISV from using it. A judge said Clear Channel had no claim, because it was not using the name in Bakersfield, so Clear Channel began simulcasting KIIS-FM Los Angeles on its Bakersfield AM KZPM. Then in February, Clear Channel flipped KKXX-FM to Kiss 96.5.

**STATION SUES COKE OVER LOGO.** Adult top 40 WKMX Dothan, Ala., is suing Coca-Cola and the local Coke bottler for allegedly using a logo similar to the station's for its new KMX sports drink. The suit, for trademark infringement and deceptive trade practices, claims Coke marketers ripped off the orange, black, and silver colors that WKMX has been using since 1977. The suit also claims that WKMX could lose money from Pepsi and other Coke competitors who wrongly think there is some connection between the station and the KMX drink.

**TO THE CORE OF TOP 40.** From *Billboard* sister publication *Top 40 Airplay Monitor* comes a list of which artists top 40 programmers say are the format's five core acts. Their top 10, in order from No. 1, were Destiny's Child, Matchbox Twenty, Madonna, 'N Sync, Janet and Shaggy (tie), Aerosmith, Jennifer Lopez, and, in a three-way tie, Backstreet Boys, Goo Goo Dolls, and Nelly. For some programmers, this seemingly basic task was harder than it sounded. "I'm actually strapped to name a fifth one," says Scott Sands, PD of WZPL Indianapolis. PDs also agreed that any list of core top 40 acts was necessarily fluid and could change "almost week to week," as WXSS (Kiss 103.7) Milwaukee PD Brian Kelly put it.

**LIVE365 GOES MOBILE.** Webcaster Live365.com has launched a beta test for its streaming MP3 player technology that allows streaming to pocket PCs. During the test, users can download the Player365 and listen to the Live365 audio streams on most pocket PCs. "This is one of the first steps toward making Internet radio portable," says senior VP Alan Wallace.

**NOTED.** MJI Broadcasting founder and president Joshua Feigenbaum will exit the company. In 1999, Feigenbaum sold the company to Clear Channel, although he continued to run it. Feigenbaum says he plans to continue his relationship with Clear Channel in other business ventures. . . . ABC Radio Group president Mark Steinmetz has announced his intention to take a corporate buyout and retire. Steinmetz oversees 13 markets for ABC Radio and is currently based in Minneapolis. No replacement has been announced. . . . Richard Branson's Radio Free Virgin (RFV) is launching *Inside the Music*, a series of 30- and 60-second segments that will give listeners a look into an artist's life through the artist's own words. Since April, when a number of terrestrial radio stations ceased streaming their station's over-the-air broadcasts on the Web, RFV has experienced a 20% increase in listener usage. Unlike many other Webcasters, the Los Angeles-based RFV has yet to add advertising to its programming.

With reporting by Frank Saxe and Sean Ross in New York.

## SBS Launches El Sol Station In L.A. Latino Advertising Revenue At Stake In Competitive Move

BY FRANK SAXE

NEW YORK—Tired of being an also-ran in the nation's largest Hispanic market, Spanish Broadcasting System (SBS) is gambling that a new station will make it a competitive player in Los Angeles.

The move will cost the publicly traded company millions—for a new signal, marketing, and veteran announcers—but the potential reward is also great: a bigger piece of the Latino media's booming advertising revenue.

Last November, SBS bought religious station KFSG for \$250 million, flipping it to KXOL El Sol (the Sun) 96.3 at the end of April. Its 54,000-watt signal covers Los Angeles' sprawling metropolitan area. And the battle for L.A.'s Latino audience is under way.

If there is any doubt how important this market has become for the company, consider that SBS president/CEO Raul Alarcon has relocated his office from Miami to Los Angeles to be closer to the operation, making KXOL his "personal project." Executive VP of programming Bill Tanner and national programming coordinator Pio Ferro have been assigned to oversee the on-air product of the stations. "I'm the architect, and he is the builder," Tanner jokes, describing their respective roles.

They are roles the pair has honed in other markets, helping SBS maintain its lead over rival Hispanic Broadcasting Corp. (HBC) in New York and Chicago. "Los Angeles is the one big market where SBS doesn't do as well as HBC," Tanner says, "and I'm here to fix that."

Tanner and Ferro are both in the position of competing against their alma mater. Until last August, Tanner was VP of programming for HBC, where, along with Ferro, he launched KLVE and KSCA in L.A., as well as WAMR Miami. Ferro was the programmer at KLVE.

Tanner admits it is difficult to compete against old friends, as well as the format he helped craft. Yet he also knows its weaknesses. "SBS has wonderful facilities in the top markets that are underdeveloped. That offers opportunities, and that's what a programmer looks for."

Although it has been raging for just a few weeks, the war between KXOL and KLVE will likely escalate. The battle over on-air talent promises to be competitive as well. After spending 25 years at L.A.'s highest-ranked Spanish-language radio station, KLVE midday DJ Martha Shalhoub unexpectedly showed up on KXOL just one day after finishing her final shift at KLVE. Shalhoub has been the high-

est-ranked personality among 25- to 54-year-olds in L.A. for the past 24 ratings books. Shalhoub worked with both Tanner and Ferro during their tenure at KLVE.

Tanner says KXOL will fill a void in L.A.'s Spanish-language radio. "We believe there is a hole, an opportunity in the market for a station that is based on *grupera* music."

While KXOL is not all-*grupera*, it is based on the style of regional Mexican music that is not often heard on KLVE. "We are much more Mexican and a bit more regional in our



appeal. We are going directly at K-Love, but you don't attack an army at its strongest point, and their weakest part is the soft, regional Mexican side."

The hope is the format will attract a large number of 25- to 54-year-olds, particularly women. "There are a lot of bilingual listeners in Los Angeles that have moved off to English-language stations," Tanner says, "and I believe that a station that is very female-friendly, warm, and has great Mexican adult contemporary music

on it has an opportunity to bring back Hispanic listeners."

MORE L.A. CHANGES

If KXOL is key to SBS' strategy to strengthen its competitive position and close the gap between itself and HBC, it is not the only station to consider. HBC maintains its presence through two FM stations—top-ranked KSCA-FM and second-ranked KLVE. SBS, too, has a second station: KLAX, which airs regional Mexican music. But KLAX needs help to compete. The station, which was relaunched in February, ranked No. 19 in the recent Arbitron winter survey—a long way from its former No. 1 status.

"KLAX had seen better times," Tanner admits. As part of its repositioning, its on-air name was changed from La Ley (the Law) 97.9 to La Raza (the Race) 97.9.

PD Fernando Jaramillo says KLAX has an almost entirely new on-air staff and has adjusted its playlist, making it more focused on *banda* and *norteñas* styles of music. Hoping to make it more appealing to its 25- to 37-year-old demo, KLAX is also hyping the removal of *corridos*, the Mex-

(Continued on next page)

## Global To Service Europe With Satellite

BY GARETH THOMAS

LUXEMBOURG—Satellite digital radio is on its way to Europe and may present a head-on challenge to the more established terrestrially delivered digital radio.

Luxembourg-based Global Radio has secured two financial partnerships with U.K. transmission provider NTL and investment bankers Wit Soundview Group for the venture, after reaching agreement with the Luxembourg government on the basic terms for the granting of a satellite operating license.

With strong similarities to Sirius Satellite Radio and XM Satellite Radio in the U.S., Global Radio—scheduled to launch in late 2004—plans to broadcast around 60 digital channels, the majority on a subscription basis, via satellite throughout Europe. Consumers who want to receive the services will require special in-car or at-home radio sets that will be incompatible with sets that receive terrestrial digital radio.

"Having a Europe-wide satellite platform will benefit the digital medium enormously, giving radio programmers another powerful means of delivering their output," predicts Peter Douglas, group man-

aging director of NTL Broadcast and a board member of Global Radio.

Glyn Jones, operations director of the U.K.'s national terrestrial radio network Digital One, says he is not overly concerned about the possibility of competition in the digital radio sector, predicting the price of sets will have dropped enough that terrestrial stations will reach 85% of the population with digital signals. "There hasn't been much appetite for subscription radio, in the U.K. at least. It would have to be a pretty good bundle of stations."

The Luxembourg government has assured Global Radio of its support in coordinating digital satellite frequencies throughout Europe. While not a license to broadcast, the move brings "more credibility" to the project, according to Global CEO Paul Heinerscheid.

Global Radio will target the in-car market with a navigational aspect of its proposed satellite service. "We have reserved 25% of our service for non-audio data capacities," Heinerscheid says. He also emphasizes that the service will offer "some free channels" to attract consumers.

# Adult Contemporary

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TITLE<br>IMPRINT & NUMBER/PROMOTION LABEL                          | ARTIST                               |
|--------|--------|--------|---------|--|--------------------------------------|
|        |        |        |         | <b>No. 1</b>   |                                      |
| 1      | 1      | 1      | 27      | <b>I HOPE YOU DANCE</b><br>MCA NASHVILLE 172185/UNIVERSAL †        | LEE ANN WOMACK<br>8 weeks at No. 1   |
| 2      | 3      | 2      | 34      | <b>THIS I PROMISE YOU</b><br>JIVE 42746* †                         | 'N SYNC                              |
| 3      | 5      | 9      | 11      | <b>THANK YOU</b><br>ARISTA 13922* †                                | DIDO                                 |
| 4      | 2      | 4      | 23      | <b>IF YOU'RE GONE</b><br>LAVA ALBUM CUT/ATLANTIC †                 | MATCHBOX TWENTY                      |
| 5      | 6      | 3      | 16      | <b>NOBODY WANTS TO BE LONELY</b><br>COLUMBIA ALBUM CUT †           | RICKY MARTIN WITH CHRISTINA AGUILERA |
| 6      | 4      | 5      | 13      | <b>ANGEL</b><br>ISLAND ALBUM CUT/DJMG                              | LIONEL RICHIE                        |
| 7      | 7      | 6      | 38      | <b>THE WAY YOU LOVE ME</b><br>WARNER BROS. 16818 †                 | FAITH HILL                           |
| 8      | 9      | 7      | 32      | <b>SHAPE OF MY HEART</b><br>JIVE 42758* †                          | BACKSTREET BOYS                      |
| 9      | 8      | 8      | 15      | <b>ONLY TIME</b><br>WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE † | ENYA                                 |
| 10     | 12     | 16     | 55      | <b>TAKING YOU HOME</b><br>WARNER BROS. ALBUM CUT †                 | DON HENLEY                           |
| 11     | 16     | 12     | 60      | <b>I NEED YOU</b><br>SPARROW 58863/CAPITOL/CURB †                  | LEANN RIMES                          |
| 12     | 11     | 10     | 35      | <b>CRUISIN'</b><br>HOLLYWOOD SOUNDTRACK CUT †                      | HUEY LEWIS & GWYNETH PALTROW         |
| 13     | 10     | 11     | 42      | <b>BACK HERE</b><br>HOLLYWOOD 164040 †                             | BBMAK                                |
| 14     | 18     | 13     | 85      | <b>I KNEW I LOVED YOU</b><br>COLUMBIA 79236 †                      | SAVAGE GARDEN                        |
| 15     | 17     | 14     | 69      | <b>BREATHE</b><br>WARNER BROS. 16884 †                             | FAITH HILL                           |
| 16     | 15     | 15     | 33      | <b>BREATHLESS</b><br>143/LAVA ALBUM CUT/ATLANTIC †                 | THE CORRS                            |
| 17     | 19     | 20     | 83      | <b>THAT'S THE WAY IT IS</b><br>550 MUSIC 79473*/EPIC †             | CELINE DION                          |
| 18     | 13     | 17     | 89      | <b>AMAZED</b><br>BNA 65957 †                                       | LONESTAR                             |
| 19     | 14     | 18     | 15      | <b>MY EVERYTHING</b><br>UNIVERSAL ALBUM CUT †                      | 98 DEGREES                           |
| 20     | 21     | 21     | 5       | <b>EVERY DAY</b><br>REPRISE ALBUM CUT †                            | STEVIE NICKS                         |
| 21     | 22     | 22     | 8       | <b>PERFECT WORLD</b><br>DDE ALBUM CUT                              | PETER CETERA                         |
| 22     | 25     | 25     | 8       | <b>ALL THE WAY</b><br>COLUMBIA ALBUM CUT                           | JOURNEY                              |
| 23     | 26     | 26     | 4       | <b>ONE MORE DAY</b><br>ARISTA NASHVILLE ALBUM CUT †                | DIAMOND RIO                          |
| 24     | 29     | 30     | 3       | <b>GHOST OF YOU AND ME</b><br>HOLLYWOOD ALBUM CUT †                | BBMAK                                |
| 25     | 24     | 24     | 10      | <b>WHOLE NEW YOU</b><br>COLUMBIA ALBUM CUT                         | SHAWN COLVIN                         |

# Adult Top 40

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TITLE<br>IMPRINT & NUMBER/PROMOTION LABEL                     | ARTIST                           |
|--------|--------|--------|---------|---|----------------------------------|
|        |        |        |         | <b>No. 1</b>  |                                  |
| 1      | 2      | 2      | 17      | <b>FOLLOW ME</b><br>TOP DOG/LAVA ALBUM CUT/ATLANTIC †         | UNCLE KRACKER<br>1 week at No. 1 |
| 2      | 1      | 1      | 27      | <b>THANK YOU</b><br>ARISTA 13922* †                           | DIDO                             |
| 3      | 3      | 4      | 14      | <b>HANGING BY A MOMENT</b><br>DREAMWORKS ALBUM CUT †          | LIFEHOUSE                        |
| 4      | 5      | 6      | 14      | <b>DROPS OF JUPITER (TELL ME)</b><br>COLUMBIA ALBUM CUT †     | TRAIN                            |
| 5      | 4      | 3      | 33      | <b>AGAIN</b><br>VIRGIN ALBUM CUT †                            | LENNY KRAVITZ                    |
| 6      | 6      | 5      | 34      | <b>IF YOU'RE GONE</b><br>LAVA ALBUM CUT/ATLANTIC †            | MATCHBOX TWENTY                  |
| 7      | 7      | 7      | 29      | <b>I'M LIKE A BIRD</b><br>DREAMWORKS ALBUM CUT †              | NELLY FURTADO                    |
| 8      | 8      | 9      | 25      | <b>SOUTH SIDE</b><br>V2 27676 †                               | MOBY FEATURING GWEN STEFANI      |
| 9      | 12     | 18     | 6       | <b>MAD SEASON</b><br>LAVA ALBUM CUT/ATLANTIC †                | MATCHBOX TWENTY                  |
| 10     | 9      | 8      | 17      | <b>JADED</b><br>COLUMBIA 79555* †                             | AEROSMITH                        |
| 11     | 14     | 19     | 12      | <b>DRIVE</b><br>IMMORTAL ALBUM CUT/EPIC †                     | INCUBUS                          |
| 12     | 11     | 13     | 15      | <b>YELLOW</b><br>CAPITOL ALBUM CUT †                          | COLDPLAY                         |
| 13     | 13     | 11     | 23      | <b>DON'T TELL ME</b><br>MAVERICK 16825/WARNER BROS. †         | MADONNA                          |
| 14     | 10     | 10     | 18      | <b>BEST I EVER HAD (GREY SKY MORNING)</b><br>RCA ALBUM CUT    | VERTICAL HORIZON                 |
| 15     | 20     | 21     | 5       | <b>THE SPACE BETWEEN</b><br>RCA ALBUM CUT †                   | DAVE MATTHEWS BAND               |
| 16     | 17     | 14     | 39      | <b>WITH ARMS WIDE OPEN</b><br>WIND-UP 18004* †                | CREED                            |
| 17     | 18     | 15     | 20      | <b>I HOPE YOU DANCE</b><br>MCA NASHVILLE 172185/UNIVERSAL †   | LEE ANN WOMACK                   |
| 18     | 21     | 22     | 8       | <b>HERE'S TO THE NIGHT</b><br>RCA ALBUM CUT †                 | EVE 6                            |
| 19     | 16     | 16     | 37      | <b>BREATHLESS</b><br>143/LAVA ALBUM CUT/ATLANTIC †            | THE CORRS                        |
| 20     | 19     | 17     | 41      | <b>CRAZY FOR THIS GIRL</b><br>COLUMBIA 79484 †                | EVAN AND JARON                   |
| 21     | 22     | 24     | 5       | <b>IMITATION OF LIFE</b><br>WARNER BROS. 42363* †             | R.E.M.                           |
| 22     | 23     | 27     | 7       | <b>WALK ON</b><br>INTERSCOPE ALBUM CUT †                      | U2                               |
| 23     | 25     | 26     | 7       | <b>UNFORGIVEN</b><br>GO-GO'S ALBUM CUT/BEYOND †               | GO-GO'S                          |
| 24     | 24     | 23     | 23      | <b>HEMORRHAGE (IN MY HANDS)</b><br>550 MUSIC ALBUM CUT/EPIC † | FUEL                             |
| 25     | 26     | 29     | 6       | <b>PLEASE FORGIVE ME</b><br>ATO ALBUM CUT/RCA †               | DAVID GRAY                       |

# SBS LAUNCHES EL SOL

(Continued from preceding page)

ican storytelling genre that has come under fire of late for its recurring themes of violence, outlaws, and drugs. Jaramillo says the decision to drop corridos was greeted warmly by many listeners, since "they thought it was offensive, with a negative message, especially to younger people, so for a lot of listeners we are a more family-oriented station."

While several stations are vying for a slice of the regional Mexican audience, Jaramillo says, KLAX will differentiate itself from the others through a music-intensive approach. To help market the new station identity, SBS is spending \$1 million on TV ads during the summer ratings book alone. "KLAX is really our No. 1 priority," Tanner adds.

## SEISMIC OR JUST EXPENSIVE?

The battle comes at a time when few radio conglomerates have extra cash to spend on lavish marketing campaigns, since the advertising market continues to be soft. Just last month, Alarcon lowered SBS' forecast for same-station growth, blaming the decline on weakening demand for advertising in its New York and L.A. stations, plus the retooling of its L.A. signals.

"We have implemented personnel reductions at some of our markets that should result in savings in compensation for the remainder of the fiscal year as well as future years," he told analysts just three days before the launch of KXOL. "We have also reorganized our advertising and promotional functions to operate more efficiently, and we are leveraging barter agreements to further reduce cash advertising costs." In fact, the company's ability to begin programming KXOL sooner than expected should help bring in more ad dollars, Alarcon says. SBS, meanwhile, recently launched a record label of its own—to promote Latin artists and its stations.

Merrill Lynch analyst Jessica Reif Cohen says the format shifts in L.A. may or may not be seismic, but they certainly have the potential to shake up the market, as well as dip into shareholder profits. Cohen warns investors in her quarterly report that "both Hispanic Broadcasting and Spanish Broadcasting are engaged in direct format battles in Los Angeles, New York, and Chicago, resulting in escalating promotional and marketing expenses."

That statement appears right on target, as HBC also vows to increase its marketing efforts in L.A. HBC's new CEO Gary Stone says HBC plans to change the format of Spanish news/talk KTNQ-AM to oldies, which, the company thinks, will better complement its two music FMs. "We can leverage our three stations against any new stations in the market, such as the new KXOL launch."

The latest U.S. Census found that L.A.'s population is nearly 45% Hispanic, and although there are now 15 Spanish-language stations, with HBC, SBS, Entravision, and others fighting for their share, the Spanish market is still less competitive than the 28 general-market stations going after the city's 32% Anglo population. Southern California Broadcasters Assn. president Mary Beth Garber thinks the Spanish market "is fat enough that they're not going to go after one another."

# Top 40 Tracks™

| T. WK. | L. WK.       | 2 WKS. | WKS. ON | TRACK TITLE<br>IMPRINT/PROMOTION LABEL                                 | ARTIST   |
|--------|--------------|--------|---------|--|--|
|        |              |        |         | <b>No. 1</b>   |  |
| 1      | 1            | 3      | 7       | <b>LADY MARMALADE</b><br>INTERSCOPE                                    | CHRISTINA AGUILERA, LIL' KIM, MYA & PINK<br>2 weeks at No. 1 |
| 2      | 2            | 1      | 11      | <b>ALL FOR YOU</b><br>VIRGIN   | JANET  |
| 3      | 3            | 5      | 12      | <b>HANGING BY A MOMENT</b><br>DREAMWORKS                               | LIFEHOUSE  |
| 4      | 6            | 7      | 13      | <b>FOLLOW ME</b><br>TOP DOG/LAVA/ATLANTIC                              | UNCLE KRACKER  |
| 5      | 5            | 4      | 15      | <b>RIDE WIT ME</b><br>FO' REEL/UNIVERSAL                               | NELLY FEATURING CITY SPUD                                    |
| 6      | 4            | 2      | 11      | <b>SURVIVOR</b><br>COLUMBIA  | DESTINY'S CHILD  |
| 7      | 8            | 9      | 14      | <b>I'M LIKE A BIRD</b><br>DREAMWORKS                                   | NELLY FURTADO  |
| 8      | 7            | 6      | 21      | <b>THANK YOU</b><br>ARISTA   | DIDO   |
| 9      | 11           | 12     | 8       | <b>PLAY</b><br>EPIC  | JENNIFER LOPEZ   |
| 10     | 10           | 11     | 15      | <b>STUTTER</b><br>JIVE   | JOE FEATURING MYSTIKAL                                       |
| 11     | 9            | 8      | 23      | <b>ANGEL</b><br>MCA  | SHAGGY FEATURING RAYVON                                      |
| 12     | 12           | 10     | 28      | <b>AGAIN</b><br>VIRGIN   | LENNY KRAVITZ  |
| 13     | 15           | 17     | 10      | <b>DROPS OF JUPITER (TELL ME)</b><br>COLUMBIA                          | TRAIN  |
| 14     | 13           | 16     | 12      | <b>SOUTH SIDE</b><br>V2  | MOBY FEATURING GWEN STEFANI                                  |
| 15     | 16           | 14     | 18      | <b>JADED</b><br>COLUMBIA   | AEROSMITH  |
| 16     | 14           | 13     | 18      | <b>BUTTERFLY</b><br>COLUMBIA   | CRAZY TOWN   |
| 17     | 18           | 18     | 17      | <b>PUT IT ON ME</b><br>MURDER INC./DEF JAM/DJMG                        | JA RULE FEATURING LIL' MO & VITA                             |
| 18     | 21           | 21     | 5       | <b>WHAT IT FEELS LIKE FOR A GIRL</b><br>MAVERICK/WARNER BROS.          | MADONNA  |
| 19     | 20           | 20     | 33      | <b>IF YOU'RE GONE</b><br>LAVA/ATLANTIC                                 | MATCHBOX TWENTY  |
| 20     | 17           | 15     | 25      | <b>CRAZY</b><br>MCA  | K-CI & JOJO  |
| 21     | 22           | 22     | 6       | <b>MAD SEASON</b><br>LAVA/ATLANTIC                                     | MATCHBOX TWENTY  |
| 22     | 24           | 32     | 4       | <b>IRRESISTIBLE</b><br>COLUMBIA  | JESSICA SIMPSON  |
| 23     | 26           | 30     | 4       | <b>DRIVE</b><br>IMMORTAL/EPIC  | INCUBUS  |
| 24     | 23           | 25     | 5       | <b>THIS IS ME</b><br>BAD BOY/ARISTA                                    | DREAM  |
| 25     | 19           | 19     | 13      | <b>NEVER HAD A DREAM COME TRUE</b><br>A&M/INTERSCOPE                   | S CLUB 7   |
| 26     | 25           | 28     | 8       | <b>BABY, COME OVER (THIS IS OUR NIGHT)</b><br>WILD CARD/A&M/INTERSCOPE | SAMANTHA MUMBA   |
| 27     | 29           | 36     | 3       | <b>WHAT WOULD YOU DO?</b><br>BOOGA BASEMENT/INTERSCOPE                 | CITY HIGH  |
| 28     | 32           | 37     | 3       | <b>GET UR FREAK ON</b><br>THE GOLD MIND/EASTWEST/EEG                   | MISSY "MISDEMEANOR" ELLIOTT                                  |
| 29     | 34           | —      | 6       | <b>LOOK AT US</b><br>PLAYLAND/PRIORITY                                 | SARINA PARIS   |
| 30     | 37           | —      | 2       | <b>LET ME BLOW YA MIND</b><br>RUFF RYDERS/INTERSCOPE                   | EVE FEATURING GWEN STEFANI                                   |
| 31     | 28           | 26     | 8       | <b>YELLOW</b><br>CAPITOL   | COLDPLAY   |
| 32     | 39           | —      | 2       | <b>TAKE IT TO DA HOUSE</b><br>SLIP-N-SLIDE/ATLANTIC                    | TRICK DADDY FEATURING THE SNS EXPRESS                        |
| 33     | 31           | 33     | 4       | <b>GET OVER YOURSELF</b><br>143/LONDON-SIRE                            | EDEN'S CRUSH   |
| 34     | 30           | 24     | 25      | <b>DON'T TELL ME</b><br>MAVERICK/WARNER BROS.                          | MADONNA  |
| 35     | <b>NEW ▶</b> | —      | 1       | <b>HERE'S TO THE NIGHT</b><br>RCA                                      | EVE 6  |
| 36     | <b>NEW ▶</b> | —      | 1       | <b>MORE THAN THAT</b><br>JIVE  | BACKSTREET BOYS  |
| 37     | 27           | 23     | 17      | <b>AROUND THE WORLD (LA LA LA LA)</b><br>REPUBLIC/UNIVERSAL            | ATC  |
| 38     | 36           | 29     | 12      | <b>I HOPE YOU DANCE</b><br>MCA NASHVILLE/UNIVERSAL                     | LEE ANN WOMACK   |
| 39     | 35           | 31     | 26      | <b>LOVE DON'T COST A THING</b><br>EPIC                                 | JENNIFER LOPEZ   |
| 40     | <b>NEW ▶</b> | —      | 1       | <b>PEACHES &amp; CREAM</b><br>BAD BOY/ARISTA                           | 112  |

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 251 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.

# BMI POP AWARDS

(Continued from page 10)

Tremonti Stapp Music.  
 "I Do (Cherish You)," Dan Hill, Keith Stegall; If Dreams Had Wings Music, November One Songs, Zomba Songs.  
 "I Need to Know," Cory Rooney, Cori Tiffani Publishing, Sony-ATV Songs LLC.  
 "I Try," Macy Gray; Children of the Forest, Mel Boopie Music.  
 "It Feels So Good," Simon Belofsky, Graeme Pleeth; Careers-BMG Music Publishing.  
 "Kryptonite," Brad Arnold, Todd Harrell, Matt Roberts; Escatavpa Songs, Songs of Universal.  
 "Learn to Fly," Dave Grohl, Nate Mendel; EMI-Virgin Songs, Flying Ear-form Music, MJ Twelve Music.  
 "Little Black Backpack," Luke Esterkyn, Greg Gueldner, John McDermott; King Nummy Publishing.  
 "Mambo No. 5 (A Little Bit Of...)," Lou Bega, Christian Pletschacher, Perez Prado; peermusic.  
 "Maria Maria," Jerry "Wonder" Duplessis, Carlos Santana; EMI/Blackwood Music, Stellabella Music, Te Bass Music.  
 "Meet Virginia," Rob Hotchkiss, Jimmy Stafford; EMI/Blackwood Music, Jaywoud Music, Leaning Tower Music.  
 "My Love Is Your Love," Jerry "Wonder" Duplessis; EMI/Blackwood Music, Te Bass Music.  
 "Never Let You Go," Stephan Jenkins; EMI/Blackwood Music, Three EB Publishing.  
 "Only God Knows Why," Kid Rock, Uncle Kracker; Gaje Music, Thirty-Two Mile Music, Warner/Tamerlane Publishing.  
 "Otherside," Flea, John Frusciante, Anthony Kiedis, Chad Smith; Moebetoblame Music.  
 "Re-Arranged," Eric Barrier, Charles A. Bobbit, James Brown, Bobby Byrd, DJ Lethal, Rakim; Crited Music, Lethal Dose Music, Robert Hill Music, Universal/Songs of PolyGram International.  
 "Say My Name," Fred Jerkins, Rodney Jerkins; EMI/Blackwood Music, Ensign Music Corporation, Fred Jerkins Publishing, Rodney Jerkins Productions.  
 "She's All I Ever Had," Robi "Draco" Rosa, Jon Secada; A Phantom Vox, Foreign Imported Productions and Publishing, Warner/Tamerlane Publishing.  
 "Smooth," Itaal Shur, Rob Thomas, Bidnis; EMI/Blackwood Music, Itaal Shur Music, Warner/Tamerlane Publishing.  
 "Taking You Home," Stuart Brawley, Don Henley; Warner/Tamerlane Publishing, Wishart Songs, Wisteria Music.  
 "Then the Morning Comes," John Barry, Greg Camp; Sony-ATV Songs LLC, Squish Moth Music, Warner-Tamerlane Publishing.  
 "There She Goes," Lee Majors, Go Discs Music.  
 "There You Are," Bob Di Piero, Ed Hill; Careers/BMG Music Publishing, Love Monkey Music, Music Hill Music, Sony-ATV Tree.  
 "There You Go," Kevin "She'kspere" Briggs, Hiteo Music.  
 "Thong Song," Tim Kelley, Bob Robinson, Robi "Draco" Rosa; A Phantom Vox, Songs of DreamWorks, Time for Flytes Music, Warner/Tamerlane Publishing.  
 "Unpretty," Dallas Austin; Crypton Music, EMI/Blackwood Music.  
 "Waiting for Tonight," Michael Garvin; Connotation Music, Michael Garvin Music, Warner/Tamerlane Publishing.  
 "What a Girl Wants," Shelly Peiken; Hidden Pun Music, Sushi Too Music.  
 "With Arms Wide Open," Scott Stapp, Mark Tremonti; Dwight Frye Music, Tremonti Stapp Music.  
 "Wonderful," Art Alexakis, Greg Eklund, Craig Montoya; Commongreen Music, Evergleam Music, Irving Music, Montalupis Music.  
 "(You Drive Me) Crazy," Jorgen Elofsson; Careers/BMG Music Publishing, Zomba Songs.  
 "You Sang to Me," Cory Rooney; Cori Tiffani Publishing, Sony-ATV Songs LLC.  
 "You Wanted More," Emerson Hart, Jeff Russo; Crazy Owl Music, EMI-Blackwood Music, Unconcerned Music Publishing.

# THE MODERN AGE • JILL PESSERNICK

Seven Mary Three slowed things down to record its newest album, *The Economy of Sound* (Mammoth). The group spent two years crafting the project following its "album a year" pace from 1996-98.

With the band's new lead guitarist, Thomas Juliano, Seven Mary Three also delved into new territory. "When Thomas joined and we were gathering our collective energies, we decided that the band was capable of doing anything," says vocalist/guitarist Jason Ross. "I think getting to know each other and trying to figure each other out really came out on the record. There's a sense of youthfulness to it. It's a really straightforward rock record in my mind."

Seven Mary Three, known to lean more toward grunge rock, did not want to leave any fans behind with the album, but the band did not want to make a grunge record again, Ross says.



"I wanted to write a song about everybody having tough times."

— Jason Ross, Seven Mary Three

"Rock has become such an allusive genre because there are so many facets within it. Seven Mary Three is a forward-thinking, mainstream rock band, but we have traditional rock

elements and not screaming or over-the-top elements. There's a lot of uptempo rock songs on this record, and they're a lot shorter than a lot of the grunge ballads we used to do."

Though Ross wonders if audiences will enjoy the group's new sound, listeners are already responding to Seven Mary Three's first single from *Economy*. "Wait" is currently No. 29 on this issue's Modern Rock Tracks chart. "The verses aren't cryptic—they're discussing what's going to happen when we die," Ross says. "But I think it has a hopeful edge to it. I wanted to write a song about everybody having tough times. You don't deal with it by complaining. You deal with it by letting time take its course."

## Billboard® MAY 26, 2001

# Mainstream Rock Tracks™

| T. WK.          | L. WK. | WKS. ON | TRACK TITLE  | ARTIST                                     |
|-----------------|--------|---------|--|--|
|                 |        |         | ALBUM TITLE (IF ANY)   | IMPRINT/PROMOTION LABEL                    |
| <b>No. 1</b>    |        |         |  |  |
| 1               | 1      | 8       | IT'S BEEN AWHILE<br>BREAK THE CYCLE  | STAIN'D<br>FLIP/ELEKTRA/VEEG †             |
| 2               | 2      | 20      | DUCK AND RUN<br>THE BETTER LIFE  | 3 DOORS DOWN<br>REPUBLIC/UNIVERSAL †       |
| 3               | 5      | 12      | YOUR DISEASE<br>EVERY SIX SECONDS  | SALIVA<br>ISLAND/DJMG †                    |
| 4               | 3      | 10      | GREED<br>AWAKE   | GODSMACK<br>REPUBLIC/UNIVERSAL †           |
| 5               | 11     | 2       | SCHISM<br>LATERALUS  | TOOL<br>TOOL DISSECTIONAL/VOLCANO †        |
| 6               | 7      | 40      | HEMORRHAGE (IN MY HANDS)<br>SOMETHING LIKE HUMAN                                 | FUEL<br>550 MUSIC/EPIC †                   |
| 7               | 4      | 21      | BREAKDOWN<br>TANTRIC   | TANTRIC<br>MAVERICK †                      |
| 8               | 6      | 13      | MY WAY<br>CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER                      | LIMP BIZKIT<br>FLIP/INTERSCOPE †           |
| 9               | 19     | 3       | RISE<br>BEYOND GOOD AND EVIL   | THE CULT<br>LAVA/ATLANTIC                  |
| 10              | 8      | 33      | AWAKE<br>AWAKE   | GODSMACK<br>REPUBLIC/UNIVERSAL †           |
| 11              | 9      | 6       | LICKIN'<br>LIONS   | THE BLACK CROWES<br>V2                     |
| 12              | 15     | 6       | CRAWLING<br>(HYBRID THEORY)  | LINKIN PARK<br>WARNER BROS. †              |
| 13              | 13     | 49      | LOSER<br>THE BETTER LIFE   | 3 DOORS DOWN<br>REPUBLIC/UNIVERSAL †       |
| 14              | 14     | 37      | ONE STEP CLOSER<br>(HYBRID THEORY) & "DRACULA 2000" SOUNDTRACK                   | LINKIN PARK<br>WARNER BROS. †              |
| <b>AIRPOWER</b> |        |         |  |  |
| 15              | 17     | 4       | WAIT<br>THE ECONOMY OF SOUND   | SEVEN MARY THREE<br>MAMMOTH                |
| <b>AIRPOWER</b> |        |         |  |  |
| 16              | 22     | 4       | JUST PUSH PLAY<br>JUST PUSH PLAY   | AEROSMITH<br>COLUMBIA                      |
| 17              | 12     | 27      | HANGING BY A MOMENT<br>NO NAME FACE  | LIFEHOUSE<br>DREAMWORKS †                  |
| 18              | 18     | 14      | NO ONE<br>13 WAYS TO BLEED ON STAGE  | COLD<br>FLIP/GEFFEN/INTERSCOPE †           |
| <b>AIRPOWER</b> |        |         |  |  |
| 19              | 39     | 2       | OUTSIDE<br>BREAK THE CYCLE   | STAIN'D<br>FLIP/ELEKTRA/VEEG †             |
| 20              | 20     | 24      | VOICES<br>THE SICKNESS   | DISTURBED<br>GIANT/REPRISE †               |
| 21              | 27     | 7       | MAKE IT RIGHT<br>BRAND NEW HISTORY   | ECONOLINE CRUSH<br>RESTLESS †              |
| 22              | 23     | 11      | DROPS OF JUPITER (TELL ME)<br>DROPS OF JUPITER                                   | TRAIN<br>COLUMBIA †                        |
| 23              | 31     | 5       | PAIN<br>PERFECT SELF   | STEREOMUD<br>LOUD/COLUMBIA †               |
| 24              | 16     | 15      | ARE YOU THERE?<br>UNWIND   | OLEANDER<br>REPUBLIC/UNIVERSAL †           |
| 25              | 29     | 6       | MOTO PSYCHO<br>THE WORLD NEEDS A HERO  | MEGADETH<br>SANCTUARY †                    |
| 26              | 28     | 9       | BEGINNING OF THE END<br>SOMEWHERE IN BETWEEN                                     | SYSTEMATIC<br>TMC/ELEKTRA/VEEG             |
| 27              | 10     | 24      | OUTSIDE<br>AARON LEWIS OF STAIN'D WITH FRED DURST<br>THE FAMILY VALUES TOUR 1999 | FLAWLESS/GEFFEN/INTERSCOPE †               |
| 28              | 26     | 25      | DRIVE<br>MAKE YOURSELF   | INCUBUS<br>IMMORTAL/EPIC †                 |
| 29              | 21     | 14      | RIDIN'<br>TIME BOMB  | BUCKCHERRY<br>DREAMWORKS †                 |
| 30              | 24     | 18      | JADED<br>JUST PUSH PLAY  | AEROSMITH<br>COLUMBIA †                    |
| 31              | 34     | 4       | ELEVATION<br>ALL THAT YOU CAN'T LEAVE BEHIND                                     | U2<br>INTERSCOPE †                         |
| 32              | 32     | 5       | SO FAR AWAY<br>STABBING WESTWARD   | KOCH †                                     |
| 33              | 25     | 9       | SAFE IN NEW YORK CITY<br>STIFF UPPER LIP   | AC/DC<br>EASTWEST/VEEG †                   |
| 34              | 33     | 13      | WHAT A DAY<br>STATEMENT  | NONPOINT<br>MCA                            |
| 35              | 30     | 16      | INNOCENT<br>SOMETHING LIKE HUMAN   | FUEL<br>EPIC †                             |
| 36              | 35     | 5       | BLOOM<br>SINOMATIC   | SINOMATIC<br>RUST/ATLANTIC                 |
| 37              | 38     | 6       | DIG<br>L.D. 50   | MUDVAYNE<br>NO NAME/EPIC †                 |
| 38              | 40     | 2       | REVOLUTION MAN<br>...AN EDUCATION IN REBELLION                                   | THE UNION UNDERGROUND<br>PORTRAIT/COLUMBIA |
| 39              | NEW    | 1       | BODIES<br>SINNER   | DROWNING POOL<br>WIND-UP                   |
| 40              | 36     | 11      | HEADS EXPLODE<br>GOD SAYS NO   | MONSTER MAGNET<br>A&M/INTERSCOPE †         |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 74 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001, Billboard/BPI Communications.

## Billboard® MAY 26, 2001

# Modern Rock Tracks™

| T. WK.          | L. WK.   | WKS. ON | TRACK TITLE   | ARTIST                                  |
|-----------------|----------|---------|---|---|
|                 |          |         | ALBUM TITLE (IF ANY)  | IMPRINT/PROMOTION LABEL                 |
| <b>No. 1</b>    |          |         |   |   |
| 1               | 1        | 8       | IT'S BEEN AWHILE<br>BREAK THE CYCLE                         | STAIN'D<br>FLIP/ELEKTRA/VEEG †          |
| 2               | 2        | 5       | HASH PIPE<br>WEEZER   | GEFFEN/INTERSCOPE †                     |
| 3               | 3        | 26      | DRIVE<br>MAKE YOURSELF                                      | INCUBUS<br>IMMORTAL/EPIC †              |
| 4               | 4        | 12      | BREAKDOWN<br>TANTRIC  | TANTRIC<br>MAVERICK †                   |
| 5               | 5        | 14      | MY WAY<br>CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER | LIMP BIZKIT<br>FLIP/INTERSCOPE †        |
| 6               | 6        | 17      | FLAVOR OF THE WEAK<br>AMERICAN HI-FI                        | AMERICAN HI-FI<br>ISLAND/DJMG †         |
| <b>AIRPOWER</b> |          |         |   |   |
| 7               | 28       | 2       | THE ROCK SHOW<br>TAKE OFF YOUR PANTS AND JACKET             | BLINK-182<br>MCA †                      |
| 8               | 9        | 9       | CRAWLING<br>(HYBRID THEORY)                                 | LINKIN PARK<br>WARNER BROS. †           |
| 9               | 19       | 2       | SCHISM<br>LATERALUS   | TOOL<br>TOOL DISSECTIONAL/VOLCANO †     |
| 10              | 10       | 6       | THE SPACE BETWEEN<br>EVERYDAY                               | DAVE MATTHEWS BAND<br>RCA †             |
| 11              | 7        | 31      | HANGING BY A MOMENT<br>NO NAME FACE                         | LIFEHOUSE<br>DREAMWORKS †               |
| 12              | 11       | 11      | YOUR DISEASE<br>EVERY SIX SECONDS                           | SALIVA<br>ISLAND/DJMG †                 |
| 13              | 12       | 13      | DROPS OF JUPITER (TELL ME)<br>DROPS OF JUPITER              | TRAIN<br>COLUMBIA †                     |
| 14              | 16       | 7       | DREAM ON<br>EXCITER   | DEPECHE MODE<br>MUTE/REPRISE †          |
| 15              | 8        | 30      | SOUTH SIDE<br>PLAY  | MOBY FEATURING GWEN STEFANI<br>V2 †     |
| 16              | 14       | 5       | ELEVATION<br>ALL THAT YOU CAN'T LEAVE BEHIND                | U2<br>INTERSCOPE †                      |
| 17              | 15       | 11      | HEY PRETTY<br>HAUNTED                                       | POE<br>FEI/ATLANTIC †                   |
| 18              | 18       | 18      | DUCK AND RUN<br>THE BETTER LIFE                             | 3 DOORS DOWN<br>REPUBLIC/UNIVERSAL †    |
| 19              | 13       | 40      | HEMORRHAGE (IN MY HANDS)<br>SOMETHING LIKE HUMAN            | FUEL<br>550 MUSIC/EPIC †                |
| 20              | 20       | 3       | OUTSIDE<br>BREAK THE CYCLE                                  | STAIN'D<br>FLIP/ELEKTRA/VEEG †          |
| 21              | 25       | 5       | FAT LIP<br>ALL KILLER, NO FILLER                            | SUM 41<br>ISLAND/DJMG †                 |
| 22              | 23       | 5       | IMITATION OF LIFE<br>REVEAL                                 | R.E.M.<br>WARNER BROS. †                |
| 23              | 29       | 7       | IT DON'T MATTER<br>SOUTHERN DISCOMFORT                      | REHAB<br>EPIC †                         |
| 24              | 27       | 4       | SO FAR AWAY<br>STABBING WESTWARD                            | STABBING WESTWARD<br>KOCH †             |
| 25              | 22       | 17      | INNOCENT<br>SOMETHING LIKE HUMAN                            | FUEL<br>EPIC †                          |
| 26              | 38       | 2       | RISE<br>BEYOND GOOD AND EVIL                                | THE CULT<br>LAVA/ATLANTIC               |
| 27              | 21       | 14      | NO ONE<br>13 WAYS TO BLEED ON STAGE                         | COLD<br>FLIP/GEFFEN/INTERSCOPE †        |
| 28              | 24       | 26      | YELLOW<br>PARACHUTES  | COLDPLAY<br>CAPITOL †                   |
| 29              | 33       | 3       | WAIT<br>THE ECONOMY OF SOUND                                | SEVEN MARY THREE<br>MAMMOTH             |
| 30              | 39       | 2       | SHIVER<br>PARACHUTES  | COLDPLAY<br>CAPITOL †                   |
| 31              | NEW      | 1       | DEEP<br>"LARA CROFT TOMB RAIDER" SOUNDTRACK                 | NINE INCH NAILS<br>NOTHING/ELEKTRA/VEEG |
| 32              | 31       | 2       | I MIGHT BE WRONG<br>AMNESIAC                                | RADIOHEAD<br>CAPITOL                    |
| 33              | NEW      | 1       | SICK CYCLE CAROUSEL<br>NO NAME FACE                         | LIFEHOUSE<br>DREAMWORKS                 |
| 34              | 26       | 19      | HIT OR MISS<br>NEW FOUND GLORY                              | NEW FOUND GLORY<br>DRIVE-THRU/MCA †     |
| 35              | 36       | 6       | GREED<br>AWAKE  | GODSMACK<br>REPUBLIC/UNIVERSAL †        |
| 36              | 30       | 13      | BETWEEN ANGELS AND INSECTS<br>INFEST                        | PAPA ROACH<br>DREAMWORKS †              |
| 37              | 35       | 6       | FRED ASTAIRE<br>THROWING THE GAME                           | LUCKY BOYS CONFUSION<br>ELEKTRA/VEEG    |
| 38              | NEW      | 1       | SOMETIMES<br>DISTORTED LULLABIES                            | OURS<br>DREAMWORKS †                    |
| 39              | RE-ENTRY | 22      | VOICES<br>THE SICKNESS                                      | DISTURBED<br>GIANT/REPRISE †            |
| 40              | 40       | 9       | HERE'S TO THE NIGHT<br>HORRORSCOPE                          | EVE 6<br>RCA †                          |

# Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



Continuous programming  
 1235 W. Street, NE  
 Washington, D.C. 20018

- 1 Ray J, Wait A Minute
- 2 112, Peaches & Cream
- 3 2Pac, Until The End Of Time
- 4 Ja Rule, I Cry
- 5 Eve, Let Me Blow Ya Mind
- 6 Aaliyah, We Need A Resolution
- 7 Lil Bow Wow, Puppy Love
- 8 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 9 Three The... Let's Get It
- 10 Destiny's Child, Survivor
- 11 Missy Elliott, Get Ur Freak On
- 12 R. Kelly, Fiesta
- 13 OutKast, So Fresh, So Clean
- 14 Lil' Romeo, My Baby
- 15 Sunshine Anderson, Heard It All Before
- 16 Craig David, Fill Me In
- 17 Case, Missing You
- 18 Musiq, Love
- 19 Trick Daddy, Take It To Da House
- 20 3LW, Playas Gon' Play
- 21 Afrika Bambaataa, Freestyle
- 22 QB Finest, Oochie Wally
- 23 Lil' Mo, Superwoman
- 24 Janet, All For You
- 25 Snoop Dogg, Lay Low
- 26 Gnuinwee, There It Is
- 27 Silk, We're Calling You
- 28 St. Lunatics, Midwest Swing
- 29 Jay-Z, Guilty Until Proven Innocent
- 30 Wyclef Jean, Perfect Gentleman
- 31 Xzibit, Front 2 Back
- 32 Tyrese, I Like Them Girls
- 33 Lil' Jon & East Side Boyz, Bia Bia
- 34 City High, What Would You Do
- 35 JT Money, Hi-Lo
- 36 Syleena Johnson, I Am Your Woman
- 37 Kardinal Offishall, Bakardi Slang
- 38 Eric Benet, Love Don't Love Me
- 39 India Arie, Video
- 40 Faith Evans, Goodlife
- 41 Iconz, Get Crunked Up
- 42 JadaKiss, Put Your Hands Up
- 43 Donnie McClurkin, We Fall Down
- 44 Ludacris, Southern Hospitality
- 45 Tank, Maybe I Deserve
- 46 Jimmy Cozier, She's All I Got
- 47 Doggys Angels, Piezbalvit
- 48 Angie Martinez, Coast 2 Coast
- 49 Kirk Franklin & Mary Mary, Thank You
- 50 Dave Hollister, Take Care Of Home

NEW ONS

- Sisqo, Can I Live  
 Various Artists, You  
 Koffe Brown, Weekend Thing  
 Redman, Let's Get Dirty  
 Caddillac Tah, Pov City Anthem  
 Snoop Dogg, Loosen Control  
 Petey Pablo, Raise Up  
 Backbone, Five, Deuce, Four, Tre  
 L-Burna aka Layzie Bone, Listen



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Brooks & Dunn, Ain't Nothing 'Bout You
- 2 Gary Allan, Right Where I Need To Be
- 3 Jamie O'Neal, When I Think About Angels \*
- 4 Mark McGuinn, Mrs. Steven Rudy
- 5 Travis Tritt, It's A Great Day To Be Alive
- 6 Faith Hill, If My Heart Had Wings
- 7 Kenny Chesney, Don't Happen Twice
- 8 The Soggy Bottom Boys, I Am A Man Of Constant Sorrow
- 9 Billy Gilman, There's A Hero \*
- 10 Elbert West, Diddley \*
- 11 Sara Evans, I Could Not Ask For More
- 12 Cyndi Thomson, What I Really Meant To Say \*
- 13 Patty Loveless, The Last Thing On My Mind
- 14 Dixie Chicks, Without You
- 15 Jessica Andrews, Who I Am
- 16 Lee Ann Womack, I Hope You Dance
- 17 Inisha Yearwood, I Would've Loved You Anyway
- 18 Terri Clark, No Fear
- 19 Toby Keith, How Do You Like Me Now
- 20 Faith Hill, Breathe
- 21 Vince Gill, Feels Like Love
- 22 Charlie Robison, I Want You Bad
- 23 Diamond Rio, One More Day
- 24 Faith Hill, The Way You Love Me
- 25 Nickel Creek, When You Come Back Down
- 26 Alan Jackson, When Somebody Loves You
- 27 Brad Paisley, Two People Fall In Love
- 28 Dixie Chicks, Goodbye Earl
- 29 Sara Evans, Born To Fly
- 30 Dixie Chicks, Cowboy Take Me Away
- 31 Darryl Worley, Second Wind
- 32 Clay Davidson, Sometimes
- 33 Chris Cagle, Laredo
- 34 Montgomery Gentry, She Couldn't Change Me
- 35 Tammy Cochran, Angels In Waiting
- 36 Billy Ray Cyrus, You Won't Be Lonely Now
- 37 Toby Keith, Country Comes To Town
- 38 Jamie O'Neal, There Is No Arizona
- 39 Travis Tritt, Best Of Intentions
- 40 LeAnn Rimes, I Need You
- 41 George Strait, Write This Down
- 42 Keith Urban, But For The Grace Of God
- 43 Jo Dee Messina, Burn
- 44 Jo Dee Messina, That's The Way
- 45 Toby Keith, You Shouldn't Kiss Me
- 46 Carolyn Dawn Johnson, Complicated
- 47 Kenny Rogers, There You Go Again
- 48 Rascal Flatts, This Everyday Day
- 49 Sherrie Austin, Jolene
- 50 Nickel Creek, Reasons Why

\* Indicates Hot Shots

NEW ONS

- Keith Urban, Where The Blacktop Ends



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Destiny's Child, Survivor
- 2 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 3 Eve, Let Me Blow Ya Mind
- 4 Nelly, Ride Wit Me
- 5 Staind, It's Been Awhile
- 6 Snoop Dogg, Lay Low
- 7 Janet, All For You
- 8 Dave Matthews Band, The Space Between
- 9 Linkin Park, Crawling
- 10 Aaliyah, We Need A Resolution
- 11 Tancric, Breakdown
- 12 Jennifer Lopez, Play
- 13 Train, Drops Of Jupiter
- 14 Missy Elliott, Get Ur Freak On
- 15 Fatboy Slim, Weapon Of Choice
- 16 Sunshine Anderson, Heard It All Before
- 17 R. Kelly, Fiesta
- 18 Sum 41, Fat Lip
- 19 Stella Soleil, Kiss, Kiss
- 20 Weezer, Hash Pipe
- 21 Radiohead, Pyramid Song
- 22 Tyrese, I Like Them Girls
- 23 Uncle Kracker, Follow Me
- 24 2Pac, Until The End Of Time
- 25 Three The... Let's Get It
- 26 Cold, No One
- 27 City High, What Would You Do
- 28 Ja Rule Feat. Lil' Mo, I Cry
- 29 Ja Rule Feat. Lil' Mo, I Cry
- 30 Lifehouse, Hanging By A Moment
- 31 Dream, This Is Me
- 32 Craig David, Fill Me In
- 33 Clay Davidson, Sometimes
- 34 Matchbox Twenty, Mad Season
- 35 Saliva, Your Disease
- 36 OutKast, So Fresh, So Clean
- 37 Mudvayne, Dig
- 38 Nikka Costa, Like A Feather
- 39 New Found Glory, Hit Or Miss
- 40 Edens Crush, Get Over Yourself
- 41 Mandy Moore, In My Pocket
- 42 O-Town, All Or Nothing
- 43 Limp Bizkit, My Way
- 44 Eve 6, Here's To The Night
- 45 Baha Men, Best Years Of Our Lives
- 46 Joey McIntyre, Rain
- 47 Briny Spears, Don't Let Me Be The Last To Know
- 48 American Hi-Fi, Flavor Of The Weak
- 49 Lil' Mo, Superwoman
- 50 Jessica Simpson, Irresistible

\*\* Indicates MTV Exclusive

NEW ONS

- Tool, Schism  
 Blink-182, The Rock Show  
 Sugar Ray, When It's Over  
 U2, Elevation (Remix)  
 Mandy Moore, In My Pocket  
 Nikka Costa, Like A Feather  
 Rehab, It Don't Matter  
 Depeche Mode, Dream On  
 Eve 6, Here's To The Night



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Janet, All For You
- 2 Lifehouse, Hanging By A Moment
- 3 Destiny's Child, Survivor
- 4 Dido, Thank You
- 5 Uncle Kracker, Follow Me
- 6 Aerosmith, Jaded
- 7 Matchbox Twenty, Mad Season
- 8 Train, Drops Of Jupiter
- 9 Jennifer Lopez, Play
- 10 Nelly Furtado, I'm Like A Bird
- 11 Fatboy Slim, Weapon Of Choice
- 12 India Arie, Video
- 13 Incubus, Drive
- 14 Stevie Nicks, Every Day
- 15 R.E.M., Imitation Of Life
- 16 U2, Walk On
- 17 Sting, After The Rain Has Fallen
- 18 Bon Jovi, Say It Isn't So
- 19 Moby, South Side
- 20 Stella Soleil, Kiss, Kiss
- 21 Coldplay, Yellow
- 22 The Wallflowers, Letters From The Wasteland
- 23 David Gray, Please Forgive Me
- 24 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 25 Go-Go's, Unforgiven
- 26 Briny Spears, Don't Let Me Be The Last To Know
- 27 Lenny Kravitz, Again
- 28 Dave Matthews Band, I Did It
- 29 Shelby Lynne, Killin' Kind
- 30 Fuel, Hemorrhage (In My Hands)
- 31 Sade, By Your Side
- 32 Lenny Kravitz, Are You Gonna Go My Way
- 33 Depeche Mode, Dream On
- 34 Green Day, Waiting
- 35 Smashing Pumpkins, Tonight, Tonight
- 36 Stella Soleil, Kiss, Kiss
- 37 Toni Braxton, He Wasn't Man Enough
- 38 Shaggy, It Wasn't Me
- 39 Queen, Bohemian Rhapsody
- 40 Red Hot Chili Peppers, Californication
- 41 Sunshine Anderson, Heard It All Before
- 42 Alanis Morissette, Ironic
- 43 Sting, Desert Rose
- 44 Bon Jovi, It's My Life
- 45 U2, Beautiful Day
- 46 Jill Scott, A Long Walk
- 47 Cars, You Might Think
- 48 A-Ha, Take On Me
- 49 Tom Petty, Don't Come Around Here No More
- 50 George Michael, Freedom '90

NEW ONS

- Backstreet Boys, More Than That  
 Faith Hill, There You'll Be  
 Syleena Johnson, I Am Your Woman  
 Sugar Ray, When It's Over  
 Travis, Sing  
 U2, Elevation (Remix)

# Music Video PROGRAMMING

## Disney Channel Scales Back Videos, Concert Programming

DISNEY'S MUSIC CUTBACK: Say goodbye to music videos and regular concerts on Disney Channel.

As of June 1, the network will no longer have programming blocks for music videos. Disney Channel is also ending regular production of its *In Concert* series, which had been on the air since 1997. As a result of these programming changes, Disney Channel's music/talent department has been downsized. Those who have exited the company include VP of talent and alternative programming **Tina Treadwell**, director of alternative programming **Claire McCabe**, and managing director of music programming **Cyd Ziegler**.

Still, the door isn't completely closed to music artists on Disney Channel. The network plans to give exposure to artists by featuring them as guest stars in its original programming (Billboard, May 12). Disney Channel reaches more than 70 million U.S. households, according to Nielsen Media Research. The channel's core audience demographic consists of 9- to 14-year-olds.

Disney Channel has been credited as an influential force in the careers of such youth-oriented acts as **Aaron Carter**, **Samantha Mumba**, **BBMak**, **'N Sync**, **Youngstown**, and **M2M**—all of which were featured on *In Concert* and whose videos were played on the network.

Hollywood Records director of video promotion **Tina Dunn** says, "Even though [Hollywood Records] is owned by Disney, we're disappointed because these Disney Channel changes are limiting our options for music exposure."

The Hollywood label roster includes such pop acts as **BBMak** and **Youngstown**, whose album sales were helped tremendously by Disney Channel exposure, Dunn says. Jive Records manager of video promotion **Niki Benjamin** adds, "Disney Channel was important in breaking some of our artists, like **Aaron Carter**. It's unfortunate that the channel won't be playing videos anymore." Dunn and Benjamin cite Nickelodeon and Fox Family Channel as the two most likely TV networks that record companies will turn to in marketing artists who previously had a visual-music forum on Disney Channel.

Dunn also notes that the WB network, which has been airing a limited number of music videos on weekdays, could also be an option for record companies with acts geared to a young audience.

Disney Channel executive VP of

original programming **Gary Marsh** explains the network's decision to drop music videos and regular concert specials: "We just don't want to have the same programming our competitors have. We want to help artists get exposure through unique Disney Channel programming. The music artist who's featured on a [Disney Channel] series like **Lizzie McGuire** gets more exposure through reruns that last three to four years than on an *In Concert* episode, which only airs for three to four months."

THIS & THAT: Music video network New Urban Entertainment (NUE) is being revived through an investment deal worth about \$110 million. Earlier this month, NUE had ceased production (*The Eye*, Billboard, May 19). AOL Time Warner, Radio One, and Goldman Sachs are among the investors that are part of the new deal. The agreement includes distribution of NUE to Time Warner Cable systems during an unspecified time period.



by Carla Hay

## THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 26, 2001.



Continuous programming  
 200 Jericho Quadrangle  
 Jericho, NY 11753

- U2, Elevation (NEW)  
 Linkin Park, Crawling (NEW)  
 Ja Rule, I Cry  
 Travis, Sing  
 Weezer, Hash Pipe  
 Sum 41, Fat Lip  
 Stella Soleil, Kiss Kiss  
 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade  
 Eve 6, Here's To The Night  
 Depeche Mode, Dream On  
 Staind, It's Been Awhile  
 Missy Elliott, Get Ur Freak On  
 Fatboy Slim, Weapon Of Choice  
 Eve, Let Me Blow Ya Mind  
 Sunshine Anderson, Heard It All Before  
 Jennifer Lopez, Play  
 Godsmack, Greed  
 Gorillaz, Clint Eastwood  
 Nelly Furtado, I'm Like A Bird  
 Nelly, Ride Wit Me



Continuous programming  
 3800 W. Alameda Ave.  
 Burbank, CA 91505

- Aaron Carter, That's How I Beat Shaq  
 A\*Teens, Halfway Around The World  
 BBMak, Ghost Of You And Me  
 Kaci, Paradise  
 Leslie Carter, Like, Wow!  
 Lil Bow Wow, Puppy Love  
 Nelly Furtado, I'm Like A Bird  
 Richard Lugo, Boom  
 Safri Duo, Played-A-Live (The Bongo Song)  
 SoulDecision, Gravity



Continuous programming  
 1515 Broadway  
 New York, NY 10036

NEW

- David Gray, Please Forgive Me  
 N\*E\*R\*D, Lapdance  
 Blink-182, The Rock Show  
 Sugar Ray, When It's Over  
 PJ Harvey, A Place Called Home  
 Lil' Mo, Superwoman Pt. II  
 Tool, Schism  
 Funkmaster Flex, Goodlife



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- Backstreet Boys, More Than That (NEW)  
 Big Wreck, Inhale (NEW)  
 Green Day, Waiting (NEW)  
 Smoother, East Side (NEW)  
 St. Lunatics, Midwest Swing (NEW)  
 Wyclef Jean, Perfect Gentleman (NEW)  
 U2, Elevation  
 Janet, All For You  
 Destiny's Child, Survivor  
 Dido, Thank You  
 Nelly Furtado, Turn Out The Light  
 Econoline Crush, Make It Right  
 Jennifer Lopez, Play  
 Nelly, Ride Wit Me  
 SoulDecision, Let's Do It Right  
 Lifehouse, Hanging By A Moment  
 Our Lady Peace, Life  
 Sugar Jones, Days Like That  
 Uncle Kracker, Follow Me  
 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade



Continuous programming  
 Hawley Crescent  
 London NW18TT

- Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade  
 Destiny's Child, Survivor  
 Jennifer Lopez, Play  
 Janet, All For You  
 Limp Bizkit, My Way  
 Crazy Town, Butterfly  
 Eve, Who's That Girl?  
 R.E.M., Imitation Of Life  
 Gorillaz / Damon Albarn, Clint Eastwood  
 Ronan Keating, Lovin' Each Day  
 OutKast, So Fresh, So Clean  
 Wheatus, Teenage Dirtbag  
 Shaggy, It Wasn't Me  
 Craig David, Walking Away  
 Bon Jovi, One Wild Night  
 Stereophonics, Have A Nice Day  
 Brandy & Ray J, Another Day  
 Shea Seger, Clutch  
 Ash, Burn, Baby, Burn  
 Supermen Lovers, Starlight



Three hours weekly  
 216 W Ohio  
 Chicago, IL 60610

- Depeche Mode, Dream On  
 Our Lady Peace, Life  
 Eve 6, Here's To The Night  
 Dropkick Murphys, The Gauntlet  
 Pete Yorn, Life On A Chain  
 Daft Punk, Aerodynamic  
 Unloco, Facedown  
 David Gray, Please Forgive Me  
 Radiohead, Pyramid Song  
 Stereomud, Pain  
 Downer, Last Time



24 hours daily  
 3350 Peachtree Road, Suite 1550  
 Atlanta, GA 30326

- Boy Hits Car, I'm A Cloud  
 Denver Mile High, Act The Scat  
 Depeche Mode, Dream On  
 Econoline Crush, Make It Right  
 Ja Rule, I Cry  
 Jamie O'Neal, When I Think About Angels  
 Koffe Brown, Weekend Thing  
 Krystal, Supergirl  
 Lil' Romeo, My Baby  
 Pax217, AM  
 Rockell, What U Did 2 Me  
 Sarina Paris, Look At Us  
 Sasha Alexander, Chemical Reaction  
 Valeria, Ooh La La  
 Weezer, Hash Pipe



1/2 hour weekly  
 46 Gifford St  
 Brockton, MA 02401

- Creepers Lagoon, Wrecking Ball  
 Rammstein, Links, 2, 3, 4  
 Skindive, Tranquilizer  
 Our Lady Peace, Life  
 Jonatha Brooke, Linger  
 Gary Numan, Pure  
 Alien Ant Farm, Movies  
 Radiohead, Pyramid Song  
 David Gray, Please Forgive Me  
 Eve 6, Here's To The Night  
 Staind, It's Been Awhile  
 Travis, Sing  
 Ours, Sometimes  
 Depeche Mode, Dream On  
 Our Lady Peace, Repaired

## FOR MILES DAVIS' BIRTHDAY, LEGACY BLOWS ITS CATALOG HORN

(Continued from page 1)

Davis & John Coltrane (1955-1961), a full-price, nine-track distillation of Legacy's Grammy-winning 2000 boxed set *Miles Davis & John Coltrane: The Complete Columbia Recordings, 1955-1961*. (The new compilation disc is No. 14 on *Billboard's* Top Jazz Albums chart this issue.)

On the same date, Legacy issued four remastered, bonus-track-en-

hensive thematic box, and then six months or a year later, break out the individual albums, and during the release of the box try to clear the market of the old individual CDs. It was a good way to begin the year and set up *The Essential Miles*."

Rothstein co-produced the latter compilation with Legacy VP of A&R Steve Berkowitz, musician/archivist Bob Belden, and producer Michael Cuscuna. The concept for *The Essential Miles* was to survey the entire sweep of Davis' protean career, not just his work on Columbia. Rothstein recalls, "We thought, 'What are the signposts of his development?' You can't negate the things he did with J.J. Johnson on Blue Note. You can't negate the great stuff he did with Sonny [Rollins] on Prestige. You certainly can't overlook [Capitol's] *Birth of the Cool*. He was involved in many interesting sessions prior to [signing with Columbia] in 1955."

Rothstein adds, "It's the record in my heart that I would love people [to

use] to make the bridge from a *Kind of Blue* or a *Sketches of Spain*—which sell outlandish numbers—to a greater, broader, more expansive look into Miles' work. And this is sort of [our] statement for the year."

### MILES ROCKS THE HOUSE

*Live at the Fillmore East* showcases what Rothstein calls "the great lost band"—a transitional Davis group that was noted for its live performances but that was hitherto unrepresented on record. Producer Belden found the material during a search of Sony's vaults.

Legacy's Berkowitz says of this searing performance, "Miles is opening for Steve Miller and Neil Young & Crazy Horse—rock bands, screaming guitars. Miles is the opening act, and it's a little ways before they record *Bitches Brew*. They're playing some of that repertoire, and the band is on fire. Chick Corea's playing a Fender Rhodes through a Marshall stack. It's like they're a rock band.

They're doing something brand-new."

Drummer DeJohnette says of the perhaps underrated music Davis was making at that time, "I believe he was trying to carry what went on in the studio to the stage, basically, and play the music in uninterrupted suite form. It's documented on the live albums: There aren't too many breaks. [He maintains] a continuous flow."

Yet the music on *Live at the Fillmore East* is unusually loud, feral, and unrestrained, in marked contrast to some of the comparatively introspective material Davis was cutting in the studio during that period.

"The difference is that the studio is more controlled," DeJohnette observes. "Everything's new, it's fresh, and people are a little more tentative there. You have a calmer, trance-like, meditative feeling that comes from that. I knew [the music] was experimental. It was challenging, and it was fun. I was completely absorbed."

A year before the Fillmore dates, Davis and his evolving band—which

included '60s quintet members Shorter, pianist Herbie Hancock, and drummer Tony Williams, along with such new arrivals as pianist Corea, bassist Holland, guitarist John McLaughlin, and keyboardist Joe Zawinul—were embroiled in a series of sessions for what became *In a Silent Way*.

Cuscuna, who co-produced the *In a Silent Way* boxed set with Belden, recalls, "While I was typing up the discography, I realized that the whole fucking thing only happened in like six months. There's an amazing amount of musical change in it."

According to Shorter, the seeds of those changes—which had to do as much with ideas of rhythm as with instrumentation—dated back to 1964, when the saxophonist leaped from Art Blakey's Jazz Messengers to Davis' band. "Somewhere around that time, [Miles] was talking about James Brown at the Apollo Theater," Shorter remembers. "[Brown] had a hit record called 'Night Train.' [Miles]

(Continued on next page)



DAVIS, CIRCA 1969

hanced midprice albums featuring Davis and Coltrane—'Round About Midnight, Milestones, Jazz at the Plaza, and Newport 1958. Also, May 15 saw the release of what Legacy VP of jazz marketing Seth Rothstein calls "the cornerstone of the entire campaign," the deluxe two-disc compilation *The Essential Miles Davis*.

Not only surveying Davis' Columbia years, the 23-track *Essential Miles* anthology (priced at \$24.98) is a cross-licensed overview of the jazz titan's entire career, from his debut with Charlie Parker on Savoy in 1945 to his late-'80s work on Warner Bros., which followed his departure from Columbia after three decades with the label.

Two new releases will focus on Davis' electric period. On July 17, Legacy will release *Live at the Fillmore East (March 7, 1970)*—It's About That Time, a two-disc set of a previously unheard live performance, cut at the fabled New York rock ballroom by a rampaging electric sextet that featured Davis with saxophonist Wayne Shorter, keyboardist Chick Corea, bassist Dave Holland, drummer Jack DeJohnette, and percussionist Airto Moreira.

Finally, on Sept. 11, the fifth boxed set devoted to Davis' Columbia studio work will be released: *The Complete In a Silent Way Sessions* encompasses 1968-69 recordings that led up to the groundbreaking album of Davis' electric/ambient "directions in music," *In a Silent Way*.

Also on Sept. 11, Legacy issues a DVD Video of *The Miles Davis Story*, an excellent two-hour documentary by English filmmaker Mike Dibb that first aired in April on the BBC's Channel Four.

The first wave of Davis/Coltrane releases was "the continuation of a pattern we've been doing now for almost six years," Rothstein explains, "where we go in and do a compre-

## Wife And Muse, Frances Davis Recalls Life With Miles

BY GAIL MITCHELL

LOS ANGELES—The innovative career of iconic jazz genius Miles Davis is incredibly well-documented on record. But what about the man behind the horn? In a rare interview, Davis' first wife, Frances, talks about her nine-year union with the man to whom she's still inextricably linked more than 30 years after their divorce.

As the title inspiration for Miles' 1958 track "Fran-Dance" (a twist on "Put Your Little Foot Right Out") and 1961's "Pfrancing" (aka "No Blues")—as well as the model for four

wanted to do—which became *Sketches of Spain*. It remains haunting for me because I had a part in that."

Among the worst of times: the cover for the Miles Davis Quintet's 1965 Columbia album *E.S.P.* It was her last Miles cover—and the beginning of the end of a relationship tormented by his jealousy and cocaine-induced mood swings. "Look at that little face on the cover," she says. "It was only a matter of days before I left running for my life."

Yet the future was bright in 1953 when the pair first met in Los Angeles at Ciro's nightclub, at the urging of Miles' then-roommate, drummer Max Roach. "We met briefly," Davis recalls. "But I was into my own thing; I wasn't a jazz follower. That's probably what stimulated him."

By then, the Chicago native (born Frances Elizabeth Taylor) was a star performer in her own right, appearing at the club as a member of a pioneering African-American dance troupe, the Katherine Dunham Company. "I lived, breathed, ate ballet," says the petite, still stylish Davis. "I started in classical ballet at age 8 and was doing *Swan Lake* at 16."

A year later, in 1954—again at the pivotal corner of 52nd and Broadway—dancer and musician met again. She was performing on Broadway in *Mr. Wonderful* with Sammy Davis Jr. She recounts, "Miles said, 'Now that I've found you, I'll never let you go.'"

The pair's marriage on Dec. 21, 1959, in Toledo, Ohio, spelled the end of her dance career. Despite other major offers—including one to appear in the film version of *West Side Story*—she was consigned to star in the Miles-scripted role of mom (to her son Jean-Pierre from her first marriage), stepmom (to Miles' three children by Irene Birth: Cheryl, Gregory, and Miles IV), and housewife.

Miles did eventually share his wife with his buying public, using her coquettish looks to grace his album covers—breaking the color

barrier in the process—beginning with 1961's *Some Day My Prince Will Come*. In a *Playboy* interview with author Alex Haley, Miles said, "As many albums as Negroes buy, I hadn't ever seen a Negro girl on a major album cover unless she was the artist. It was my album, and I'm Frances' prince, so I suggested they use her for a model." Davis subsequently posed not only for *E.S.P.* but for 1959's *Porgy and Bess* and 1961's *Friday Night at the Blackhawk, San Francisco, Vol. 1*.

Despite an intersecting circle of theatrical and musical friends, Miles was a loner, Davis insists. Even on rare occasions when artists like Bob Dylan and drummer Philly Joe Jones came by, "there were no real sessions at the house," she says. "Miles was private with his music and didn't practice."

Miles also didn't play many jazz records at home. More often than not, he listened to such classical composers as Ravel or Brahms, Davis says. "He didn't like to do big concerts either," she adds. "Even though he was shy, he liked clubs where he could be closer to people."

For Davis, the European and Japanese tours made for especially happy moments. "There was something about New York—the den of iniquity," she reflects. "People would even bring [drugs] to him when he was in the hospital [for hip problems]. But when we were out of the country, we had wonderful times. They really loved him over there."

But the trumpeter's incessant mood swings and physical abuse took their toll. One day, Davis even found herself hiding in one of their brownstone's upstairs apartments. "There's nothing more frightening than hearing crutches come after you," she says,

tearing up. "That's when I grabbed a few things, pulled my son out of school, and went to my family in Chicago."

An eventual reconciliation in New York after Miles threatened suicide was short-lived. Davis eventually relocated to Los Angeles, where she resumed teaching private dance classes and began dancing on TV specials with the likes of Elvis Presley. "But it was the end of an era," she says quietly.

Officially divorced from Miles in 1968, Davis says she last saw him at a Beverly Hills art gallery in the '80s when Davis was enjoying a second career as a painter. "At one of the



MILES AND FRANCES DAVIS

of his album covers—Davis recounts a story reminiscent of the opening line in Dickens' *A Tale of Two Cities*.

Among the best of times: the genesis of Miles' revered 1960 Columbia set *Sketches of Spain*. At her insistence, she says, the trumpeter accompanied her to a performance by flamenco dancer Roberto Iglesias. "When we left the theater," she explains, "we went to Colony record shop at 52nd and Broadway, and Miles bought every flamenco album he could get. The next day, he called [arranger] Gil Evans, saying that this is what he



paintings, he looked up and rasped, 'That's your ass,' says Davis with a laugh. "His paintings were very rhythmic—and I know that's from me. And though I knew about his later illnesses, I didn't see him after that." Miles Davis died in 1991.

An upbeat, still-spirited Davis, who now works as a "maitre diva" at West Hollywood's Hamlet restaurant, says she harbors no bad feelings about her time spent with the volatile jazz legend. "I'm not resentful," she says with a smile. "Miles was in a place that probably he couldn't help. I'm sure he didn't mean to do all the things he did. I know he loved me. I'll always remember him for loving me the way he did."

## FOR MILES DAVIS' BIRTHDAY, LEGACY BLOWS ITS CATALOG HORN

(Continued from preceding page)

was talking about the sound of it—the drums and the bass underneath. He was talking about how that moved people—and made people move.

"Miles had just gotten married to Frances [Davis]," Shorter adds. "He had been watching Frances [dance] before they got married. Movement and music—I think he was into putting those together." (See story, page 68.)

Shorter says that some years later, after Davis had divorced Frances and married Betty Mabry, "we'd visit Miles, and she'd be dancing. He's watching her dance and telling us, 'Check this out!' Not so much the dance but 'the rhythm...' Miles' periscope, so to speak, his antenna was always searching around."

Cuscuna sees the *In a Silent Way* sessions as "the blueprint" for everything that came later in Davis' pioneering electric music. "It's here

*'In Miles, the light and the dark go together, the tender and the harsh.'*

—MIKE DIBBS, FILMMAKER

where we get multiple keyboards," he says. "It's here where we get the guitar, which would become a lot more prominent later. You get funk techniques, like Zawinul doubling the bass with his keyboard and Corea basically playing a rhythm part with his keyboard, and then Herbie playing around it all harmonically, in fills."

### MILES ON FILM

The trumpeter's complex creative and personal life receives an in-depth consideration in *The Miles Davis Story*, which Legacy is issuing on DVD Video at a retail price of \$24.95.

Director Dibb first discussed the possibility of doing a film about Davis for the BBC with British trumpeter and Davis biographer Ian Carr in 1976. After many delays, Dibb finally began the film in earnest in the late '90s, with Carr acting as consultant.

Dibb gets incisive testimony from many of the important surviving witnesses of Davis' life and work, from offspring and ex-mates (including Frances Davis and Irene Cawthon, the mother of his three oldest children) to musicians, producers, and record executives.

According to the director, the full length of the man emerges in this large-scale portrait: "You realize that actually [in Davis] the light and the dark go together," Dibbs says. "The tension in the music is between the tender and the harsh, occasionally. That duality, in a sense, is at the center of that creative enterprise—and even the personal enterprise."

Davis always wanted "to move forward, open another door," Dibb adds. "What was interesting was that tension between somebody who was obviously controlling but in a way that opened up the possibility for everyone to collaborate. I think that's a very interesting tension."

### BIRTHDAY CAMPAIGN

Davis is receiving a birthday fete befitting an artist who remains a potent sales force a decade after his

death. Legacy says *Kind of Blue*—the totemic 1959 album that is not only the artist's best-selling title but perhaps the best-selling album in mainstream jazz history (Billboard, Aug. 7, 1999)—has alone shipped more than 165,000 units since the beginning of this year.

The plethora of Davis-related items—both new releases and existing catalog titles shipped this year—will be issued with a custom 75th-anniversary sticker that features the familiar stylized Davis silhouette figure, which originated in the cover art for 1960's *Sketches of Spain*.

Legacy's new Davis campaign revolves around the slogan "Cool is forever." Jones notes, "There's a huge retail campaign, with bins in hundreds of stores. There's a brand-new Miles poster. In records shipping now, there's a new catalog insert in the top 20 titles. There's a campaign at college and alternative retail, through the Independent Coalition accounts."

Other elements of Legacy's program include 60- and 90-second direct-response TV spots, pocket-size catalogs for retail, and small custom counter bins. The Davis backlist is also promoted through a Web site set up by Columbia, miles-davis.com.

Some jazz radio stations will be tying in programming to the anniversary. KLOS Los Angeles and WBGO New York will both air *The Miles Davis Radio Project*, the Peabody-Award-winning eight-hour series hosted by Danny Glover. WBGO will give away copies of *The Essential Miles* and has dubbed its May membership drive Jazz for Miles.

Beginning Sunday (20), WBGO will also air Branford Marsalis' show *Jazz-Set*, which will feature highlights from the March Wall to Wall Miles Davis concert held at New York's Symphony Space. Other Davis-related events taking advantage of the anniversary include the Missouri Historical Society's "Miles: A Miles Davis Retrospective," an exhibition that runs through February 2002 at the St. Louis facility. There is also Jazz at Lincoln Center's Miles Davis on Film program, to be hosted by Davis biographer Quincy Troupe on Oct. 24.

Jessica Sendra, jazz buyer at 335-store, Ann Arbor, Mich.-based Borders Books & Music, has high hopes for the Davis birthday campaign. "My expectations on Miles are through the roof," she says. "We've got a dump bin for June, where we're merchandising some of his key catalog and the new stuff. Between that and the exposure that will automatically be given Miles whenever anything comes out, we'll definitely see a [sales] bump."

Among future issues in Legacy's continuing renovation of Davis' capacious Columbia catalog will likely be a remastered individual *In a Silent Way* album. In 2002 expect a six-disc boxed set collecting the complete December 1970 performances from the Cellar Door in Washington, D.C. Those were originally excerpted for the two-LP set *Live-Evil*, which was reissued on CD in 1997 as part of Legacy's series showcasing Davis' relatively undervalued '70s electric recordings.

Assistance in preparing this story was provided by Steven Graybow in New York.

## Legacy Goes Beyond Miles To Monk, Billie

BY CHRIS MORRIS

Beyond its extensive Miles Davis 75th birthday celebration, Columbia/Legacy is readying two other significant projects involving jazz legends—pianist/composer Thelonious Monk and vocalist Billie Holiday.

On June 19, the label releases *The Columbia Years (1962-1968)*, the first multi-disc overview of Monk's six-year sojourn at Columbia. The three-



CD boxed set (priced at \$39.98) will be followed July 10 by two double-disc live sets featuring the keyboardist's '60s quartet: *Monk at the Jazz Workshop—Complete*, recorded in November 1964 at the titular San Francisco club, and *Thelonious Monk in Tokyo*, a hitherto unheard set cut in May 1963.

Legacy projects early to mid-September for the release of *Lady Day: The Complete Billie Holiday on Columbia (1933-1944)*. The 10-disc, 230-track set, to be priced at \$169.98, will comprise everything the nonpareil singer recorded for Columbia, Brunswick, and Vocalion in the glorious early days of her career, in painstakingly remastered form.

### MONK MASTERS

The Monk reissue program is in the hands of Orrin Keepnews. The veteran producer, whose first work



MONK

on the pianist's Columbia sides was the 1996 restoration of the 1967 album *Straight, No Chaser*, is no stranger to the jazzman's work: As co-owner of Riverside Records, Keepnews produced many of Monk's best-known and most-acclaimed works from 1955-61.

"[Monk] segued from my years of working with him directly into Columbia," Keepnews says. "My attitude always was, he thought he was getting away from me, and it took me about four decades to catch up with him, but I finally did it."

Keepnews finds Monk's Columbia era to be an interesting, somewhat underestimated period. "It's probably the most stable period in his life," he says. "Here he is spending six years with a major; it's a period in which he

worked consistently with a stable band—the same tenor player [Charlie Rouse] for the entire period and, for the bulk of it, the same bass and drums [Larry Gales and Ben Riley]. People have complained that, compared to other periods, he doesn't do a lot of experimental stuff. But the thing about Monk is, there was more than one string to his bow."

Keepnews calls *The Columbia Years* a "super-sampler" of Monk's tenure at the label. The set's first disc surveys studio trio and quartet recordings; the second takes in studio big-band and solo recordings, along with live concerts; and the third is made up of concert and club dates. It includes several performances restored to full length that were edited for time during the LP era, as well as six previously unissued tracks. The set will feature liner notes by Keepnews and his son, former *Billboard* jazz columnist Peter Keepnews.

The boxed set and the live sets that follow it are just the beginning for Columbia's Monk. Next year, Legacy plans to begin a wide-ranging program renovating Monk's studio albums.

"What you're going to have over the next year are a series of Monk reissues that are firmly in the tradition of *Straight, No Chaser*," Keepnews says. "With the exception of a couple Monk albums that have already come out in complete form on CD, it's just about everything Monk did [for Columbia]."

The Monk boxed set is "an entrée for us," says Legacy VP of jazz marketing Seth Rothstein. "We have another 10 or 12 albums [set for release, including] *Criss Cross*, *Underground*, *Monk's Dream*, *Monk's Blues*, and *Solo Monk*."

Jessica Sendra, jazz buyer for the Borders Books & Music chain, sees possibilities for the Monk releases. "We've always sold Monk pretty well," she says, "especially when you compare him to the other underperforming geniuses—your Bud Powells, Dizzy Gillespies. We always include a Monk title when we do line sales. We also have a Jazz Essentials program coming, where we're highlighting 101 key jazz releases. It kicks off in June and goes for 12 months. We've got Monk in that."

### A NEW DAY FOR LADY DAY

The *Lady Day* boxed set will mark the first time Holiday's Columbia masters—called "a remarkable body of work that virtually defines the jazz singer's art" by the artist's biographer Stuart Nicholson—have been fully rehabilitated sonically since the dawn of the CD era.

In the intervening decade, the rest of Holiday's major studio work has been reissued in boxed-set form—her recordings for Decca in 1991, for Verve in 1992 (in a package that won three Grammys), and for Commodore in 1997.

In 1988, Columbia began reissuing Holiday's classics in a nine-disc series dubbed *The Quintessential Billie*

*Holiday*. Following in '91 was a three-CD boxed set survey, *The Legacy (1933-1958)*, which also included a handful of sides from the late '50s, when Holiday returned to Columbia shortly before her death in 1959. All these were produced by Michael Brooks, co-producer of the new *Lady Day* with Michael Cuscuna.

Legacy VP of A&R Steve Berkowitz notes that when Brooks did his earlier work on Holiday, "He had a company directive from back then: 'Just get it done, and don't spend a lot of money.' And most of the [source] discs he used were his—a remark-



HOLIDAY

able feat in itself, that one guy had all this. He was not given a lot of help. Well, the philosophy at Legacy has changed a lot in the last 10 years."

Brooks says that, as always, the biggest challenge is wringing decent sound from poor sources. Holiday's '30s and '40s recordings were "done sloppily, on the cheap, in one take, for the black jukebox market," he notes. "The sound quality varies enormously. But nobody ever thought these things would be listened to six months after they were purchased."

Cuscuna adds, "What we went in to do was sift through the best possible 78s, test pressings, lacquers, or, in some cases, metal parts, and then be as true to them as possible. There's a lot more that can be done with rough source material than ever before."

The comprehensive collection of Holiday's '33-'44 masters—including celebrated collaborations with such instrumentalists as Lester Young, Teddy Wilson, and Benny Goodman—will include 29 tracks previously issued only on European bootlegs. The large-format boxed set will include an overview essay by jazz critic Gary Giddins.

Holiday remains one of the most beloved of jazz figures. One recent compilation, Columbia/Legacy's *Ken Burns Jazz—The Definitive Billie Holiday*, released in late 2000 in conjunction with the recent PBS series, has sold more than 60,000 units, according to SoundScan. It even reached The Billboard 200 for two weeks, peaking at No. 174.

Sendra says of the sales potential for *Lady Day*, "If we work with Columbia to position it right and get the word out, I think this could be the boxed set for Christmas."

## COPYRIGHT ACT RAISING FREE-SPEECH CONCERNS

(Continued from page 1)

ly appropriate for Congress to respond to the announced concern of the creative community that digital technology poses greater risks." But he adds, "I think it's entirely inappropriate for those new rights to be used in a way that simply extends control, if that control leads to greater amounts of compensation from people who traditionally have been exercising fair-use rights in order to gain access to the material."

Boucher says his bills will be "targeted toward assuring a proper balance between content-owner rights and user rights."

In the SDMI/RIAA imbroglio last September, Princeton professor Edward Felten—at the invitation of an SDMI "public challenge"—cracked Verance Corp.'s in-place audio watermarking protection technology with his partners. He then announced that he would make his findings public at a gathering of scientists. He did not accept a \$10,000 prize offered by the SDMI (Billboard, Sept. 13, 2000) for the code-cracking.

After receiving an April 9 letter from the SDMI and RIAA threatening to sue, Felten decided not to reveal his results at the meeting; instead he promised to share his results with SDMI and Verance and explore a path for publishing his findings in a way that would not hurt the proprietary owners.

The news quickly spread through the copyright law community and gained public attention because of the incident's free-speech implications, even after the SDMI and RIAA released a statement April 26 saying there were never any plans to actually bring the professor to court. Felten, who was scheduled to discuss the implications of his run-in with the SDMI and RIAA at a conference May 17, did not return Billboard's phone calls.

In a May 1 editorial, *The Washington Post* called the threat to enjoin scientific research a clear example of prior restraint of free speech: "True affronts to academic freedom are rare in this country nowadays... The industry's effort stopped the paper—though an early draft has been put up on the Web—but its arguments are wrong. The contest agreement does not seem to require confidentiality if the prize money is not accepted. And while the law in question, the Digital Millennium Copyright Act, could be read to make publication a crime, this cannot be constitutional when applied to an academic paper... The law, which was designed to stop trafficking in copyright-busting software, is troubling insofar as it frustrates even legitimate 'fair use' of intellectual property online."

Some copyright professors say the threat shows that the DMCA needs some tweaking, although others say Felten might have been guilty of contributory infringement if his plans to publish the material would have led to anti-circumvention piracy by others.

Peter Jaszi, a prominent copyright law professor at American University, says, "What that episode represents is an extremely good example of the degree of authority that the anti-circumvention provisions [of the DMCA] puts in the hands of proprietors."

Jaszi adds, "For while the DMCA provides very limited exemptions for research, it doesn't provide any room for [limitations placed on] the dissemination of research results. So you've

got a peculiar situation, thank to its narrowly drafted exemptions to the [anti-circumvention] provisions in which a Dr. Felten can be invited to and actually conduct testing research, but he can be prevented from publishing the results."

On the larger issue of whether the DMCA needs reworking, the Senate Judiciary Committee has already held a hearing to review whether the benefits of the DMCA to copyright owners warrant the increased protections and to review the licensing problems of content companies to E-music companies stemming from provisions of the 1995 Digital Performance Rights Act (Billboard, April 14).

The House Subcommittee on Courts, the Internet, and Intellectual Property has scheduled a May 17 hearing on the digital-music arena and will focus on the licensing of product to E-music companies by record labels and music publishers that may be hurdles to the growth of the E-music market.

In 1998, Congress chose to sidestep fair-use issues until ramifications would be clearer. It commissioned a report by the Copyright Office and the National Telecommunications and Information Administration to look into possible changes. An all-day hearing was held on the issue last Nov. 29 (Billboard, Dec. 9, 2000)

At the hearing, such content companies as the RIAA and the National Music Publishers Assn. testified that no changes were needed, while those outside the content community pleaded for changes.

The report was due May 1, and a Copyright Office spokesman now says it will be presented to Congress before its August recess.

The Felten episode, with its First Amendment and fair-use implications, follows a still-to-be-settled lawsuit in which Universal City Studios and the Motion Picture Assn. of America (MPAA) sued a hacker who had broken the movie industry's DVD protection codes and then published the combined codes on his Web site. The lawsuit alleges that the hacker had violated the DMCA's anti-circumvention provisions. It is now on appeal. Industry observers say the appeals court decision could affect the course of future DMCA-sourced lawsuits.

The DMCA was developed as a "green paper" by the Clinton administration's Department of Commerce to shore up the banks of U.S. copyright law for a predicted tidal wave of global online piracy. At that time, the growing U.S. copyright industry was viewed as a go-getter segment of the gross domestic product and a saving grace in the country's otherwise poor export figures. The act was also crafted as the vehicle to allow the U.S. to join the international digital-copyright treaty, the World Intellectual Property Organization.

The first drafts of the law were crafted at the same time that citizens were warming to personal computers for home use and discovering the Internet. Industry lobbyists were quick to make sure their worries

about digital piracy were addressed. As a result, the final "white paper" draft sent to Congress for debate was as overbuilt in protection measures as a National Guard armory.

It then fell on lawmakers to achieve some balance of rights between the three main groups to be affected by its passage: content companies, "users" (including an assemblage of consumer groups, universities, and library officials), and a new breed of cyberspace entrepreneurs.

Generally speaking, legislators were most concerned by the worries of the content industries. In short, "Protect our nation's treasures from piracy" played a lot better on the Hill than "Extend an exemption to Internet service providers (ISPs) for third-party, online liability."

Eventually, ISPs got an exemption, but today, critics charge, the DMCA's infringement exemption provisions are so narrowly crafted that often there is no room for fair-use maybes.

Calls from others to modify or change some of the provisions of the DMCA have come almost since its enactment in 1999 from the university/library community, E-music businesses, and intellectual property law professors.

In a Nov. 10, 2000, paper to the Washington Area Lawyers for the Arts, Matt Jackson, assistant professor of Communications at Penn State University, characterized the DMCA as "the latest in a series of laws championed by the copyright industries to give those industries greater technological control over their content."

Jackson argued that "this trend is part of a strategy to transform copyright from a legal concept to a technological concept. Copyright as a legal concept contains numerous provisions that restrict the monopoly control granted to copyright owners. These restrictions are vital to maintaining copyright's constitutional purpose and ensuring that the law does not infringe on important free-speech rights.

"If copyright is transformed into a technological concept," he warned, "courts no longer will be in a position to enforce these important limitations on copyright, and copyright owners will be able to use these extralegal protection measures to expand their control over content."

Professor Julie Cohen of Georgetown University School of Law says, "A really large number of law professors have strong objections to the act." She says that 46 other copyright professors signed an amicus brief she filed in the MPAA case arguing that device bans are unconstitutional.

David Nimmer, author of the 10-volume treatise *Nimmer on Copyright*—a standard work begun by his father—thinks, as Jackson does, that the DMCA's provisions go beyond copyright law and calls them "para-copyright"—they "sit above copyright."

Nimmer also says that, in his estimation, Congress' drafting of the DMCA "did not meaningfully safeguard against a pay-per-use world." He adds, "It might be we never reach a pay-per-use world—the market might prevent it, technology might prevent it."

Bill Patry, a copyright lawyer with Capitol Hill experience who worked with MP3.com in its infringement lawsuit with the major labels, says

that, in his view, the extra protections offered to the industry in the DMCA should be reviewed, because record companies have not provided the promised upgraded digital service benefits to the public. "As a device to make sure there's not going to be rampant piracy, it's not clear it was necessary. If there was piracy, you certainly could have sued under the existing copyright law before the DMCA. This gives an additional arsenal to go after those who may not copy themselves but provide the tools for other people to do it—but that's what 'contributory vicarious liability' [under the old law] is for.

"But if it was beneficial," Patry continues, "to the standpoint that the content providers were worried about these things—and [the DMCA] provided them with a level of security, such that they'd have put content [on the Internet] they wouldn't have otherwise—you could perhaps evaluate the extent of the protections necessary vs. the amount of material put on the Net that would otherwise have not been put on. That probably would have been a fair trade, if that turned out to be the case. But we've given people tools, given them exclusive rights, given them control over means of distribution, without getting—at least yet—the stuff in the pipeline."

Cary Sherman, RIAA executive VP/general counsel, says, "It's way premature to think of tweaking the DMCA. You have to [have a] body of experience with legislation like the DMCA, and we don't have enough experience under it to determine what it is that should be tweaked. We think the law is developing well, in a reasonable way, and

will continue to develop, before Congress even thinks about going back and reopening it."

The DMCA also updates the employment of the limited performance right offered in the 1995 Digital Performance Right in Sound Recordings Act, which had included a performance right only for subscription transmissions and on-demand transmissions. Traditional broadcasters were exempted. The DMCA extended the performance right to require a statutory license to cover Webcasters. Traditional broadcasters streaming their programs over the Internet are currently challenging that extension (see story, page 1).

As amended by the DMCA, Section 114 (2) of the Copyright Act also sets out the payment of royalties to labels and artists. It does not address the manner of payment—i.e., by direct payments or monies paid to artists' recoupable accounts.

After deducting 2.5% each for background musicians and singers, the law states that the record companies allocate 45% of the receipts on a per-sound recording basis to the recording artist or artists featured on such sound recording (or the persons conveying rights in the artists' performance in the sound recordings, such as producers).

There are mounting complaints by artists' groups about artists' record-industry contracts that discount, diminish, or obviate royalty payments, but none about the DMCA's royalty-split section.

*Assistance in preparing this story was provided by Maureen Cohen Harrington of the Washington Area Lawyers for the Arts.*



BOUCHER

## newsline...

**FOR THE RECORD.** In the story about splitting settlement money from the MP3.com infringement case between major labels and their infringed-upon recording artists ("BMG May Deny Share of Damages to Some Artists," Billboard, May 19), the statement that Universal Music Group (UMG) had not deducted legal fees before the allocation of \$22 million to artists' accounts was incorrect. According to a UMG spokesman, only in infringement cases in which the company does not profit are legal fees not deducted. In the case of the MP3.com agreement, legal costs—and a share of the damages money to UMG music publishing interests—were subtracted from the total bounty of \$53.4 million before the artists' split. UMG said that the amount of legal fees in the court case "has not yet been broken out." **BILL HOLLAND**

**TRANS WORLD ENTERTAINMENT** posted a fiscal first-quarter loss of \$2.1 million, or 5 cents per diluted share, on revenue of \$309.1 million (**Billboard-Bulletin, May 17**). The results are in line with the company's projection earlier in May that it would show a loss because of "the competitive retail environment" and tough comparisons with strong sales in the same period last year (**Billboard-Bulletin, May 4**). In first-quarter 2000, the retailer had net income of \$8.9 million, or 18 cents per diluted share, on revenue of \$310.1 million. **MATT BENZ**

**STEELY DAN** bandmates Donald Fagen and Walter Becker received honorary doctorate of music degrees at the May 12 commencement ceremony for Berklee College of Music in Boston. The previous night, Berklee's graduating musicians performed a tribute concert for the pair, featuring some of the influential rock group's greatest hits. That tribute can be viewed online at berklee.edu. **WAYNE HOFFMAN**

**CELINE DION** has committed to a three-year, 600-show engagement at Caesar's Palace in Las Vegas, to debut March 2003 in a 4,000-seat venue designed like the Roman Coliseum. L.A.-based Concerts West will present all shows; they will be produced by CDA Productions, which is owned by Dion and her husband/manager, Rene Angelil, in association with director Franco Dragone's Creations du Dragon. **RAY WADDELL**

## ESTONIA WINS EUROVISION

(Continued from page 12)

competition. It is only the third time in the history of the song contest that a male duo has won. Ireland's Paul Harrington and Charlie McGettigan won in 1994 with "Rock'n'Roll Kids," and Denmark's Olsen Brothers were triumphant last year with "Fly on the Wings of Love."

The win for an Eastern European country breaks a 10-year cycle. With the exception of Israel in 1998, the only countries to win since 1991 have been Ireland or the U.K., or the Scandinavian block of Sweden, Norway, and Denmark. Estonia first entered Eurovision in 1994 and is the first first-time winner since 1989, when Yugoslavia captured the most votes with "Rock Me" by Riva.

The runner-up song, "Never Ever Let You Go" by Denmark's Rollo & King, was a No. 1 hit in Denmark on

Mega Records. It is set for international release by Mega's parent company, edel, according to Peter Skovsted, international manager, Nordic region. "We received top scores [12 points] from Norway, Spain, and Germany, and second place [10 points] from Holland, Sweden, and the U.K. For those countries, we expect a lot of sales. An English-language album is being completed in the next 10 days."

Third-place "(I Would) Die for You" by Sweden-based Greek act Antique is signed to Bonnier Music, which has already scored a top 10 hit with a previous Antique single, "Opa, Opa." Says Jonas Siljemark, president/CEO of Bonnier Music & Entertainment, "The question was, Could we get a Greek song on the radio in Sweden? We managed to get Power and NRJ to commit to the



BENTON, LEFT, AND PADAR

track. It peaked at No. 6 on the singles sales chart and was also a success in Norway and Denmark."

A single of Antique's Eurovision entry, including an English version, a Greek version, and a Eurovision version in Greek and English, was released May 14 in Germany, Switzerland, and Austria on Virgin; in Scandinavia on Bonnier; and in Eastern European countries, including Poland, on Magic/Universal. The single was released in Greece the week before Eurovision on V2, and a release in Spain on Virgin is pending. An Antique album will follow, with tentative release dates in mid-June for Scandinavia and Greece and the end of June for Poland.

The Eurovision Song Contest, originally designed to bring the countries of Europe closer together a decade after World War II, has helped launch acts such as Abba (victorious in 1974 with "Waterloo") onto the world stage. A 19-year-old French Canadian named Celine Dion sang for Switzerland in 1988 with "Ne Partez Pas Sans Moi," winning by one point over the U.K.

Here is how the 2001 scoreboard finished, with the number of points awarded to each country, based on telephone voting by the public:

1. **Estonia**, "Everybody," Tanel Padar, Dave Benton, and 2XL (198 points).
2. **Denmark**, "Never Ever Let You Go," Rollo & King (177 points).
3. **Greece**, "(I Would) Die for You," Antique (147 points).
4. **France**, "Je N'ai Que Mon Âme" (Only My Soul), Natasha St-Pier (142 points).
5. **Sweden**, "Listen to Your Heartbeat," Friends (100 points).
6. **Spain**, "Dile Que la Quiero,"

David Civera (76 points).

7. **Slovenia**, "Energy," Nusa Derenda (70 points).

8. **Germany**, "Wer Liebe Lebt," Michelle (66 points).

9. **Malta**, "Another Summer Night," Fabrizio Faniello (48 points).

10. **Croatia**, "Strings of My Heart," Vanna (42 points).

11. **Turkey**, "Sevgiliye Son," Sedat Yüce (41 points).

12. **Russia**, "Lady Alpine Blue," Mumiy Troll (37 points).

13. **Lithuania**, "You Got Style," Skamp (35 points).

14. **Bosnia-Herzegovina**, "Hano," Nino Prses (29 points).

15. **United Kingdom**, "No Dream Impossible," Lindsay Dracass (28 points).

16. **Israel**, "Ein Davar," Tal Sondak (25 points).

17. **Portugal**, "Só Sei Ser Feliz Assim," MTM (18 points).

18. (tie) **The Netherlands**, "Out on My Own," Michelle; **Latvia**, "Too Much," Arnis Mednis (16 points).

20. **Poland**, "2 Long," Piasek (11 points).

21. **Ireland**, "Without Your Love," Gary O'Shaughnessy (six points).

22. (tie) **Iceland**, "Angel," Two Tricky; **Norway**, "On My Own," Halldor (three points).

A revision of the European Broadcasting Union rules for the Eurovision Song Contest means that the top 15 countries will compete next year, with the bottom eight relegated until 2003. Those countries relegated last year, including Finland, Cyprus, Austria, and the former Yugoslav Republic of Macedonia, are automatically eligible to compete in 2002. Previously, relegation was determined by the lowest average scores over a five-year period.

## HOT 100 SPOTLIGHT



by Silvio Pietroluongo

**JANET SURVIVES:** Janet's "All for You" (Virgin) marks seven weeks atop The Billboard Hot 100, as "Survivor" from **Destiny's Child** (Columbia) holds at No. 2, falling just shy in its bid for the top. Opening-week sales for the maxi-CD of "Survivor" were 23,500 units, which places the title at No. 5 on Hot 100 Singles Sales. That's slightly more than the 20,000-unit target I estimated last issue would allow the trio to overtake Janet. But "Survivor's" attempt at No. 1 was undermined by a larger-than-expected loss in airplay. Total audience dipped by 19 million listeners, as radio has begun to move on to "Bootylicious," the next track from the *Survivor* album.

It's unlikely the audience for "Survivor" will stabilize next issue for another chance at No. 1, presenting an opportunity for "Lady Marmalade" by **Christina Aguilera, Lil' Kim, Mya & Pink** to snare the crown from Ms. Jackson. Although not as dramatic as last issue's 15 million jump, an airplay increase of 5.5 million holds "Marmalade" at No. 3 on the Hot 100 and moves it 3-2 on Hot 100 Airplay. "Marmalade" is 3 million listeners away from "All" at the top of the airplay chart but would have to take a substantial lead (4 million-7 million) to offset the additional points "All" is earning from its retail single. Sales of the long-discontinued "All" drop 40% to 9,000 units and should take a similar dip next issue. With a less dramatic drop by "All" or gain by "Marmalade," Janet may have just enough points to survive yet one more week.

**SOMETHING ABOUT NOTHING:** "Ain't Nothing 'Bout You" by **Brooks & Dunn** (Arista Nashville) climbs 29-26 on the Hot 100 and rises 22-16 on Hot 100 Airplay. In the process, the highly successful duo reaches new heights in audience for a country-only radio hit on both charts. *Billboard* expanded the airplay panel to include all musical formats December 1998.

"Nothing's" audience total of 49.5 million listeners bests the 48.5 million achieved by **Lonestar's** "Amazed" (BNA) in its initial chart run prior to its success at pop radio. Brooks & Dunn are also closing in on the peak position record on the Hot 100 and airplay chart for a country radio-only track. "Amazed" peaked at No. 14 on the airplay chart and No. 24 on the Hot 100 during its first chart run. While other country songs have peaked higher on the Hot 100 during this time, they either had a single at retail or were receiving pop airplay simultaneous to their success at the country format.

**PICTURE PERFECT:** **Faith Hill** has the Hot Shot Debut on the Hot 100 at No. 46 with "There You'll Be" (Hollywood/Warner Bros.), from the anticipated motion-picture blockbuster *Pearl Harbor*. "There" garners 33 million listeners in its first week at radio and enters Hot 100 Airplay at No. 40, the third-highest debut of 2001, following Janet's "All for You" (No. 9) and "Survivor" by **Destiny's Child** (No. 38). Hill now has three songs on the Hot 100, as the ever-present "The Way You Love Me" at No. 48 and "If My Heart Had Wings" at No. 91 continue their descent down the chart.

**HALFWAY HOME:** This issue marks the midyear point of *Billboard's* chart calendar. That's right, time does fly. The two songs with the most weeks at No. 1 on the Hot 100 thus far are "Independent Women Part I" by **Destiny's Child** (nine) and "All for You" by Janet (seven). Will 2001 go down as the year when Destiny's Child and Janet battled for chart supremacy?

## TEJANO CONJUNTO FESTIVAL

(Continued from page 10)

book *Puro Conjunto: An Album in Words and Pictures*, edited by festival founder Juan Tejada and Avelardo Valdez, a sociology professor at the University of Texas in San Antonio.

The festival was a tribute to the late pioneer Valerio Longoria, who died last December (*Billboard*, Dec. 30) of lung cancer. And while he passed away five months ago, Longoria's presence was everywhere, with his image on the official festival posters and T-shirts. For 19 years, Longoria also taught accordion classes at the Guadalupe Cultural Arts Center, which presents the annual festival.

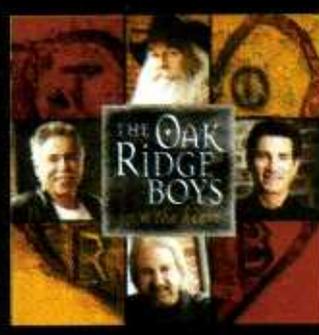
Tejada, who first hired Longoria,

said that Longoria's influence can be heard in the conjuntos that play in his style, or from the students who went on to join or from such bands as Los Astronautas, Los Dos Gilbertos, Scandalo, Eddie Gonzales, and Los Camarades de San Anto. "I had seen him perform for the first time a few months before, and I knew then that he was a master accordianist. And I have been told that when Longoria began teaching in 1981, those were the first organized group classes for the conjunto accordion in the country."

Also inducted into the TCF Hall of Fame were accordionist Oscar Hernandez and bajo sexto player Guadalupe F. Enriquez.

# THE OAK RIDGE BOYS

from the heart



Available everywhere  
May 22nd

# THE Billboard 200

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

MAY 26, 2001

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE  | PEAK POSITION |
|-----------|-----------|-----------|--------------|--|--|---------------|
| 1         | 1         | —         | 2            | <b>DESTINY'S CHILD</b> COLUMBIA 61063/CRG (12.98 EQ/18.98) 2 weeks at No. 1                        | <b>NO. 1</b><br>SURVIVOR                             | 1             |
| 2         | NEW       | 1         | 1            | <b>PAUL MCCARTNEY</b> MPL 32946/CAPITOL (15.98/19.98)  | <b>HOT SHOT DEBUT</b><br>WINGSPAN: HITS AND HISTORY  | 2             |
| 3         | 2         | 1         | 3            | <b>JANET</b> VIRGIN 10144 (12.98/18.98)  | ALL FOR YOU  | 1             |
| 4         | 3         | 3         | 6            | <b>VARIOUS ARTISTS</b> ▲ SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98)                      | NOW 6  | 1             |
| 5         | NEW       | 1         | 1            | <b>SOUNDTRACK</b> TWENTIETH CENTURY FOX FILM CORP 493035/INTERSCOPE (12.98/18.98)                  | MOULIN ROUGE   | 5             |
| 6         | 4         | 2         | 3            | <b>TIM MCGRAW</b> CURB 78711 (12.98/18.98)   | SET THIS CIRCUS DOWN                                 | 2             |
| 7         | 7         | 4         | 7            | <b>2PAC</b> AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)                                       | UNTIL THE END OF TIME                                | 1             |
| 8         | 8         | 6         | 40           | <b>SHAGGY</b> ▲ MCA 112096* (11.98/17.98)  | HOTSHOT  | 1             |
| 9         | 5         | —         | 2            | <b>STEVIE NICKS</b> REPRIS 47372/WARNER BROS. (12.98/18.98)  | TROUBLE IN SHANGRI-LA                                | 5             |
| 10        | 9         | 7         | 19           | <b>UNCLE KRACKER</b> ▲ TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98) HS                            | DOUBLE WIDE  | 7             |
| 11        | 15        | 14        | 7            | <b>TRAIN</b> ● AWARE/COLUMBIA 69888/CRG (11.98 EQ/17.98)   | DROPS OF JUPITER                                     | 6             |
| 12        | 11        | 10        | 46           | <b>NELLY</b> ▲ 60 REEL 157743*/UNIVERSAL (12.98/18.98)   | COUNTRY GRAMMAR                                      | 1             |
| 13        | 12        | 8         | 28           | <b>LIFEHOUSE</b> ▲ DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS                                   | NO NAME FACE   | 6             |
| 14        | 16        | 9         | 52           | <b>DIDO</b> ▲ 3 ARISTA 19025 (11.98/17.98) HS  | NO ANGEL   | 4             |
| 15        | 13        | 13        | 8            | <b>112</b> ▲ BAD BOY 73039*/ARISTA (12.98/18.98)   | PART III   | 2             |
| 16        | 47        | 46        | 51           | <b>LEE ANN WOMACK</b> ▲ 2 MCA NASHVILLE 170099 (11.98/17.98)                                       | <b>GREATEST GAINER</b><br>I HOPE YOU DANCE           | 16            |
| 17        | 14        | 11        | 10           | <b>EVE</b> ▲ RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)  | SCORPION   | 4             |
| 18        | 17        | 12        | 30           | <b>LIMP BIZKIT</b> ▲ 5 FLIP 490759*/INTERSCOPE (12.98/18.98)                                       | CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER    | 1             |
| 19        | 18        | 17        | 11           | <b>DAVE MATTHEWS BAND</b> ▲ 2 RCA 67988 (11.98/18.98)  | EVERYDAY   | 1             |
| 20        | NEW       | 1         | 1            | <b>THE BLACK CROWES</b> V2 27091 (18.98 CD)  | LIONS  | 20            |
| 21        | 19        | 22        | 29           | <b>LINKIN PARK</b> ▲ WARNER BROS. 47755 (11.98/17.98)  | [HYBRID THEORY]                                      | 16            |
| 22        | 10        | 5         | 3            | <b>CASE</b> DEF SOUL 548626/IDJMG (12.98/18.98)  | OPEN LETTER  | 5             |
| 23        | NEW       | 1         | 1            | <b>SUM 41</b> ISLAND 548662/IDJMG (12.98 CD)   | ALL KILLER NO FILLER                                 | 23            |
| 24        | 38        | 35        | 26           | <b>THE BEATLES</b> ▲ 7 APPLE 29325/CAPITOL (11.98/18.98)   | 1  | 1             |
| 25        | 22        | 20        | 41           | <b>SOUNDTRACK</b> ▲ 2 CURB 78703 (11.98/17.98)   | COYOTE UGLY  | 10            |
| 26        | 6         | —         | 2            | <b>EDEN'S CRUSH</b> 143 31164/LONDON-SIRE (11.98/17.98)  | POPSTARS   | 6             |
| 27        | 24        | 21        | 20           | <b>SOUNDTRACK</b> ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98)                                       | O BROTHER, WHERE ART THOU?                           | 13            |
| 28        | 28        | 26        | 20           | <b>NELLY FURTADO</b> ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) HS                               | WHOA, NELLY!   | 26            |
| 29        | 27        | 29        | 31           | <b>JA RULE</b> ▲ 2 MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)                                 | RULE 3:36  | 1             |
| 30        | 36        | 40        | 25           | <b>ENYA</b> ▲ REPRIS 47426/WARNER BROS. (12.98/18.98)  | A DAY WITHOUT RAIN                                   | 17            |
| 31        | 32        | 18        | 4            | <b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 67003/RLG (12.98/18.98)                                  | STEERS & STRIPES                                     | 4             |
| 32        | 35        | 37        | 28           | <b>OUTKAST</b> ▲ 3 LAFACE 26072*/ARISTA (12.98/18.98)  | STANKONIA  | 2             |
| 33        | 30        | 27        | 30           | <b>LUDACRIS</b> ▲ 2 DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)                 | BACK FOR THE FIRST TIME                              | 4             |
| 34        | 20        | —         | 2            | <b>POINT OF GRACE</b> WORD 85414/EPIC (11.98 EQ/17.98)   | FREE TO FLY  | 20            |
| 35        | 26        | 25        | 16           | <b>DREAM</b> ▲ BAD BOY 73037/ARISTA (11.98/17.98)  | IT WAS ALL A DREAM                                   | 6             |
| 36        | 25        | 23        | 7            | <b>INDIA.ARIE</b> ● MOTOWN 013770/UNIVERSAL (12.98/18.98)  | ACOUSTIC SOUL  | 10            |
| 37        | 34        | 34        | 3            | <b>SOUNDTRACK</b> EPIC 85195 (12.98 EQ/18.98)  | ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD | 34            |
| 38        | NEW       | 1         | 1            | <b>SOUNDTRACK</b> PLAY-TONE/COLUMBIA 85453/CRG (24.98 EQ CD)                                       | THE SOPRANOS: PEPPERS & EGGS                         | 38            |
| 39        | 31        | 30        | 8            | <b>TRICK DADDY</b> ● SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)                                 | THUGS ARE US   | 4             |
| 40        | 21        | 15        | 4            | <b>SUNSHINE ANDERSON</b> SOULIFE/ATLANTIC 93011*/AG (11.98/17.98)                                  | YOUR WOMAN   | 5             |
| 41        | 33        | 16        | 3            | <b>BEE GEES</b> UNIVERSAL 549626 (12.98/18.98)   | THIS IS WHERE I CAME IN                              | 16            |
| 42        | 29        | 24        | 33           | <b>AARON CARTER</b> ▲ 2 JIVE 41708/ZOMBA (11.98/17.98)   | AARON'S PARTY (COME GET IT)                          | 4             |
| 43        | 23        | 19        | 6            | <b>GINUWINE</b> ● EPIC 69622* (12.98 EQ/18.98)   | THE LIFE   | 3             |
| 44        | 37        | 28        | 29           | <b>LENNY KRAVITZ</b> ▲ 3 VIRGIN 50316 (12.98/18.98)  | GREATEST HITS  | 2             |
| 45        | NEW       | 1         | 1            | <b>BILLY GILMAN</b> EPIC (NASHVILLE) 62087/SONY (NASHVILLE) (11.98 EQ/17.98)                       | DARE TO DREAM  | 45            |
| 46        | 39        | 33        | 16           | <b>JENNIFER LOPEZ</b> ▲ EPIC 63786 (12.98 EQ/18.98)  | J. LO  | 1             |
| 47        | 43        | 36        | 5            | <b>SOUNDTRACK</b> ISLAND 548797/IDJMG (12.98/18.98)  | BRIDGET JONES'S DIARY                                | 36            |
| 48        | 50        | 48        | 28           | <b>U2</b> ▲ 2 INTERSCOPE 524653 (12.98/18.98)  | ALL THAT YOU CAN'T LEAVE BEHIND                      | 3             |
| 49        | 57        | 54        | 26           | <b>SADE</b> ▲ 2 EPIC 85185 (12.98 EQ/18.98)  | LOVERS ROCK  | 3             |
| 50        | 51        | 42        | 10           | <b>AEROSMITH</b> ▲ COLUMBIA 62088*/CRG (12.98 EQ/18.98)  | JUST PUSH PLAY                                       | 2             |
| 51        | 52        | 50        | 85           | <b>CREED</b> ▲ 9 WIND-UP 13053* (11.98/18.98)  | HUMAN CLAY   | 1             |
| 52        | 41        | 39        | 16           | <b>O-TOWN</b> ▲ J 20000 (11.98/17.98)  | O-TOWN   | 5             |
| 53        | 76        | 75        | 33           | <b>KENNY CHESNEY</b> ● BNA 67976/RLG (11.98/17.98)   | GREATEST HITS  | 13            |

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|-----------|-----------|-----------|--------------|--|---|---------------|
| 54        | 40        | 38        | 9            | <b>TANK</b> ● BLACKGROUND 50404* (12.98/16.98)   | FORCE OF NATURE   | 7             |
| 55        | 69        | 78        | 31           | <b>SARA EVANS</b> ● RCA (NASHVILLE) 67964/RLG (11.98/17.98)  | BORN TO FLY   | 55            |
| 56        | 135       | 128       | 71           | <b>TOBY KEITH</b> ▲ DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)                         | <b>PACESETTER</b><br>HOW DO YOU LIKE ME NOW?              | 56            |
| 57        | 79        | 83        | 89           | <b>DIXIE CHICKS</b> ▲ 8 MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)                           | FLY   | 1             |
| 58        | 86        | 87        | 79           | <b>FAITH HILL</b> ▲ 6 WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)                             | BREATHE   | 1             |
| 59        | 65        | 66        | 25           | <b>TIM MCGRAW</b> ▲ 2 CURB 77978 (12.98/18.98)   | GREATEST HITS   | 4             |
| 60        | 53        | 52        | 76           | <b>INCUBUS</b> ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)  | MAKE YOURSELF   | 47            |
| 61        | 45        | 45        | 27           | <b>R. KELLY</b> ▲ 3 JIVE 41705*/ZOMBA (12.98/18.98)  | TP-2.COM  | 1             |
| 62        | 42        | 47        | 11           | <b>PROJECT PAT</b> ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)                                | MISTA DON'T PLAY EVERYTHANGS WORKIN                       | 4             |
| 63        | 60        | 58        | 7            | <b>SALIVA</b> ISLAND 542959/IDJMG (12.98 CD)   | EVERY SIX SECONDS   | 58            |
| 64        | 54        | 49        | 43           | <b>JILL SCOTT</b> ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS                                   | WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1                | 17            |
| 65        | 46        | 41        | 26           | <b>MUSIQ SOULCHILD</b> ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)                                      | AIJUSWANASEING (I JUST WANT TO SING)                      | 24            |
| 66        | NEW       | 1         | 1            | <b>HI-TEK</b> RAWKUS 50171*/PRIORITY (16.98 CD)  | HI-TEKNOLOGY  | 66            |
| 67        | 62        | 57        | 34           | <b>FUEL</b> ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)  | SOMETHING LIKE HUMAN                                      | 17            |
| 68        | 63        | 61        | 9            | <b>JAHEIM</b> DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)  | [GHETTO LOVE]   | 9             |
| 69        | 66        | 64        | 39           | <b>DAVID GRAY</b> ▲ ATO 69351/RCA (16.98 CD) HS  | WHITE LADDER  | 35            |
| 70        | 61        | 53        | 33           | <b>LIL BOW WOW</b> ▲ 2 SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)                              | BEWARE OF DOG   | 8             |
| 71        | 44        | 31        | 7            | <b>SOUNDTRACK</b> ● PLAY-TONE 85683/EPIC (12.98 EQ/18.98)  | JOSIE & THE PUSSYCATS                                     | 16            |
| 72        | 56        | 51        | 25           | <b>CRAZY TOWN</b> ▲ COLUMBIA 63654/CRG (11.98 EQ/17.98) HS   | THE GIFT OF GAME  | 9             |
| 73        | 77        | 73        | 51           | <b>MATCHBOX TWENTY</b> ▲ 3 LAVA/ATLANTIC 83339/AG (12.98/18.98)                                    | MAD SEASON  | 3             |
| 74        | 48        | —         | 2            | <b>JT MONEY</b> FREEWORLD 27069*/PRIORITY (11.98/17.98)  | BLOOD SWEAT AND YEARS                                     | 48            |
| 75        | 55        | 56        | 21           | <b>SNOOP DOGG</b> ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)   | THA LAST MEAL   | 4             |
| 76        | 75        | 63        | 20           | <b>SOUNDTRACK</b> ● WALT DISNEY 860687 (17.98 CD)  | REMEMBER THE TITANS                                       | 49            |
| 77        | 49        | —         | 2            | <b>MONTGOMERY GENTRY</b> COLUMBIA (NASHVILLE) 62167/SONY (NASHVILLE) (11.98 EQ/17.98)              | CARRYING ON   | 49            |
| 78        | 74        | 71        | 32           | <b>DONNIE MCCLURKIN</b> ● VERITY 43150/ZOMBA (10.98/16.98) HS                                      | LIVE IN LONDON AND MORE...                                | 69            |
| 79        | 58        | 44        | 8            | <b>SOUNDTRACK</b> BLACKGROUND 10192 (12.98/18.98)  | EXIT WOUNDS — THE ALBUM                                   | 8             |
| 80        | 59        | 55        | 23           | <b>3LW</b> ▲ NINE LIVES 63961*/EPIC (11.98 EQ/17.98)   | 3LW   | 29            |
| 81        | 73        | 72        | 28           | <b>GODSMACK</b> ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)  | AWAKE   | 5             |
| 82        | 71        | 65        | 22           | <b>COLDPLAY</b> ● NETTWERK 30162/CAPITOL (16.98 CD) HS   | PARACHUTES  | 51            |
| 83        | 84        | 77        | 11           | <b>JESSICA ANDREWS</b> ● DREAMWORKS (NASHVILLE) 450248/INTERSCOPE (10.98/16.98)                    | WHO I AM  | 22            |
| 84        | 88        | 85        | 34           | <b>MADONNA</b> ▲ 2 MAVERICK 47598/WARNER BROS. (12.98/18.98)                                       | MUSIC   | 1             |
| 85        | 83        | 76        | 12           | <b>VARIOUS ARTISTS</b> ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)                                      | SONGS 4 WORSHIP — SHOUT TO THE LORD                       | 58            |
| 86        | 80        | 67        | 9            | <b>ERIC CLAPTON</b> DUCK/REPRIS 47966/WARNER BROS. (12.98/18.98)                                   | REPTILE   | 5             |
| 87        | 89        | 84        | 13           | <b>TANTRIC</b> MAVERICK 47978/WARNER BROS. (11.98 CD) HS   | TANTRIC   | 84            |
| 88        | 106       | 102       | 15           | <b>LEANN RIMES</b> CURB 77979 (11.98/17.98)  | I NEED YOU  | 10            |
| 89        | 81        | 82        | 16           | <b>VARIOUS ARTISTS</b> ● RAZOR & TIE 89033 (11.98/17.98)   | GOIN' SOUTH   | 28            |
| 90        | 97        | 91        | 4            | <b>RUSSELL WATSON</b> DECCA 468695 (17.98 CD) HS   | THE VOICE   | 90            |
| 91        | NEW       | 1         | 1            | <b>BLUES TRAVELER</b> A&M 490895/INTERSCOPE (12.98/18.98)  | BRIDGE  | 91            |
| 92        | 78        | 74        | 92           | <b>MOBY</b> ▲ 2 V2 27049* (10.98/17.98) HS   | PLAY  | 38            |
| 93        | 96        | 98        | 31           | <b>TRAVIS TRITT</b> ● COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)                 | DOWN THE ROAD I GO  | 51            |
| 94        | 90        | 90        | 55           | <b>DISTURBED</b> ▲ GIANT 24738/WARNER BROS. (11.98/17.98) HS                                       | THE SICKNESS  | 29            |
| 95        | 67        | 60        | 8            | <b>JON B EDMONDS</b> 69998/EPIC (11.98 EQ/17.98)   | PLEASURES U LIKE  | 6             |
| 96        | 68        | 62        | 4            | <b>ANGIE MARTINEZ</b> ELEKTRA 62366/EEG (12.98/18.98)  | UP CLOSE AND PERSONAL                                     | 32            |
| 97        | 101       | 115       | 8            | <b>VARIOUS ARTISTS</b> ▲ INTEGRITY/MARANATHA/HARMONY/WORD 85354/EPIC (11.98 EQ/22.98)              | WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS | 78            |
| 98        | 72        | 68        | 11           | <b>DJ CLUE</b> ● ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98)                                   | DJ CLUE? THE PROFESSIONAL 2                               | 3             |
| 99        | 64        | 43        | 3            | <b>KRS-ONE</b> FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)                                    | THE SNEAK ATTACK  | 43            |
| 100       | NEW       | 1         | 1            | <b>SOUNDTRACK</b> COLUMBIA 85648/CRG (12.98 EQ/18.98)  | A KNIGHT'S TALE   | 100           |
| 101       | 70        | 59        | 6            | <b>BIG PUN</b> LOUD 1963*/CRG (12.98 EQ/18.98)   | ENDANGERED SPECIES  | 7             |
| 102       | 107       | 93        | 35           | <b>THE CORRS</b> ▲ 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)  | IN BLUE   | 21            |
| 103       | 93        | 96        | 17           | <b>MUDVAYNE</b> NO NAME 63821/EPIC (17.98 EQ CD) HS  | L.D. 50   | 85            |
| 104       | 104       | 100       | 20           | <b>SOUNDTRACK</b> DREAMWORKS 450279/INTERSCOPE (18.98 CD)  | ALMOST FAMOUS   | 43            |
| 105       | 92        | 69        | 6            | <b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> ▲ COLUMBIA 85490*/CRG (17.98 EQ/24.98)            | LIVE IN NEW YORK CITY                                     | 5             |
| 106       | 87        | 80        | 23           | <b>K-CI &amp; JOJO</b> ▲ MCA 112398 (12.98/18.98)  | X   | 20            |
| 107       | 116       | 118       | 36           | <b>GARY ALLAN</b> ● MCA NASHVILLE 170101 (11.98/17.98)   | SMOKE RINGS IN THE DARK                                   | 84            |

○ 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.

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|-----------|-----------------|-----------|---------------|------------------------|---|---|
| 108       | 103             | 101       | 66            | 3 DOORS DOWN ▲         | REPUBLIC 153920/UNIVERSAL (12.98/18.98) <b>HS</b>               | THE BETTER LIFE 7   |
| 109       | 95              | 86        | 26            | VARIOUS ARTISTS ▲      | SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)             | NOW 5 2   |
| 110       | 100             | 81        | 11            | AMERICAN HI-FI         | ISLAND 542871/IDJMG (12.98 CD) <b>HS</b>                        | AMERICAN HI-FI 81   |
| 111       | 91              | 79        | 6             | SOUNDTRACK             | GOSPO CENTRIC 70035/JIVE (11.98/17.98)                          | KINGDOM COME 61   |
| 112       | <b>NEW</b>      |           | 1             | JIMI HENDRIX           | HENDRIX 112603/MCA (24.98 CD)                                   | VOODOO CHILD: THE JIMI HENDRIX COLLECTION 112             |
| 113       | 102             | 103       | 52            | BRITNEY SPEARS ▲       | JIVE/ZOMBA 41704 (11.98/18.98)                                  | OOPS!...I DID IT AGAIN 1                                  |
| 114       | 110             | 108       | 60            | 'N SYNC ◆              | JIVE/ZOMBA 41702 (11.98/18.98)                                  | NO STRINGS ATTACHED 1                                     |
| 115       | 112             | 105       | 25            | BACKSTREET BOYS ▲      | JIVE/ZOMBA 41743 (12.98/18.98)                                  | BLACK & BLUE 1  |
| 116       | 99              | 89        | 31            | VARIOUS ARTISTS ●      | FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)                | THE FAMILY VALUES TOUR 1999 32                            |
| 117       | <b>NEW</b>      |           | 1             | MARK MCGUINN           | VFR 734757 (10.98/16.98) <b>HS</b>                              | MARK MCGUINN 117  |
| 118       | 121             | 164       | 85            | STING ▲                | A&M 490443/INTERSCOPE (12.98/18.98)                             | BRAND NEW DAY 9   |
| 119       | 94              | 94        | 7             | BILLY IDOL             | CHRYSALIS 28812/CAPITOL (16.98 CD)                              | GREATEST HITS 74  |
| 120       | <b>NEW</b>      |           | 1             | DAVID BYRNE            | LUAKA BOP 50924/VIRGIN 50924 (18.98 CD)                         | LOOK INTO THE EYEBALL 120                                 |
| 121       | 108             | 114       | 28            | JAY-Z ▲                | ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)                 | THE DYNASTY ROC LA FAMILIA (2000 — ) 1                    |
| 122       | 98              | 88        | 21            | QB FINEST ●            | ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)                   | NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM 53 |
| 123       | 114             | 107       | 51            | EMINEM ▲               | WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)                  | THE MARSHALL MATHERS LP 1                                 |
| 124       | <b>NEW</b>      |           | 1             | D.P.G.                 | D.P.G. 1001 (12.98/17.98) <b>HS</b>                             | DILLINGER & YOUNG GOTTI 124                               |
| 125       | 85              | 32        | 3             | FEAR FACTORY           | ROADRUNNER 8561 (17.98 CD)                                      | DIGIMORTAL 32   |
| 126       | 159             | 146       | 14            | DIAMOND RIO            | ARISTA NASHVILLE 67999/RLG (11.98/17.98)                        | ONE MORE DAY 36   |
| 127       | 109             | 95        | 9             | DAFT PUNK              | VIRGIN 49606* (12.98/18.98)                                     | DISCOVERY 44  |
| 128       | 82              | 70        | 8             | SOUNDTRACK             | WARNER BROS. 48058* (12.98/18.98)                               | THE BROTHERS 32   |
| 129       | 133             | 141       | 12            | COLD                   | FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98) <b>HS</b>            | 13 WAYS TO BLEED ON STAGE 129                             |
| 130       | 140             | —         | 2             | REMEDY                 | FIFTH ANGEL 7001 (11.98/16.98) <b>HS</b>                        | THE GENUINE ARTICLE 130                                   |
| 131       | 111             | 92        | 17            | SAMANTHA MUMBA         | WILD CARD/POLYDOR/A&M 549799/INTERSCOPE (11.98/17.98) <b>HS</b> | GOTTA TELL YOU 67   |
| 132       | 130             | 110       | 29            | SOUNDTRACK             | COLUMBIA 61064/CRG (12.98 EQ/18.98)                             | CHARLIE'S ANGELS 7  |
| 133       | 148             | 126       | 8             | LIONEL RICHIE          | ISLAND 548085/IDJMG (12.98/18.98)                               | RENAISSANCE 62  |
| 134       | 113             | 97        | 20            | SOUNDTRACK             | HOLLYWOOD 162288 (18.98 CD)                                     | SAVE THE LAST DANCE 3                                     |
| 135       | 117             | 99        | 5             | ANI DIFRANCO           | RIGHTEOUS BABE 024 (24.98 CD)                                   | REVELLING/RECKONING 50                                    |
| 136       | 126             | 129       | 22            | XZIBIT ▲               | LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)                        | RESTLESS 12   |
| 137       | 139             | 155       | 28            | VARIOUS ARTISTS ▲      | SPARROW 51779 (19.98/21.98)                                     | WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS 36 |
| 138       | 118             | 122       | 11            | DIRTY                  | INFINITY 013557/UNIVERSAL (12.98/18.98)                         | THE PIMP & DA GANGSTA 88                                  |
| 139       | 129             | 123       | 11            | A*TEENS                | STOCKHOLM 013666/MCA (12.98/18.98)                              | TEEN SPIRIT 50  |
| 140       | 144             | 130       | 48            | BON JOVI ▲             | ISLAND 542474/IDJMG (11.98/17.98)                               | CRUSH 9   |
| 141       | 127             | 116       | 26            | S CLUB 7 ●             | POLYDOR/A&M 549628/INTERSCOPE (11.98/17.98)                     | 7 69  |
| 142       | 122             | 117       | 33            | MYSTIKAL ▲             | JIVE/ZOMBA 41696* (12.98/18.98)                                 | LET'S GET READY 1   |
| 143       | 120             | 106       | 56            | JOE ▲                  | JIVE 41703 (12.98/18.98)  | MY NAME IS JOE 2  |
| 144       | 115             | 104       | 94            | DESTINY'S CHILD ▲      | COLUMBIA 69870*/CRG (12.98 EQ/18.98)                            | THE WRITING'S ON THE WALL 5                               |
| 145       | 163             | 149       | 4             | ORIGINAL BROADWAY CAST | SONY CLASSICAL 89646 (18.98 EQ CD)                              | THE PRODUCERS 145   |
| 146       | 183             | 197       | 47            | BILLY GILMAN ▲         | EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)        | ONE VOICE 22  |
| 147       | 132             | 157       | 45            | PLUS ONE ●             | 143/ATLANTIC 83329/AG (10.98/16.98)                             | THE PROMISE 76  |
| 148       | 123             | 121       | 12            | JIM JOHNSTON ●         | SMACK DOWN! 8830/KOCH (11.98/18.98)                             | WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5 2      |
| 149       | 136             | 140       | 78            | DR. DRE ▲              | AFTERMATH 490486*/INTERSCOPE (12.98/18.98)                      | DR. DRE — 2001 2  |
| 150       | 189             | 134       | 6             | BOND                   | MB0 467091/DECCA (17.98 CD) <b>HS</b>                           | BORN 108  |
| 151       | 147             | 173       | 30            | THIRD DAY ●            | ESSENTIAL 10670/ZOMBA (10.98/16.98)                             | OFFERINGS: A WORSHIP ALBUM 66                             |
| 152       | <b>RE-ENTRY</b> |           | 23            | KEITH URBAN ●          | CAPITOL (NASHVILLE) 97591 (10.98/16.98) <b>HS</b>               | KEITH URBAN 145   |
| 153       | 145             | 132       | 11            | NEW FOUND GLORY        | DRIVE-THRU 112338/MCA (8.98/12.98) <b>HS</b>                    | NEW FOUND GLORY 107                                       |

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| 154       | 131             | 119       | 6             | YUKMOUTH  | RAP-A-LOT 10042/VIRGIN (12.98/17.98)                          | THUG LORD: THE NEW TESTAMENT 71                                |
| 155       | 119             | 113       | 6             | VARIOUS ARTISTS                                   | RAZOR & TIE 89034 (12.98/18.98)                               | MONSTER BOOTY 95   |
| 156       | 155             | 127       | 7             | BEN HARPER AND THE INNOCENT CRIMINALS             | VIRGIN 10079* (22.98 CD)                                      | LIVE FROM MARS 70  |
| 157       | <b>RE-ENTRY</b> |           | 20            | ALAN JACKSON                                      | ARISTA NASHVILLE 69335/RLG (11.98/17.98)                      | WHEN SOMEBODY LOVES YOU 15                                     |
| 158       | <b>RE-ENTRY</b> |           | 14            | SOUNDTRACK  | COLUMBIA 61595/CRG (12.98 EQ/18.98)                           | WHAT WOMEN WANT 30   |
| 159       | 138             | 112       | 6             | JOURNEY   | COLUMBIA 69864/CRG (12.98 EQ/18.98)                           | ARRIVAL 56   |
| 160       | 141             | 136       | 55            | PAPA ROACH ▲                                      | DREAMWORKS 450223/INTERSCOPE (12.98/18.98)                    | INFEST 5   |
| 161       | 161             | 143       | 8             | YOLANDA ADAMS                                     | ELEKTRA 62629/EEG (12.98/18.98)                               | THE EXPERIENCE 63  |
| 162       | 149             | 147       | 99            | LIMP BIZKIT ▲                                     | FLIP 490335*/INTERSCOPE (12.98/18.98)                         | SIGNIFICANT OTHER 1  |
| 163       | 172             | 170       | 78            | CELINE DION ▲                                     | 550 MUSIC 63760/EPIC (12.98 EQ/18.98)                         | ALL THE WAY...A DECADE OF SONG 1                               |
| 164       | <b>RE-ENTRY</b> |           | 38            | JO DEE MESSINA ●                                  | CURB 77977 (11.98/17.98)                                      | BURN 19  |
| 165       | <b>RE-ENTRY</b> |           | 24            | RASCAL FLATTS                                     | LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) <b>HS</b>         | RASCAL FLATTS 122  |
| 166       | <b>RE-ENTRY</b> |           | 22            | SOUNDTRACK  | PLAY-TONE/COLUMBIA 63911/CRG (11.98 EQ/17.98)                 | THE SOPRANOS 54  |
| 167       | 154             | 145       | 10            | ALIEN ANT FARM                                    | NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98) <b>HS</b> | ANTHOLOGY 105  |
| 168       | 146             | 125       | 69            | JAGGED EDGE ▲                                     | SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)                 | J.E. HEARTBREAK 8  |
| 169       | 152             | 151       | 25            | DAVE HOLLISTER ●                                  | DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)          | CHICAGO '85... THE MOVIE 49                                    |
| 170       | <b>RE-ENTRY</b> |           | 95            | LONESTAR ▲  | BNA 67762/RLG (10.98/17.98)                                   | LONELY GRILL 28  |
| 171       | 134             | 109       | 5             | SLIMM CALHOUN                                     | AQUEMIN/ELEKTRA 62520/EEG (11.98/17.98)                       | THE SKINNY 78  |
| 172       | 137             | 124       | 5             | DJ SKRIBBLE                                       | BIG BEAT 35065/LONDON-SIRE (18.98 CD) <b>HS</b>               | ESSENTIAL SPRING BREAK — SUMMER 2001 124                       |
| 173       | 173             | 168       | 14            | VARIOUS ARTISTS ●                                 | EMPOWER 43163/VERITY (17.98/19.98)                            | WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS 75 |
| 174       | 192             | 181       | 5             | NICKEL CREEK                                      | SUGAR HILL 3909 (16.98 CD) <b>HS</b>                          | NICKEL CREEK 174   |
| 175       | 124             | —         | 2             | SOUNDTRACK  | CURB 78715 (12.98/18.98)                                      | DRIVEN 124   |
| 176       | 150             | 148       | 40            | BAHA MEN ▲  | S-CURVE 751052/ARTEMIS (11.98/17.98) <b>HS</b>                | WHO LET THE DOGS OUT 5   |
| 177       | <b>RE-ENTRY</b> |           | 13            | JAMIE O'NEAL                                      | MERCURY (NASHVILLE) 170132 (11.98/17.98) <b>HS</b>            | SHIVER 125   |
| 178       | 157             | 161       | 30            | SHYNE ●   | BAD BOY 73032*/ARISTA (11.98/17.98)                           | SHYNE 5  |
| 179       | 185             | 188       | 4             | VARIOUS ARTISTS ●                                 | INTEGRITY 61002/TIME LIFE (19.98 CD)                          | SONGS 4 WORSHIP — HOLY GROUND 179                              |
| 180       | 170             | 159       | 9             | BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR | DEXTERITY SOUNDS 20303/EMI GOSPEL (11.98/16.98)               | THE STORM IS OVER 56   |
| 181       | 156             | 137       | 58            | PINK ▲  | LAFACE 26062/ARISTA (11.98/17.98)                             | CAN'T TAKE ME HOME 26  |
| 182       | 164             | 158       | 100           | SANTANA ◆   | ARISTA 19080 (11.98/18.98)                                    | SUPERNATURAL 1   |
| 183       | 195             | 177       | 26            | RICKY MARTIN ▲                                    | COLUMBIA 61394/CRG (12.98 EQ/18.98)                           | SOUND LOADED 4   |
| 184       | 166             | 165       | 73            | DMX ▲   | RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)               | ...AND THEN THERE WAS X 1                                      |
| 185       | 191             | —         | 89            | VARIOUS ARTISTS ▲                                 | MARANATHA/INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)          | WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS 70         |
| 186       | 142             | 142       | 3             | DC TALK   | FOREFRONT 25296 (9.98 CD)                                     | SOLO (EP) 142  |
| 187       | 179             | 176       | 101           | RED HOT CHILI PEPPERS ▲                           | WARNER BROS. 47386* (10.98/17.98)                             | CALIFORNICATION 3  |
| 188       | 178             | 182       | 15            | PAULINA RUBIO ●                                   | UNIVERSAL LATINO 543319 (9.98/16.98) <b>HS</b>                | PAULINA 156  |
| 189       | 171             | 178       | 5             | POE   | FE/ATLANTIC 83362/AG (7.98/11.98)                             | HAUNTED 115  |
| 190       | 160             | 135       | 6             | RAMMSTEIN   | MOTOR/REPUBLIC 549639/UNIVERSAL (12.98/18.98)                 | MUTTER 77  |
| 191       | 153             | 120       | 6             | RUN DMC   | ARISTA 16400* (12.98/18.98)                                   | CROWN ROYAL 37   |
| 192       | 180             | 172       | 90            | CHRISTINA AGUILERA ▲                              | RCA 67690 (11.98/18.98)                                       | CHRISTINA AGUILERA 1   |
| 193       | 125             | 111       | 3             | VARIOUS ARTISTS                                   | JCOR 860924/INTERSCOPE (11.98/17.98)                          | 8BALL PRESENTS THE SLAB 111                                    |
| 194       | 128             | 133       | 11            | SILKK THE SHOCKER                                 | NO LIMIT 23221*/PRIORITY (11.98/17.98)                        | MY WORLD, MY WAY 12  |
| 195       | <b>RE-ENTRY</b> |           | 83            | MARC ANTHONY ▲                                    | COLUMBIA 69726*/CRG (12.98 EQ/18.98)                          | MARC ANTHONY 8   |
| 196       | 158             | 131       | 10            | KOFFEE BROWN                                      | DIVINE MILL 14662*/ARISTA (11.98/17.98)                       | MARS/VENUS 32  |
| 197       | 162             | 163       | 25            | ERYKAH BADU ▲                                     | MOTOWN 153259*/UNIVERSAL (12.98/18.98)                        | MAMA'S GUN 11  |
| 198       | 174             | 179       | 11            | A.B. QUINTANILLA Y LOS KUMBIA KINGS               | EMI LATIN 29745 (9.98/14.98)                                  | SHHH! 92   |
| 199       | 193             | 153       | 7             | SHAWN COLVIN                                      | COLUMBIA 69889/CRG (12.98 EQ/18.98)                           | WHOLE NEW YOU 101  |
| 200       | 176             | 160       | 71            | VERTICAL HORIZON ▲                                | RCA 67818 (10.98/17.98) <b>HS</b>                             | EVERYTHING YOU WANT 40   |

## RADIO, RECORD LABELS CHAFE OVER STREAMING

(Continued from page 1)

years and say, "We now we want it for over-the-air [broadcasts]," says Ben Ivins, an attorney for the NAB.

It is a theory shared by some of the largest radio groups, especially Clear Channel, which, with a 1,200 radio-station roster, has the most at stake. Clear Channel Internet Group CEO Kevin Mayer adds, "I don't think the fee is as important to them as getting their foot in the door so that they're part of this transition to the Internet. The amount of money we're talking about is pretty small in the scheme of things."

### A 50-YEAR CAMPAIGN

There are few industries in America that have legal protection from paying a supplier for their raw materials, but radio was the lucky recipient of such a congressional blessing. In 1971, Congress passed the Sound Recordings Amendment, altering federal copyright regulations to grant limited copyright protection for reproductions of sound recordings to battle the growing bootleg industry. Despite the recording industry's arguments, though, Congress upheld radio's decades-old pay-nothing-for-play relationship with the recording industry, saying that free over-the-air broadcasters provide mass-audience exposure to artists and music, thus stimulating sales for the labels.

Today, the relationship between radio and labels is again the subject of a debate—and a legal challenge, as record companies seek to recoup fees from radio stations broadcasting on the Internet. It is a battle that pits large media conglomerates against the multinational corporations that run today's recording industry.

Last December, the NAB and a half-dozen of the largest radio groups filed suit in U.S. District Court for the Eastern District of Pennsylvania in Philadelphia, asking to block the U.S. Copyright Office from moving forward on a proceeding to determine how much traditional terrestrial radio stations must pay to simulcast their over-the-air signals on the Internet (Billboard, Dec. 23, 2000). The suit came just three days after the Copyright Office found that broadcasters' decades-old exemption from paying record companies royalties for airing their music, while legal for traditional broadcasting, does not carry over to the Internet.

In their 15-page filing, the radio groups and the NAB said the rule exceeded the Copyright Office's authority and was "arbitrary, capricious, an abuse of discretion, and otherwise not in accordance with law, and therefore is invalid." In addition to costing untold sums, the radio groups argued, the fees would "wreak havoc" with over-the-air radio formats and stifle streamed broadcasts.

Moreover, NAB attorneys argue that the Copyright Office's ruling is counter to the wishes of Congress' scheme "to exempt from liability non-subscription broadcast transmissions posing no threat to the sale of sound recordings." Instead, they say Congress simply wanted to leave unaltered the "mutually beneficial relationship" between radio and the record industry.

The court has yet to act, but one

thing the judge will surely spend time reviewing is the 1995 Digital Performance Right in Sound Recordings Act (DPRA), under which Congress expanded the scope of copyright protection to include a new right for public performances of sound recordings sent by digital audio transmission. At the time that President Bill Clinton signed the bill into law, few foresaw the rise of the streamed-media industry. In fact, it was widely believed the DPRA would cover the so-called "celestial jukeboxes" and pay-per-listen services.

Then in 1998, Congress passed the Digital Millennium Copyright Act, which ordered radio stations that simulcast programming on the Internet to start paying labels and their artists for their music. In April 2000, the Digital Media Assn., which represents Internet-only broadcasters, asked the Copyright Office to convene a copyright arbitration royalty panel (CARP) to decide the "reasonable" rate for streaming a station on the Internet.

While it is still early in the process, it appears that the two sides are still very far apart. In April, the Recording Industry Assn. of America (RIAA) and broadcasters submitted their opening proposals. In the meantime, several Web-only broadcasters are cutting deals with the RIAA in hopes of paying a lower rate than what will eventually be settled upon. Both sides say that while on the surface it seems they will not be able to agree, it is likely that a negotiated settlement will be hatched before the CARP rules.

The Digital Music Assn. (DiMA) says all Webcasters should be forced to pay, not just Internet-only stations. To DiMA executive director John Potter, the NAB missed an opportunity to work with Webcasters in 1998, believing they were competitors, not allies in the war against streaming royalty fees. He says, "We have more in common than we have different."

NAB president/CEO Eddie Fritts says broadcasters already pay about \$300 million a year to such licensing societies as ASCAP and BMI, which represent authors, composers, and publishers. "There is a symbiotic relationship between the station and the record companies whose songs are played," he observes. About 5,000 of almost 14,000 U.S. radio stations rebroadcast their signals over the Internet.

Even if broadcasters lose their court case and the CARP moves forward with its royalty assessment, the NAB could take the fight to Capitol Hill—where the group has been successful in getting laws passed allowing further media consolidation and the restriction of low-power FM. "The Hill is waiting to see where the dust settles on the suit," Ivins says, noting that Congress doesn't like to get in the middle of a battle between two big industries.

Last month, the RIAA and the Justice Department, working on behalf of the Copyright Office, filed a motion for summary judgment in the U.S. District Court in Philadelphia. The NAB is expected to follow suit shortly. The move will put the case on a fast track, asking Judge Berle M. Schiller to hear arguments,

then make a ruling (Billboard, May 12). Both sides say they hope to reach an out-of-court settlement before Schiller rules.

Even if it is left up to the CARP, Ivins says it won't settle all the issues at hand, including the pre-announcement of songs, the limits on how often an artist or an album can be played, or the posting of information, such as who the songwriter is. "Are radio stations then going to switch their over-the-air format to comply to stream?" Ivins asks. "At some point, this isn't going to be cost-effective."

### A FOOT IN THE DOOR

Although the labels say they are merely after what is due their artists, many in the radio business believe this is the latest effort in a 50-year campaign to get broadcasters to pay for the records they play on the air.

Emmis Radio president Doyle Rose concedes that the amount of money at issue is relatively small. But he believes the RIAA wants to use the Web issue as leverage and eventually get the kinds of broadcast fees that labels are able to collect in Europe and the rest of the world. "This is their attempt to get their foot in the door and get them here."

Infinity Broadcasting senior VP John Gehron points out that the RIAA was "very instrumental" in drafting the legislation that dictates who pays. "The RIAA is out to get every penny they can for their artists, which is their job, but sometimes you can do more damage by being greedy than letting something flourish and benefiting from the upside." Among the plaintiffs in the suit against the Copyright Office, Infinity has a corporate policy not to stream its stations until fee issues are worked out.

For artists, the fact that they do not get a dime when radio plays their music has long been a sore spot, exacerbated by the fact that other countries pay artists. Moreover, U.S. artists do not get royalties when their music is performed on foreign radio stations, just as non-U.S. artists don't get money for when their songs hit American radio. "It would be foolish for the industry not to try to get that second royalty," says Jenny Toomey, executive director of the Coalition for the Future of Music, a group formed to fight for artist rights. Although she would like to see stations pay, Toomey worries that the NAB is so powerful in Washington that, if an over-the-air royalty fee becomes a reality, it would be split from the fee already paid to organizations like ASCAP and BMI, which pay songwriters.

### NEW PRESSURE ON ARTISTS

To the record industry, the issue of compensation is a sensitive one, as it pits the labels and the artists against one another. RIAA senior VP of business and legal affairs Steve Marks says talk of record industry plans to go after over-the-air broadcasts for royalties or their Web businesses is nothing more than a "paranoid conspiracy theory." Instead, Marks says that when a business uses sound recordings and makes money off of them, then the artist

(Continued on next page)



by Geoff Mayfield

**FLYING HIGH:** With his **Wings** retrospective selling 220,500 units in its first week, **Paul McCartney** matches the No. 2 peak that he earned in 1997 with *Flaming Pie*. More significant, he snares his largest one-week sales figure for anything other than **Beatles** albums in SoundScan's 10-year history.

The double-album, *Wingspan: Hits and History*, is the eighth set McCartney has charted since The Billboard 200 switched to point-of-sale data. The first-week volley betters his previous SoundScan record by more than 100,000, the aforementioned *Pie* baking 121,000 copies in its initial week. Hard to believe, but of the 15 non-Beatles albums that McCartney has charted since his last No. 1 title, 1982's *Tug of War*, *Wingspan* and *Flaming Pie* are the only ones to reach the top 10.

This new anthology (The White Paper, Billboard, March 17) received assistance from a couple of the same channels that helped the Beatles' recent *1* open at No. 1. Similar to that Fab Four album, this one was boosted by a Friday prime-time special on ABC during its release week. Also like *1*, *Wingspan* supplemented its sales with a direct-response campaign (see Retail Track, page 54). SoundScan estimates that 26,000 units of the new album's initial tally came from the nontraditional sector, which includes sales rung via the Internet or direct response. Since *Wingspan* is No. 1 on Top Internet Album Sales with 5,000 units, figure that the direct campaign accounted for 21,000 units, less than 10% of the title's first-week sales.

Since last November, *1*, which bullets 38-24 this issue with a 49% increase in the wake of all the McCartney hoopla, has sold 7.25 million units. Of that, 209,000 copies, or around 4%, have been sold through non-traditional outlets. In the 23 weeks that *1* has appeared on the Internet chart, Web sales amount to 101,000, which means that direct-response sales account for no more than 108,000 units—probably a smaller number than grousing retailers might have estimated.

**YESTERDAY, TODAY, AND TOMORROW:** Despite **Paul McCartney's** impressive arrival, **Destiny's Child** easily retains the top slot with 359,000 units. The other recent member of the half-million unit club, **Janet Jackson**, slides to No. 3 with a 30.5% decline (216,000 units). If you're keeping score, *Destiny's Child* had a bigger first week than *Jackson* (663,000 to 605,000), as well as a bigger second week (*Jackson* had 310,500 in her second frame) and a smaller second-week evaporation (down 46%, compared with the 48.7% erosion that *Jackson* had last issue).

Look for The Billboard 200 to have a new champ next issue, as **Tool**, headlining a jam-packed May 15 release slate, looks a cinch to be the third act in four weeks to top the half-million milestone. First-day numbers for *Tool* suggest that the hard-rocking band might sell 700,000 or more, but stock shortfalls might cool its initial total.

**Missy "Misdemeanor" Elliott** has the biggest radio track of her career, with "Get Ur Freak On" jumping to No. 1 on Hot R&B/Hip-Hop Airplay. She looks primed for her biggest-ever sales week, in the neighborhood of 250,000 or more. It looks like the third **Weezer** album will also crack 200,000, which would more than quadruple its career-high week, while veterans **Depeche Mode** and **R.E.M.** are also on course to start at 100,000-plus units.

**HOW THEY LIKE HIM NOW:** *How Do You Like Me Now?!* was not only the name of **Toby Keith's** 2000 comeback album; it was an appropriate exhortation when the Oklahoman received one of his two Academy of Country Music Awards (ACM) May 9. The CBS special delivers The Billboard 200's percentage-based Pacesetter cup to Keith (135-56, up 165%). **Lee Ann Womack** won even more trophies than Keith and also performed, so it stands to reason she'd get an even larger unit increase, earning the Greatest Gainer (47-16, up 28,000 units).

These are big-chart peaks for both Womack's *I Hope You Dance* and Keith's latest, a career-high standing for Womack, and Keith's best Billboard 200 rank since 1996's *Blue Moon* opened at No. 51. The **Dick Clark** production naturally stirs a bevy of activity on Top Country Albums (see Country Corner, page 38) and produces Billboard 200 bullets for several country acts, including **Kenny Chesney** (76-53), **Sara Evans** (69-55), **Dixie Chicks** (79-57), **Faith Hill** (79-57), show host **LeAnn Rimes** (106-88), and **Diamond Rio** (156-129). Young **Billy Gilman**, another of the night's performers, sees his new album bow at No. 45, higher than the No. 52 start of his first album (which, by the way, zips 183-146 on the current chart). ACM exposure also lifts six re-entries, including **Alan Jackson** (No. 157) and **Lonestar** (No. 170).

**HOUSEKEEPING:** Effective this issue, the distributing label for Jive and related labels will be listed as Zomba on all sales charts, reflecting that the sales team actually toils for Zomba Music Group... Sony Discos first intended to make **Jaci Velásquez's** new *Mi Corazon* a self-titled release. Confusion ensued because one of her earlier Christian albums was called *Jaci Velásquez*. Otherwise, the new one would have debuted at No. 22 on this issue's unpublished Billboard Latin 50 and at No. 11 on Latin Pop.

## RADIO, RECORD LABELS CHAFE OVER STREAMING

(Continued from preceding page)

should be compensated. "It's not as if this law was targeted toward broadcasters. There are hundreds of Internet-only Webcasters that are in the same position."

Recording Artists Coalition (RAC) executive director Noah Stone says it is "an injustice that artists don't get paid for broadcasts in the terrestrial world."

During a hearing in April, Warner Bros. recording artist Don Henley, speaking on behalf of the RAC, agreed that radio stations owe artists for their Internet broadcasts. "It is fundamentally unfair that broadcasters have always been exempt from paying performers a performance right for [over-the-air] broadcasts; we don't want to see this inequity extended to the Internet."

But there's a larger issue than whether artists think radio should pay: Many feel more strongly that whatever money is collected should never reach the label. "It is vitally important that artists receive digital-performance royalties directly from the source without the record company recouping royalties against outstanding accounts or by engaging in unnecessary bureaucratic disputes," Henley said, splitting no hairs in saying flat out that the RIAA does not speak on behalf of artists.

Much of the fight brewing between artists and labels rests in the contracts that many artists have signed. "The framework of how artists are paid is so unfair, and I'm worried that the same unfair structure will be replicated in the future model," Toomey says. Recognizing that many artists unknowingly sign away their Internet rights, the coalition is working with a team of lawyers to draw up a list of contract clauses that are not illegal but are designed keep money out of artists' hands. These include paying breakage fees on dig-

ital downloads and the standard new-media deduction, which charges an artist for development of the new technology even though the labels have spent nearly nothing on development of the Internet. "Most artists don't have the power to negotiate them out," she explains.

Attorney Jay Rosenthal says that, as more contracts are being drawn in the Internet age, lawyers working on behalf of the labels have come up with more rigid and unavoidable contract clauses to hold against artists. "There are a lot of contracts to compare to now, so a standard is being created, and there is less room to maneuver."

The norm has been that, with new technology, the labels try to pay the artist less. It is a strategy that saved

the majors millions when CDs were introduced nearly 20 years ago. But Stone says artists have also complained to him that they have been under increasing pressure. "With the bigger artists, [the labels don't have] the same power to cut down the rate, but at the same time the labels are trying to get more control."

Many musicians have hoped the Internet would give them added leverage, yet with the labels getting into the download business with such services as Duet and MusicNet, it appears artists will end up getting paid as though the sale went through the label in its traditional relationship. Stone says, "I think the artists will come out on the short end."

Toomey says her group may even launch a public-relations campaign,

to point out just how egregious some of the contracts' more outlandish clauses are.

### BROADCASTERS' FEARS

While radio broadcasters fear that the RIAA's long-term goal may be to get them to pay such fees, Marks says, that would mean taking on the powerful lobbyists from the NAB. "As much as we might want that, realistically it will never happen because the broadcast lobby is too strong, and that's not on our agenda right now; it's focusing on the Internet and other digital media and ensuring that we get fairly compensated there." He also refutes claims that record labels are trying to put the squeeze on radio to advance their own Internet efforts.

Bonneville Broadcasting CEO Bruce Reece fully expects that it would need to pay artists if it were to stream a side channel. But Reece, whose company is among the six seeking a court injunction against the Copyright Office, thinks over-the-air broadcasters should not have to pay a penny to simulcast their stations on the Internet. "The vast majority of people who listen online are people who could listen to us over-the-air, and we're not expanding the geographic area that we cover."

Clear Channel's Mayer worries that if the labels are not careful, they're going to impede radio's ability to promote music on the Internet. "It is a tough time to come at us, when business is off and the economy is down. They should be careful to negotiate something to not push this too hard right now." Mayer predicts the labels will end up asking for a flat fee, rather than a percentage, because a percentage of what radio is making is less than zero.

Although broadcasters say the rate proposed by the RIAA would put them out of business, Marks says broadcasters have countered with a rate that amounts to the cost of a McDonald's Happy Meal (\$2.50) for one person listening to five hours of streamed radio a day for one year. "We would like as many radio stations to play music on the Internet as possible, and we want to work with broadcasters to come up with a licensing rate structure that allows them to make money as well."

### WEBCASTERS SIDE WITH RADIO

For Webcasters, the thought that they would be required to pay for streaming their audio while over-

the-air broadcasters are let off the hook is unfair.

RadioFreeVirgin.com GM Zack Zolan says that record companies should focus on distributing their artists, not on the little bit of money they could collect from streaming fees. He doesn't believe terrestrial or online broadcasters should have to pay. "But if we have to pay," Zolan adds, "so should ter-

**'Broadcasters have always been exempt from paying a performance right for broadcasts; we don't want to see this inequity extended to the Internet.'**

—DON HENLEY

restrial radio, because once they broadcast digitally on the Internet, they're the same as us."

Real Networks CEO Rob Glaser, whose fledgling company is counting on streaming to find its way out of its deep well of red ink, agrees that the record industry needs to "play fair" and require everyone to pay. "There's no reason to justify it any other way."

Zolan says the RIAA is a "collusive organization" that is after as much money as it can get. "If they can get the numbers, that's it. What will eventually happen is they will control the marketplace." The ultimate fear many have is that new fees will crush the industry in its embryonic stage. Zolan says it is shortsighted of the RIAA and the labels to press this issue, since "it's going to hurt us and the industry, and if that happens, then we won't still be around" to give labels the distribution they crave. Zolan is also concerned about the proposed numbers. "There's no business that could survive those negotiated rates—and some say [the labels] want that."

Bonneville's Reece doubts that the record labels have ulterior motives and says that instead of fighting over the issue the two sides should work together. "They need us, and we need them. There's no point in us picking fights that create huge problems; instead, we need to figure out a solution for both of us."

## Digital Files' Quality Suffers

BY FRANK SAXE

NEW YORK—Digital music files may be simple to download, but this convenience often comes at the expense of sound quality, according to most people in the sound-recording industry.

MP3s, digital downloads, and other files sent via the Internet suffer from a variety of audio ailments, engineers say. But as companies like Napster move toward charging customers for files, the pressure to improve their quality may increase.

Walter Sear, owner of Sear Sound Recording in New York and a self-labeled critic of digital technology (including CDs), thinks the record industry is pushing the digital technology, in part, to sell more units—even though the industry may be as much as 20 years away from perfecting digital to the point where it will sound as good as analog.

"The reason it's acceptable," Sear says, "is that we've already corrupted a whole generation with bad sound."

On average, sound engineers say MP3-type files reduce the amount of transmission content from a typical CD by 70% to allow quicker downloads from the Internet. This compression technically removes the high- and low-end sounds, although many feel it takes away much more.

"You're losing a sense of space and depth. When you listen to a good [sound] mix, there's a sense of envelopment that you lose in an MP3 environment," says David Amlen, owner of New York's Sound on Sound Recording, adding that because MP3s are compressed at different rates, the quality of one file can differ sharply from another. "It's great coming out of little crappy speakers on a laptop or a computer, but once you listen to it on real speakers in your car or at home, you'll realize it's pretty awful." Musical genres with wider dynamic ranges, such as classical and jazz, are most affected by compression.

"We're not talking just about sound quality; we're talking about the transmission of emotion to the listener," Sear says. He worries that the general public won't con-

sciously protest poor sound quality offered by digital downloads. "We now have a rather indifferent audience out there. They don't stay with any song or group for more than six months, and part of it is the fact that the sonic quality is so poor. MP3 is just another step down."

Amlen agrees the average person may not notice much of a difference. "The mixer or the artist may have put a lot of time into all these little, subtle things, so that the more you listen to it, the more you get out of it. They'll never find it on an MP3 because they're not there—they've been thrown away purposely in order to squeeze all that information into a smaller file."

Representatives from MP3 and Napster, the company whose program allows the sharing of MP3s, declined to comment on the quality of digital sound files. A Napster representative does note that the online service is designed as a promotional tool, not a replacement media—so sound quality is not a key issue. "[In] the plans for the new membership-based service, which has been under discussion with labels, we've proposed having fidelity limitations on the files shared on the service because we don't see it as a replacement for CDs." Napster says its goal is to match FM radio quality as opposed to a digital, CD quality.

Record producer Joe Mardin says sending MP3s can be extremely useful for sending demos and rough mixes. "If its encoded at a high rate, it can also be useful or a good alternative to sending hard copies, but I don't know if I would want my final product on it as opposed to CD." The problem, as he sees it, has more to do with compatibility between two computers than sound quality.

Sear sees the overall problem with the prevalence of imperfect digital technology as far more fundamental in nature. "It's going to put us all out of business eventually," he asserts, "because if we're trying to sell a quality product and garbage becomes the established norm, then anything below garbage is still garbage."

THIS WEEK @

Billboard  
.COM

### Exclusive Album Reviews

Cannibal Ox  
"The Cold Vein"  
(Def Jux)

Calexico  
"Even My Sure Things Fall Through"  
(Quarterstick)

Kardinal Offishall  
"Quest for Fire: Firestarter, Vol. 1"  
(MCA)

### Free Digital Downloads

News Updates  
Twice Daily

Hot Product Previews  
Every Monday

News contact: Jonathan Cohen  
jacohen@billboard.com

## Billboard Picked For List Of 50 Top 'Media Powers'

Billboard magazine has been named one of *BtoB* magazine's Media Power 50, a list of the 50 best business-to-business advertising venues. The members of this elite group are selected and ranked by top media buyers, publishing industry analysts, and *BtoB* editors and reporters.

The Media Power 50 reflects the best advertising outlets in seven different media categories, including newspapers, business publications, Web sites, outdoor properties, vertical trade publications, IT magazines, and television/radio

programs. The list is valued by media buyers and advertising managers worldwide.

Among the other media outlets named to the list were *The Wall Street Journal*, *Business Week*, and CNN's "Money Line News Hour." Billboard sister publication *Photo District News*, which covers the commercial photography industry, is also on the list.

The complete Media Power 50 list can be found in the April 30 issue of *BtoB* magazine. For information on advertising in *Billboard*, call 646-654-4696.

## New Lucy Bio Heads To Stores

Billboard Books/Watson-Guptill has just released a revised and updated edition of *Lucille, the Life of Lucille Ball* by Kathleen Brady. This critically acclaimed book takes a heartfelt look at the life of America's favorite funny woman to create a fully-drawn portrait that remains the definitive Lucille Ball biography.

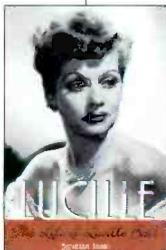
This revised and updated edition contains an all-new introduction that explores Lucille Ball's place in the entertainment history and explains why Ball should be ranked among world-renowned comedic greats such as Charlie Chaplin and Buster Keaton. In addition, the new volume includes

an eight-page insert of previously unpublished photos, including Ball's glamorous 1943 photo debut as a vivacious, Technicolor redhead.

Brady has been featured on the PBS *American Masters* series, profiling Lucille Ball, as well as A&E's popular *Biography* series. She was formerly the co-director of New York University's Biography Seminar, a reporter for *Time* and *Women's*

*Wear Daily*, and a feature editor at *Harper's Bazaar*.

*Lucille* is now available wherever books are sold. For author interviews and information call Lee Wiggins at 646-654-5455 or email [lwiggins@watsonguptill.com](mailto:lwiggins@watsonguptill.com).



## PERSONNEL DIRECTIONS

Julie Crider has joined the staff of *Billboard* as advertising assistant in the magazine's Nashville office. As advertising assistant, Crider will provide administrative support to the sales team.

Prior to this appointment, Crider was the assistant to the publisher at *Amusement Business*, where she provided administrative support for Karen Oertley, publisher and editor-in-chief. Crider then moved on

to serve as the coordinator for the *Musician's Guide to Touring and Promotion*, where she was instrumental in the book's daily administrative operations.

Crider, an Indiana native, graduated from Ball State University in Muncie, Ind., where she obtained a bachelor's degree in journalism.

Crider will be reporting to Phil Hart, advertising account manager for *Billboard* magazine.



**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

For more information contact Michele Jacangelo at 646-654-4660, email [bberents@billboard.com](mailto:bberents@billboard.com), or visit [www.billboard.com/events](http://www.billboard.com/events).

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# Marvin Returns—What's Going On?

IT'S BEEN JUST OVER a decade since Marvin Gaye appeared on *Billboard's* R&B singles chart. Now the late artist is back on Hot R&B/Hip-Hop Singles & Tracks, thanks to the forthcoming soundtrack to a film starring Martin Lawrence and Danny DeVito. "Music" by Erick Sermon Featuring Marvin Gaye (NY.LA/Def Squad/Interscope) takes Greatest Gainer/Airplay honors this issue and jumps 50-30. The song, from the movie *What's the Worst That Could Happen?*, features never-released outtakes of Gaye from his 1982 album *Midnight Love*. Sermon has interpolated Gaye's "Turn On Some Music" for the soundtrack, which also features tracks by Queen Latifah and Snoop Dogg.

Gaye last appeared on the R&B chart with "My Last Chance," which peaked at No. 16 in early 1991, some seven years after his death in April 1984. By charting with "Music," Gaye's chart span expands to 38 years, seven months, and one week, dating back to the debut of "Stubborn Kind of Fellow" in the week of Oct. 6, 1962. "Music" is Gaye's 64th title to chart, including his duets with Motown femme stars Mary Wells, Kim Weston, and Diana Ross.

Gaye may not be the only late R&B veteran returning to the charts in 2001. In the U.K., Virgin has released "Astounded," the new single by Bran Van 3000, which features Curtis Mayfield.

**WINGING IT:** Destiny's Child foils Paul McCartney's chance to debut at No. 1 on The Billboard 200 with *Wingspan: Hits and History* (Capitol). *Survivor* remains on top, while McCartney's double CD enters

the chart at No. 2, matching the peak position of his most recent album to chart, the 1997 release of *Flaming Pie*.

Had *Wingspan* been able to open in pole position, it would have been McCartney's eighth chart-topper away from the Beatles, and his first since *Tug of War* spent three weeks at No. 1 in 1982. *Wingspan* gives McCartney a post-Beatles chart span of 31 years and one week, dating back to his debut in the week of May 9, 1970.

Counting McCartney's work with the Fab Four, his album chart span stretches to 37 years, three months, and two weeks, going back to the first appearance of *Meet the Beatles* in the week of Feb. 1, 1964.

**GENRE-BENDING:** Two songwriters make their debuts on charts where you might not have expected

to see their credits. Cheap Trick guitarist Rick Nielsen can be found on Hot Country Singles & Tracks, where Dwight Yoakam enters at No. 57 with a remake of the band's 1979 hit "I Want You to Want Me." And over on Hot R&B/Hip-Hop Singles & Tracks, Stevie Nicks is listed as one of the writers of "Bootylicious," the Destiny's Child track that enters at No. 80. "Bootylicious" samples Nicks' "Edge of Seventeen."

**'ALL' THE WAY:** Eight years ago this issue, Janet was in the middle of a No. 1 run with "That's the Way Love Goes." It went on to become her longest-running chart-topper, with an eight-week reign. On the current Hot 100, Jackson is on top for the seventh week, making "All for You" the second-biggest hit of her career. "All" is the longest-running No. 1 of 2001, with a three-week lead over Joe's "Stutter."



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

|         | YEAR-TO-DATE OVERALL UNIT SALES |                       | YEAR-TO-DATE SALES BY ALBUM FORMAT |                                  |
|---------|---------------------------------|-----------------------|------------------------------------|----------------------------------|
|         | 2000                            | 2001                  | 2000                               | 2001                             |
| TOTAL   | 279,539,000                     | 265,799,000 (DN 4.9%) | CD                                 | 225,967,000 232,511,000 (UP 2.9) |
| ALBUMS  | 256,318,000                     | 251,782,000 (DN 1.8%) | CASSETTE                           | 29,767,000 18,783,000 (DN 36.9%) |
| SINGLES | 23,221,000                      | 14,017,000 (DN 39.6%) | OTHER                              | 584,000 488,000 (DN 16.4%)       |

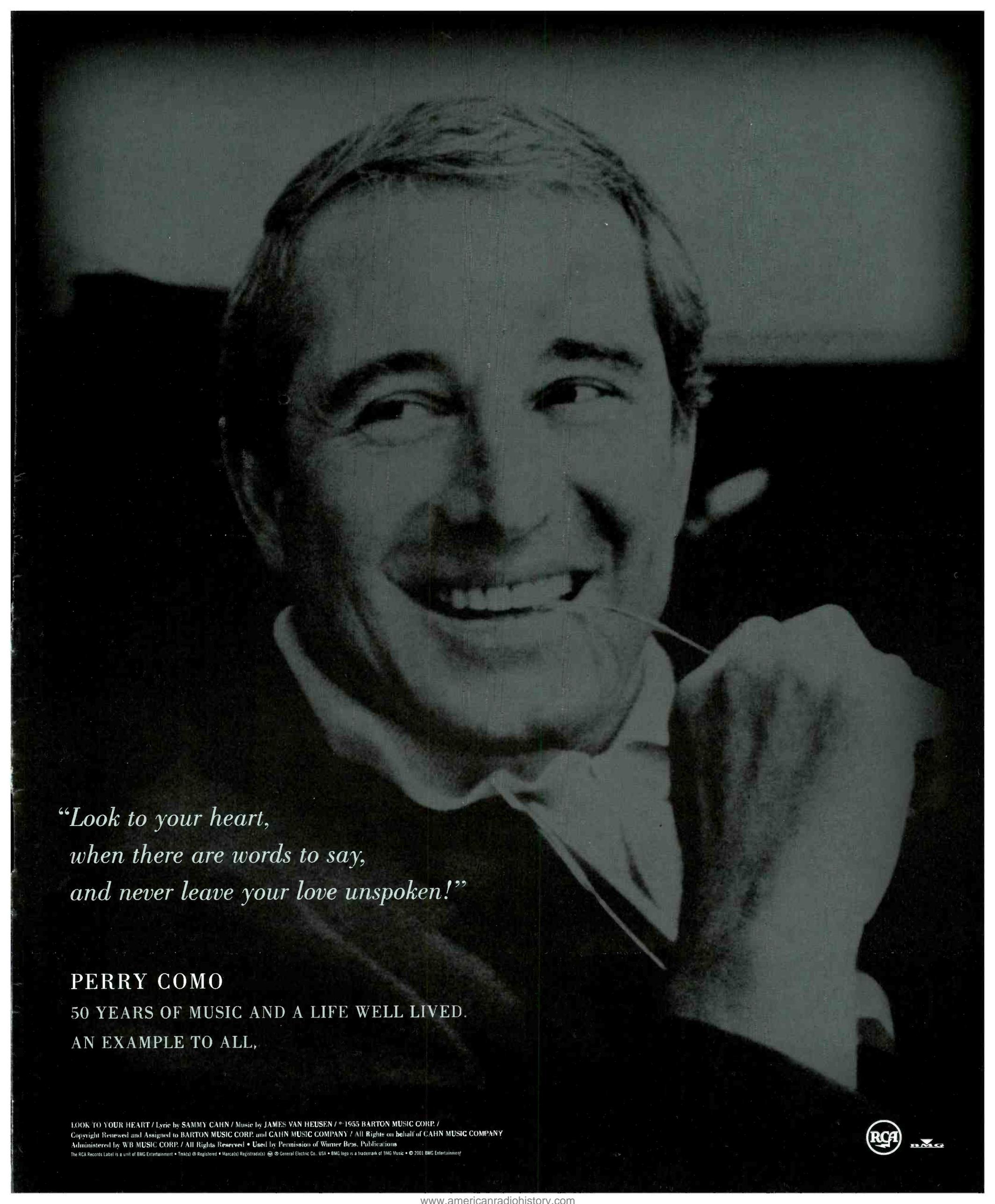
| OVERALL UNIT SALES THIS WEEK | ALBUM SALES THIS WEEK | SINGLES SALES THIS WEEK |
|------------------------------|-----------------------|-------------------------|
| 13,483,000                   | 12,873,000            | 610,000                 |
| LAST WEEK                    | LAST WEEK             | LAST WEEK               |
| 12,937,000                   | 12,305,000            | 632,000                 |
| CHANGE                       | CHANGE                | CHANGE                  |
| UP 4.2%                      | UP 4.6%               | DOWN 3.5%               |
| THIS WEEK 2000               | THIS WEEK 2000        | THIS WEEK 2000          |
| 13,765,000                   | 12,803,000            | 962,000                 |
| CHANGE                       | CHANGE                | CHANGE                  |
| DOWN 2%                      | UP 0.5%               | DOWN 36.6%              |

| ALBUM SALES BY FORMAT |            |            |         |                |          |
|-----------------------|------------|------------|---------|----------------|----------|
|                       | THIS WEEK  | LAST WEEK  | CHANGE  | THIS WEEK 2000 | CHANGE   |
| CD                    | 11,945,000 | 11,376,000 | UP 5%   | 11,326,000     | UP 5.5%  |
| CASSETTE              | 906,000    | 906,000    | NONE    | 1,448,000      | DN 37.4% |
| OTHER                 | 22,000     | 23,000     | DN 4.3% | 29,000         | DN 24.1% |

ROUNDED FIGURES

FOR WEEK ENDING 5/3/01

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan



*“Look to your heart,  
when there are words to say,  
and never leave your love unspoken!”*

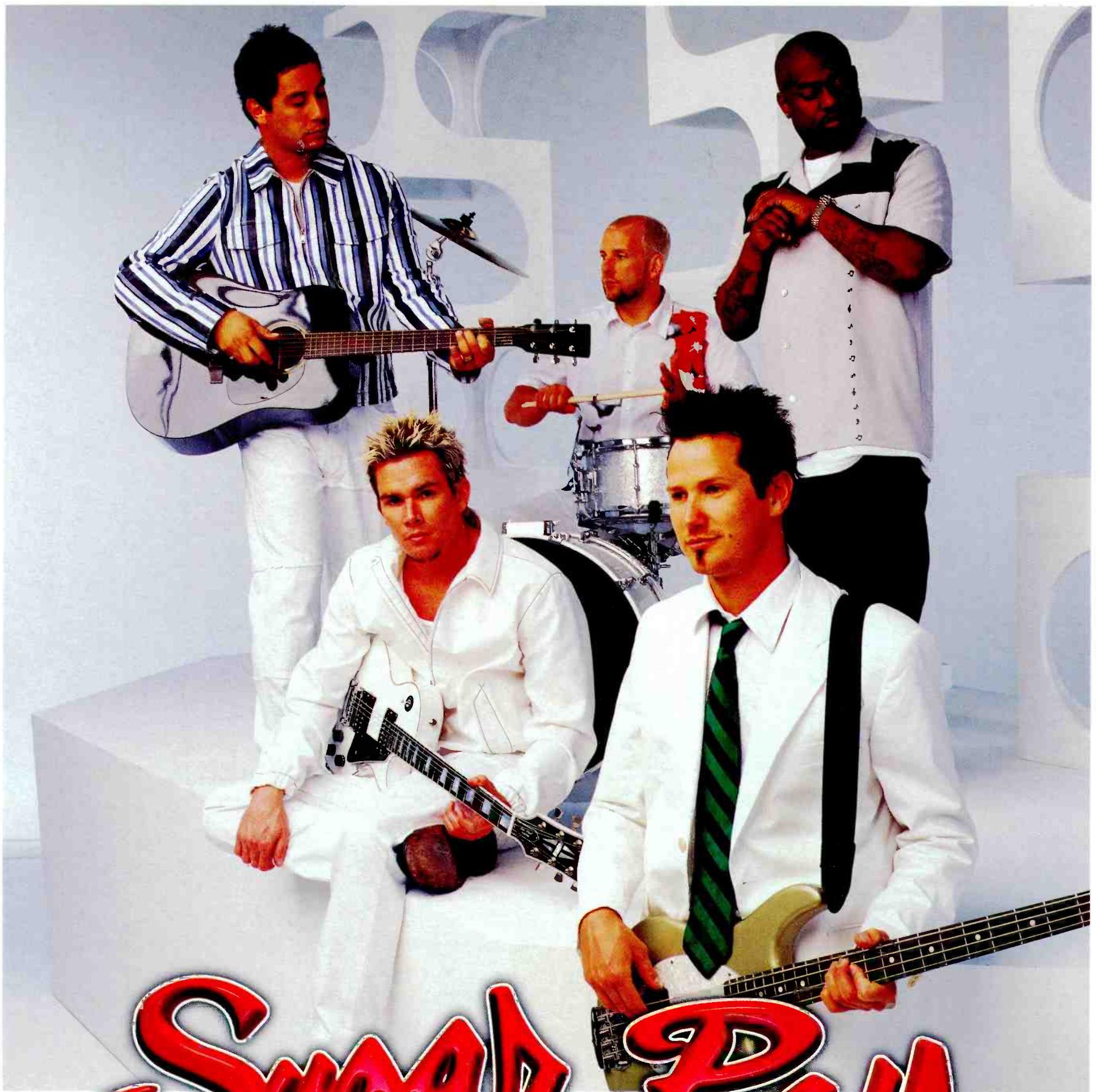
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# Sugar Ray

Featuring the new single

## **“When It’s Over”**

FROM THEIR SELF TITLED NEW ALBUM  
**IN STORES JUNE 12**

Produced By Don Gilmore  
 “When It’s Over” and “Ours” Produced By David Kahne  
 “Words To Me” Produced By Ralph Sall

MANAGEMENT: CHIP QUIGLEY  
 FOR KINGDOM ENTERTAINMENT

   
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The Rosie O'Donnell Show - May 14 (re-airing June 18)  
 AOL Live Video Chat and Global Listening Party - June 7  
 The Late Show With David Letterman - June 11  
 The Howard Stern Show - June 12  
 The Today Show Concert Series - June 15  
 ABC's Walt Disney World Summer Jam - June 22