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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT MARCH 31, 2001

Hip-Hop Catalog Coming Back

BY RASHAUN HALL

NEW YORK—As hip-hop's first generation of fans slides into middle age and a younger generation is turned on by newer rap and rock/rap hybrids, a market for old-school hip-hop reissues is becoming viable.

BILLBOARD EXCLUSIVE

To satisfy this growing fan base, such labels as Tommy Boy, JCOR, and Rhino are all rereleasing classic albums from early rap acts. Meanwhile, such labels as Def Jam and Loud are preparing old-school compilations.

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Costello, Von Otter Duet On DG

Intrepid Rocker Produces Operatic Mezzo's Stylish Song Set

BY PAUL SEXTON

LONDON—In a business that seems to demand "more of the same" for its very lifeblood, every new Elvis Costello project raises an unusual question: In which section of the store does it belong?

The multifaceted new wave survivor is about to provide another classification challenge with *For the Stars*, a remarkable collaboration with the distinguished Swedish mezzo-soprano Anne Sofie Von Otter. Issued by Deutsche Grammophon March 19 in the U.K., the album is due from the label April 10 in the U.S.

For the Stars—on which Von Otter interprets a broad swath of material occasionally accompanied by Costello,



VON OTTER & COSTELLO

lo, who produced and arranged the entire record—eschews the classical crossover syndrome in fundamental aspects. It could by no means be described as a mainstream pop

project, and far from being some record-company contrivance, it's the result of a long, measured process by which these dons of different disciplines became confidants and then co-workers.

In his catalytic role, Costello nurtures Von Otter's subtle interpretations of songs by the Beach Boys and the Beatles at one end of the scale and Tom Waits and the Flesh-quartet at the other, with material by Costello, Ron Sexsmith, Anna McGarrigle, and even Abba pitched intriguingly in between. It is a formula as sure to fascinate the musically catholic as it is to confound dedicated followers of convention.

(Continued on page 83)

BMG Latin, Arista Link

BY LEILA COBO

MIAMI—New York-based Arista Records and Miami-based BMG U.S. Latin have announced a new marketing and strategic alliance that will permit both



labels to work jointly—in two languages and in two distinct markets—in the promotion of dance, world music, and alternative Latin acts with crossover potential.

The first project to be tackled under the new partnership,

(Continued on page 84)

Rounder Philosophy Draws Artists To Pop Imprint Zoë

BY JIM BESSMAN

Rounder Records was built on a historic mix of folk, blues, bluegrass, and ethnic music, and the label continues mining those genres today. Yet the 30-year-old company has recently broadened its horizons, making inroads into the alternative pop and rock music realm.

Via its Zoë/Rounder pop imprint, which has released product by the diverse likes of Laura Love and Marky Ramone, Rounder is further branching out with such new signings as Cowboy Junkies, Grant Lee Phillips, Jann Arden, and the Blake Babies (Billboard, March 10).

Rounder's evolving roster not only suggests that these veteran acts—most of which have major-label experience—are comfortable with a company heretofore known mainly as a roots-leaning indie operation. The new signings also testify to Rounder's confidence in marketing these alternative-oriented acts, especially in light

(Continued on page 85)



Warner Classics' Teldec, Erato Consolidated, Presidents Exit

BY GORDON MASSON and BRADLEY BAMBARGER

LONDON—In the latest consolidation of a major record company's classical holdings, Warner Music International (WMI) is relocating its Teldec Classics and Erato Disques operations to London from Hamburg and Paris, respectively. With this restructuring, the labels will cease

to function as individual entities in May, with a loss of about 60 jobs.

Tekdec president Martin Sauer and his Erato counterpart Didier Durand-Bancel will be among the casualties of the move, which is designed to form a new, centralized A&R and marketing operation for the ongoing Teldec and Erato brands under the Warner

(Continued on page 84)



BIGNOTTI



Trans World Rebrands Web Site, Mall Stores

BY BRIAN GARRITY

NEW YORK—As part of a \$40 million initiative to increase Trans World Entertainment Corp.'s marketing clout, push consumer traffic between its online and brick-and-mortar locations, and ready its stores for Internet opportunities, including digital distribution, the nation's largest specialty music retailer is rebranding its Web site and its 730 mall-based stores under the brand fye (for your entertainment).

Trans World's mall stores now operate under the names Camelot, Record Town, the Wall, For Your Entertainment, Saturday Matinee, and Disc Jockey.

Rebranding is slated to begin by the end of the second quarter in June and will be completed nationally by year's end. The Web site, currently known as twec.com, is scheduled to relaunch as fye.com in August.

The Albany, N.Y.-based company says its more than 200 free-standing stores—Coconuts, Strawberries, and Specs—will continue to operate under their existing names.

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THE SPOTLIGHT ON
Canada
BEGINS ON PAGE 45

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SPEECH GIVEN BY ARIF MARDIN AT THE LIFETIME ACHIEVEMENT AWARDS CEREMONY
AT THE SCIENCE CENTER IN LOS ANGELES ON FEBRUARY 22, 2001

I would like to express my deepest gratitude and thanks to Mike Green and the Board of Trustees of The National Academy of Recording Arts and Sciences for giving me this Grammy - "The Academy's Trustees Award." This award has a very special meaning. It represents my lifetime achievement in music. I will cherish it forever.

In 1958, when Latife and I had been married for a year, living in Istanbul, a scholarship opportunity offered by the Berklee College of Music knocked on my door. When I made the decision to take it and go to Boston, my father thought I was about to fly to Mars. He may have been right, mine was a dream, but I had to pursue it. My wife and I left a comfortable life behind and moved into one small room in a boarding house. With a lot of hard work and her constant support and vision, we finally succeeded in fulfilling our dreams.

Jazz is my first love. My mother bought me my first Duke Ellington record when I was ten. Later on, I became a fierce Bebop fan, trying to memorize Charlie Parker and Dizzy Gillespie solos. During the initial period in Boston, I wrote for big bands, perfected my craft in arranging and even taught at Berklee. On Latife's insistence, we moved to New York in 1962. After a lean year in the Big Apple, the late Nesuhi Ertegun gave me a job at Atlantic Records. I started from the bottom, learned how to mix a record, my teacher being the legendary Tom Dowd, and somehow got involved with the production of "Good Lovin'" by the Young Rascals. The record became number one and I was bitten by the "pop bug". For a while, jazz went to the back burner. That was in 1965.

I was blessed to be able to work with the greatest voices. They were the ones who made me look good. I will name some of them: Aretha Franklin, Chaka Khan, who is here tonight, Bette Midler, Phil Collins, The Bee Gees, Barbra Streisand, Roberta Flack, Donny Hathaway, Patti LaBelle, Carly Simon, Judy Collins, Diana Ross, Average White Band, Hall & Oates, Brandy, Melissa Manchester, Dionne Warwick, Irene Worth and Jewel.

I have two musical families - one in New York and one in Los Angeles. I am privileged to have been associated with great musicians like Robbie Buchanan, Steve Skinner, Robbie Kondor, Will Lee, Anthony Jackson, Steve Gadd, J.R. Robinson, Joe Mardin, Ira Siegel, David Spinoza, Hugh McCracken, Cornell Dupree, Bernard Purdie, Chuck Rainey, Fathead Newman, Gregg Philingaines, Neil Stubenhaus, Dean Parks, John Mahoney, Steve Ferrone, members of Toto, Concert Master Gene Orloff and many, many others. Some are not with us anymore. I miss Jeff Porcaro, Carlos Vega, King Curtis and Richard Tee very much.

Another group of fabulous musicians whom I worked with came from Muscle Shoals and Memphis. This is my third musical family. They helped us create classics with Aretha, Dusty and many more. Producing with Jerry Wexler and Tom Dowd was an invaluable learning experience. I am proud to have been part of that team.

Engineers also make you look good. I rely on the enormous talents of Michael O'Reilly, he's here, Jack Joseph Puig, he's here, Jeremy Smith, Lew Hahn, Frank Filipetti and many others with whom I have collaborated. The bond between a producer and the engineer is very strong. I salute my friends. I share the same bond with fellow nominee and old friend Phil Ramone. We have worked on many projects in the past and for someone like him to lend me a hand is like using a Rolls-Royce to do a Volkswagen's job.

My assistants tell me: "If one can work for you, then one can work for N.A.S.A.!" All these Girl Fridays, from life in the trenches and from the Vida Loca that I inflicted on them, have moved on to quieter jobs and executive positions. I thank them for their patience and endurance. They are: Chrissy Allerdings, Lisa Maldonado, Vicky Germaise and Gloria Gabriel, who has been holding the fort since 1993. I also thank Danny Sirchia, Ted Nussbaum and Emile Charlap for the same reasons.

During my career I criss-crossed between so many recording studios in New York, Los Angeles, Miami, London. Studios like Right Track, Hit Factory, Conway and Ocean Way became second homes to me. To mention all of them would fill pages. True home, of course, was the Atlantic Studio where I started. It was at 1841 Broadway, now an animal shelter.

My musical family also contains many wonderful background singers. Too numerous to list here, but I must mention "The Sweet Inspirations", led by the great Cissy Houston. We worked closely together during my early Atlantic years. That was the time I took shelter in the world of R&B and Gospel, coming into contact with the label's legendary artists, discovering new horizons.

Yes, songwriters. They make you look good, definitely! The list is very, very long. I salute some of these creators whose songs I had the privilege to record; songs like "I'm Every Woman", or "Wind Beneath My Wings". Ashford and Simpson, Henley and Silbar, Julie Gold, Diane Warren, singer-songwriters John Prine, Danny O'Keefe, Laura Nyro, and my friend who is here tonight, the American icon, Mike Stoller.

My utmost gratitude to the people who, during the early years, and throughout my career, helped me achieve my goals in life. Ahmet Ertegun, who is here tonight, Nesuhi Ertegun, Jerry Wexler, Quincy Jones, Dizzy Gillespie, John Lewis, the entire Berk Family and Berklee College of Music, Herb Pomeroy, King Curtis, Herbie Mann, and Thomas Dowd. I also would like to acknowledge the friendship of Mo Ostin, Clive Davis, Doug Morris, Bob Krasnow, Val Azzoli and Claude Nobs, who is here tonight, all the way from Montreux.

Lastly, I want to thank my fabulous family without whose love and support I would not be what I am today. My wife Latife, my daughter Julie, son Joe, son-in-law Hugues, granddaughter Lara, and daughter Nazan, Keeper of the Flame, I love you all very much! Thank you.



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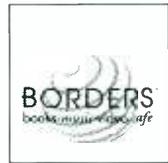
Sampling Grows At In-Store Stations

BY ED CHRISTMAN

NEW YORK—In an attempt to increase sales and combat their online competitors, U.S. retailers are gearing up in-store listening capabilities so that soon customers will be able to sample every album in their shops.

Already, 10 Borders Books & Music stores are testing sampling units, dubbed B Listening stations, that allow shoppers to hear song snippets from every album in the store. And Trans World Entertainment announced March 19 that beginning in autumn it will have an equally comprehensive sampling system.

At Ann Arbor, Mich.-based Borders, whose system is supplied by Bloomington, Minn.-based Advanced Communication



Design (ACD), customers can scan any of 40,000 albums on 60 or more listening stations in each store to hear 30-second song snippets; they can also watch trailers for 2,500

movies. Testing began last July (Billboard, July 8, 2000).

Trans World, based in Albany, N.Y., says it has hired Bellevue, Wash.-based Interactive Objects to build its system, which it will begin to test in August. The system will allow shoppers to sample music from 150,000 albums and view trailers from 10,000 movies by scanning a title's bar code at one of 20-25 stations located around each store. Moreover, Trans World will link the system to its frequent-buyer program to capture customer information that can be used to provide shoppers with buying suggestions, based on musical tastes exhibited in listening to and purchasing music at the chain.

Marco Skibora, ACD president/CEO, says the company's database contains 3 million songs from 250,000 albums, with 12 cuts per album represented. Different clients have different needs, he says, pointing out that the Virgin Megastore in Paris provides sampling from 120,000 albums to reflect its wide inventory. He says the company has placed anywhere from 15,000 to 20,000 devices in stores around the world, including outlets in Europe, China, and the U.S. Among the chains that are using its Star system are Virgin (in Europe), Carrefour, and Auchon, he says.

Similarly, the Red Dot Network is also working on an extensive sampling system, which it is testing in a New York Barnes & Noble outlet. Executives from Alliance Entertainment, Red Dot's parent company, were unavailable for comment.

The rollout of such sampling systems in stores allows brick-and-mortar merchants to reduce the edge that online stores have enjoyed. In the U.S., many E-tailers have offered sampling of thousands of albums in their database, far more than have been available for sampling in brick-and-mortar outlets until now.

Borders' B Listening system, based on ACD's Star system, is fast: It takes 1.5 seconds to load a sample, compared with the 7 seconds that a CD carousel might take. The samples are stored on a file server in the outlet, with 25,000 of the albums available in stereo and the remaining 15,000 in mono. Stereo files take up twice as much space, Borders VP of multimedia Len Cosimano



COSIMANO

says. Each Borders store in the test hosts anywhere from 63-110 B Listening devices.

The system can also be used to program in-store music by choosing from titles in new-release promotions, best sellers, and other chain marketing campaigns. Those albums are also available for listening in their entirety on the system.

In addition to the stationary devices scattered throughout the store, Borders has been experimenting with radio-frequency headphones, which allow customers to move about the store, sampling music. But so far, the headphones tested have picked up too much interference, Cosimano says.

The test stores also have a few endcaps with speakers that allow friends to listen to music together. Cosimano says this feature is especially helpful to customers in the children's section of the store, where parents can listen to music with their kids.

The B Listening system comes with a visual display, allowing for music videos or other graphics to be linked to the music. Also, it can accommodate in-store downloading, through the use of a plug-in, should the majors "determine that downloading is a real opportunity in the brick-and-mortar environment," Cosimano says.

He adds that the chain is beginning to evaluate the information it has collected from the system. "We can measure how many times an album was listened to and how many were sold," he says. This information will show Borders what types of music customers want to listen to and purchase, he says. On the other hand, the system can help customers avoid purchasing an album with only one song they like on it.

Moreover, the system helps music shoppers catch up to book shoppers in terms of a

better customer experience. Cosimano points out that customers can choose any book, sit on a couch in the store, and read.

So far, Cosimano says, data from the system show that the listening devices encourage more diverse purchases and some improvement in sales.

Skibora says that the system also allows shoppers to search for music not carried in the store's inventory, which presents special-order opportunities. He adds that ACD will install a plug-in to its Star system this summer that will allow merchants to track customer information, if they choose, and make personal recommendations, based on the customer profiles.

While Trans World says it will actively seek to collect customer data, Cosimano says that Borders is not yet moving in that direction, because "we have a hard time getting around the privacy issue." But he says that the strategy of linking the



company's online store with its brick-and-mortar outlets offers opportunities to reconsider that.

Steve Skiba, chief technology officer for Trans World, says the chain is constructing a comprehensive system that will provide much more than in-store sampling for music, movies, and games. It announced the effort along with the company's new brand, fye, which will be given to all of its 700 mall stores, as well as a relaunch of the chain's Web site this summer (see story, page 1). The three initiatives are expected to cost a total of \$40 million, according to Trans World chairman/CEO Bob Higgins.

Skiba says Trans World will offer incentives to get customers to join its frequent-buyer's club and identify themselves when using the chain's listening and viewing stations. By tracking customers' sampling and purchases, Trans World will be able to implement targeted marketing campaigns.

"People don't have to join the club and can still sample music," he says. But whether they identify themselves or not, he says that "there is a direct correlation: The more you can engage the customers' senses, with a display in front of them, letting them listen to music, and have the product in their hand, it will translate into a good customer experience and increase sales."

The kiosks will interact with the main system through a centrally managed networked infrastructure. Skiba reports that frequently requested samples will reside at the store, while other snippets from other albums may be stored on the Internet.

McLean Forms Label In Venture With Madacy

BY DEBORAH EVANS PRICE

NASHVILLE—Don McLean's music has enjoyed a renaissance in recent years, performed by artists like Madonna and Garth Brooks. McLean himself returned to the spotlight with a recent PBS television special.

And now, McLean has formed his own record label, Don McLean Records, through a partnership with Madacy Entertainment.

The label will be distributed by Relentless/Nashville Records, a division of Mada-

cy, whose roster includes Randy Travis, Asleep at the Wheel, and Merle Haggard.

The new label will serve as a home for McLean's varied projects. The first two releases, due April 24, are *Starry, Starry Night*, a two-CD set of music from his PBS show, and *Don McLean Sings Marty Robbins*, a 12-song tribute to the late country music legend.

McLean, who says he "owns or controls" all his songs, sees his new label not only as a way to rerelease his existing catalog but also as an outlet for new projects he's excited about, including a children's album he plans to record in Nashville this summer with his 11-year-old daughter, Jackie Lee, and 8-year-old son, Wyatt. He's also writ-

ing songs for a new pop album and would like to record a western music album.

Dave Roy, president of Relentless/Nashville, credits mutual friend Howard Balsam, president of New York-based Licensing Concepts, with the idea of hooking McLean up with Madacy. "Howard called me about six months ago and asked me if I would have an interest in talking to Don McLean about a partnership with a label," Roy recalls. "I said, 'Absolutely!'"

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MCLEAN



ROY

TOP ALBUMS

HOT SINGLES

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WORLD MUSIC ★ WHO LET THE DOGS OUT • BAHIA MEN • S-CURVE

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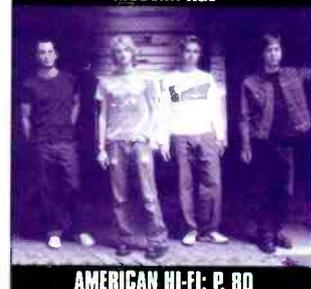
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Court Upholds Curb Contract; Rimes To Appeal

BY PHYLLIS STARK

NASHVILLE—LeAnn Rimes plans to appeal a Nashville judge's ruling against her effort to be let out of a contract she signed with Curb Records when she was 12.

Rimes, now 18, was seeking to have Davidson County (Tenn.) Chancellor Irvin Kilcrease set aside the order that he signed in 1995 that removed Rimes' minority status so she could sign a long-term contract with Curb. The judge said March 16 that he found no basis for granting that request.

Rimes' attorney argued that the judge was "misled" by attorneys who represented Rimes in 1995 because, he said, she did not own or have an interest in any property in Tennessee—a prerequisite for her being allowed to sign a contract in the

state as though she were an adult.

Curb Records attorney Jay Bowen successfully argued that Rimes did have property in the state, including a \$50,000 signing advance she had been paid by Curb, part of which had been deposited in a Tennessee account, as well as an interest in royalty accounts in the state.

"Naturally, Curb Records is very pleased that the court found that there was no reason to change its mind from the decision made in 1995," Bowen says. "Curb Records is also pleased that we've now had judges on three different occasions find the recording agreement to be a fair and reasonable one."

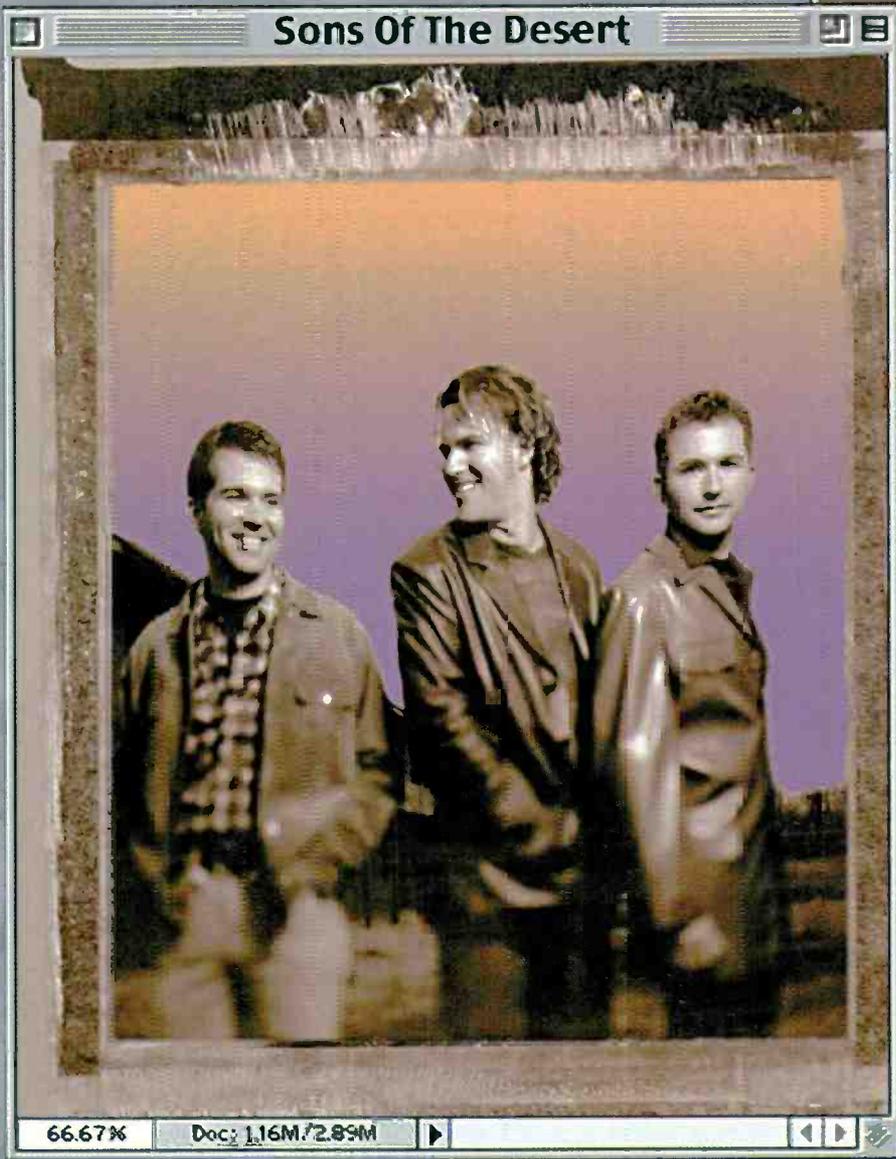
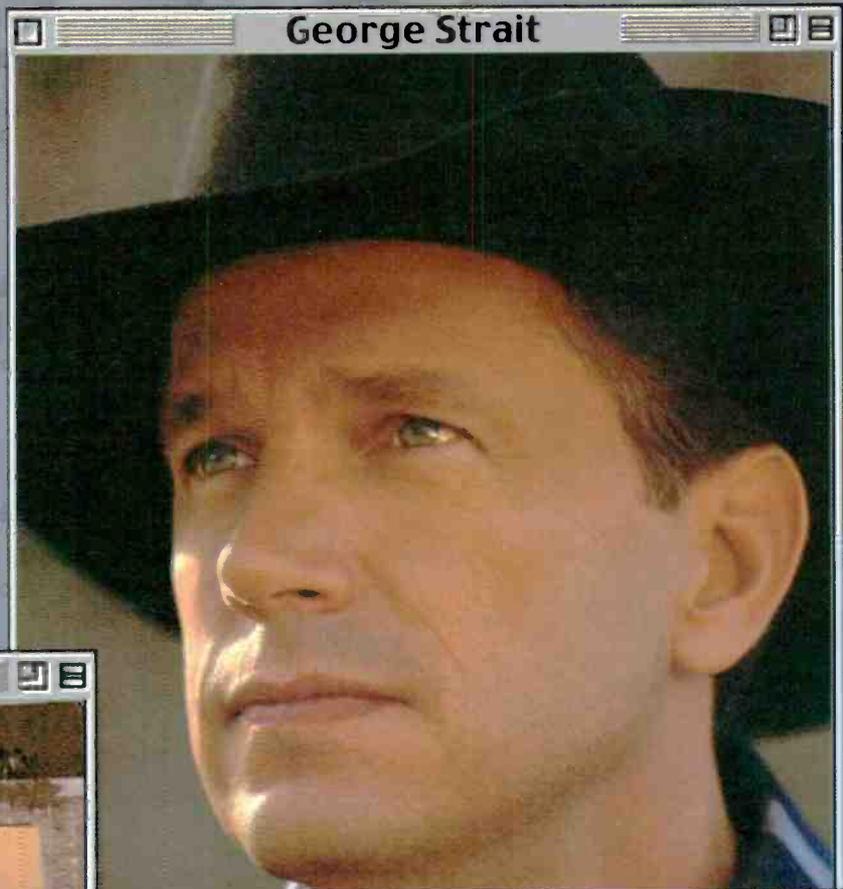
One of Rimes' attorneys, Jerry Edelstein, issued a statement that said, "We are disappointed in the ruling in Chancery

Court, and we will be appealing."

Curb Records president Mike Curb was out of town and could not be reached for comment by press time. However, he told the Nashville-based *Tennessean* shortly after the court's decision, "We hope [Rimes] can resolve all of the problems with her family. We want to see her back in the studio and happy. We know she's been working on something, and we're excited to hear it when it's finished."

The Tennessean also reported that when the judge read his verdict in court, Rimes "began shaking with sobs" before turning to her estranged father, Wilbur Rimes, and telling him, "I hate you." Rimes filed suit against her father last May, claiming he had cheated her out of at least \$7 million during the past five years.

New	⌘N
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- ENTERTAINER OF THE YEAR:** George Strait
- ALBUM OF THE YEAR:** I Hope You Dance : Lee Ann Womack
- TOP MALE VOCALIST:** George Strait
- TOP FEMALE VOCALIST:** Lee Ann Womack
- SINGLE RECORD OF THE YEAR:** "I Hope You Dance" Lee Ann Womack with Sons of the Desert
- SONG OF THE YEAR:** "I Hope You Dance" Lee Ann Womack with Sons of the Desert
- VOCAL EVENT OF THE YEAR:** "I Hope You Dance" Lee Ann Womack with Sons of the Desert
- "Murder or Music Row" George Strait and Alan Jackson
- TOP NEW VOCAL DUO OR GROUP:** Sons of the Desert
- VIDEO OF THE YEAR:** "I Hope You Dance" Lee Ann Womack



Congratulations To Our Academy Of Country Music Nominees!

Christian Distributor Formed

BY DEBORAH EVANS PRICE
NASHVILLE—Diamante Music Group and Servant Music Distribution are merging to form a new Christian music distribution company, Diamante-Servant Distribution. Diamante founder Bill Conine will serve as president of the new venture, while Martha Sorensen, president of Servant Music Distribution, becomes CEO.

Based in Newport Beach, Calif., Diamante launched eight years ago, rising from the ashes of what had been Frontline Distribution. Over the years, Conine and company built one of the Christian music industry's key independent distribution and marketing operations, noted for working with Christian punk rock, urban, gangsta rap, ska, and other edgy genres and introducing such acts as the Supertones and MxPx. Diamante's current roster of distributed labels includes the Acappella Company, Metro One, Ministry Music, Rescue Records, Tesh Media, and Homeland Records. Diamante recently signed a deal with Los Angeles-based Born Again Records for both mainstream and Christian-market distribution.

Servant is a year-old company based in Nashville. David Meece, Vicki Yoh'e, everybodyduck, and former Nouveau vocalist Paul Alan are among the acts the company distributes.

"Servant Music is Diamante a few years ago," Sorensen says. "We are getting started. I'm in the same boat. It's just a smaller boat."

She says she and Conine began talking last year during the annual Christian Booksellers Assn. convention about the similarities in their companies and business philosophies. "I really felt the Lord calling me to create a home for artists and labels that wanted to do business in a Christian-owned and -operated environment," says Sorensen. "There are other companies out there doing that, but there are people still being turned away, good people who have valuable ministries."

Ed Clydesdale, president of

CNI Distribution, which handles fulfillment for both Diamante and Servant, suggested that Conine and Sorensen would complement each other.

"Bill is wonderful at getting those deals, getting out there and meeting people. Everyone loves him," Sorensen says. "I'm more the behind-the-scenes number cruncher. I'm into biblical accountability and good stewardship in running my business. He's good at that, too, but he wants to have more time to do the things he's really good at, and I want more time to do the things I'm really good at. God has given us separate giftings that together are fantastic. We really do fill in the gaps for each other. It just seems like a logical choice right now."

Conine says he appreciates Sorensen's business acumen and also the fact that she "has a real passionate heart for the counterculture, which is one thing Diamante has always been known for promoting—a lot of cutting-edge music that appeals to today's youth."

Sorensen says merging the companies will give the new venture a presence in both Nashville and on the West Coast. Headquarters will be located in the CNI Distribution Building in Nashville, but Diamante will also maintain its current location in Newport Beach. The new company will have its first combined sales meeting May 4-5 in California. There are no plans to lay off any staffers in the wake of the merger, but Conine says some people may be "reassigned" to other departments if employees are duplicating each other's efforts.

According to Conine, the new venture may continue to grow. "There is a plan to perhaps bring in an additional partner," he says. He declined to make further comment because the deal is still in negotiation.



SORENSEN

Rock Still The Top-Selling Genre

At No. 2, Rap/Hip-Hop Overtook Country Music In 2000

BY MATT BENZ

NEW YORK—Rock is still tops, but rap/hip-hop overtook country as the second-most popular musical genre in 2000, according to the Recording Industry Assn. of America's (RIAA) annual Consumer Profile.

The profile also revealed that non-traditional retail stores continued to add market share in 2000, while specialty music stores' share declined.

It also showed that although buyers aged 45 and older continued to be the biggest purchasers of music, there was a slight increase in buying by the 10-14 and 15-19 age groups, following downturns in 1999.

But in perhaps the most notable finding of the study, rap/hip-hop surged ahead of country, with which it had tied for market share in 1999, to become the second-most popular genre. For the year, it garnered a 12.9% share, up from 10.8% the year before.

After a full decade as the second-most popular genre in the profile, country's market share slipped in 2000 to 10.7% from 10.8%. Longtime front-runner rock saw its share fall from 25.2% to 24.8%.

"It's encouraging to see a consumer profile as diverse as the vast array of

works that were released in 2000," Hilary Rosen, president/CEO of the RIAA, said in a release accompanying the profile. "It comes as no surprise to see the gain that rap/hip-hop has made when you consider that all of our major record labels produced many successful multi-platinum albums of that genre throughout the year."

The RIAA cited rap releases by Eminem, Dr. Dre, and Nelly.

Pop's share of the market fell from 10.3% to 8%, while jazz held fairly steady at 2.9%, from 3% in 1999.

Though the RIAA made no explicit reference to Napster or its effect on consumer buying in 2000, it did note that the "legitimate online music marketplace continued to grow," garnering a 3.2% market share in 2000, up from 2.4% in 1999. The RIAA also characterized 2000 as "a year marked with an even greater number of delivery options for music and most notably those provided by the Internet."

An RIAA spokesman says that the profile reveals the effects of Napster in the sharp year-to-year decline in sin-

gles' market share, from 5.4% to 2.5%.

"It's clear that Napster was a contributing factor—not necessarily a defining one," says the spokesman. "Whenever folks can download the hard work of artists for free, it's very unlikely that they are then going to go to a store and buy a single."

Sales of LPs held firm, with a 0.5% share of the market, the same as in 1999.

Nontraditional music stores—mainly large retailers such as Best Buy and Wal-Mart, which sell many products in addition to music—represented 40.8% of music sales, up from 38.3% in 1999. Record-store market share maintained a narrow edge at 42.4%, down from 44.5% in 1999. Since 1997, record stores' share has fallen from 51.8%, while the non-traditional category's share has risen from 31.9%.

Joe Pagano, VP for music and movies at Best Buy, says multiple product lines—music, DVDs, and software—make the difference. "There's a great deal of overlap between the consumers purchasing those products," he says. "They come in for one product and walk out with two or three others."

The 45-and-over crowd continued to

(Continued on page 86)



Warner Buying Out Qwest Records

BY GAIL MITCHELL

LOS ANGELES—Quincy Jones' label Qwest Records is being bought out by Warner Music Group (WMG) as part of the latter's ongoing restructuring in the wake of the AOL/Time Warner merger, according to sources.

Given Qwest's low-profit performance over the last several years, sources say, the decision to revoke its stand-alone status is something that has been discussed for about a year.

Among recent Qwest releases that haven't fared well on either the R&B or pop charts are 1999's *The Hit List* by Saafir and *Steel*, the soundtrack to the 1997 movie that starred Shaquille O'Neal and Judd

Nelson. Other releases over the last few years include Jones' own 1999 album, *From Q With Love*.

Jones is expected to continue his association with AOL Time Warner through his Quincy Jones Media Group, whose entertainment projects involve feature films, network and cable television, and the Internet. His firm has a first-look agreement with Warner Telepictures.

Jones and Warner Bros. Records established the joint venture in 1980. Envisioned as a home for multiple genres, Qwest sported a roster that at various times has included Lena Horne, Ray Charles, Tevin Campbell, Milt Jackson, James Ingram, Tamia, and more recently Saafir and the teen male group Youth Asylum. During a revamp of its roster in 1999, the label announced such new artists as tap

master Savion Glover and Atlanta rapper Shank, as well as the re-signing of singer Patti Austin.

Just last year, Qwest announced a production/distribution deal with Launch Pad Entertainment, whose acts at that time included Mark Middleton and the Incredible Siamese.

At press time, WMG had not released a statement concerning the buyout or the fate of Qwest's artist roster and its staffers, who number fewer than 20. The label has been under the direction of VP/GM Larry Davis, who's still under contract for another year and a half.

According to sources, Austin will likely become a Warner Bros. artist. Her new album is still slated for release this summer, with two singles being issued between April and May that target smooth jazz and adult R&B stations.

Top Court To Consider Writers' Rights Case

BY BILL HOLLAND

WASHINGTON, D.C.—The Supreme Court will take up a legal battle March 28 involving the rights of freelance writers, including music journalists and historians who have written liner notes and essays for record releases and claim ownership of their work.

The suit—New York Times Co. et al. vs. Jonathan Tasini et al.—was filed in 1993 by freelancers who argued that publishers violated U.S. copyright law by putting material originally published in print form online and on CD-ROMs without permission or further compensation.

The U.S. Court of Appeals ruled unanimously in favor of the writers in September 1999. The U.S. Copyright Office has also issued an opinion siding with the writers that authorization is required before publishers

reprint such work on Web sites.

If the Supreme Court rules in favor of the writers, says Tasini, who is president of the National Writers Union, the decision could affect tens of thousands of freelancers, photographers, and illustrators; force publishers to settle massive liability claims; and halt widespread illegal use of artists' works. It will also present a new challenge to record companies that have put on the Web liner notes and essays written originally for physical product.

Other defendants include Time Inc., University Microfilms International, and Lexis-Nexis. The Washington Post Co., Dow Jones, Knight-Ridder, Gannett, and Hearst are among the other media giants that have filed friend-of-the-court briefs siding with the *Times*.

Although there are no music writ-

ers or record companies directly involved in the case, the legal issue involves creators and content companies in the music business.

Writers interviewed by *Billboard* who have done liner notes and extensive artist biographical essays for boxed sets say they believe their work comes under the issue now before the Supreme Court. Most say that, even in the digital age, most record companies often do not require freelance writers to sign work-for-hire or other assignment contracts that grant ownership of such material to the companies.

"It's inconsistent," says Dan Morgenstern, who runs the Institute of Jazz Studies at Rutgers University and has written liner notes and boxed-set essays for four decades. "Over the years, I've written hun-

(Continued on page 82)



Shaggy Hits Double-Platinum. MCA recording artist Shaggy and MCA executives recently celebrated the double-platinum sales of his latest set, *Hotshot*, at the label's Santa Monica, Calif., headquarters. This issue, Shaggy holds the top spots of both The Billboard Hot 100 singles chart and The Billboard 200. Shown at the celebration, from right, are Gary Ashley, senior VP of A&R for MCA; Shaun "Sting" Pizzonia, the album's co-producer; Jay Boberg, president of MCA; Shaggy; Robert Livingston, Shaggy's manager; and Hans Haedelt, director of A&R for MCA.

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Echoes Debut In Berlin

BY WOLFGANG SPAHR

BERLIN—At the insistence of their two pop-loving daughters, German President Johannes Rau and his wife, Christina, attended the 10th annual Echo Awards March 15 and endured a long and often embarrassing night as the German music industry celebrated for almost four hours with last year's most successful recording stars.

About 5,000 people attended the event at the Berlin International Congress Center. The switch to Berlin from Hamburg, due to the latter city's failure to build a venue large enough for the show's growing audience, gave the awards ceremony new life. The performers had never before been so young and direct, and their appearances rang-

ed from childlike acceptance speeches to lewd remarks by a German comedy star.

TV viewing was up, too, with commercial broadcaster RTL achieving peak ratings of 7.75 million and an average of 4.87 million (equivalent to 29.6% of the 14-49 age bracket). The figures were



GEBHARDT

healthy, given that RTL broadcast the show with a delay of two hours, meaning that the televised coverage continued until well after midnight. Last year the show's coverage, (Continued on page 82)

4 Fans Die At Autograph Session

Asian Tragedy Leads Artists, Labels To Question Security

This story was prepared by Steve McClure in Tokyo, Nazir Husain in Singapore, and David Gonzales in Manila.

Record labels and artist managers may be forced to review promotional tours and signing sessions following the death of four young fans attending an autograph signing in Indonesia for Sony's British boy band a1.

The March 18 tragedy claimed the lives of four teenage girls—two of whom were sisters—who were crushed as some 1,500 fans rushed the exits of a shopping mall in the Indonesian capital of Jakarta. Media reports said two other girls were critically injured after being trampled.

The spectators had come to see the band at a midday autograph signing at music retailer Tarra Mega Store in the Taman Anggrek Mall. But hundreds more people than expected turned up, and panic broke out when some fans tried to escape the crush.

International acts rarely visit Indonesia, and the tragedy makes the prospect of other artists visiting the region even scarier. Yet the problem appears more widespread, as barely 24 hours later and halfway around the world, fellow British act Hear'Say (Polydor) canceled a promo appearance at Europe's largest shopping mall because of safety fears.

In the wake of the incident in

Jakarta, Lala Hamid, promotion director of Sony Music Entertainment (Indonesia), said, "We are shocked and deeply saddened by the tragic deaths of these young people. We will assist the bereaved families as much as we can, although we understand that any such assistance cannot make up for their families' loss."

The four-member a1 had already visited Singapore and the Philippines as part of a promotional tour of Asia. Problems with crowd control had led to the cancellation of a similar mall promo appearance in the Philippines the week before. Sony Music Entertainment (Philippines) media man-

(Continued on page 86)

Phillips Remembered As Creative Force Behind Mamas & Papas

BY CHRIS MORRIS

LOS ANGELES—In *Awopbopaloobop Alopbamboom*, his barbed 1969 history of rock'n'roll, Nik Cohn wrote of the Mamas & the Papas: "When they were bad, they sounded like a hip Ray Conniff. When they were good, though, which was often, they'd make the most musicianly noises in the whole of pop, and they'd be exhilarating."

The L.A. quartet's unique folk/rock harmony sound—frequently enrapturing, sometimes slick to a fault, but always commercially appealing—brought them to the top of the American pop heap in 1966-67. And the chief architect of the Mamas & the Papas' success was their principal songwriter/arranger, John Phillips. He died of heart failure March 18 at UCLA Medical Center. He was 65.

Born Aug. 30, 1935, in Parris Island, S.C., Phillips moved to New York in the late '50s. He made his first mark in the commercial folk trio the Journeymen, which also featured Scott McKenzie, for whom Phillips later wrote the 1967 hit "San Francisco (Be Sure to Wear Flowers in Your Hair)."

After the dissolution of that group, which recorded briefly for Capitol, Phillips met and fell in love with Michelle Gilliam, a California-born model 10 years his junior. He divorced his first wife, wed Gilliam, and formed the New Journeymen with her and singer/banjoist Marshall Brickman (who would go on to co-write the Oscar-winning screenplay for *Annie Hall* with Woody Allen).

The Phillipses soon recruited a pair of partners—a Canadian-born singer named Denny Doherty and his friend, Cass Elliot (who was born Ellen Naomi Cohen in Alexandria, Va.), who had played together in the folk act the Mugwumps—to form a new group. After performing their first shows in the folk clubs of New York's Greenwich Village, the quartet moved to Los Angeles in 1965 to try its luck.

Their arrival in the city coincided with the ascent of folk/rock acts such as the Byrds. The foursome soon landed a session gig backing former New Christy Minstrels member Barry McGuire, whose *faux* protest song "Eve of Destruction" was a No. 1 hit on Dunhill Records in the summer of '65.

Impressed by the singers' vocal chemistry and strikingly mismatched looks, producer Lou Adler set them up as the Mamas & the Papas on Dunhill.

The group scored an immediate top five hit in January 1966 with its first single, "California Dreamin'," a song Phillips penned in New York about his wife's homesickness for the West Coast. That iconic track was succeeded that April by the group's first and only No. 1 smash, "Monday, Monday," which, like its predecessor, featured an affecting



PHILLIPS

minor-key melody, cannily arranged four-part harmonies, and dense, neatly detailed production by Adler.

In all, the Mamas & the Papas placed 11 singles on Billboard's Hot 100 within two years; six of them reached the top five. Most were either written or co-written by Phillips. In 1966-67, the group released four albums; the first, *If You Can Believe Your Eyes and Ears*, reached No. 1,

and all four entered the top five.

At the height of the Mamas & the Papas' popularity in June 1967, Phillips and Adler organized the Monterey Pop Festival, the first such outdoor event devoted exclusively to rock music. It crystallized the ambition and energy of the music at a critical cultural moment.

Like a magnesium flare, the Mamas & the Papas burned brightly but quickly. The act was a highly unstable unit, and the Phillipses' sybaritic lifestyle—encompassing escalating drug use by Phillips and affairs between his wife and Gene Clark of the Byrds and with, most disastrously, her bandmate Doherty—hastened its demise.

By the release of the group's fifth album, *The Papas & the Mamas*, in spring '68, Elliot was planning the release of a solo single. The group was finished, except for an unsuccessful reunion in 1971, a year after the Phillipses divorced.

Phillips released only one solo album, *John Phillips (John the Wolfking of L.A.)*, in 1970. It peaked at No. 181 on Billboard's album chart. His career was effectively destroyed

by his addictions to heroin and cocaine. In 1992, his years of drug abuse necessitated a liver transplant.

Over the years, Phillips intermittently revived the Mamas & the Papas with various personnel; one edition even enlisted his troubled daughter, Mackenzie, star of the film *American Graffiti* and the TV series *One Day at a Time*.

Ironically, Phillips had two new albums pending at the time of his death: a newly completed solo set and a long-lost, recently rediscovered project recorded in the '70s with Rolling Stones Mick Jagger and Keith Richards. At press time, there was no new information on the possible release of the recordings.

Besides Mackenzie, Phillips' survivors include daughters Chynna, a member (with Brian Wilson's daughters Wendy and Carnie) of the hit-making early-'90s pop group Wilson Phillips, and Bijou, who released a solo album in 1999 on Almo Sounds; sons Jeffrey and Tamerlane; his wife Farnaz; and two stepdaughters. Funeral arrangements were pending at press time.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Alan Grunblatt is promoted to president of In the Paint/Koch Records in New York. He is also executive VP of Koch.

Jay Levine is named VP/deputy controller for the Warner Music Group in New York. He was executive director of financial reporting for AOL Time Warner.

Koch Entertainment promotes Mark Robinson to VP, business and legal affairs, in New York and Roger Graeme to VP/GM of Koch Entertainment Canada in Toronto. Koch Entertainment also names Tami Morrissey national director of alternative radio promotion in New York and Matt Ulanoff national director of Midwest promotion in Chicago. They were, respectively, director, business and legal affairs; GM; in the alternative department of *Hits* magazine; and Midwest promotional manager for Almo Sounds.



GRUNBLATT



LEVINE



GILLESPIE



LAROCCA



RONAYNE



WEAVER



SOWDERS



COHEN

Virgin Records promotes Brandon Padilla to national director, mix-show and street marketing, for Virgin Records Urban, and Brian Samson to director of crossover promotion for Virgin Records Urban in Beverly Hills, Calif. Virgin Records also names Geordie Gillespie VP, promotion, in Beverly Hills, Calif. They were, respectively, manager, West Coast mix-show and street promotions; national director, street marketing

and mix-show promotions; and VP, promotion, for C2 Recordings/Sony Music.

Joy Larocca is promoted to VP of finance for Atlantic Records in New York. She was senior director of finance.

Margaret Ann Ronayne is promoted to senior director, national top 40 promotion, for Arista Records in New York. She was national manager; top 40 promotion.

Kevin Weaver is promoted to

senior director of A&R/soundtracks for Lava Records in Los Angeles. He was director of A&R/soundtracks.

Bruce Schoen is named director of promotion and A&R research for Universal Records in New York. He was president of Bruce Schoen Productions.

PUBLISHERS. Greg Sowders is promoted to VP, creative, at Warner/Chappell Music in Los Angeles. He

was senior director, creative.

Charles McCullough Jr. is named creative manager for Quincy Jones Music Publishing in Los Angeles. He was a music coordinator for Walt Disney Music.

RELATED FIELDS. Jennifer Cohen is named president and managing partner for Songmasters in New York. She was VP of product development for Warner Music International.



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would like to thank

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And all those who participated in the making of
"GODSMACK Live"
taped live on March 2, 2001 at the Worcester's Centrum Centre, in MA.

Band Sully Erna - Vocals/Guitar • Tony Rambola - Guitar • Robby Merrill - Bass • Tommy Stewart - Drums

Directed By
Ian T. Barrett

Executive Producer
Daniel E. Catullo III

Produced by
James Chankin

Co-Produced by
Glenis S. Gross
Jeanné Kirkpatrick

Associate Producer
Krissy Sulem

Unit Manager
Mark McKenna

Associate Director
Eve Adair

Set Design by
Sully Erna
Tom Horton

Lighting Designer:
Jeff Ravitz
Moody, Ravitz, Hollingsworth Lighting
Design

Lighting Programmer:
Mike Hall
Editors
Ian T. Barrett

Production Coordinator
Steven Thomas

Technical Director
J.W. Griffith

Camera Operators
Win Bernfeld
Jimmy Covello
Rich Freedman
Ernie Jew
Alain Onesto
Todd Rensis
Dave Smith
Damian Tuffereau
Mark Whitman
Gail Goodwin

Camera Operator / Graphic Artist
Larry Young

CamTrack Operator / Technician
Tom Campbell

Utilities

Tom Carroll
Keith Conod
Anthony DeFonzo
Vincent DeMaio
Paul Paterno
Jim Washburn

Jib / Camera Operators

Rob Balton
Bruce Balton
Thomas Lowe

Video Controllers

Billy Steinberg
Bob Benedetti

Video Tape Operator

Allan Buchner

Audio Controllers

Bob Aldridge
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Ted Hawkins Remains 'Unstoppable' Catfish Issues Late Folk Singer's Never-Released Live Set

BY WES ORSHOSKI

Producer/guitarist Michael Messer recalls his first encounter with the late folk singer Ted Hawkins. It was December 1988 in a cramped, crowded dressing room at London's Mean Fiddler. "I arrived there, and Ted said to me, 'So I'm working with you, am I?' And I said, 'Well, yeah. I'd like to hook up and talk about your songs and what kind of stuff you would like to record.' And he said, 'Well, you better tape the show, because that's what I'll be doing. You tape the show, and you'll get the gist of my music.'"

With less than an hour before showtime, Messer ran out to his car, grabbed a tape, and threw it in a Sony recorder he borrowed from a friend. Minutes later, he began recording what has become *The Unstoppable Ted Hawkins*, a new, 17-song live disc that features previously unavailable original material and cover songs.

Originally, *Unstoppable*—just issued by U.K. blues/roots label Catfish—was meant to be no more than a work tape for Messer, who later collaborated onstage and in the studio with Hawkins. Still, Messer says he knew almost instantly that his recorder had captured something special that night. "I remember driving home after the show with my friend Ed Genis and saying, 'I don't know what album we're about to make with him, but I doubt it will ever be as good as this.'"

Khaled Abdullah, director of the 4-year-old Guildford, England-based Catfish, says it was during a conversation with Messer and some friends last year that he heard of the tape and realized that it could be much more than simply one of Messer's favorite musical possessions. Abdullah and Messer were making plans for his new album—*Kinky Guitar*, just issued by Catfish in the U.K. and due in the U.S. next month—when the conversation turned to Hawkins and the

tape. Abdullah says, "We just kind of sat there with our eyes popping out."

Messer says he made his first copy of the tape for Abdullah, who was so impressed that he immediately began working toward a commercial release. Messer put him in contact with Nancy Meyer, the Burbank, Calif.-based manager of Hawkins' estate, and the album was quickly licensed through the singer's widow, Elizabeth Haw-



HAWKINS

kins, who Meyer says is happy that performances of such songs as Dave Loggins' "Please Come to Boston" and the original "Golden Sun" are seeing the light of day. (Hawkins' songs are published by various BMI-affiliated companies.)

Hawkins died Jan. 1, 1995, in Los Angeles at age 58 of a diabetes-related stroke. But Messer says he "tried to work as if Ted was with me" while producing both the look and sound of *Unstoppable* (which is distributed by Pinnacle in the U.K. and DNA in the U.S.). "I tried to think back to when I was working with him and how he would have reacted," says Messer, who also wrote the album's liner notes and designed its package.

The album's title invokes Hawkins' nickname: "The Unstoppable." Meyer explains, "Because Ted had so many

starts and so many stops in his life, the inside joke was, well, 'They can't stop me, they can't keep me down.'"

Unstoppable doesn't include every song Hawkins played that night in the Fiddler's 200-seat acoustic room. One track, "Happy Hour," was lost when Messer turned the tape over. And, after thinking back to a conversation he had with Hawkins, Messer decided to remove "Dollar Tree," the second song played that night. "Ted and I listened to the tape together, and I remember him listening to 'Dollar Tree' and saying, 'Oh, man, I wish I hadn't done that that night.' It wasn't a good performance of it," Messer recalls. "And, as I say, I wanted him to approve of what I was doing when I put this album together."

Messer says that when Catfish's engineers began preparing the album for release, they began removing some of the "tape hiss and all that pop and crackle on the microphones and stuff," which he quickly halted. "I felt I was losing the essence of the live feel of it. Once they started tweaking with the computer, they actually began removing bits of Ted, literally."

With the issuing of *Unstoppable*—the sixth posthumously released Hawkins collection—the singer's amount of unreleased material has now been reduced to a handful of songs, according to Meyer. With that in mind, she hopes to turn to the likes of Ben Harper, John Doe, and Billy Bragg for help with a Hawkins tribute record.

"That's what I really need to do to infuse some life into his catalog, to let other people discover his material," Meyer says. "I mean, there's only so many masters and so many live records, and then it's done. But the idea that some other artists would discover his material, embrace it, and record new versions of it—that's what will bring Ted Hawkins back to life."

Blue Note Soundtrack 'Calle 54' Ups The Ante For Latin Jazz

BY LEILA COBO

MIAMI—The film *Calle 54* was conceived, planned, and executed as a labor of love. Yet it has become the closest thing to a definitive document on contemporary Latin jazz to date, as it features a dazzling array of artists that includes Paquito D'Rivera, Bebo and Chucho Valdés, Cachao, Chico O'Farrill, Gato Barbieri, Michel Camilo, and, in his last filmed performance, the late Tito Puente.

When Blue Note issues the soundtrack to *Calle 54* (April 10 in the U.S.), the album will be the latest link in a multifaceted project that now also encompasses a film, a coffee-table book, upcoming concerts featuring *Calle 54* artists, and a soon-to-be-released DVD Video that—in addition to music—contains one hour of interviews not shown in the film.

The original film lacks inter-

musical vignettes by some of the greatest names in Latin jazz, captured live at Sony's New York studios on West 54th Street (thus the title *Calle 54*).

Therefore, any discussion surrounding the *Calle 54* sound-



CAMILO

track—which features the same performances as onscreen—necessarily involves the film, which is slated for theatrical release in May via Miramax.

"It's not very common to have a movie that's only music," says Tom Evered, VP of Blue Note Records. "It's a concert playing at a theater every day."

Blue Note has the soundtrack via a licensing deal with EMI Spain, which released *Calle 54* in Europe as an exquisitely packaged double-disc set that, in addition to the 12 tracks from the film, also contains incidental music and three bonus tracks recorded—but not filmed—at the Sony studios. The set has already sold 62,000 copies in Spain since its release late last year, becoming the country's first jazz album to achieve
(Continued on page 33)



D'RIVERA

views because *Calle 54*—directed by Oscar-winning Spanish director Fernando Trueba (*Belle Époque*, *Too Much*)—was envisioned not as a documentary but as a dozen

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Ultra Naté Takes Novel Approach

'Stranger Than Fiction' Latest Chapter For Strictly Rhythm Artist

BY MICHAEL PAOLETTA

Even the most successful dance divas face pressures following up their hits, as fans and the industry alike clamor for more of the same. An artist who wants to grow beyond constricting categories—as Ultra Naté most certainly does—faces some hurdles and some headaches.

So, it's an early spring day, and singer/songwriter Naté is spending some much-needed quality time at her home in Baltimore. Her new Strictly Rhythm album, *Stranger Than Fiction*, is due out April 24, and she has just returned from a club tour that saw her performing in cities as far-flung as Amsterdam and Los Angeles, London and St. Petersburg, Fla. On Saturday (24) and Monday (26), Naté will perform at the Fort Lauderdale, Fla., Coliseum and Miami's Ice Palace, respectively. Then it's off to the stages of Hong Kong and Malaysia.

"I never stop touring. You can't," Naté says. "I love performing. That interaction with the audience is very special; it's something that should



ULTRA NATÉ

never be taken for granted."

While she's visibly calm, Naté doesn't hide the fact that this is another anxious moment among many in her 12-year career. "What can I say?" she asks with a sigh. "To have something so very near and dear to my heart now available for mass consumption can be stressful, to say the least."

Strictly Rhythm has licensed *Stranger Than Fiction* to various labels internationally. Avex released the new set earlier this year in Japan. (The Japanese version includes two bonus tracks: "Runaway" and a cover of the Bee Gees' "How Deep Is Your Love.") Throughout May and June, the set arrives in the U.K. and Germany (Universal), France (Happy Music), Spain (Blanco y Negro), Italy (Energy), Australia (Sony), Scandinavia (Scandinavian), and the Benelux (Digi-Dance).

Recorded in Stockholm, London, Los Angeles, New Orleans, and New York, the sterling *Stranger Than Fiction* finds Naté spreading her musical

wings beyond her dance origins, infusing a decidedly rhythmic foundation with elements of alt-leaning pop and acoustic soul. It also finds her working with such savvy producers, songwriters, and musicians as Attica Blues, D-Influence, Brian Alexander Morgan, Nick Nice & Anders Barrén, Arnthor & Bloodshy, Lenny Kravitz, Nona Hendryx, and N'Dea Davenport.

Collaborating with such a diverse lineup of talent kept Naté from getting locked into any one creative pat-

(Continued on page 17)



Back On Track. Newly formed Platform Recordings celebrates its launch with drummer Mike Clark and his band at the Bowery Ballroom in New York, a stop on Clark's Prescription Renewal tour. Clark is planning to be on the road through much of the spring. Pictured backstage at the Bowery Ballroom, from left, are DJ Logic; Ivory Daniel of Sestwide Management; band member Robert Walter; Clark; and band members Steve Zelenka, Joseph Finneran, James Faulk, and Charlie Hunter.

Magna Carta's Shadow Gallery Resolves Cliffhanger On 'Legacy'

BY CLAY MARSHALL

LOS ANGELES—With the band's fourth album, *Legacy*, Shadow Gallery has returned to its roots—or more accurately, the progressive-rock act has returned to the sound of its sophomore effort, *Carved in Stone*.

That '95 set featured the song "Cliffhanger," and the Pennsylvania sextet opens *Legacy*—due April 10 from Magna Carta Records—with the sequel, "Cliffhanger 2," featuring some of the same musical motifs.

Gary Wehrkamp, the group's primary songwriter, says the song was always meant to be continued. "The story wasn't concluded, but that was intentional—it would have killed all the fun," he explains, noting that fans frequently inquired about when a second chapter would be released. "We thought it would be funny to start with the same exact music."

The new album represents a freer approach to recording for a group of admitted perfectionists. The group's third album, *Tyranny*, a technology-minded concept album, took two years to record, and Wehrkamp says the band was determined not to repeat that

experience with *Legacy*.

"I'm glad we did *Tyranny*, but I didn't feel like a musician—I felt like a technician," he says. "We knew we had to make a simpler record. We tried to keep it fun."

That's not to imply that the six cuts on *Legacy* are lightweight; the closing track, "First Light," clocks in at more than 20 minutes.

Another song, "Society of the Mind," echoes the technological themes emphasized in *Tyranny*. But Wehrkamp says the group didn't want to make *Legacy* too similar to its predecessor.

"We wanted to get a little bit more of that progressive-rock feel back into it."

The self-managed Shadow Gallery's eponymous '92 debut was Magna Carta's second-ever release. The set will be reissued this year. Label president Peter Morticelli says the label would enthusiastically support a tour—something the group has yet to experience.

"There's nothing planned at this time," Wehrkamp admits. "I can see a point where we're going to want to get out and play some of this stuff, but it takes time to get the intricacies down to the detail that we like them. Hopefully, someday."

'I'm glad we did "Tyranny," but I didn't feel like a musician—I felt like a technician.'

—GARY WEHRKAMP

Jude Cole Puts On Manager's Hat; Frampton Shops Around For Label Deal

CHECKING IN: From time to time, we still pull out one of our favorite albums from more than a decade ago, **Jude Cole's** 1990 Reprise release, *A View From 3rd Street*. The delectable piece of alterna-pop spawned two top 40 hits, "Baby, It's Tonight" and "Time for Letting Go."

Though he's still making music, we were very surprised to learn that much of Cole's energy these days goes into managing acts. Among the acts on his roster is **Lifeshouse**, which is zooming up The Billboard 200 with its debut, *No Name Face*, as well as climbing The Billboard Hot 100 with first single "Hanging by a Moment." Cole's company, Los Angeles-based Watertown Management, also represents a new Warner Bros. signee, 14-year-old **Lindsay Pagano**.

"I had been asked by several different acts to manage them, and I had just instinctively turned people down," says Cole. "I thought, 'What a crazy notion.'" But after helping Lifeshouse land a deal with DreamWorks, acting as a friend, Cole decided it was time to say yes when Lifeshouse leader **Jason Wade** asked him to handle the band.

As an artist, Cole says, he understands artists' needs and frustrations. He tells his artists something he wishes he'd heard more when he was younger: "I tell them to listen to their instincts—they don't lie. At 14, Lindsay doesn't know anything about the business, but she does have a fire that tells her where to go. I think I denied listening to my instincts at times when maybe I shouldn't have. It gives me a sense of justice to come back and help them listen to theirs."

In addition to managing Lifeshouse and Pagano, Cole is writing and producing Pagano's Warner Bros. debut, which will come out this summer. He learned of Pagano when Nashville songwriter **Pat Bunch** slipped him a videotape of Pagano performing in the basement of her Philadelphia home. "At the end of the tape, Lindsay was singing 'Respect,' and I just started watching her videotape over and over," says Cole. "It [evoked] everything I ever loved as a kid, like the **Jackson 5** cartoons. This was more than a year and a half ago—I didn't know who **Britney** was; **Christina Aguilera** didn't have an album out yet. I thought it would be great to make a record by a teenager that wasn't fluffy."

Potential first single "Everything U R" showcases Pagano as a formidable singer whose R&B-influenced voice recalls a very young **Michael Jackson** from his "I'll Be There" era.

In addition to producing Pagano, Cole shares co-production credits on **Clay Davidson's** current sin-

gle, "Sometimes," which is climbing the Hot Country Singles & Tracks chart.

It's hard to imagine where he finds the time, but Cole has just released a new album, *Falling Home*, which is available through his Web site and a number of E-tailers, such as Amazon.com.

HEARTFELT: **Stevie Wonder** and **Brenda Russell** have written a song for **Denzel Washington's** new movie, the **Nick Cassavetes**-directed *John Q*. The ballad, called "Justice of the Heart," will be performed by Wonder. Russell, who wrote the lyrics for the track, says she and Wonder have known each other for 15 years but notes that this is the first time the two have completed a song together.

"We collaborated once before, but we never finished the project," says Russell. "It's so amazing to work with him. The first album I ever bought was [1963's] *Little Stevie Wonder/The 12 Year Old Genius*."

No word on what label will release the movie's soundtrack.

COMING ALIVE AGAIN: **Peter Frampton**, who is touring this summer with **Journey** and **John Waite**, is looking for a new record deal. "I'm writing right now," he says. "And I'm shopping around right now." Asked what he wants from a new record company, Frampton says, "I want to go with whatever label will give me the time of day. Two years ago people wouldn't give me the time of day. Then I started going out and touring, and it was the 25th anniversary of *Frampton Comes Alive*, and that brought my visibility up."

BITS: **Carl Scott**, Warner Bros. Records senior VP of artist relations and artist development, is leaving the label as part of Warner Music Group's buyout package offered to longtime employees over the age of 50. Scott is starting a new management venture called Gartzman, Simmons & Scott Entertainment . . . Veteran talent booker **Frank Riley** has parted company with Monterey Peninsula Artists and has formed his own San Francisco-based agency, Highroad Touring. Acts that have followed Riley to the new company include **Emmylou Harris**, **Steve Earle**, **Wilco**, **Jim White**, and **Minibar** . . . **Backstreet Boys**, **Destiny's Child**, **Aaron Carter**, and **Lil' Bow Wow** are among the acts that will perform at Nickelodeon's 14th annual Kids' Choice Awards.

Assistance in preparing this column was provided by **Chris Morris** in Los Angeles.



by Melinda Newman

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Artists & Music

Cuba's Segundo Enjoys Long Indian Summer

BY HOWELL LLEWELLYN

MADRID—How many artists have sold 1 million albums of new recordings made after the age of 88? Cuba's indefatigable 93-year-old Compay Segundo has, and that is one reason why the tag "unique" fits him like a well-worn glove.

Another reason is that Segundo is the last of a generation of traditional *soneros* who combined traditional rural songs with an incipient urban *son* to fully develop *son* music in the early decades of the last century, as well as lay the foundations for the subsequent emergence of the better-known salsa genre.

Far from resting on his laurels, Segundo saw his fifth album, *Las Flores de la Vida* (The Flowers of Life), released in Europe via Spain's DRO East West label on Nov. 6, 2000. The release was staggered through the late fall in Latin America; as with his other recent solo albums, Nonesuch issued the set in the U.S., with the Feb. 20 release of *Las Flores* coming with a completely redesigned package and liner notes translated into English from Spanish.

On the day of the album's release in Madrid, Segundo was presented with a diamond disc by the Spanish musician largely responsible for his "rediscovery" in 1994—former Radio Futura singer/leader Santiago Auseron, who now performs under the stage name Juan Perro.

Giving thanks "to Spain for this wonderful trophy," the ever-smiling Segundo said, "The flowers of life are the opportunities that life offers, and the new record is a message to young people not to despair, because the flowers of life reach everybody at some point—and you have to take advantage of them."

A week earlier in Havana, Segundo had met Cuban President Fidel Castro for the first time. In Madrid, Segundo's son Salvador, the group's double-bassist, showed this writer a photograph of Castro, 74, jokingly taking Segundo's pulse. The moment underlines Segundo's achievement—while the Western press occasionally speculates about Castro's health, the robust Segundo is old enough to be the Cuban leader's father.

In fact, Segundo celebrated his 93rd birthday days later, on Nov. 18, in Havana's luxury 70-year-old Hotel Nacional in a daylong party organized by his personal manager in Cuba, Miriam Morales. The party was attended by a legion of friends; some DRO East West staff; Segundo's manager for Spain, Luis Lázaro; and the third-ranking member of the Cuban government, Juan Almeida.

With a work schedule that would tire a person 50 years younger, Segundo completed a 70-concert world tour in 2000, including five gigs in Japan. Plans are set for a European tour this spring, with dates in France, Germany, and the U.K. Segundo lives in Havana, but he now spends a lot of time in Spain, "my second homeland,"

to escape the attention his renewed fame brings him in Cuba.

DRO East West has decided that it is time to play down his age and resilience and concentrate on the quality of his music. "We have a unique product in the musical world, but that fact has been driven home enough," DRO international exploitation manager Covadonga Racionero says. "We don't want people to lose sight of the fact that it is his music first and foremost that makes Segundo what he is."

Racionero adds that an important first step was the video made for the album's first single, a new version of the traditional favorite "La Negra Tomasa." It is a semi-animated comic strip that forms a backdrop to Segundo and his band playing. The video

was made by leading Spanish artist Javier Mariscal, who designed the Cobi mascot used for the 1992 Olympic Games in Barcelona, Spain.

Few artists have been able to create fashionable music from a bygone era without packaging it as nostalgia. But the video's image is "young and playful and part of our move away from selling the image of a very old man still performing despite his age," Racionero says. "We're treating him as an artist, as the great musician and human being that he is."

Racionero says the 1 million sales are divided among four albums released worldwide—*Yo Vengo Aqui* (200,000), *Antologia* (80,000), *Lo Mejor de la Vida* (300,000), and *Calle Salud* (340,000)—and a compilation of songs from the four albums that were released in France, Germany, the U.K., the Netherlands, and other

(Continued on page 16)



SEGUNDO

amusement business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BACKSTREET BOYS, KRISTAL	Allstate Arena Rosemont, Ill.	Feb. 12-13	\$1,808,634 \$67/\$49	29,427 two sellouts	SFX Music Group
MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE	Gund Arena Cleveland	March 5	\$422,683 \$35/\$27.50	14,614 sellout	Belkin Productions
MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE	Patriot Center Fairfax, Va.	March 11	\$314,760 \$35	8,415 sellout	I.M.P.
MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE	Mellon Arena Pittsburgh	March 9	\$291,535 \$35/\$30	8,845 9,376	SFX Music Group
BARENAKED LADIES, CHANTAL KREVIASZUK	General Motors Place Vancouver	March 7	\$279,735 (\$430,090 Canadian) \$29.27/\$22.76	10,056 15,316	SFX Music Group
BARENAKED LADIES, CHANTAL KREVIASZUK	Pengrowth Saddledome Calgary, Alberta	Feb. 28	\$269,070 (\$411,390 Canadian) \$29.43/\$22.89	9,456 13,267	SFX Music Group
DON HENLEY, JILL SOBULE	Van Andel Arena Grand Rapids, Mich.	March 6	\$266,527 \$59.50/\$45	5,292 8,527	SFX Music Group, Belkin Productions
BARENAKED LADIES, CHANTAL KREVIASZUK	Breslin Student Events Center East Lansing, Mich.	Feb. 19	\$262,668 \$37.50/ \$27.50	8,241 9,500	Belkin Productions
MATCHBOX TWENTY, EVERCLEAR, LIFEHOUSE	Firstar Center, Cincinnati	March 8	\$259,876 \$36/\$29.50	10,634 sellout	SFX Music Group
SARAH BRIGHTMAN	Delta Center, Salt Lake City	March 8	\$259,663 \$65/\$40.50	5,467 5,694	SFX Music Group, in-house

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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
NO. 1				
1	1	CREED [▲] WIND-UP 13049 (11.98/18.98) HS	MY OWN PRISON 50 weeks at No. 1	181
2	2	BOB MARLEY AND THE WAILERS ^{◆10} TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	612
3	3	DIXIE CHICKS ^{◆10} MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	164
4	7	GODSMACK [▲] REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	115
5	6	METALLICA ^{◆12} ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	501
6	4	KID ROCK [▲] TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	116
7	12	JOURNEY ^{◆10} COLUMBIA 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	485
8	8	SHANIA TWAIN ^{◆18} MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	176
9	23	AEROSMITH [▲] Geffen 424716/INTERSCOPE (12.98/18.98)	BIG ONES	153
10	18	BON JOVI [▲] MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	87
11	44	DMX [▲] RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	125
12	10	BOB SEGER & THE SILVER BULLET BAND [▲] CAPITOL 30334* (10.98/15.98)	GREATEST HITS	334
13	11	PINK FLOYD ^{◆15} CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1250
14	34	SUBLIME [▲] GASOLINE ALLEY 111413/MCA (12.98/18.98)	SUBLIME	224
15	5	MILES DAVIS ^{◆10} LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	100
16	9	AEROSMITH ^{◆10} COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	330
17	13	DAVE MATTHEWS BAND [▲] RCA 66904 (11.98/17.98)	CRASH	245
18	—	JANET JACKSON [▲] A&M 540399*/INTERSCOPE (12.98/18.98)	DESIGN OF A DECADE 1986/1996	30
19	14	ENYA [▲] REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	53
20	17	AC/DC ^{◆19} EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	344
21	15	2PAC ^{◆9} A&M/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	88
22	19	U2 [◆] ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	57
23	20	DEF LEPPARD [▲] MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	223
24	21	MATCHBOX 20 ^{◆11} LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	207
25	31	AC/DC [▲] EASTWEST 92215/EEG (11.98/17.98)	LIVE	148
26	29	ABBA [▲] POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	203
27	26	EMINEM [▲] WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	104
28	32	QUEEN [▲] HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	397
29	22	DAVE MATTHEWS BAND [▲] RCA 66449 (11.98/17.98)	UNDER THE TABLE AND DREAMING	220
30	45	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)	TODDLER FAVORITES	11
31	30	BRITNEY SPEARS ^{◆13} JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	114
32	25	DAVE MATTHEWS BAND [▲] RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	108
33	28	AL GREEN [▲] Hi/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	129
34	27	JAMES TAYLOR ^{◆11} WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	538
35	24	DR. DRE [▲] DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	106
36	39	BROOKS & DUNN [▲] ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	146
37	36	PHIL COLLINS [▲] FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	119
38	—	CHARLOTTE CHURCH [▲] SONY CLASSICAL (11.98 EQ/17.98)	VOICE OF AN ANGEL	78
39	35	ANDREA BOCELLI [▲] PHILIPS 539207 (12.98/18.98) HS	ROMANZA	172
40	33	GEORGE HARRISON [▲] APPLE 30474/CAPITOL (24.98 CD)	ALL THINGS MUST PASS	46
41	37	'N SYNC ^{◆10} RCA 67613 (11.98/18.98)	'N SYNC	156
42	16	CAROLE KING ^{◆10} EPIC 65850 (7.98 EQ/11.98)	TAPESTRY	446
43	—	SUBLIME [▲] GASOLINE ALLEY 111474/MCA (12.98/18.98) HS	40 OZ. TO FREEDOM	123
44	48	PATSY CLINE [▲] MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	6
45	—	JANET [▲] VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	75
46	40	TOM PETTY AND THE HEARTBREAKERS [▲] MCA 110813 (12.98/18.98)	GREATEST HITS	356
47	—	EAGLES ^{◆27} ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	309
48	43	MAXWELL [◆] COLUMBIA 68515/CRG (7.98 EQ/11.98)	MTV UNPLUGGED EP	25
49	50	NIRVANA ^{◆10} DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	286
50	—	GUNS N' ROSES ^{◆15} Geffen 424148/INTERSCOPE (12.98/18.98)	APPETITE FOR DESTRUCTION	479

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. ^{HS} has appeared on The Billboard 200 and Top Pop Catalog Albums. [◆] Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). [▲] RIAA certification for net shipment of 1 million units (Platinum). [◆] RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: [○] Certification for net shipment of 100,000 units (Oro). [△] Certification of 200,000 units (Platino). [△] Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ^{HS} indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

W.A.S.P. Unleashes 'Unholy Terror' Via Sanctuary

BY CLAY MARSHALL

LOS ANGELES—Blackie Lawless invoked a great deal of religious imagery on W.A.S.P.'s 1992 rock opera, *The Crimson Idol*, but the shock-rock pioneer goes a step further on the group's ninth studio collection, *Unholy Terror*.

Due April 17 from Sanctuary Records' Metal-Is imprint, the 10-track set sees the act's front man confront his fundamentalist Christian upbringing, drawing on his own religious past (much as he did with his music industry experiences on *The Crimson Idol*) to emphasize his points.

"When I broke away from the church, I went straight into the occult, until it hit me that what I had done was swap one for another," Lawless explains. "I was still participating in an organized religion. I wasn't thinking for myself. That's the thing I'm really trying to hammer home—to get people to think for themselves."

That mind-set led Lawless to pen the song "Charisma," in which he dissects the public's obsession with public figures. "There's a side of charisma that's very dark, [with] the ability to suck people in," he says. "I thought about charisma as a living entity; an enigma that channels its way through people, only using

them as physical vessels, and when that person passes on, it finds its way into somebody else."

Lawless wrote the music for "Charisma" in one studio take, says the artist, whose songs are published by Sanctuary Music Publish-



W.A.S.P.

ing (ASCAP). "It's the only time I've ever done anything like that. When I was done, I looked at the chord progression, and I was astonished. It's radically different than anything I've ever done before."

Cory Brennan, VP of marketing for Sanctuary Records Group North America, says "Loco-Motive Man"—a multilayered, modern-sounding track that addresses the rash of school killings—could serve

as the set's first single. "There's a very strong fan base for W.A.S.P. that has never gone away," he says. "They're a band that's put out the past two albums [1997's *K.F.D.* and 1999's *Hell'dorado*] with little to no marketing, promotion, and touring behind them, and yet they've [SoundScanned] upward of 50,000 units each record. Blackie has a lot of real supporters in the hard rock/metal community."

In addition to Sanctuary's own online, street-team, and radio campaigns, the label has hired Concrete Marketing to work the record. Represented by Manimal Productions, W.A.S.P. will also perform at select European summer festivals and tour the U.S., either on a club headlining run or as a support act on a larger summer tour.

Unholy Terror is W.A.S.P.'s first Sanctuary release, but Tom Lipsky, head of Sanctuary Records Group North America, says the label is a perfect home for the band, due to its recent acquisitions of other labels with W.A.S.P. catalog. "From a catalog perspective, it all made sense to work together for the new album," he says. "I think there's an overall company awareness and understanding of what works best where W.A.S.P. is concerned."



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CUBA'S SEGUNDO ENJOYS LONG INDIAN SUMMER

(Continued from page 14)

European territories under the title *100 Anos De Son* (150,000). France is Segundo's biggest market, followed by the U.S., Spain, and Germany. Since its U.S. release, *Las Flores de la Vida* has sold 90,000 copies, according to SoundScan.

Among his renowned accomplishments, Segundo invented the *armonico*, a seven-string guitar that is a cross between a Spanish guitar and the traditional Cuban *tres*, which has three double strings. Few of his fans, though, are aware that he first played the clarinet. With that instrument, his career began in the 1920s—first in the Santiago de Cuba municipal band, then, after moving to Havana, in the Firemen's Band in the capital's Regla district. Segundo brought the clarinet back into his band (although he continues to play only the armonico) on *Calle Salud* in 1999, and it is featured strongly on *Las Flores*.

It is also often forgotten that Segundo, whose real name is Francisco Repilado, was a famous musician in the 1940s—he recorded an astounding 45 to 50 albums; nobody knows the actual figure—and the 1950s, when he performed in the U.S. and Europe. Segundo recorded his first album with the Trio Cuba in the 1930s at Havana's RCA Victor studios, which were taken over by Egrem after the 1959 revolution. It was there that Ry Cooder produced the Grammy-winning *Buena Vista Social Club* (None-such) more than 60 years later, and Segundo was one of the Social Club's key musicians.

Segundo's first big break came in 1942, when he formed the duo Los Compadres with Lorenzo Hierrezuelo after briefly performing as a clarinet player with the legendary Miguel Matamoros. A radio DJ gave Hierrezuelo the nickname Segundo Primo as the leading vocalist, and Repilado got the nickname Compay Segundo because of his deep, grave vocal style. In eastern Cuba, where Segundo was born in 1907, in Siboney near Santiago de Cuba, *segundo* means compadre or good friend.

But Castro's revolution stressed more important priorities than music, and Segundo fell into what Lázaro

calls "an unjustified oblivion." Segundo, who at times earned money cutting men's hair, worked for 20 years in a cigar-rolling factory, "not missing a single day off for illness," he says.

Before flying to the celebration in Havana, Lázaro explained how Segundo was "rediscovered" in Spain. Lázaro was packing a short-brimmed hat—"I buy a new one for Segundo every birthday"—and a copy of the Segundo biography he wrote, *Un Sonero de Leyenda* (A Sonero of Legend), published last November by the Fundacion Autor, the promotion arm of Spanish authors and publishers'

'I'm a worker of culture who likes to take Cuban music and joy to many places.'

—COMPAY SEGUNDO

society SGAE.

Lázaro recalls, "The first person to give the voice of alarm was Cuban musicologist Danilo Orozco, a researcher who told a few of us—Santiago [Auseron], Spanish musicologist Faustino Nunez [who wrote the introduction to the biography], and me—about this person who was a treasure, the last of a generation.

"At the time," Lázaro continues, "Santiago was compiling a son anthology called *Semilla del Son*, and Segundo's material was soon on board. Then in 1994, the Seville [Spain] regional council organized a now historic event called 'A Musical Encounter Between Flamenco and Son,' and Orozco persuaded them to invite Segundo. To see the identification between young Gypsy flamenco artists and Segundo, then 87, was unbelievable. Segundo was often the last to stay awake as they jammed into the morning. He often says he discovered his flamenco soul on his first day in Seville."

Lázaro quit a well-paid music-equipment salesman's job to become Segun-

do's manager, arranging his first Madrid concerts in small clubs in September 1995. Lázaro says, "We got paid 30,000 pesetas [\$157] for the first gig. But after that, word got around, and there was no looking back."

From the start, Lázaro made notes on all the old songs (many never scored before) and from innumerable anecdotes that Segundo's formidable memory supplies. Much of this material is found in the biography.

Auseron, who three years later became a DRO East West artist as Juan Perro, persuaded DRO marketing director Alfonso Perez to watch Segundo in a Madrid club in October '95. Perez was so impressed that he said, "Your label problems are over—I'm signing him tomorrow." Within a month, Segundo was recording in Madrid's Cinearte studios.

"I compiled a list of 20 songs for an album I wanted to be called *Antologia*, even though it is not normal to publish a musical anthology of someone still fairly unknown, and Santiago produced the album," recalls Lázaro, who has since produced *Lo Mejor de la Vida* and *Calle Salud*.

Segundo found a readily enthusiastic young audience in Europe and the U.S., which reached new heights in 1996 with *Buena Vista Social Club*. He has continued on his own path since, much like fellow Buena Vista Club stalwart Eliades Ochoa (who is also preaching the gospel of traditional Cuban music with his group, El Cuarteto Patria).

Segundo says he barely received a dime in royalties until the late 1990s from records containing his songs that have sold around the world since the '30s. "Money is important, but not essential," he says. "I'm a worker of culture who likes to take Cuban music and joy to many places. That for me is the greatest capital a person can have—to bring joy to others."

Lázaro, who probably knows Segundo better than any non-Cuban, says, "He is a personage that transcends music, with an irresistible magnetism. He is full of energy and positive ideas—a perfect ambassador for his country today."

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UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

FEELING LUCKY: The Lucky Strike 2000 Band to Band competition is winding down to its conclusion, and after nearly a year of competition, the field of 45 hopefuls has been whittled down to 15.

Now in its fourth year, the competition is not the typical contest in which a winner is picked in a one-night event. Rather, the program is multi-tiered, giving the acts a chance to showcase their skills as they progress. Among the advantages of participating are a top cash prize of \$15,000 (the other 14 acts get cash prizes ranging from \$1,000 to \$12,000), the opportunity to play a variety of venues, and a slot on the nationally distributed *Band to Band 2000* CD.

"This program [gave] us tons of exposure to a fan base that we couldn't reach on our own," notes **Chris Johnston** of **19 Wheels**, a band that appeared in the 1999 competition. "We've made contact with other bands, as well as with labels, distributors, publishers, promoters, and writers who've received the CD and responded directly to the band."

John Kahn, who was also a part of the 1999 contest, agrees, adding that the touring component of Band to Band gave the band its "first dose of what it would be like to tour."

We've been following the contest from the start, and we're pleased to note that the final field of contestants is extremely strong. Although we have several personal favorites—Detroit outfit **Rev**, which scores with the pop-infused punk gem "Drag Me Down," and **Mudcat Jones**, a Washington, D.C., act that clicks with the moody rock ballad "Are You Satisfied?"—the CD is flush with solid A&R prospects. If you're even remotely doubtful about the quality or commercial viability of this project, allow us to note that **Creed** was among the bands that participated in the 1997 contest. Also, Capitol recently signed 1999 participant **Mesh**.

"We really want to position the program as a resource for the music industry," says **Chris Denton**, brand associate for Brown & Williamson Tobacco, which sponsors Band to Band.

Here's how the winner is chosen: Over the course of the year, 45 bands have been playing in venues around the country, including the House of Blues in Los Angeles and New Orleans, the Hard Rock Cafe in Dallas, Fitzgerald's in Houston, and Park West in Chicago. Fans and industry professionals participate in the judging process, reducing the number of competing bands down to 15. Those 15 contributed a track to the CD (for which they were paid \$2,500), which has been circulated to journalists, radio programmers, and other industry figures. The 15 bands have been touring regionally in groups of three for the past few months. Along the way, show attendees have been given voting cards and a toll-free number they can call to vote for their favorites.

The contest comes to a close April 30, and the winner will be announced in May. Follow this space for further information about this event.

For more information, contact **Andrea Kramer**, 502-568-7000.

TUNESMITHING: We're proud to report that **Michael Bradford**, one of our favorite up-and-coming songwriters, is starting to make some much-deserved industry noise—thanks to his participation on the **Uncle Kracker** hit "Follow Me."

The acoustic-pop jam was written while Bradford and Kracker were touring with **Kid Rock**, the latter's mentor (and producer of his Lava Records debut, *Double Wide*). "We actually recorded that song in the basement of the house that I was staying in in Detroit, during a break in the Kid Rock tour," Bradford recalls. "We did it in secret at first, because we thought that [Rock] would think that it was too soft."

Fortunately, he liked the song, and it's become the trigger for a wide range of projects by Bradford, whose career this column has been following for two years now. He's contributing songs and production to forthcoming projects by **Meredith Brooks**, **Youngstown**, **Tre Hardson** (formerly of **the Pharcyde**), **the Feds**, and **Two Skinnee J's**.

Meanwhile, Bradford and Kracker are cultivating their creative alliance. They've contributed several songs to the soundtrack to the forthcoming **Chris Rock** movie, *Osmosis Jones*, and "Follow Me" has been played in the films *Coyote Ugly* and *3,000 Miles to Graceland*.

Bradford is managed by **Shannon O'Shea** of S.O.S Management and published by Seven Peaks (ASCAP), a Disney company. Contact Bradford directly at michaelbradford@compuserve.com.



ULTRA NATÉ USES A NOVEL APPROACH

(Continued from page 12)

tern. She says, "It forced me to remain open and flexible to new ideas."

Perhaps most exciting for Naté was collaborating with other women. "It was such an incredible experience working alongside Nona and N'Dea," she recalls. "There I was with Nona, trying to remain cool and collected, all the while thinking, 'Legend.' Thankfully, the atmosphere was relaxed."

As for writing with Davenport, Naté (whose songs are published by Ultra Blue Music/Universal Music Publishing, ASCAP) says it was a "very spiritual experience." The collaboration took place in New Orleans. She explains, "Being in a city that is equal parts Southern and French put me in such a weird head trip. I felt like I had a history there even though I'd never been there before."

The concept for *Stranger Than Fiction* is based on a romance novel, says Naté, with each song "representing a different chapter of my life." Consider these titles: the Alanis Morissette-etched "Ain't Looking for Nothing," the El Coco-sampling "Dear John," the melancholy "Eternal," the sensual "Twisted," the disco-splashed "Breakfast for Two," the haunting "Ghost," and emotion-packed anthems such as "Desire" and "Get It Up (The Feeling)."

Fans became aware of the new album when Strictly Rhythm previewed the set last summer with the

single "Desire." By late summer, the song had reached the top of Billboard's Hot Dance Music/Club Play chart.

The set's new single, "Get It Up (The Feeling)," was delivered to club DJs in mid-March, with a commercial release set for Tuesday (27). In early April, the label will send the track to radio mix-show DJs and follow up with a mailing to top 40 and rhythm radio. The Eric Johnson-directed video will be serviced to MuchMusic, MTV, MTV2, and VH1.

According to Strictly Rhythm VP of promotion Bari Gossman, a lifestyle marketing campaign—encompassing hair salons, lounges, cafes, boutiques, airlines, and the gay community—has already been put into effect to help spread the word about *Stranger Than Fiction*.

"It's quite interesting," admits Naté's manager/executive producer, Bill Coleman of Brooklyn, N.Y.-based Peace Bisquit Productions. "Ultra's at a weird place in her career. She has three albums [*Blue Notes in the Basement*, *One Woman's Insanity*, *Situation: Critical*] and many international club hits [including 1997's "Free," a European top 10 pop single] under her belt. And while she remains credible in the dance community, how does she move forward when many want her to keep rehashing 'Free'?"

"Let's be realistic," Coleman con-

tinues. "There aren't too many albums being made today by real dance artists. It's all about the DJ-driven compilation. For an artist like Ultra, it's a double-edged sword: remaining true to her fans while honoring her own wishes and desires as a singer/songwriter."

"Generally speaking, how do you deal with record companies who think your artist shouldn't be too edgy or alternative?" Coleman wonders. "Too many labels want an artist to conform to the stereotypical image of the dance diva. In other words, you don't ask for the best, and you're asked to be content with what you are given."

Fortunately, that's not the case with Strictly Rhythm. "Strictly let us make the record we wanted to make," Coleman explains. "I don't think we would've been able to have such creative freedom anywhere else."

Upon hearing this, Naté nods her head up and down. "It's about longevity and the big picture," she says. "We're happy if we make a good record, and I believe *Stranger Than Fiction* is a good record."

Naté works with several booking agencies, including New York-based Evolution Talent Agency and Track Central Booking; Hayward, Calif.-based T-Best; and London-based Tony Denton Promo.

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MARCH 31, 2001

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	6	2	ANTHONY KEARNS/ROANAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98)	No. 1 THE IRISH TENORS: ELLIS ISLAND
2	4	19	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
3	NEW	▶	CLUTCH ATLANTIC 83433/AG (11.98/17.98)	PURE ROCK FURY
4	2	3	AMERICAN HI-FI ISLAND 542871/DJMG (12.98 CD)	AMERICAN HI-FI
5	7	46	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
6	14	12	CHARLIE WILSON MAJOR HITS 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP
7	1	2	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98)	ANTHOLOGY
8	3	23	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
9	5	2	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98)	LIVE IN CONCERT
10	10	16	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
11	12	5	TANTRIC MAVERICK 47978/WARNER BROS. (11.98 CD)	TANTRIC
12	8	12	PAULINA RUBIO △ ² UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
13	15	30	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
14	9	20	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
15	11	15	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
16	13	41	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
17	17	17	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
18	25	29	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
19	18	5	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
20	19	11	BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO
21	21	35	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
22	26	21	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
23	RE-ENTRY	▶	SAMANTHA MUMBA WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98)	GOTTA TELL YOU
24	24	22	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
25	34	29	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE

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

26	23	3	JOHN DIGWEED BOXED 019/STUDIO K7 (18.98 CD)	LOS ANGELES—GLOBAL UNDERGROUND
27	22	85	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98)	WHO NEEDS PICTURES
28	NEW	▶	LOS SUPER SEVEN COLUMBIA 61429/SONY DISCOS (17.98 EQ CD)	CANTO
29	20	2	MIKAILA ISLAND 542726/DJMG (8.98/12.98)	MIKAILA
30	33	4	TIM RUSHLOW ATLANTIC (NASHVILLE) 83326/AG (10.98/16.98)	TIM RUSHLOW
31	46	2	BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD)	THE BEST OF FREESTYLE MEGAMIX
32	32	14	PRU CAPITOL 23120 (6.98/9.98)	PRU
33	41	7	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
34	29	27	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
35	NEW	▶	NONPOINT MCA 112364 (8.98/12.98)	STATEMENT
36	37	18	CLEDUS T. JUDD MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17.98)	JUST ANOTHER DAY IN PARODIES
37	39	13	REBECCA ST. JAMES FOREFRONT 25251 (16.98 CD)	TRANSFORM
38	28	5	SMUT PEDDLERS EASTERN CONFERENCE/RAWKUS 50164*/PRIORITY (10.98/16.98)	PORN AGAIN
39	RE-ENTRY	▶	RACHAEL LAMPA WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
40	44	5	AZUL AZUL SONY DISCOS 83941 (10.98 EQ/16.98)	EL SAPO
41	35	13	JUAN GABRIEL △ ARIOLA 80227/BMG LATIN (9.98/14.98)	ABRAZAME MUY FUERTE
42	NEW	▶	JOHN HAMMOND POINTBLANK 50764/VIRGIN (17.98 CD)	WICKED GRIN
43	RE-ENTRY	▶	NICOLE C. MULLEN WORD 63548/EPIC (11.98 EQ/16.98)	NICOLE C. MULLEN
44	43	7	JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD)	USEFUL MUSIC
45	RE-ENTRY	▶	RODNEY CARRINGTON CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
46	36	11	ST. GERMAIN BLUE NOTE 25114*/CAPITOL (16.98 CD)	TOURIST
47	RE-ENTRY	▶	SPINESHANK ROADRUNNER 8563 (8.98/13.98)	THE HEIGHT OF CALLOUSNESS
48	40	17	BIG MOE WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP
49	27	5	JUAN LUIS GUERRA 440 KAREN 930237/UNIVERSAL LATINO (14.98/19.98)	COLECCION ROMANTICA
50	45	24	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD

POPULAR UPRIISINGS

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

JIM'S 'PLACE': Country/folk singer **Jim White** has been on a North American tour in support of his latest Luaka Bop Records set, *No Such Place*. Sales are steadily increasing for the



Sinfully Good. Rock band Sinomatic makes music that "has a timeless feel, inspired by life issues and problems," says lead singer/guitarist Ken Cooper. The Youngstown, Ohio-based group's self-titled major-label debut is set for release April 17 on Rust/Atlantic Records. The album's first single, "Bloom," has been serviced to rock radio, and the band has been touring the U.S.

album, which has been slowly inching its way toward the Heatseekers top 50.

White's tour dates include April 5 in Columbia, Mo.; April 6 in Lexington,

Ky.; April 7 in Louisville, Ky.; and April 9 in Oxford, Miss.

THE EGIL HAS LANDED: DJ **Swedish Egil** makes a notable chart entry with *Swedish Egil Live at Webster Hall* (Webster Hall Records), which debuts this issue at No. 15 on the regional Middle Atlantic chart. The DJ-driven techno compilation—Egil's first album to make an impact on a Billboard chart—features tracks by **Linux**, **Gate 1**, and **Dogma**. Egil, a veteran DJ and remixer, is best known for his *Groove Radio* show, which is now online at groove.radio.com.

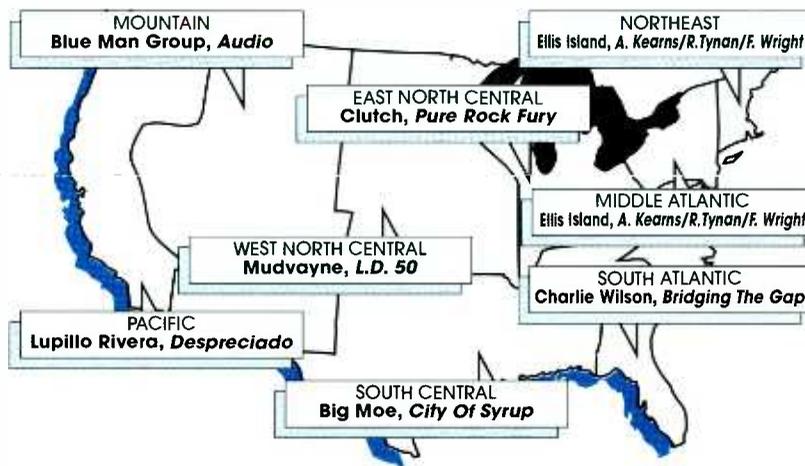
JAZZY HORN: Jazz artist **Shirley Horn** makes an impressive showing this issue on the Top Jazz Albums chart, where her current set, *You're My Thrill* (Verve Records), debuts at No. 8. The album is currently bubbling under the Heatseekers chart.

Several of Horn's other albums have been hits on the Top Jazz Albums



Mirabal's Portrait. Robert Mirabal's PBS concert special, *Music From a Painted Cave*, has been airing throughout this month. He says his album of the same name (due April 3 on Silver Wave Records) is an "evolutionary vision." Mirabal won the Native American Music Award for songwriter of the year in 1998 and 2000.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL**
1. Mudvayne L.D. 50
 2. Clutch Pure Rock Fury
 3. Keith Urban Keith Urban
 4. Rascal Flatts Rascal Flatts
 5. Tantric Tantric
 6. American Hi-Fi American Hi-Fi
 7. The Union Underground ...An Education In Rebellion
 8. Jamie O'Neal Shiver
 9. At The Drive-In Relationship Of Command
 10. Anthony Kearns/Ronan Tynan/Finbar Wright The Irish Tenors Ellis Island

- MIDDLE ATLANTIC**
1. Anthony Kearns/Ronan Tynan/Finbar Wright The Irish Tenors Ellis Island
 2. Bad Boy Joe The Best Of Freestyle Megamix
 3. Alien Ant Farm ANThology
 4. Clutch Pure Rock Fury
 5. American Hi-Fi American Hi-Fi
 6. New Found Glory New Found Glory
 7. Mudvayne L.D. 50
 8. Kim Burrell Live In Concert
 9. At The Drive-In Relationship Of Command
 10. Jerry Rivera Rivera

chart: 1998's *Remember Miles* (No. 5); 1997's *Loving You* (No. 4); 1996's *The Main Ingredient* (No. 7); 1994's *I Love You Paris* (No. 4); 1993's *Light Out of Darkness* (No. 2); 1992's *Here's to Life* (No. 1); 1991's *You Won't Forget Me* (No. 1); 1989's *Close Enough for Love* (No. 5); and 1987's *I Thought About You* (No. 10).

RAPPER ALONE: Los Angeles-based rapper **Aceyalone** earned rave reviews for his 1998 album, *Book of Human Language*, which incorporated spoken-word with a jazz/hip-hop sound. This year, two new Aceyalone albums have been released: *Haiku D'E-tat* (Mean Street Records) and *Accepted Eclectic* (Nu Gruv/Ground Control Records).

The latter album is a bigger seller: It debuted in the March 24 issue at No. 9 on the regional Pacific chart, and it's currently bubbling under the Heatseekers chart. *Accepted Eclectic* is Aceyalone's first album to make a Bill-

board chart.

Aceyalone was in the hip-hop group **the Freestyle Fellowship** before he struck out on his own in



More Of Lil' Mo. New York R&B/hip-hop artist Lil' Mo has worked with several hit artists as a songwriter and vocalist, including Missy Elliott, Jah Rule, and Jay-Z. Her debut album, *Based on a True Story*, is due April 24 on EastWest/EEG. "I've had this album in my head for a long time," Lil' Mo says. Her current single, "Super-woman," is No. 45 this issue on the Hot R&B/Hip-Hop Singles & Tracks chart.

1995. His first solo album was that year's *All Balls Don't Bounce*.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ BLACK BOX RECORDER

The Facts of Life

PRODUCERS: Black Box Recorder, Pete Hoffman
Jetset TWA36

The gloom-pop trio that debuted two years ago with the wickedly droll *England Made Me* returns with *The Facts of Life*, another well-crafted collection of songs steeped in more actual reality than reality-based TV. Disillusionment? Check. Despair? Check. Love gone wrong? Check. Rejection? Check. Over the course of 11 songs and two bonus tracks, chanteuse Sarah Nixey and songwriters/players Luke Haines and John Moore deftly pull listeners in with a delicious, genre-defying sound. With its nursery-rhyme-like chorus, the buoyant title track is the type of pop song that deserves massive radio play (and rarely gets it). On tracks like "Straight Life," "The English Motorway System," and "Sex Life," Black Box Recorder effortlessly recalls the salad days of acts such as Saint Etienne and Dubstar. As good as it gets? Perhaps—or just very, very close. Contact: 212-625-0202.—MP

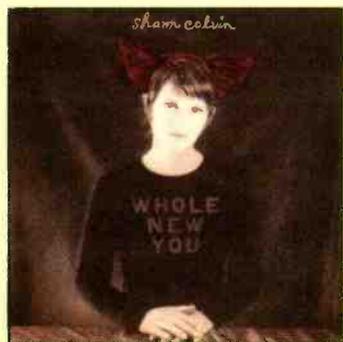
★ THE SADIES

Tremendous Efforts

PRODUCERS: the Sadies
Bloodshot 070

If Toronto's Sadies wanted to, they could be an ass-kickin' country band, a first-rate surf outfit, a cool cover act, or a rockin' instrumental combo. Instead, they choose to be all of the above on this refreshingly original album, the follow-up to their 1998 debut, *Precious Moments*. Opening with the sultry instrumental "Pass the Chutney" and then blasting into a raucous cover of the Elvis Presley nugget "Loved on Look," *Tremendous Efforts* goes where few contemporary rock albums go: wherever it wants to. Other high points include the rockabilly rave-up "One Million Songs"; "Ridge Runner Rag," which

SPOTLIGHT



SHAWN COLVIN
Whole New You

PRODUCER: John Leventhal
Columbia CK 69889

Five years is a long time between records, no matter how successful your last one was. But Colvin ably delivers on the follow-up to 1996's Grammy-lauded *A Few Small Repairs*. *Whole New You* easily rises above the din of the sound-alike pop and rock recordings currently crowding the marketplace, offering a plethora of complex yet sweet melodies and lyrics that are both smart and rife with empathetic emotion. With the aid of longtime collaborator John Leventhal, Colvin turns fresh creative soil by exploring subject matters such as romance and parenthood with a notably mature yet often pensive hand. If there's a downside to *Whole New You*, it's that it lacks a slam-dunk commercial-pop contender like her smash "Sunny Came Home." Instead, this project is undeniably intended to be consumed as a whole piece of work. It's a daring move, one that deftly challenges those who crab about the dearth of truly original recordings to put up or shut up.—LF

showcases the band's serious country chops; the Addams Family-esque "The Creepy Butler"; and "I Wasn't Born to Follow," a cover of the King/Goffin tune popularized by the Byrds on the *Easy Rider* soundtrack. Recorded with characteristic verve by Steve Albini, this is a new high point for the Sadies and for Bloodshot, the Chicago label that wrote the book on "insurgent" country.—PV

EVERETT BRADLEY

As Ever It Is

PRODUCER: Kevin Bents
Big Black Booty Records 001

A vocalist, songwriter, choreographer, actor, playwright, and musician, Everett Bradley apparently has no problem

SPOTLIGHT

INDIA.ARIE

Acoustic Soul
PRODUCERS: various
Motown 3770

Motown newcomer India.Arie seems to be turning heads with her genre-bending debut, *Acoustic Soul*. The 25-year-old, Atlanta-based singer/songwriter and guitarist offers a brave combination of folk, soul, and blues. The feel-good "Video," the album's lead single, lays a self-empowering lyric over an acoustic guitar riff that echoes rapper Akinyele's club hit "Put It in Your



Mouth" with catchy results. The sublime "Brown Skin" takes listeners on a sensuous ride, with the artist's smooth delivery leading the way. *Acoustic Soul* also highlights Arie's bluesier side, including the semi-autobiographical "Back to the Middle" and the gut-wrenching "Ready for Love," a tune whose sorrow is tempered by its ultimate uplift. A mixture of emotional lyrics and beautiful sounds, *Acoustic Soul*—and its early acceptance at radio and video outlets—should bode well for Arie's undeniably promising future.—RH

wearing several hats. A musical chameleon, he's performed at New York's legendary CBGB, crooned jazz at smoky downtown nightclubs, dabbled in dance music in England, toured with the likes of David Bowie and Jon Bon Jovi, and led the cast of *Swing*, a Broadway musical he helped create. On this fine debut, Bradley remains musically diverse and turns in a wonderfully rich collection of songs. Vocally, Bradley—who either wrote or co-wrote all 12 tracks—is somewhere between Seal and George Michael. Tracks like "Spell," "Illumination," and "So There I Go" reveal an incredibly confident artist, one who's not afraid to follow his own path. Contact: everettbradley.com.—MP

SPOTLIGHT



KING BRITT PRESENTS SYLK 130
Re-Members Only

PRODUCERS: King Britt, Capitol A, Phillip Charles
Six Degrees 657036 1040

On this Philadelphia-based collective's first outing—1998's *When the Funk Hits the Fan*—the music was awash in such '70s nuances as funk-fueled wah-wah guitars, along with an overall disco buoyancy. On the act's follow-up, the '70s have given way to the '80s, replete with nods to electro-pop, new-wave, hip-hop, and sun-kissed soul/pop. While *Re-Members Only* finds DJ/producer King Britt working with such Sylk 130 stalwarts as singers Alma Horton ("Happiness") and Vikter Duplaix ("I'll Do It for You"), it also finds him featuring artists who have inspired him over the years, including Alison Moyet ("Skipping Stones"), ABC's Martin Fry ("One and Only"), Kathy Sledge ("Rising"), De La Soul's Pos and Trugoy ("Cobbs Creek"), and the late Grover Washington Jr. ("For Love"). With *Re-Members Only*, Britt deftly bridges the gap between the old school and the new model.—MP

LIONEL RICHIE

Renaissance

PRODUCERS: various
Island 314 548 085

Richie's *Renaissance* arrives on these shores five months following its European release. Equal parts Cher's *Believe* and Enrique Iglesias' *Enrique*, *Renaissance* finds Richie in an oh-so-contemporary setting, encompassing uptempo dance, Latin-hued and funky pop, and power ballads. It also finds him working with such hitmaking producers as Rodney Jerkins, Walter Afanasieff, and Brian Rawling and Mark Taylor. While this may sound like a far-fetched concept on paper, it works surprisingly well on disc—albeit without breaking any new

ground. Of course, longtime fans who lovingly recall Richie's glory days as a pop balladeer ("Hello," "Three Times a Lady" with the Commodores) will probably not have a problem with this. In fact, expect such ardent fans to revel in such pleasures as "Piece of My Heart" and "How Long." Those too young to recall Richie's earlier days may very well gravitate toward such jams as "Wasted Time" and "Tonight"—that is, if radio gives these tracks half a chance. Card-carrying members of the club community are advised to go directly to the dancefloor-primed "Here Is My Heart" and "Don't Stop the Music."—MP

R&B/HIP-HOP

▶ 112

Part III

PRODUCERS: various
Bad Boy/Arista 73039

Atlanta-bred 112 returns for its third go-round with the prosaically titled *Part III*. The set finds Q, Mike, Slim, and Daron mining the mixture of hip-hop-influenced R&B jams and sensual ballads that made their eponymous debut a double-platinum smash. To the act's credit, all four members can sing lead at will. For proof, look no further than the tracks "Sweet Love" and "Player." The old-school vibology of "Missing You" also highlights the group's deft vocal touch. Sadly, the group too often relies on the tried-and-true uptempo tune with a breakbeat formula. The album's hit lead single, "It's Over Now," while lyrically strong, employs an overused sample (Grandmaster Flash & the Furious Five's "White Lines"). In the end, *Part III* delivers a heap of potential crossover hits, even as it sets limits on the group's creativity.—RH

★ SISTERS BEING POSITIVELY REAL (SBPR)

Beautiful Woman: The Album

PRODUCERS: SBPR

Brown Baby Entertainment Group 80038-23580
With a spoken-word intro from poet Nikki Giovanni, you know this project will be something different and not in sync with today's beat-sampling hip-hop regiment. Upon closer inspection, aficionados will discern the piano stylings of Patrice Rushen, the jazz/R&B/funk fusion virtuoso whose slate of top 10 tracks in the '70s and '80s has provided grist for such contemporary hits as Will Smith's "Men in Black" (which borrowed from "Forget Me Not"). With singer/songwriter/guitarist Sherree Brown and other younger-generation talent, Rushen is part of a collective dedicated to smashing formulas. From a grab bag that includes R&B, jazz, pop, folk, and reggae, Rushen and crew celebrate the female life force on such songs as the drum-rich title track, the powerful no-frills ballad "Wish I Could Fly Away," and the camaraderie-driven "Sisters Being Positively Real." A new kind of urban folk music that deserves to be heard. For more information, see bbeq-co.com.—GM

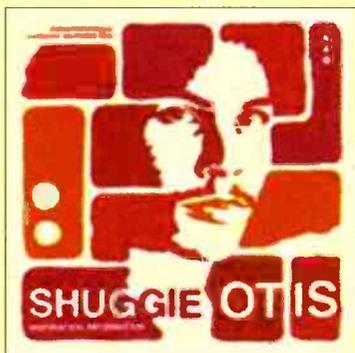
VITAL REISSUES

SHUGGIE OTIS

World Psychedelic Classics 2: California Soul—Inspiration Information

PRODUCERS: Shuggie Otis, Johnny Otis
REISSUE PRODUCER: not listed
Luaka Bop 72348 50473

Inspiration Information, the brainchild of guitar prodigy Shuggie Otis, more than justifies the cult following garnered in the years since its (largely ignored) 1974 release. Son of R&B legend Johnny Otis, Shuggie was a late-'60s celebrity due to his Super Session duets with Al Kooper. Opting out of arena rock—he reportedly refused an offer to join the Rolling Stones—the 19-year-old Otis spent three years in the studio generating this one-man opus. His multitracked rhythms recall the laid-back funk of the Meters embroidered with psychedelic fil-



agree, and his voice resembles Allan Toussaint's. But in every other regard, this is singular, sexy music, dislocated in time.

Drum machines propel "Island Letter" and the beat-box-plus-organ stabs of "XL-30" predate England's Young Marble Giants by several years. Also featured are four bonus cuts from the artist's 1971 set *Freedom Flight*, including "Strawberry Letter 23," which was later a hit for the Brothers Johnson. Heard here in its original form (with a surprise prog-guitar coda), the song conveys the impression of "Good Vibrations" being played by a lone musician. Unbelievably wonderful.—RBH

REV. GARY DAVIS

Demons and Angels: The Ultimate Collection

ORIGINAL PRODUCERS: not listed
REISSUE PRODUCER: Stefan Grossman
Shanachie 6117

Blues fans will certainly find this a vital

addition to Rev. Gary Davis' sparse discography. Featuring 58 tracks recorded between 1958 and 1966, this three-CD boxed set showcases a seasoned street musician with a rugged, memorable voice and a fierce guitar technique. One of the seminal figures in the history of Carolina Piedmont blues, Davis remains one of the most accomplished guitarists in any blues style. Born in 1896 in Laurens County, S.C., Davis was well-known by the time he was playing outside the tobacco warehouses and at rent parties in Durham, N.C., in the '30s. Davis moved to New York in the '40s, where he eventually had a terrific impact on the city's folk renaissance of the '50s and '60s, influencing guitarists like Roy Book Binder and Stefan Grossman—the latter of whom repaid his debt by producing this set.—PVV

DANCE

ALPHA

The Impossible Thrill

PRODUCERS: Andy Jenks, Corin Dingley
Melanotic/Astralwerks 7243 8 50693

Alpha—the group masterminded by Andy Jenks and Corin Dingley—hails from Bristol, England, home of Massive Attack, Portishead, and Smith & Mighty. Creators of downtempo, cinematic sounds, Alpha (like some of its native colleagues) recruits singers/songwriters to add to the aural stimulation. Much of the outfit's music picks up where the sublime collaborations between Massive Attack and Cocteau Twins vocalist Elisabeth Fraser left off: airy soprano croon-
(Continued on next page)

CONTRIBUTORS: Bradley Bambarger, John Diliberto, Gordon Ely, Larry Flick, Steve Graybow, Rashaun Hall, Richard B. Henderson, Martin Johnson, Gail Mitchell, Michael Paoletta, Paul Verna, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureau.

Reviews & Previews

(Continued from preceding page)

ing atop intricate, rumbling basslines. Yet while other Bristol-groomed acts are well-known for their *noir*-ish sound, Alpha often favors lighter, more pastoral timbres. Jenks and Dingley also differ from their peers in their adherence to classic songwriting verities (they're both big fans of Jimmy Webb). This combination yields stellar results on the tracks "Still," "Eon," and "South," which are highlighted by elegant vocalists Helen White and Wendy Stubbs. Other tracks, unfortunately, rely too heavily on soaring synthesizers, causing them to sound like ethereal takes on cabaret. Ultimately, though, the positives outweigh the negatives.—MJ

COUNTRY

▶ CLAY WALKER

Say No More

PRODUCERS: Byron Gailimore, Blake Mevis
Giant 24759

Clay Walker is a titan in the Lone Star state nearly on a par with George Strait, but despite numerous radio hits, Walker has never scaled such heights outside of his home region. His latest Giant offering may change that. *Say No More* is a sonically adventurous album on which Walker offers more pop tendencies than usual, without sacrificing his country pedigree. He sings with passion throughout, especially on piano-based ballads like "Real," the soulful "You Deliver Me," and the conversational "Could I Ask You Not to Dance." Walker camps firmly in Strait territory on the country two-step "If You Ever Feel Like Lovin'" and the clever "Rough Around the Edges." A lively cover of "La Bamba" works better than one might expect and could do much to broaden Walker's appeal. Contemporary production values notwithstanding, Walker has never been more stone country than on "She's Easy to Hold," which is easily the album's home run. This is a diverse package that effectively demonstrates Walker's versatility and maturity.—RW

★ JOHN ANDERSON

Nobody's Got It All

PRODUCERS: Blake Chancey, Paul Worley
Columbia 63990

The first album in three years from veteran country stylist John Anderson—and his Columbia debut—ranks among the best of the artist's 20-year-plus career. Anderson possesses one of country's most instantly recognizable voices, and here he impresses early on with a well-produced take on the Chris Knight/Craig Wiseman gem "It Ain't Easy Bein' Me" and a world-weary delivery of "I Ain't Afraid of Dying," which he co-wrote with Dean Dillon. A back-porch approach helps propel the acoustic-based chestnuts "The Call," "Go to Town," and "Appalachian Blue," with sterling production placing the spotlight appropriately on the understated eloquence of Anderson's performances. "Five Generations of Rock County Wilsons" is a showpiece, with fuzo-tone guitars underlying a dead-on Anderson vocal that nails the frustration in the loss of family legacy. Top to bottom, this is one great country record by a core country artist with a proven track record.—RW

JAZZ

★ TIM BERNE

The Shell Game

PRODUCER: David Torn
Thirsty Ear 57099

Although in many ways a giant step ahead for the artist, *The Shell Game* boasts familiar Tim Berne virtues. Like the recent live *Winter & Winter* disc showcasing the sax provocateur's Big Satan trio with French guitar star Marc Ducret and drummer Tom Rainey, *The Shell Game* sets Berne in a new, challenging context, bringing out his best. And like... *Theoretically*, his 1986 Minor Music duet set with guitarist Bill Frisell,

this new album features some of Berne's most expressive, alluring alto improvisations. There are hints here of Ornette Coleman's Prime Time, but Berne is doing more with less, putting a new-century twist on the jazz trio, with the collaboration of drummer Rainey and electronica ace Craig Taborn, whose organic synths/samplers create atmospheric counterpoint. The track titles have a take-no-prisoners ring—"Hard Cell," "Twisted/Straight Jacket," "Heavy Mental," "Thin Ice"—yet the sonic shadow-play brims with subtleties. Produced by guitarist/electro-auteur David Torn, *The Shell Game* is the latest gem in Thirsty Ear's exploratory "Blue Series," curated by avant-garde pianist Matthew Shipp.—BB

IAN SHAW

Soho Stories

PRODUCER: Todd Barkan
Milestone 9316

Not content to let edgy creativity be the domain of instrumentalists, this 30-something Welsh singer swaggers with complementary doses of tradition and throw-caution-to-the-wind enthusiasm. Whether heartily swinging ("Comes Love," "A Little Piece of Heaven") or crooning ("I Wished on the Moon"), Shaw is old enough to add knowing drama to his vocal delivery and young enough to step beyond the conventional with bluesy phrasing and soaring seats that command attention. Half of the battle of a vocal collection is choice of material, and Shaw's picks are impeccable, drawing together the expected (Jerome Kern/Johnny Mercer) and the equally compelling but less traveled (Tom Waits). While Shaw's voice is still on its way to possessing an instantly identifiable timbre, his delivery and song choices give his music a distinct personality, pure enough for traditionalists and hip enough for those desiring something beyond the tried and true.—SG

WORLD MUSIC

★ EMER KENNY

Fades Into Day

PRODUCERS: John Murphy, Emer Kenny, Gardner Cole
Triloka 77500

Irish harpist/vocalist Emer Kenny spent a year working on her second album project. Such lavish attention can yield a record that's either too studied or honed to a razor's edge. *Fades Into Day* falls into the latter camp. Every track is its own sonic wonderland, replete with elements as conventional as string sextets and low flute and as cutting-edge as harp loops, trip-hop rhythms, sly sampling, and tribal breakbeats. As a composer, Kenny frequently builds a shrewd tension between vapor-thin vocalizations, insistent rhythmic grooves, and dark lyrics, as evidenced on "Useless Thing," "Media Whore," and "Shattered." With the title track, however, an obsessive lyric is couched in an equally compulsive arrangement that only grows more intense as the track gains momentum. The concept could be termed world beat, but in execution it's an object lesson in how to achieve complexity while keeping the grooves fresh and alive.—PVV

★ LOS SUPER SEVEN

Canto

PRODUCER: Steve Berlin
Columbia/Legacy CK 61429

This second release from Los Super Seven suggests that the inspiration that led to the group's Grammy-winning first album is waxing rather than waning. For *Canto*, Los Lobos vets David Hidalgo and Cesar Rosas (with producer Steve Berlin), country vocalist Rick Treviño, and Tejano artist Ruben Ramos—all original Super Seven compadres—are joined by Peruvian singer Susana Baca, the Mavericks' Raul Malo, keyboardist/arranger Alberto Salas, and Brazilian legend Caetano Veloso. So many fine cooks don't spoil the Latin soup, as *Canto* is a passionate mix of originals and material drawn from the traditions of Mexico,

Cuba, and Peru. Malo's performance on the opening track, the Cuban favorite "Siboney," is stirring; other high points include Baca's performance of the lullaby "Drumi Mobila," Hidalgo and Los Lobos lyricist Luis Perez's fiery "Calle Dieciseis," Veloso's super-cool "Qualquer Coisa," and Treviño's jubilant vocal on "Paloma Guarumera."—PVV

CLASSICAL

★ MARTINŮ: Symphonies Nos. 2 and 4

National Symphony Orchestra of Ukraine/Arthur Fagen

PRODUCER: Alexander Hornstosr
Naxos 8.553349

Like his European peers Arthur Honegger and Karl Amadeus Hartmann, Czech composer Bohuslav Martinů (1890-1959) was one of the most compelling—and most undervalued—of 20th-century symphonists. If he overproduced in other areas of his oeuvre, Martinů reserved some of his most considered work for his six symphonies. His No. 2 (43) and No. 4 (45) overflow with magical sonorities, dynamic contrasts, and cantabile melodies. Not as rich in sound or sensibility as those in Neeme Jarvi's justly lauded cycle for BIS, these performances are still admirably played and cleanly recorded. Arthur Fagen gets a lot from his surprisingly game orchestra, conveying the main attributes directly and with freshness. With this budget-price series (Symphonies Nos. 1 and 6 were issued a couple of years ago), listeners now have a very economical entree into Martinů's lyrical symphonic world—and it should only take one dip to get them hooked. Here's to Nos. 3 and 5 appearing soon.—BB

CONTEMPORARY CHRISTIAN

★ ELI

Now the News

PRODUCER: Marc H. Cheshire
Forefront 724382528425

An acoustic rocker of the first order, Eli returns with his third major-label offering, and it is a tour de force from beginning to end. Pointed—though never dogmatic or condescending—social commentary rides atop a timeless bed of jangly Byrds/Tom Petty/R.E.M./Dave Matthews Band-derived rock ("Now the News," "Million Bucks," "Never Knew You Looked Like That"). Percussion loops, accordions, fiddles, and ringing acoustic and electric guitars lend picture-perfect coloration throughout, especially on several heart-rending ballads and mid-tempo cuts ("Masters Feet," "Pilgrim's Song"). In a ragged-but-right voice, Eli delivers the best 11 songs of his career. Transcending genre in both content and sound, this is the work of one of modern rock's most accessible yet commanding artists, at the peak of his form.—GE

NEW AGE

★ HEVIA

The Other Side

PRODUCERS: Jose Angel Hevia, Angel Luis Samos, Tao Gutiérrez

Higher Octave World 50794

Jose Angel Hevia fulfills the promise of his solo debut, *Tierra de Nadie*, with a trans-global romp through Celtic-inflected melodies, Pan-African grooves, and the roar of his bagpipes. Immaculately produced, *The Other Side* interpolates electronic ornamentation with acoustic percussion choirs and even orchestral strings. His rendition of the Kyrie Eleison is unlike any you'd hear in a church, probably not even in his native Asturian region of Spain. Comparisons with Afro Celt Sound System are appropriate, especially on tracks like the rollicking "Tanzila"—which fuses Arab and Celtic worlds with more than a hint of Brazilian Bahian percussion grooves. Singing atop it all are Hevia's MIDI bagpipes. Far from being a clever gimmick, Hevia's use of electronics is transparent, simply extending the exultant melodies coaxed from his instrument.—JD

ON STAGE

A CLASS ACT

Music and Lyrics by Edward Kleban
Book by Linda Kline and Lonny Price
Directed by Lonny Price
Musical direction by David Loud
Ambassador Theatre, New York

The premise of *A Class Act* doesn't sound like a recipe for success: Focus on a composer most people have never heard of—exposing his self-destructive career moves, unlikable character traits, and disastrous romantic life—while singing songs nobody knows from shows that were never produced.

Yet *A Class Act* succeeds, rehabilitating its subject as a composer of note and turning his unlikely story into an upbeat show filled with memorable lyrics and catchy tunes. The result is the best new musical to open on Broadway in years.

The show opens at a memorial service for Ed Kleban, a composer who died at 48 in 1988 from a

smoking-related illness. Never one to let others get the last word, Kleban appears at his own memorial and, with the help of several friends, narrates his own life story, using his songs to trace his tale.

To be fair, Kleban is hardly a complete unknown: He won

a Tony Award as lyricist for *A Chorus Line*. Yet the show doesn't aim to paint Kleban as an undiscovered songwriter but as an artist whose moderate achievements failed to reflect his larger potential. The wonder is not that Kleban won a Tony but rather that his neuroses kept him from reaching Broadway sooner—and from following up on *A Chorus Line* once he finally found success.

Lonny Price plays Kleban as a misunderstood nebbish, which keeps him sympathetic even as he mistreats friends, discards lovers, alienates colleagues, and ultimately destroys himself. As his on-again, off-again paramour Sophie, Randy Graff creates his perfect foil: a grounded woman who serves as Kleban's muse, confidante, and critic.

These two characters lay the show's foundation, but Kleban's music drives the plot. Deliberately crafted to sound effortless, his songs are deceptive in their apparent simplicity. His melodies blend Broadway with pop, keeping the audience humming. But his lyrics delight the most, as

they are conversational and naturalistic enough to disguise elaborate rhyme schemes and shifting meter.

The book, by Price and Linda Kline, avoids the easy option of focusing on *A Chorus Line*. In fact, the first strains of that show aren't heard until the final bars of Act I. In Act II, rather than presenting *Chorus Line* songs as if they were new, *A Class Act* takes audiences behind the scenes of that legendary musical, to see how Kleban collaborated with composer Marvin Hamlisch and director Michael Bennett. The songs from *A Chorus Line* are mostly Kleban's best, but *A Class Act* also uncovers other gems, particularly the Act II opener, "Better."

A Class Act emerged as a surprise hit when it opened off-Broadway last fall at the Manhattan Theatre Club. While only



Mona (Nancy Anderson) seduces Ed Kleban (Lonny Price) in *A Class Act*.

half the cast remains here—Price, Graff, Nancy Anderson as the sexy Mona, and David Hibbard as Kleban's buddy Bobby—the sense of competitive camaraderie endures, as does the show's reverent but humorous tone.

In the transition to Broadway, the show has gained a rousing song, "Don't Do It Again," as well as a larger orchestra, led by David Loud, whose brassy orchestration evokes the early '70s with flair.

Only one thing has been lost: a sense of intimacy. With the heavily miked actors sometimes shouting to be heard, the cavernous Ambassador Theatre is simply too large to match the human scale of the MTC's cozy Stage II, which made theatergoers feel like participants at the memorial service rather than spectators.

Yet a sense of intimacy can be recaptured on the RCA Victor recording of the MTC show. True, "Don't Do It Again" and nearly all the *Chorus Line* songs are missing, but Todd Ellison's gentler musical direction—with an emphasis on piano—gives the score both warmth and accessibility. The singers are in fine form here, too, particularly Graff, who hits all the right notes—musically and emotionally—in her powerhouse performance of "Next Best Thing to Love."

WAYNE HOFFMAN

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **PDE Hey Pretty** (3:53)
 PRODUCER: Matt Wilder
 WRITERS: Poe, K. Burgomaster, M. Danielewski, M. Wilder
 PUBLISHERS: Sony/ATV and Apro Poe Go Music, BMI; Ken Burgomaster Music/Circle Round a Stone, ASCAP Atlantic 300468 (CD promo)
 Each song on alterna-chick rocker Poe's *Haunted* is an expression of things left unsaid to her father, filmmaker Tad Danielewski, who passed away in 1993. Where previous single "Walk the Walk" was a rebellious anthem of liberation, "Hey Pretty" is a purring pop assertion of sexual independence. The midtempo, ideal-for-driving beats are left sparse enough to let Poe's gently growling voice come through as she coaxes, "Hey pretty/Don't you wanna take a ride with me/Through my world?" The track's playful-kitten vibe gets down to business in the bridge as the tune turns into a slow, jazzy torch song (with music written by producer Matt Wilder), asking point blank, "Do you get the gist of the song now?" (The question is repeated on another of *Haunted*'s sassier tracks, "Not a Virgin Anymore.") "Hey Pretty" is a ripe peach that's already gaining favor at modern rock radio, thanks in part to an alternative Drive-By mix that supplants the verses with a racy, spoken-word tirade about backseat affairs. Either way, this is a plucky moment that could extend Poe's reach to adult top 40 and modern adult.—**KS**

COUNTRY

► **RASCAL FLATTS While You Loved Me** (3:16)
 PRODUCERS: Mark Bright, Marty Williams
 WRITERS: K. Williams, M. Dodson, D. Wells
 PUBLISHERS: Sony/ATV Tunes/Kim Williams Music/K. Williams Songs, ASCAP; Irving Music, BMI
 Lyric Street 11348 (CD promo)
 This talented outfit continues to soar with its latest offering—a pretty power ballad with stirring harmonies and a memorable chorus. Penned by Kim Williams, Marty Dodson, and Danny Wells, the song boasts a solid lyric about those shining moments when love is right and an ache ensues as the romance crumbles. The instantly memorable chorus says, "I was born the day you kissed me/I died inside the night you left me/But I lived, oh how I lived, while you loved me." The vocals bring the emotion in the lyric to a tantalizing crescendo. It's a shimmering little record that should continue to keep these boys in good graces with country radio programmers and fans alike.—**DEP**

★ **CHARLIE ROBISON I Want You Bad** (2:32)
 PRODUCERS: Charlie Robison, Blake Chancey
 WRITERS: T. Adams, P. Crandon
 PUBLISHER: Music Sales, ASCAP
 Lucky Dog 16486 (CD promo)
 Charlie Robison personifies the guts and glory that make the Texas country movement so vibrant and appealing. On this rootsy, rocking single, he delivers a tour-de-force performance that tempers testosterone with tenderness. Lust and longing swirl into a heady cocktail as

Robison pledges his undying desire. His passionate vocal is matched ideally by this single's muscular production. Chancey and Robison aren't afraid to let the guitars crunch and wail. It all adds up to an immensely likable record that should take this poster boy for Texas country well beyond the boundaries of the Lone Star State.—**DEP**

R & B

R. KELLY Fiesta (3:16)
 PRODUCERS: Tone and Poke
 WRITER: R. Kelly
 PUBLISHERS: Zomba Songs/R. Kelly Publishing, administered by Zomba Songs Inc., BMI
 REMIXERS: Tone and Poke
 Jive 42878 (CD promo)
 "Fiesta," the first uptempo offering from R. Kelly's latest set, *TP-2.com*, is a spicy, Latin-influenced tune, spinning a tale of wine, women, and a wild night on the town. Kicking off with a well-placed guitar riff, it grabs hold from the start and stylistically inks a solid portrait of the singer/songwriter in "R&B thug" mode, thanks in part to the hot rhythm track, courtesy of the Trackmasters' Tone and Poke. It doesn't hurt that Kelly enlists hip-hop heavyweight Jay-Z to appear on the remix, along with rappers Boo and Gotti from his own Rockland imprint (who also appear on the original version). R&B radio may be a bit hesitant to pick up on the single, as Kelly already has three other songs in rotation throughout the country. But with the song's undeniable summertime vibe, it's likely it will catch on in time.—**RH**

ROCK TRACKS

SNAKE RIVER CONSPIRACY Breed (4:30)
 PRODUCERS: Jason Slater, David Kahne, Eric Valentine
 WRITERS: J. Slater, E. Valentine, D. Porter, J. Goldsmith
 PUBLISHERS: Famous Music/You and What Army Publishing, ASCAP; Warner-Tamerlane Publishing/Uncle Mom Publishing/Dennis Porter/Fox Fanfare Music/Hasting Music, BMI
 REMIXER: Loadblower
 Reprise 100502 (CD promo)
 Third Eye Blind defector Jason Slater's alternative/dance outfit, Snake River Conspiracy, last appeared on the modern rock and dance charts last year with a cover of the Smiths' 1984 modern rock classic "How Soon Is Now?" That treatment coupled lush refrains with an electronic feel, and "Breed" revisits the bipolar idea. This time, though, the understated verses combine some low-key synths with a simple dance track, while the chorus cranks up both the volume and the distortion, bringing out an industrial vibe. A few samples round out the mix, but production aside, the melody itself is fairly unmemorable. Tobey Torres contributes vocals that range from the dark and sexy to the loud and intense, resulting in a track that sounds as if Garbage were crossed with Orgy. Dance remixes will likely follow, and the track should find a home at some of the modern rockers.—**EA**

SPOTLIGHT



AMANDA GHOST Silver Lining (3:29)
 PRODUCERS: Paul Staveley O'Duffy, Lukas Burton
 WRITERS: Ghost, Bowrig
 PUBLISHERS: Three4Music/Bucks Music/Reverb America Music/Warner/Chappell Music Publishing/Copyright Control, BMI
 Warner Bros. 100587 (CD promo)
 You've got to hand it to Warner Bros. Records for carrying the ball on singer/songwriter Amanda Ghost. The label has issued three previous singles, remixed them, and worked tenaciously to spoon-feed radio what could have been tasty sustenance for the airwaves—and yet none of them clicked with programmers. "Silver Lining," the fourth attempt from her inspiring *Ghost Stories*—and recently featured in an episode of NBC's highly rated *ER*—is another intensive journey, this time via a simple ballad that showcases Ghost's haunting voice alongside a piano, simpering strings, and a lyric about holding on to memories when the object of affection is gone. There are times when an artist needs no gimmicks, where a simple landscape paints all the richer a portrait. Ghost is an artist of uncommon talent, whose lyrics and sandpaper-edged voice could be a hospitable companion for adult top 40 and modern adult stations. Please give listeners a chance to cast their vote for this artist, who ably fills the void for cred pop/rock.—**CT**

DAR WILLIAMS I Won't Be Your Yoko Ono (3:39)
 PRODUCER: Stewart Lerman
 WRITER: not listed
 PUBLISHER: not listed
 Razor & Tie 775 (CD promo)
 Everyone's favorite coffeehouse sweetheart drops another single from her current album, *The Green World*. On "I Won't Be Your Yoko Ono," Dar Williams' sweet voice rides over the melody, and her quirky sense of humor comes through in the song's message, with lines loaded with Beatles trivia ("You don't know a person like me/I could sell your songs to Nike"). The real-life Ono probably won't like the commentary too much, but even she should find the track musically pleasing. The peppy cut is the product of intricate studio work, courtesy of Stewart Lerman,

SPOTLIGHT



THE GO-GO'S Unforgiven (3:24)
 PRODUCERS: Paul Q. Kolderie, Sean Slade
 WRITERS: J. Wiedlin, C. Caffey, B. Armstrong
 PUBLISHERS: Wiedcracker Music/Chargo Music, ASCAP, Copyright Control
 Beyond 78139 (CD promo)
 The Go-Go's mark their (latest) return with this spirited roller-skating rink rock/pop anthem that proves the girls can still strike a mean chord some 20 years after the debut of their chart-topping *Beauty and the Beat*. Written by members Jane Wiedlin and Charlotte Caffey with Green Day's Billie Joe Armstrong (who also contributes guitar and backing vocals), *Unforgiven* rekindles the grinning, guitar-fueled speed rock that earmarked yesteryear hits like "Head Over Heels" and "Turn to You." Belinda Carlisle has a firm grip on the mike, while the rest of the group's trademarks abound: assertive percussion, a bouncy chorus, and the sense (whether true or not) that there was laughter and camaraderie behind the console. This one's headed first to hot AC, triple-A, and modern adult, then stops by top 40. Pioneers of L.A.'s original new-wave scene, the Go-Go's prove themselves alluring even in the face of today's vastly different pop generation. Look for their first new album in 16 years. *God Bless the Go-Go's*, May 15.—**CT**

the subtleties of which make it worthwhile to throw on some headphones to enjoy the musical feast. The Beatles allusions show up in the music, too. The shaky sustained chords, intentional or not, hint at the beginning of "Strawberry Fields Forever"; likewise, some of the guitar lines appear to be playing backward, another Beatles trick. A winner for triple-A and the like.—**EA**

GOD LIVES UNDERWATER Fame (3:26)
 PRODUCERS: God Lives Underwater, Sean Beavan
 WRITERS: D. Bowie, J. Lennon, C. Alomar
 PUBLISHERS: Jones Music America/Unitunes Music/Cologems-EMI Music, ASCAP, EMI Publishing Ltd./Chrysalis Songs/Lenono Music, BMI
 1500 Records (CD promo)
 From the soundtrack to *15 Minutes*

comes an industrial/electronic cover of David Bowie's 1975 classic "Fame." Come to think of it, Bowie remixed the song himself in 1990, for the *Pretty Woman* soundtrack, and he has collaborated with industrial wizard Trent Reznor, so this track could be seen as a logical progression. But God Lives Underwater goes a lot further and a lot funkier. From the top, super-fat keyboards signal that something cool is going on. Despite having some complex sequencing in parts, "Fame" doesn't get all that loud or disturbing (often a problem with records in the genre), and the tune remains accessible and enjoyable for a somewhat wider audience. Grandma may decide to sit this one out, but this has the potential to find itself at rock radio.—**EA**

AC

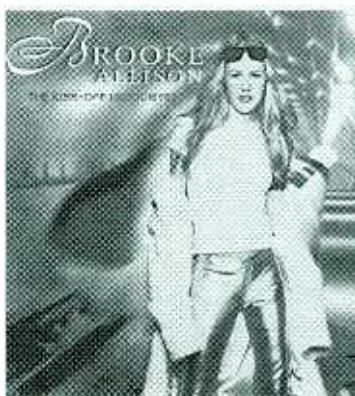
★ **SOPHIE B. HAWKINS Walking in My Blue Jeans** (2:52)
 PRODUCER: Sophie B. Hawkins
 WRITER: S. Hawkins
 PUBLISHERS: The Night Rainbow Music/Broken Plate Music, ASCAP
 Trumpet Swan/Ryko V06091 (CD promo)
 Folk/pop ingénue Sophie B. Hawkins recently inked a deal with Ryko to redistribute—and reconfigure—her 2000 opus *Timbre* under the artist's own imprint. Trumpet Swan, after her deal with Columbia soured. "Walking in My Blue Jeans" was not only remixed but retitled—from "Strange Thing"—for the relaunch. The now-breezy, midtempo track serves as a reminder of just how effective this skillful singer/songwriter is at turning simple expressions into poignant rhymes. Reminiscent of her AC staple "As I Lay Me Down to Sleep," the gentle, unobtrusive track couples acoustic instrumentation with Hawkins' familiarly pleasant down-home vocal. The sentiment, too, is right as rain and, appropriately enough, about evolution: "I hardly recognize myself, it's such a strange thing/To find another woman walking in my blue jeans/I've come so far, and I've been so long away from home/I'm like a photograph whose image is still changing." Sometimes, the most unassuming musical moments resonate the longest. This could find a comfortable home at AC or triple-A stations; contact Greg Seese at gregseese@palmpictures.com.—**CT**

RAP

► **JAY-Z FEATURING R. KELLY Guilty Until Proven Innocent** (3:40)
 PRODUCER: Rockwilder
 WRITERS: S. Carter, D. Stinson, R. Kelly
 PUBLISHER: not listed
 Roc-A-Fella/Def Jam 15270 (CD promo)
 With two frantically paced singles—"I Just Wanna Love U (Give It 2 Me)" and "Change the Game"—under his belt, Jay-Z slows things down a bit and gets personal on the third single from *The Dynasty Roc La Familia* (2000—). The R&B-influenced "Guilty Until Proven Innocent" is Jay's take on celebrities, their run-ins with the law, and how the media responds. Featuring R. Kelly, the tune definitely strikes a chord, as both artists have had their share of legal troubles of late. The Rockwilder-produced track is funky enough, but it takes a backseat to Jay's trademark flow. R&B radio is always eager to pick up on a Jay-Z single, and the video is already in rotation at major video outlets nationwide. "Guilty" also shows an introspective side of Jay, one that listeners don't often witness. In fact, "Guilty" introduces the masses to a kinder, gentler Jay-Z, one whose reach may extend past his traditional fan base centered in the hip-hop community. Let's hope this greater depth is heard again as the rapper's career continues to soar.—**RH**

NEW & NOTEWORTHY

BROOKE ALLISON The Kiss-Off (Goodbye) (3:31)
 PRODUCERS: Michael Blakey, Robert Palmer
 WRITERS: J. Peterik, J. Jacobs
 PUBLISHER: not listed
 REMIXERS: Peter Rafelson, Jeff Vincent, Elton Ahl, Fred Mirza, Vassal Benford, Danny Krouzin
 2K Sounds/EMD 80264 20001 (CD promo)
 Talk about aiming for the pop-culture jugular. Fort Worth, Texas, native Brooke Allison obtained permission from America Online to use its ubiquitous E-mail exit "goodbye" as a hook in her Internet-themed "The Kiss-Off (Goodbye)." The result is one of the most clever teen pop anthems to leap from the speakers since "Baby... One More Time." Fourteen-year-old Allison does her part to sell the song with killer



chops and an engaging presence in the videoclip, tailor-made for the MTV *Total Request Live* crowd. Co-written by former Ides of March and Survivor band member Jim Peterik, the sassy, instantly singable track centers on an online conversation in which our young heroine bids farewell to a would-be suitor. Already, "Goodbye" has shown muscle on Web site MP3.com, where it's the No. 1 downloaded song. Various urban and dance remixes add to its potential at top 40—as does indie label 2K Sounds' new alliance with Virgin Records. Find out more at brookeallison.com or contact Trevor Lane via trevor@mvpent.com.—**CT**

CONTRIBUTORS: Eric Aiese, Rashaun Hall, Deborah Evans Price, Kim Small, Chuck Taylor. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. **VITAL REISSUES:** Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **PICKS (►):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSIC TO MY EARS (♫):** New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureau.

Sunshine Anderson Rises To Top 10

Quick Ascent Bodes Well For Soulife/Atlantic Artist's Debut

BY RASHAUN HALL

NEW YORK—Weeks after announcing its affiliation with Atlantic Records (Billboard, Feb. 3), Los Angeles-based Soulife Entertainment is already sitting comfortably in the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart with Sunshine Anderson's first single, "Heard It All Before."

And coming April 17 is the singer's "I'm every woman"-themed debut album, *Your Woman*.

"Sunshine is *your woman*," Anderson says, discussing the concept behind the album's title. "Whatever you need her to be, however she



ANDERSON

works for you, whatever she does for you—she's your woman."

The universal themes heard on *Your Woman* stem from Anderson's collaborations with producer and Soulife VP of A&R Mike City. "Mike and I talk on the phone all the time about different issues I may be going through," says the artist. "So when we sit down and write a song, it's normally about an issue I've dealt with, either personally or

through a friend."

The success of "Heard It All Before" illustrates just how relatable those issues are.

"'Heard It All Before' is the

truth, talking about the tactics that men use," says the singer about the song that currently stands at No. 7. "Women have heard it all before, and it works both ways too. When I first heard the track, I loved it. But I had no idea it would be as big as it is as fast.

"While I love 'Heard,' we did that two years ago," she adds. "My voice has developed since then—and so have I. The rest of the album's songs are even more soulful. So if people like 'Heard,'

(Continued on page 26)



Jazzin' Things Up. During Grammy week in Los Angeles, BET on Jazz: The Jazz Channel and the South African Tourism Board honored nominees Miriam Makeba and Ladysmith Black Mambazo. On hand for the event—which featured performances by the two acts and musician/songwriter George Duke—were, from left, Chick Corea manager Ron Moss, the Isley Brothers' Ronald Isley, Earth, Wind & Fire's Verdine White, BET on Jazz senior VP Paxton Baker, and actor Richard Roundtree.

New Artist Canela Finds 'Sponsor' In Jerkins For DreamWorks Bow

BY DAVID NATHAN

LOS ANGELES—Unlike many of her young female contemporaries, new Goodfellas Entertainment/DreamWorks artist Canela (pronounced kuh-NAY-luh) is entering a crowded marketplace with a distinct advantage. Her mother, Rochquel Harrell, sang background for Diana Ross and later recorded and performed in Europe, giving Canela a bird's-eye view of music industry life.

With a self-titled debut album due in stores April 24, the Los Angeles-based singer (whose surname is Cox) agrees that "my mother's being in the business has definitely been a big help. But as a new artist going into the studio with Rodney [Jerkins], I was a little intimidated. However, once I got in there, it was a lot of fun."

With the exception of tracks produced by QDIII and Lil' Mo—both responsible for the uptempo first single, "Sponsor (I Need, I Need, I Need)"—and Tim & Bob, the 11-track album was primarily produced by super hitmaker Jerkins, who also served as executive producer. A "Sponsor" remix by Lil' Mo and DJ Clue is included as a bonus cut. DreamWorks went to R&B radio with the single March 13. It will service pop crossover stations March 27.

Ramona DeBreaux, music director at WHAT-FM Atlanta, says, "The song's energy suggests it has crossover appeal for the female 12-35 demo. And Canela really steps up to talk about the things that women need."

Canela's debut is a major priority for DreamWorks, according to Lisa McCall, the label's senior product manager/urban. "We started promoting the single last November when our street team took the 12-inch vinyl to clubs," McCall says. "Canela began doing promotional work the first of the year, going to radio, mix-show dinners, clubs, and retail. Then she started performing at track dates in early March, mostly in secondary markets. There are also plans for an international release."

Canela will be visiting colleges in selected markets, while possible community events at high schools are being planned along with Universal Music Group branch visits. A snippet sampler was shipped to radio, retail, and press in mid-March. McCall adds that DreamWorks is coordinating release parties and working in conjunction with the publication *Sister II Sister* on other promotional activities, as well as doing radio contests.

Keith Medin, manager at Sam Goody's Underground Atlanta branch, believes "Sponsor" has the earmarks of "a great crossover R&B single. The song has a fresh sound that makes it easy to sell. I've heard the album, and it's full of strong tracks."

For Canela, who is an ASCAP writer and is managed by Donny Harell for Goodfellas Entertainment, the album's release caps a period of multicultural learning and craft-honing. She spent five years in the Netherlands after her mother relocated there and says, "Growing up in Los Angeles, I loved to listen to a lot of gospel and, of course, to Diana [Ross]. In Holland, I was exposed to reggae, house music, techno... and I'm sure it will have an impact on the kind of music I do in the future."



CANELA

Maze Returns With 1st New Music In Years On Warner's Soundtrack To 'The Brothers'

A-MAZE-ZING: While Warner Bros.' soundtrack to *The Brothers* (March 20) boasts new cuts by the likes of **Eric Benét** ("Love Don't Love Me"), **Snoop Dogg**, and **Next's R.L.** ("Good Love"), junkies of **Maze Featuring Frankie Beverly** will be pleased to know they can get a long-awaited fix thanks to the song "Teach Each Other"—the venerable group's first new music in several years. Here's hoping a brand-new Maze album is also in the works.

MOVIN' ON: During the weeks **Sean "Puffy" Combs** was on trial in New York for weapons possession and bribery charges stemming from his December 1999 arrest in a club-shooting incident, his Bad Boy label stayed busy orchestrating releases by new girl group **Dream** (the ironically titled *It Was All a Dream*) and male quartet **112 (Part III)**. Now in the days since Combs' March 16 acquittal in a case where he faced up to 15 years in prison, it looks like the label—operated by GM **Lewis Tucker**—is stepping up its pace.

Coming across my desk earlier in the week were two singles. The kickin', inspirational "You," featuring **Faith Evans**, **112**, **Carl Thomas**, **Mario Winans**, and other guests, appears on the much-talked-about gospel project *Sean Puffy Combs & Hezekiah Walker Present... Thank You*. The *Thankful* duo **Mary Mary** announced at the Soul Train Music Awards that it's also participating in the project, set for retail release June 5.

Also on tap is a Bad Boy compilation album; the first track being touted is the Evans ballad "Can't Believe," featuring labelmate Thomas. One radio mix of the mid-tempo track features a rap with **Jamal "Shyne" Barrow**, who was found not guilty of attempted murder in the same case as Combs but guilty of assault and a lesser charge of weapons possession. A release date for the compilation hasn't been announced.

ON THE RECORD: **Evander Holyfield's** Real Deal Records has inked a multi-artist, four-year distribution pact with Orpheus Music/EMI Music Distribution (EMD). First up under the new deal is the April single release "Reminiscein'" by female singer **Saison**. The Atlanta-based R&B and gospel label's spring and summer slate includes singles by male quartet **4 Shades** and female group **Exhale**. Orpheus/EMD has entered

into another four-year distribution agreement with Chicago-based Musicmind Records. The four-artist deal includes R&B/soul singer **Ren**, whose self-titled debut features the single "Believe" and hits March 27... **Wu-Tang Clan** member **RZA** will reside in the Koch Entertainment house, under the name **Bobby Digital**, via the company's In the Paint subsidiary. His *Digital Bullet* album is tentatively scheduled for July 3... Former **Tupac Shakur** track mate **Big Syke** has signed with indie label D3 Entertainment and is recording an album for summer release. Also signed to D3 is **Aztlán Underground** (aka **AUG**).

DOMAIN GAME: Motown has filed suit over the Web domain name **jackson5.com**, contending its use by others constitutes infringement of the label's federally registered trademark of the group's name. Filed March 13 in U.S. District Court of the Central District of California, the six-count complaint also lists violation of the federal anti-cyber-squatting act among the charges. Defendants are the

site's alleged administrators and hosts: the **Creston Group**, **Midland Group**, **AfricaWatch.net**, **Dolapo Asiru**, **AIM Internet Services**, and **Alexander G. Cardonell**. Court documents state that Motown federally licensed the **Jackson 5** trademark in 1973 and is negotiating with group members for the right to use the Jackson 5 name in conjunction with an earlier announced reunion tour and on a Web site. The label seeks preliminary and permanent injunctions, damages to be determined, and legal fees.

Meanwhile, the World Intellectual Properties Organization (WIPO) has awarded singer/songwriter **Bill Withers** the ownership of his domain name, **BillWithers.com**. The rights were transferred to Withers' Mattie Music Group from a previous owner who wasn't affiliated with the Grammy winner. The site officially launched March 1.

DOIN' THE MOBE: Motown, MCA, BET, and AOL are among the panel participants and sponsors at the spring Marketing Opportunities in Business and Entertainment (MOBE) symposium. The March 30-April 4 event takes place at Los Angeles' Sheraton Universal Hotel. For more information, visit **MOBE.com**.

**The Rhythm
The Rap
and The
Blues**

by Gail Mitchell



Hot R&B/Hip-Hop Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'CHANGE THE GAME', 'DIDN'T CHA KNOW', 'BIZOUNCE', etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'AFTER PARTY', 'ALL FOR YOU', 'ANGEL', etc.

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.

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HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'INDEPENDENT WOMEN PART I', 'OPEN MY HEART', 'LET'S GET MARRIED', etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'PUPPY LOVE', 'THA RODEO', 'THERE IT IS', etc.

MARCH 31, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
No. 1/Hot Shot Debut						
1	NEW	1	1	TANK BLACKGROUND 50404/VIRGIN (12.98/16.98)	FORCE OF NATURE	1
2	NEW	1	1	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	2
3	2	1	4	DJ CLUE ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	1
4	1	—	2	EVE RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	1
5	3	2	3	PROJECT PAT HYPNOTIZE MINDS/LOUD 1950/CRG (12.98/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	2
6	5	7	18	MUSIQ SOULCHILD ● DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	4
7	4	4	32	SHAGGY ▲ MCA 112096* (11.98/17.98)	HOTSHOT	1
8	6	5	35	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	2
9	9	6	19	R. KELLY ▲ JIVE 41705* (12.98/18.98)	TP-2.COM	1
10	8	3	3	SILKK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	3
11	10	9	13	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	1
12	12	10	22	LUDACRIS ▲ 2 DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	2
13	7	—	2	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	7
14	11	8	23	JA RULE ▲ 2 MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
15	13	11	14	QB'S FINEST ● NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	QUEENSBRIDGE THE ALBUM	10
16	15	17	21	OUTKAST ▲ 2 LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
17	14	14	18	SADE ▲ 2 EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
18	18	21	38	NELLY ▲ 6 FO REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
19	16	15	21	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
20	17	13	15	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	3
21	22	19	3	DIRTY INFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	19
22	26	27	28	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	22
23	24	12	5	ICONZ LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617/EEG (11.98/17.98)	STREET MONEY	10
24	19	18	13	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	2
25	21	20	25	MYSTIKAL ▲ 2 JIVE 41696* (12.98/18.98)	LET'S GET READY	1
26	25	22	25	LIL BOW WOW ▲ 2 SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
27	20	16	17	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
28	23	23	21	JAY-Z ▲ ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
29	27	25	23	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) HS	CHA-CHA SLIDE	20
Greatest Gainer						
30	42	36	18	CHARLIE WILSON MAJOR HITS 43037*/INTERSCOPE (17.98 CD) HS	BRIDGING THE GAP	30
31	34	24	5	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR	18
32	31	33	15	3LW ● NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	19
33	30	28	8	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
34	29	26	17	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
35	28	29	61	JAGGED EDGE ▲ 2 SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	1
36	37	42	26	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
37	32	34	15	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	1
38	33	32	16	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
39	35	35	8	DREAM ▲ BAD BOY 73037*/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	11
40	36	31	44	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
41	38	30	3	GLADYS KNIGHT MCA 112397 (12.98/18.98)	AT LAST	30
42	39	37	13	LIL' WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
43	45	47	48	JOE ▲ 2 JIVE 41703 (12.98/18.98)	MY NAME IS JOE	1
44	40	40	6	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	DON'T HOLD BACK	30
45	41	44	49	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
46	53	—	2	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	46
47	48	43	18	KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	5
48	47	51	78	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (12.98/18.98) HS	MOUNTAIN HIGH...VALLEY LOW	5
49	44	45	17	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9

50	50	49	22	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
51	46	41	16	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	2
52	43	38	10	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	8
53	49	39	6	VARIOUS ARTISTS GRAMMY 31647/CAPI:TOL (12.98/18.98)	GRAMMY R&B/RAP NOMINEES 2001	37
54	51	52	70	DR. DRE ▲ 2 AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
55	59	62	26	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
56	55	55	86	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	2
57	52	57	46	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
58	54	50	15	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	5
59	56	48	5	SMUT PEDDLERS EASTERN CONFERENCE/RAWKUS 50164*/PRIORITY (10.98/16.98) HS	PORN AGAIN	43
60	69	77	66	DMX ▲ 2 RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
61	58	54	18	PRU CAPITOL 23120 (6.98/9.98) HS	PRU	38
62	64	71	47	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
63	62	60	50	PINK ▲ 2 LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
64	68	63	17	B.G. ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	5
65	57	56	45	AVANT ● MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	6
66	60	46	5	SOUNDTRACK EPIC 61599 (12.98 EQ/18.98)	DOWN TO EARTH	34
Pacesetter						
67	94	94	8	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98) HS	LOYALTY	67
68	77	64	7	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210/TVT (10.98/16.98) HS	GHETTO THEATER	54
69	67	58	24	SCARFACE ● RAP-A-LOT 49855*/MIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
70	63	61	18	CHANTE MOORE SILAS 112377/MCA (12.98/18.98)	EXPOSED	10
71	70	68	47	TONI BRAXTON ▲ 2 LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
72	72	59	16	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	7
73	75	70	14	FIELD MOB MCA 112348* (12.98/18.98) HS	61.3: ASHY TO CLASSY	35
74	61	53	5	RICHELIE RICH TEN SIX 601 (10.98/14.98)	THE GAME	53
75	74	73	19	PRODIGY OF MOBB DEEP ● INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	6
76	73	67	18	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	1
77	65	88	3	MAC MALL SESED OUT/MOSES SOUL 1535/BAYSIDE (11.98/16.98)	IMMACULATE	65
78	80	75	83	MACY GRAY ▲ 2 EPIC 69490* (12.98 EQ/18.98) HS	ON HOW LIFE IS	9
79	76	76	14	VARIOUS ARTISTS DEF JAM 520062/IDJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	35
80	85	95	38	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL	15
81	79	79	47	TRINA ● SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
82	84	72	6	MARVIN SEASE JIVE 41712 (11.98/17.98) HS	WOMEN WOULD RATHER BE LICKED	51
83	71	83	21	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP	52
84	66	65	18	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION	8
85	NEW	1	1	LUNI COLEONE SICC-A-CELL/OUT OF BOUNDS 2924/BAYSIDE (10.98/16.98)	IN THE MOUTH OF MADNESS	85
86	83	82	30	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLEFTIC: 2 SIDES II A BOOK	3
87	91	97	12	TYRONE DAVIS MALACO 7505 (10.98/15.98)	RELAXIN' WITH TYRONE	71
88	100	84	27	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
89	82	78	38	KELLY PRICE ▲ DEF SOUL 542472/IDJMG (11.98/17.98)	MIRROR MIRROR	3
90	78	81	17	TELA RAP-A-LOT 49856*/MIRGIN (12.98/16.98)	THE WORLD AIN'T ENUFF	8
91	89	92	61	JAY-Z ▲ 3 ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
92	88	80	6	VARIOUS ARTISTS TOM JOYNER PRESENTS: THE UNITED WE FUNK ALL STARS LIVE MAJOR HITS/JAKE 670007/INTERSCOPE (17.98 CD)		71
93	86	74	27	CASH MONEY MILLIONAIRES ● CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	2
94	81	69	3	VARIOUS ARTISTS DEF JAM 542951/UTV (18.98 CD)	DEF JAM 1985-2001: THE HISTORY OF HIP HOP, VOLUME 1	69
95	96	87	20	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98) HS	NOT GUILTY... THE EXPERIENCE	41
96	92	93	40	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
97	RE-ENTRY	23	23	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522*/IDJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1
98	NEW	1	1	YOUNG MC YOUNG MAN MOVING 888/GROUND LEVEL (16.98 CD)	AIN'T GOING OUT LIKE THAT	98
99	98	99	39	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
100	RE-ENTRY	65	65	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30

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.

SUNSHINE ANDERSON RISES TO TOP 10

(Continued from page 22)

they're going to love the album." R&B radio programmers can bear witness to Anderson's sentiments. "'Heard' is the hottest record out there right now," says Darryl James, midday on-air personality at WRKS New York. "We've been getting a lot of calls, especially from women. People are definitely remembering [Anderson]."

It doesn't hurt Anderson's cause that she's managed by Grammy-winning singer Macy Gray and Gray's partner, Kobi Wu, for Seam Inc.

"Chris [Dawley, Soulife CEO] introduced me to Macy, and we had hung out every now and then," says Anderson, who's booked by the William Morris Agency's Cara Lewis. "She's always had some advice for me. She knew I didn't have management, but she saw my potential. I figured, 'Why not? She's been in this business for a while, so who better to manage me?'"

With the ink on the Soulife/Atlantic pact barely dry, Anderson has quickly become the label's signature artist—a responsibility

she gladly accepts.

"It was scary at first, but I've been with Soulife for nine years," says Anderson. "I remember when it wasn't Soulife. We're a family, and I've grown with them. I'm totally comfortable being in the forefront because I have that family foundation behind me. I don't know how people do this without that."

That support system extends beyond Soulife, as Atlantic executives are in the cheering section.

"When I first met her, she com-

pletely lit up the room," Atlantic Records executive VP/office of the chair Craig Kallman says. "She's charming, personable, and has a soulfulness that translates into her music."

Atlantic released "Heard" as a commercial 12-inch Feb. 13. Since then indie chain accounts have been supplied with promotional items such as hats and T-shirts to help spread the word. In addition to these traditional tactics, Atlantic aims to take Anderson to a broader market.

"We'll be doing a lot of lifestyle marketing," says Joy Brown, Atlantic's director of marketing. "For example, we're currently in negotiations with the Nordstrom's chain for possible artist signage in their stores."

Atlantic is putting a spin on the conventional promotional tour by having Anderson visit high schools in 12 cities, including her hometown of Charlotte, N.C. Atlantic has also teamed with the House of Courvoisier for a 10-city showcase tour.

Tenaglia Puts 'Hard & Soul' Into Miami's Space Club Soiree

MUSIC IS THE ANSWER: Danny Tenaglia, who turned 40 earlier this month, needs no introduction. His illustrious career—encompassing DJ, producer, remixer, and artist—speaks for itself. A card-carrying member of the club community for 26 years, Tenaglia's impressive discography is dotted with both mainstream and underground names, including **Madonna, Garbage, the Pet Shop Boys, Loleatta Holloway, Right Said Fred, Modjo, Giorgio Moroder, Green Velvet, Michael Jackson, New Order, the Daou, the Orb, Daphne, Moby, and Funky Green Dogs.**



TENAGLIA

Additionally, the native New Yorker has released two albums (1995's *Hard & Soul* and 1998's *Tourism*) and a handful of beat-mixed compilations (*Color Me Danny, Back To Mine, and Global Underground: London*, among others). He's also recorded under several aliases, including **Deep State, Soulboy, the Look, and Datar** (which comprises **Tenaglia, Tarantella, and Redanka**). According to Tenaglia, Datar is working on a new track, "The Hacienda Must Be Rebuilt," for Rip Records U.K.

When he's not recording music, Tenaglia more often than not is manning the turntables at clubs in Russia, Israel, Italy, Japan, Australia, Portugal, Switzerland, the U.K., and the U.S. His wildly revered weekly party—Be Yourself at New York's Vinyl club—celebrated its second anniversary earlier this year.

When Tenaglia and I spoke recently, he was gearing up for his annual party at the Winter Music Conference in Miami. Now in its seventh year, the greatly anticipated Monday-night/Tuesday-morning soiree (26/27) will take place, like last year, at the Space club. While it's truly Tenaglia's party, it's done in association with Twisted Records, Space Ibiza, Mekka, Yesterday & Today Music, and the forthcoming film *Southwest Nine*. All visuals are provided by El Kabong.

How do you prepare yourself for such an event?

Because it's like a DJ concert, I get involved with everything, from the small stuff to the big stuff, from begin-



by Michael Paoletta

ning to end. Like last year, **Roxy** will be the "voice" of the evening, so we've been working together on recording her voice for the various sound bytes. I bring along my own light and sound technicians, as well as some of my own equipment. As for the music, well let's just say I'm currently listening to stacks and stacks of new records, deciding which ones to bring. My set will most likely begin on the deep and minimal tip, with some vocals, and then become more progressive and hard-edged, while retaining the integrity of yesterday.

Do you have any surprises in store for this year's party?

This year's event will feature a special early-morning performance by the **Krash Follies**, a cast of drag queens that performs at the Krash club in Queens [N.Y.]. I'm flying all the girls in, all eight of them. Just wait till everyone sees what we have in store.

Would you care to share any of your secret weapons for the evening?

Sure. "The Revolution" [Tom Stephan Featuring Victoria Wilson James, forthcoming on Twisted Records, which will soon be newly launched], "Keep It Comin'" [Cevin Fisher, forthcoming on King Street Sounds], a rough version of my mix of Billy Nichols' disco classic "Give Your Body Up to the Music" [forthcoming on West End], a rough version of my mix of **Depeche Mode's** "I Feel Loved" [forthcoming on

Mute/Reprise] my special edit of the **Eurythmics'** "Sweet Dreams (Are Made of This)," which features my vocals put through a vocoder, and my own re-edits of **Anne Clark's** "Our Darkness" and **Machine's** "There but for the Grace of God Go I."

It's been well documented that when you weren't manning the turntables at New York clubs like the Roller Palace, Stix, and Crisco Disco in disco's heyday, you could often be found at the Paradise Garage. What did that club's DJ, Larry Levan, teach you?

How to entertain. He could make everybody on the dancefloor sing along to a song by turning the volume off. He knew the importance of interacting with the crowd. And like all old-school DJs, he had one foot in the DJ booth and one on the dancefloor. He moved the dancers and himself.

When did you first get interested in dance music?

I discovered club music just as I was reaching puberty. I was buying records by **Gladys Knight and the Pips, Manu Dibango, Kool and the Gang, Eddie Kendricks, and Sergio Mendes & Brasil '66.** The sounds of the various rhythms touched my soul; the music spoke directly to me in a way that rock never did.

Where do you think dance music is right now?

While I can't peg it, I'm happy where it is. Many sounds, like trance, tech-house, and techno, are meeting in the middle. It's a progressive sound, but with a funky edge. And then there's the whole disco-loop phenomenon. Personally, I don't like a lot of these records. Because I come from that era, I want to hear the whole disco song and not a loop.

Where is dance music headed?

It'll definitely be more scattered. As technology gets less expensive, more and more people will make dance music. Some kids will become overnight sensations, while others won't. The music will be either wishy-washy or magnificent, and all created with a computer.

How do you feel about the DJs, remixers, and producers you've influenced over the years?

This is a difficult question to answer. Because I'm so eclectic musically—from **Teena Marie** to **Front 242**—I always wondered if I had an identifiable sound or style. But people are definitely picking up on a sound, especially with my more progressive productions like "Elements." [DJ/producer] **Robbie Rivera** once told me that his track "Feel This" was totally inspired by "Elements." I was very

touched by this. So, I guess people aren't too shy to say I've influenced them.

Do you consider yourself one of the elder statesmen of clubland?

Definitely. I can't deny it; I haven't done anything else in my life. For me, it's always been about the music. I devoted my life to this. I live and breathe music. I know I've made an impact around the world, and that feels good.

You recently shared Twilo's DJ booth with Carl Cox. What was that like?

It was an indescribable feeling. It was the club's most successful night peoplewise, and it was totally out of control. Both Carl and I totally delivered, giving 100% of ourselves. To play for a roomful of people for 12 hours is very intense; it's better than sex.

What's your take on superstar DJs?

I'll put it this way: It's wrong if your only reason for becoming a DJ is based on fame and greed. You may have success, but not longevity.

There have been many rumors circulating that you will be closely involved with Twisted Records when it resurfaces later this year. Any truth to this?

Yes. While **Rob DiStefano** will helm the label, my manager/booking agent [New York-based **Kevin McHugh**] and I will be involved. I'm already collaborating with **Tom Stephan** [aka **Superchumbo**] and **DJ Vibe** [one-half of **Underground Sound of Lisbon**] on two separate projects for the label. Speaking of collaborating, it's something I want to do more and more in the future. I don't see myself making another album. I don't want to be known as Danny Tenaglia the recording star.

I understand that your home studio is now fully equipped. What kind of effect will this have on your working style?

Now that my neon Paradise Garage sign is hanging, the studio is officially complete [laughs]. Actually, it's a complete ProTools setup with an interface system. Having a studio in my own backyard, literally, means that I can work any time I wish. And since I'm not paying for studio time, I can take my time and not rush. It allows me and my engineer, **Jim Albert**, more freedom. The same goes for my work with producer/engineer **Konrad Carelli**, who assists me with most of my special re-edits.

What are your personal favorite remixes that you've done?
"Little Fluffy Clouds" [the Orb],

"Only You" [Kimara Lovelace], "Nothing Is Real but the Girl" [Blondie], and "Surrender Yourself" [the Daou]. But I take most pride in Celeda's "Be Yourself," because it was the first time I handled all the chores in the studio.

Any parting words?

My manager, Kevin, means the world to me, my career, and the weekly Be Yourself party. He's a hero to my friends and loved ones, and quite honestly, he accomplishes more work in one week than I could ever imagine doing in an entire month.

The Dance Trax HOT PLATE

• **Depeche Mode.** "Dream On" (Mute/Reprise single). One of the most anticipated releases of the year, "Dream On" spotlights the remixing skills of **Bushwacka, Dave Clarke, Octagon Man, Kid 606, and Richard Morel.** With such a diverse lineup, there's a little something for everyone. That said, expect all DJs to embrace this rock-solid track. Promotional double-packs will be mailed to club DJs Tuesday (27); a promo CD ships to radio April 2; a commercial street date is confirmed for April 24.

• **Nathan Haines Featuring Verna Francis.** "Earth Is the Place" (Wave Music single). Yes, this is *that* track with the wailing "Cause I'm a woman" refrain. New York DJs like **Danny Krivit** and **Ron Trent** have been pioneering this infectious soul-drenched track ever since it arrived earlier this year via Chillfunk Records U.K. Knowing a solid track when it hears one, Wave Music has picked up this **Phil Asher** production for U.S. consumption. In addition to the original **Restless Soul** Peaktime mix, this 12-inch features **François Kevorkian's** previously unavailable FK Edit.

• **Artful Dodger Featuring Michelle Escoffery.** "Think About Me" (fir U.K. single). Culled from Artful Dodger's essential *It's All About the Stragglers*, "Think About Me" offers beats for 2-steppers (**Matt Jam Lamont & DJ Face's** Classic Vocal remix) and nu-disco househeads (**Joey Negro's** Club mix). Thankfully, both restructurings prominently feature the very talented Michelle Escoffery on vocals.

• **Sami Dee.** *Da Flyin' Sessions* (Calvine Records France EP). In the mood for some lush, smooth-sailing sounds that bring to mind the works of **David Morales, Terry Burrus, Frankie Knuckles, and Eric Kupper?** How about a lil' **Mariah Carey** (by way of "Emotions") for good measure? Then go directly to "Flyin' High." Those who have a hankering for harder, wickedly tweaked beats should simply flip the disc over for "Let Yo' Body Fly."

• **Musiq Soulchild.** "Just Friends (Sunny)" (Def Soul/Island Def Jam single). House purists have already claimed these sterling **Masters at Work** and **E Smoove** mixes as their own. Now, if only the label would make them commercially available.

• **Alice Deejay.** "Celebrate Our Love" (Positiva/EMI U.K. single). Remix outfit **Solid Sessions** has turned this progressive trance track into a deep and dark house journey that is equal parts **Deep Dish** and **Danny Tenaglia**. Eerie keyboards, cascading effects, and driving beats make this impossible to resist.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	5	6	THE POWER TOMMY BOY SILVER LABEL 2195/TOMMY BOY	1 week at No. 1 ROSABEL FEAT. JEANIE TRACY
2	4	11	7	IS IT LOVE? RAZOR & TIE 80778	CHILI HI FLY
3	7	13	6	MINE TO GIVE ASTRALWERKS 38766/VIRGIN	PHOTEK FEATURING ROBERT OWENS
4	3	9	7	PASS IT ON MOONSHINE 88474	KEOKI
5	6	8	9	STAND UP TOMMY BOY SILVER LABEL 2221/TOMMY BOY	THUNDERPUSS FEAT. LATANZA WATERS
6	10	16	5	NAIVE SONG NAIVE/DAYLIGHT PROMO/EPIC †	MIRWAIS
7	1	2	10	JUST KEEP THINKING ABOUT YOU LOGIC 81359 †	GLORIA GAYNOR
8	16	25	6	FEEL THE BEAT GROOVILICIOUS 242/STRICTLY RHYTHM	DARUDE
9	12	18	7	THRU DA ROOF GROOVILICIOUS 237/STRICTLY RHYTHM	FUTURE GROOVE EXPRESS
10	5	3	9	STAR 69 (WHAT THE FUCK) SKINT PROMO/ASTRALWERKS †	FATBOY SLIM FEAT. ROLAND CLARK
11	22	36	3	ARE YOU SATISFIED TOMMY BOY SILVER LABEL 2206/TOMMY BOY	VICTOR CALDERONE FEAT. DEBORAH COOPER
12	9	1	10	NEEDIN' U II DEFINITY 010	DAVID MORALES PRESENTS THE FACE FEAT. JULIET ROBERTS
13	24	46	3	LOOKING FOR LOVE MCA 572801 †	KAREN RAMIREZ
14	18	26	5	LET ME LOVE YOU EDEL AMERICA PROMO	DA BUZZ
15	8	6	9	BLACK VELVETEEN VIRGIN PROMO †	LENNY KRAVITZ
16	15	21	7	SPACED INVADER INTERNATIONAL HOUSE 9059	HATIRAS
17	19	28	4	INNOCENTE NETTWERK 33115	DELERIUM FEATURING LEIGH NASH
18	13	4	11	WHO THE HELL ARE YOU? VICIOUS GROOVES/C2 PROMO/COLUMBIA †	MADISON AVENUE
19	11	7	10	STRANGER IN MY HOUSE ELEKTRA 67173/EEG †	TAMIA
20	28	38	4	A TIME FOR US ATLANTIC 87538	BARRATT WAUGH
21	27	40	3	WHAT GOES AROUND COMES AROUND AVEX 1117/KING STREET	GTS FEAT. LOLEATTA HOLLOWAY
22	14	10	12	PAPA'S GOT A BRAND NEW PIGBAG TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
23	23	17	8	ALL THOSE TRIBAL BEATS G2 015/STRICTLY RHYTHM	THEATRE OF THE MIND
24	20	14	10	NOTHINGNESS JELLYBEAN 2595	KARAMELIC FEATURING SANDY B.
25	21	12	10	SUNNY TRUMPETS GROOVILICIOUS 236/STRICTLY RHYTHM	MDC
26	35	44	3	YOU MAKE ME SICK LAFACE 24533/ARISTA †	PINK
27	17	15	9	EASY LOVE (STAY THE NIGHT) COLUMBIA PROMO	LADY
28	39	47	3	WHO AM I STAR 69 213	MASSIV
◀ Power Pick ▶					
29	42	—	2	EVERYTIME YOU NEED ME GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
30	44	48	3	LOVE DON'T COST A THING EPIC 79547 †	JENNIFER LOPEZ
31	25	22	9	THE FIELDS OF LOVE RADIKAL 99044 †	ATB FEATURING YORK
32	30	29	7	NOT SEVENTEEN V2 27680	MANDALAY
33	40	43	4	MIRROR, MIRROR DEF SOUL 562953/DJMG	KELLY PRICE
34	29	23	11	ABOVE THE SEA JELLYBEAN 2615	PARADIS
35	33	41	4	MELANCHOLY ROSE E-MAGINE 61040	OPERATICA FEATURING MAUREEN O'FLYNN
36	41	—	2	OPTICON WARNER SUNSET/ELEMENTREE PROMO/REPRISE	ORGY
37	32	37	5	ANGEL ISLAND PROMO/DJMG	LIONEL RICHIE
38	34	39	4	CAMELS ULTRA 073	SANTOS
◀ Hot Shot Debut ▶					
39	NEW ▶	1	1	GOT TO HAVE GROOVILICIOUS 241/STRICTLY RHYTHM	DJ PRINCE & JUSTIN K
40	37	31	8	SPENTE LE STELLE RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
41	48	—	2	CRAZY LOVE ISLAND PROMO/DJMG	MJ COLE
42	31	24	9	ON THE BEACH RADIKAL 99041	YORK
43	36	33	6	FUCK ME HARDER 4 PLAY 2032	HARRIS & COX
44	46	—	2	IT'S GONNA BE OKAY STREETBEAT 080	ROBIN FOX
45	NEW ▶	1	1	YOU MAKE ME FEEL... (MORE & MORE) CUTTING 449	BECCA
46	50	27	15	BOY REPRISE 44928 †	BOOK OF LOVE
47	NEW ▶	1	1	SATISFIED EPIC PROMO	RHONA
48	NEW ▶	1	1	HAPPY PEOPLE CITY OF ANGELS 76701	STATIC REVENGER
49	NEW ▶	1	1	IN 2 THE FUTURE XTREME 71379	MIKE SKI
50	47	42	6	UNA MUSICA SENZA RITMO TOMMY BOY SILVER LABEL 2172/TOMMY BOY	DEGENERATION

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

MAXI-SINGLES SALES

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

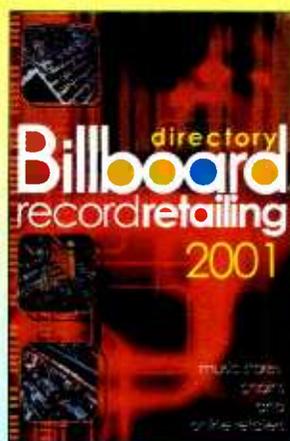
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	4	LOVE DON'T COST A THING (T) (X) EPIC 79547 †	3 weeks at No. 1 JENNIFER LOPEZ
2	2	3	16	ONE MORE TIME (T) (X) VIRGIN 38758 †	DAFT PUNK
3	3	2	4	BY YOUR SIDE (T) (X) EPIC 79544 †	SADE
4	4	5	15	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
5	5	6	14	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
6	6	4	10	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
◀ Hot Shot Debut ▶					
7	NEW ▶	1	1	I TURN TO YOU (X) VIRGIN 38773 †	MELANIE C
8	7	7	31	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
9	8	8	47	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
◀ Greatest Gainer ▶					
10	10	10	14	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
11	9	9	15	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
12	11	14	20	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
13	13	11	27	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
14	12	12	25	INDEPENDENT WOMEN PART I (T) (X) COLUMBIA 79493/CRG †	DESTINY'S CHILD
15	16	15	36	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
16	RE-ENTRY	4	4	HIT ME HARDER! (T) (X) MODERN VOICES 008	TONY MASCOLO
17	14	13	13	WHO LET THE DOGS OUT (X) TRULY HYPE 71211	BAHAMA MAMA'S
18	17	16	7	BOY (T) (X) REPRISE 44928/WARNER BROS. †	BOOK OF LOVE
19	15	18	10	CASTLES IN THE SKY (T) (X) ROBBINS 72046	IAN VAN DAHL FEATURING MARSHA
20	NEW ▶	1	1	TAKE BACK (T) (X) SOUNDAY 70486/ORPHEUS	KODA
21	18	22	46	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
22	19	20	16	ALL GOOD? (T) (X) TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
23	20	17	14	SPENTE LE STELLE (T) (X) RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
24	23	21	21	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
25	22	23	54	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
26	25	24	43	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
27	21	19	39	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
28	29	25	17	WE ARE ALIVE (T) (X) MUTE 69145 †	PAUL VAN DYK
29	26	33	31	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
30	28	32	49	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
31	24	28	9	LOVIN' YOU (T) (X) RCA 60400	KRISTINE W
32	35	34	33	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
33	41	42	5	STRANGER IN MY HOUSE (T) ELEKTRA 67173/EEG †	TAMIA
34	31	26	50	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
35	32	35	34	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
36	27	36	10	MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 †	FRENCH AFFAIR
37	36	41	20	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
38	30	31	9	LIVIN' FOR LOVE (T) (X) ELEKTRA 71532/EEG	NATALIE COLE
39	34	39	7	AROUND THE WORLD (LA LA LA LA LA) (T) REPUBLIC 158610/UNIVERSAL †	ATC
40	39	37	9	PAPA'S GOT A BRAND NEW PIGBAG (T) (X) TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
41	43	27	10	CHA-CHA SLIDE (T) M.O.B. 158378/UNIVERSAL †	MR. C THE SLIDE MAN
42	46	45	5	LOOKING FOR LOVE (T) (X) MCA 572801 †	KAREN RAMIREZ
43	45	46	15	EVERYTHING YOU DO (T) (X) ATLANTIC 85045/AG	M2M
44	42	38	9	THE FIELDS OF LOVE (T) (X) RADIKAL 99044 †	ATB FEATURING YORK
45	49	—	8	JUST KEEP THINKING ABOUT YOU (T) (X) LOGIC 81359 †	GLORIA GAYNOR
46	40	29	11	LIFETIME TO LOVE (T) (X) 4 PLAY 2029	CECE PENISTON
47	37	47	45	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
48	44	44	3	DON'T BE AFRAID OF THE DARK/HIGHER THINGS (JUNIOR'S UNRELEASED MIXES) (T) (X) NERVOUS 20456	CHARLOTTE VS. KIM ENGLISH
49	NEW ▶	1	1	WHAT U DID 2 ME (T) ROBBINS 72047	ROCKELL
50	RE-ENTRY	3	3	LOVER BOY/LOVER GIRL (T) (X) ANTLER SUBWAY 6062/NEVER	LORDS OF ACID

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Columbia Duo Montgomery Gentry Keeps 'Carrying On'

BY RAY WADDELL

NASHVILLE—Anyone expecting Columbia's Montgomery Gentry to tone things down on its sophomore album is in for a surprise, as *Carrying On*, due May 1, offers another heaping helping of the type of Southern-rock, testosterone-fueled music that first brought the Kentucky-bred duo to the party.

And what a party it's been. Eddie Montgomery and Troy Gentry seemingly came out of nowhere with 1999's *Tattoos & Scars*, which has now sold 490,000 copies in the U.S., according to SoundScan. The album produced

three top 10 singles and helped Montgomery Gentry knock Brooks & Dunn off their long-standing perch as the Country Music Assn.'s duo of the year.

The success of Montgomery Gentry came via uncompromising, edgy ballads and raucous uptempos that cut through today's radio clutter like a fillet knife through a catfish. It's a style they haven't backed away from; if anything, they've cranked it up a notch with *Carrying On*. Many in Nashville see Montgomery Gentry as the beacon that can bring more male listeners back to the genre, a role the duo embraces rather reluctantly.

"We never think about whether we're playing our songs for men or women," says Montgomery. "We're not against playing anything at all, as long as we can relate to it."

Montgomery says he's well aware that the duo's music is far more hard-edged than the bulk of what's on the radio today. "It ain't for everybody, and we know that," he says.

Gentry adds that, while it wasn't easy to find all the right songs, they feel as if they've put together a very strong album in *Carrying On*. "I would put our second album up with any second album

coming out this year," says Gentry. "Eddie and I just wanted to make sure we had an album that we could listen to from front to back and like it all."

The label thinks country radio is listening. "We think Montgomery Gentry is the kind of act that can bring a disenfranchised demographic back to country radio—all these fans that haven't had a hero since Hank Williams Jr.," says Mike Kraski, senior VP of sales and marketing at Sony Music Nashville.

CARRYING THE TORCH

Carrying On is unapologetic country rock for the most part, with even the ballads sporting an edginess and macho perspective rarely heard from Nashville songwriters. "Without judging anybody, writers tend to write stuff they think radio will play," says Gentry. "We've had a lot of writers tell us they're thankful to write songs with this type of edginess, and we give them the opportunity to write for themselves. We're just one more piece of the puzzle for country music."

The debut single, "She Couldn't Change Me," is a muscular mid-tempo, propelled by an insinuating guitar line and Montgomery's down-home vocals. It is currently at No. 28 on the Hot Country Singles & Tracks chart. In a typical Montgomery Gentry stance, the man in the lyric maintains his backwoods integrity, while the female character eventually comes around to his point of view.

Radio seems to be responding. "I think they've taken a really good step forward with this record," says Gregg Swedberg, PD at KEEY (K102) Minneapolis. "The single is testing great, much better than anything on their first album."

The songs on *Carrying On*, including the Hank Williams Jr.-influenced "The Fine Line," the driving "My Father's Son," and the smoldering "A Cold One Comin' On" benefit from an authoritative and confident Montgomery Gentry vocal posture.

"A Cold One Comin' On," penned by Mike Geiger, Woody Mullis, and Michael Huffman, is "cleverly written as far as telling about the coldness of an empty house and the end of a relationship," says Gentry. "And every one of us at the end of a breakup wants to drown our sorrows in a cold beer."

Adds Montgomery, "When you've lived through these songs, you have to feel confident when you sing them and hope it don't happen to you again. And you've got to have them drinking songs, especially if you're playing the honky-tonks."

Even in the album's softer moments, Montgomery Gentry never forsake their scruffier ten-

dencies, particularly on such ballads as the redemptive "Hell Bent on Saving Me" and the fuzztone guitar-inflected "Too Hard to Handle... Too Free to Hold."

The title cut is a raucous Southern boogie party tune full of stubborn pride and touting the pleasures of playing loud. "That's just who we are," says Montgomery. "Sometimes we do play our music loud. A lot of folks want us to turn the volume down, and it ain't gonna happen. The Haggards, Skynyrd's, Hank Jr.'s, and Allman Brothers taught us, and we just want to carry it on."



MONTGOMERY GENTRY

SPREADING THE WORD

Montgomery Gentry's edge and "loud and proud" image is precisely what makes them marketable, according to Kraski. "They bring things to the marketplace that no other act in country music can," says Kraski. "They bring an edge the format is in dire need of."

Adds KEEY's Swedberg, "Anything that stretches the boundaries is good. I think Montgomery Gentry brought some energy and woke some people up."

Kraski says Montgomery Gentry is a "textbook example" of artist development. "They've really grown over the past two years," he says. "They sing better, they're a better live act, and they've worked really hard to make a place at country radio. They've played hundreds of dates and built a fan base that's very passionate for them."

A Ford F-150 pickup truck and Harley-Davidson motorcycle giveaway promotion tied in with CMT, Country Weekly magazine, and the label is geared to attract major attention to the release, as are retail and Web marketing initiatives. A current headlining tour sponsored by Jim Beam and a coveted slot on the upcoming Brooks & Dunn Neon Circus & Wild West Show shed tour will add fuel to the fire, Kraski says.

The duo is looking forward to the B&D tour, which also features Toby Keith and Keith Urban. "Last man standing wins," says Montgomery, with a laugh. "Jim Beam is our sponsor, and we have the only honky-tonk on wheels, open 24-7 and locked, cocked, and ready to rock."

Jackson Leads In TNN Country Weekly Nods; Senior VP Saporiti Exits Warner Bros.

POP A TOP: Alan Jackson tops the final nominations for the TNN Country Weekly Music Awards with eight nods. He is followed by George Strait, Faith Hill, and Tim McGraw, with seven each. All four are nominated in the entertainer of the year category, along with Dixie Chicks, who scored three other nominations.

The awards, which are voted on by fans, will be telecast live 8 p.m.-11 p.m. (EST) June 13 from Nashville's Gaylord Entertainment Center on the National Network (TNN).

ON THE ROW: Veteran executive Bob Saporiti exited Warner Bros. March 19 in the first of what is expected to be several departures by Nashville staffers who are taking the recently offered AOL Time Warner early-retirement package. He was the company's senior VP of global marketing. Saporiti tells Nashville Scene he plans to take three to six months off before announcing any plans. He says he'll be "traveling around the world spreading the word of global peace through country music."

Mike Sistad has been named director of membership relations for ASCAP. He is based in the Nashville office. Sistad previously was director of A&R for Arista/Nashville.

Charlie Dean joins MCA Nashville as Midwest regional promoter April 2. Dean, who replaces Rob Ellis, is currently district country marketing manager at Universal Music and Video Distribution in Minneapolis.

Veteran music-industry publicist Jackie Monaghan joins the public relations/marketing team at Nashville-based Webster & Associates. She will retain her production company, Morningstar. In related news, Webster & Associates has signed RCA artist Tracy Byrd and indie label Critter Records as public-relations clients. Meanwhile, Byrd's annual Homecoming Weekend concert March 30 in Beaumont, Texas, will be filmed for a future special on Great American Country. Byrd's guests will include Mark Chesnutt, Bill Engvall, Brad Paisley, and Sammy Kershaw. The event is a benefit for Children's Miracle Network.

SIGNINGS: Tammy Cochran signs with Al Schiltz's As Is Management. The Epic artist previously was managed by TBA Entertainment. As Is also manages

Sony artists Billy Ray Cyrus and Bobbie Eakes.

Warner/Chappell has signed Randy Scruggs to a songwriting deal.

Lonestar, Tracy Byrd, and Rascal Flatts have signed with Nashville-based merchandise company Richards & Southern Merchandising.

AROUND THE INDUSTRY: The Canadian Country Music Assn. has added a "roots artist or group of the year" category to its annual awards honoring the best in country music. The award will be given to an act whose music is based upon traditional or roots country styles, beginning with this year's award show, set for Sept. 10 in Calgary, Alberta.

ARTIST NEWS: The Rockabilly Music Foundation will host a concert to benefit the foundation April 5 at Nashville's Ryman Auditorium. Brenda Lee will be presented with the Lifetime Achievement Award. Wink Martindale will host the show, which will feature performances from Eric Heatherly,



by Phyllis Stark

Rosie Flores, and the Jordanares.

The Rex Foundation has awarded Ralph Stanley with the Ralph J. Gleason Award in the form of a grant. The award, named for the late music journalist, is given to artists who have made outstanding contributions to culture. The Rex Foundation was established by Grateful Dead members to support artistic, environmental, social, cultural, community, and educational concerns.

Mary Chapin Carpenter will kick off a tour to support her new project, *Time, Sex, Love* (due May 29), with 12 dates in the U.K., where the album was recorded.

The Bellamy Brothers kick off their Let Your Love Flow 25th anniversary tour April 4 in St. Louis. The tour runs through December.

Lonestar's Dean Sams will act in the film *New Horizons*, starring Tom Cruise and Catherine Zeta-Jones, which will be in theaters this spring.

Donna Summer has been added to the lineup for the Legendary Acoustic Concert during Tin Pan South April 3 at Nashville's Ryman Auditorium.

Trisha Yearwood and video director Chris Rogers recently traveled to Spain to shoot the video for "I Would've Loved You Anyway," the first single from her as-yet-untitled new album that is due June 5.



Billboard **HOT COUNTRY** SINGLES & TRACKS

MARCH 31, 2001

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 150 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	2	2	21	No. 1 ONE MORE DAY M.D. CLUTE, DIAMOND RIO (S.D. JONES, B. TOMBERLIN)	DIAMOND RIO (V) ARISTA NASHVILLE 69036 †	1
2	3	4	20	WHO I AM B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS (V) DREAMWORKS 450918 †	2
3	1	1	23	YOU SHOULDN'T KISS ME LIKE THIS J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	1
4	6	7	15	IT'S A GREAT DAY TO BE ALIVE B. J. WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT COLUMBIA ALBUM CUT †	4
5	5	6	12	IF MY HEART HAD WINGS B. GALLIMORE, F. HILL (A. ROBOFF, J. F. KNOBLOCH)	FAITH HILL (V) WARNER BROS. 16773/WRN	5
6	4	3	25	BUT FOR THE GRACE OF GOD M. ROLLINGS, K. URBAN (C. CAFFREY, J. WEIDLIN, K. URBAN)	KEITH URBAN (V) CAPITOL 58877 †	1
7	9	12	7	AIN'T NOTHING 'BOUT YOU K. BROOKS, R. DUNN, M. WRIGHT (T. SHAPIRO, R. RUTHERFORD)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT †	7
8	8	10	11	DON'T HAPPEN TWICE B. CANNON, N. WILSON, K. CHESNEY (C. LANCE, T. MCHUGH)	KENNY CHESNEY (V) BNA 69035 †	8
9	10	14	22	SHE MISSES HIM D. MALLOY (T. JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	9
10	11	16	6	IF I FALL YOU'RE GOING DOWN WITH ME B. CHANCEY, P. WORLEY (M. BERG, A. ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	10
11	15	17	14	IT'S MY TIME M. MCBRIDE, P. WORLEY (B. CRAIN, T. HYLER, K. TRIBBLE)	MARTINA MCBRIDE RCA ALBUM CUT	11
12	17	19	22	POUR ME C. HOWARD (TRICK PONY, R. BEIGHLEY, S. WEDLOCK)	TRICK PONY (C) (D) (V) WARNER BROS. 16816/WRN †	12
13	30	—	2	AIRPOWER GROWN MEN DON'T CRY B. GALLIMORE, J. STROUD, T. MCGRAW (S. SESKIN, T. DOUGLAS)	TIM MCGRAW CURB ALBUM CUT	13
14	7	5	25	ASHES BY NOW M. WRIGHT (R. CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	4
15	13	13	24	LUCKY 4 YOU (TONIGHT I'M JUST ME) D. HUFF (K. OSBORN, J. DEERE, C. MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT †	11
16	20	21	27	AIRPOWER RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	16
17	19	18	24	MOVE ON B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, D. WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	17
18	14	9	32	THERE IS NO ARIZONA K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	1
19	21	24	10	AIRPOWER MRS. STEVEN RUDY M. MCGUINN, S. DECKER (M. MCGUINN, S. DECKER)	MARK MCGUINN (D) VFR 734758 †	19
20	12	8	24	BURN B. GALLIMORE, T. MCGRAW (T. ARENA, P. RESWICK, S. WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	2
21	22	22	11	ROSE BOUQUET B. GALLIMORE, P. VASSAR (P. VASSAR, R. BYRNE)	PHIL VASSAR (V) ARISTA NASHVILLE 60937	21
22	26	36	5	IF YOU CAN DO ANYTHING ELSE T. BROWN, G. STRAIT (B. LIVSEY, D. SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 172200	22
23	23	23	15	PLEASE B. J. WALKER, JR. (M. DULANEY, J. STEELE, J. HOBBS)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	23
24	16	11	19	WILD HORSES A. REYNOLDS (B. SHORE, D. WILLS)	GARTH BROOKS CAPITOL ALBUM CUT	7
25	24	25	12	THE LAST THING ON MY MIND E. GORDY, JR. (C. WISEMAN, A. ANDERSON)	PATTY LOVELESS EPIC ALBUM CUT †	24
26	25	32	7	I COULD NOT ASK FOR MORE S. EVANS, P. WORLEY (D. WARREN)	SARA EVANS RCA ALBUM CUT †	25
27	31	34	4	WHEN SOMEBODY LOVES YOU K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	27
28	32	30	8	SHE COULDN'T CHANGE ME J. SCAIFE (C. KNIGHT, G. NICHOLSON)	MONTGOMERY GENTRY (C) (D) COLUMBIA 79540 †	28
29	28	27	19	THE HUNGER W. C. RIMES (B. MONTANA, D. FLINT)	STEVE HOLY CURB ALBUM CUT †	27

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
30	29	29	12	PEOPLE LIKE US A. TIPPIN, B. WATSON, M. BRADLEY (D. L. MURPHY, K. TRIBBLE)	AARON TIPPIN (V) LYRIC STREET 011282 †	29
31	27	28	10	SOMETIMES S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON VIRGIN ALBUM CUT/CAPITOL †	27
32	33	31	11	SHOOT STRAIGHT FROM YOUR HEART T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172195	31
33	34	38	8	NO FEAR S. SMITH, K. STEGALL, T. CLARK (T. CLARK, M. C. CARPENTER)	TERRI CLARK (V) MERCURY 172197 †	33
34	38	41	6	BUT I DO LOVE YOU T. HORN (D. WARREN)	LEANN RIMES (C) (D) CURB 73116	34
35	37	37	10	THERE YOU GO AGAIN K. ROGERS (T. L. JAMES, J. KIMBALL, T. MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	35
36	48	—	2	TWO PEOPLE FELL IN LOVE F. ROGERS (B. PAISLEY, K. LOVELACE, T. OWENS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	36
37	40	46	7	LAREDO R. WRIGHT, C. CAGLE (C. CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	37
38	39	39	19	GO BACK J. TAYLOR (J. CAMPBELL, D. HACKETT)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN	36
39	41	45	6	SAY NO MORE B. GALLIMORE, C. WALKER (T. SHAPIRO, G. TEREN)	CLAY WALKER GIANT ALBUM CUT	39
40	44	43	9	A ROSE IS A ROSE K. STEGALL (D. BRYANT, D. BERG, S. RUSS)	MEREDITH EDWARDS (D) (V) MERCURY 172193 †	40
41	42	42	7	BEATIN' IT IN E. SEAY, J. HOBBS (B. BEAVERS, K. GARRETT)	NEAL MCCOY (C) (D) (V) GIANT 16871	41
42	45	47	8	WHAT I DID RIGHT J. SLATE, M. WRIGHT, SONS OF THE DESERT (D. WOMACK, S. LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	42
43	43	44	7	HE DRINKS TEQUILA N. WILSON, B. TANKERSLEY (S. CAMP, M. MCCOY)	LORRIE MORGAN & SAMMY KERSHAW RCA ALBUM CUT	43
44	47	48	7	SHE IS R. CROWELL (H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT	44
45	NEW	1	1	HOT SHOT DEBUT WHEN I THINK ABOUT ANGELS K. STEGALL (J. O'NEAL, R. DEAN, S. TILLIS)	JAMIE O'NEAL MERCURY ALBUM CUT	45
46	49	—	2	A GOOD WAY TO GET ON MY BAD SIDE B. J. WALKER, JR. (G. TEREN, R. RUTHERFORD)	TRACY BYRD WITH MARK CHESNUTT RCA ALBUM CUT	46
47	51	52	4	YOU STILL TAKE ME THERE D. HUFF, C. RAYE (B. JAMES, D. GRAY, T. MCHUGH)	COLLIN RAYE EPIC ALBUM CUT	47
48	NEW	1	1	WHILE YOU LOVED ME M. BRIGHT, M. WILLIAMS (M. DODSON, K. WILLIAMS, D. WELLS)	RASCAL FLATTS LYRIC STREET ALBUM CUT	48
49	46	40	18	DON'T MAKE ME COME OVER THERE AND LOVE YOU T. BROWN, G. STRAIT (J. LAUDERDALE, C. WOOD)	GEORGE STRAIT (V) MCA NASHVILLE 172194 †	17
50	59	—	2	UNFORGIVEN F. ANDERSON, T. LAWRENCE, B. CARR (L. BOONE, P. NELSON, B. PINSON)	TRACY LAWRENCE ATLANTIC ALBUM CUT	50
51	52	57	3	YOU J. GUESS, J. CHEMAY (J. OLANDER, W. ROBINSON, A. SAIN)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT	51
52	56	60	3	I AM A MAN OF CONSTANT SORROW T. BONE BURNETT (TRADITIONAL)	THE SOGGY BOTTOM BOYS MERCURY SOUNDTRACK CUT †	52
53	NEW	1	1	WHAT I REALLY MEANT TO SAY P. WORLEY, T. L. JAMES (C. THOMSON, C. WATERS, T. L. JAMES)	CYNDI THOMSON CAPITOL ALBUM CUT	53
54	57	55	8	THE MOST BEAUTIFUL GIRL B. HUFF (R. M. BOURKE, B. SHERRILL, N. WILSON)	SOUTH 65 (D) ATLANTIC 85051	54
55	55	50	5	I WILL LOVE YOU J. STROUD, L. ANGELLE (FISHER, R. WASSERMAN)	LISA ANGELLE DREAMWORKS ALBUM CUT	50
56	NEW	1	1	ANGELS IN WAITING B. CHANCEY (T. COCHRAN, J. MCBRIDE, S. HARRIS)	TAMMY COCHRAN EPIC ALBUM CUT †	56
57	53	54	9	I DROVE HER TO DALLAS G. BROOKS (T. MARTIN, M. NARMORE)	TYLER ENGLAND CAPITOL ALBUM CUT †	53
58	NEW	1	1	I WANT YOU BAD C. ROBISON, B. CHANCEY (T. D. ADAMS, P. CRANDON)	CHARLIE ROBISON (C) (D) (V) COLUMBIA 79542 †	58
59	RE-ENTRY	2	2	LIVE CLOSE BY, VISIT OFTEN R. MALO, K. T. OSLIN (K. T. OSLIN, KOSTAS, R. MALO)	K. T. OSLIN (D) BNA 69026	58
60	50	49	11	THAT'S WHAT I LIKE ABOUT YOU B. CANNON, N. WILSON, J. M. MONTGOMERY (L. ALDERMAN, R. FAGAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	44

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

Billboard **Top Country Singles Sales**

MARCH 31, 2001

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	31	No. 1 BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116 6 weeks at No. 1	LEANN RIMES
2	2	3	15	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
3	4	4	26	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
4	3	1	10	I HOPE YOU DANCE MCA NASHVILLE 172185 LEE ANN WOMACK WITH SONS OF THE DESERT	LEE ANN WOMACK WITH SONS OF THE DESERT
5	5	5	23	OKLAHOMA WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
6	6	6	6	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
7	7	11	5	MRS. STEVEN RUDY VFR 734758	MARK MCGUINN
8	11	10	6	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
9	8	7	20	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
10	9	8	21	HOW DO YOU LIKE ME NOW?? DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
11	10	9	20	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
12	20	—	2	LOVE IS ENOUGH RCA 69034/RLG	3 OF HEARTS
13	NEW	1	1	I WANT YOU BAD COLUMBIA/SONY	CHARLIE ROBISON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	12	59	BREATHE ● WARNER BROS. 16884/WRN	FAITH HILL
15	12	13	23	I'M IN EPIC 79496/SONY	THE KINLEYS
16	17	19	27	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
17	14	14	28	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
18	16	15	197	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
19	15	17	23	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
20	18	18	23	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS
21	19	16	37	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
22	22	21	24	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN
23	21	20	47	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
24	23	23	12	WHAT DO YOU WANT FROM ME NOW COLUMBIA 79405/SONY	BILLY YATES
25	RE-ENTRY	59	59	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES

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.

COUNTRY CORNER



by Wade Jessen

VFR's McGuinn Strikes Chord With 'Rudy'

BY PHYLLIS STARK

NASHVILLE—Hard as it is for new artists to make a favorable impression at radio these days, it's even harder to do it with a debut single on a brand-new, independent label.

Yet, it's precisely those odds that VFR Records artist Mark McGuinn is quickly overcoming with "Mrs. Steven Rudy," which cracks the top 20 on Hot Country Singles & Tracks this issue after just 10 weeks on the chart. The song is currently No. 19, and it debuted at No. 84 on The Billboard Hot 100 last issue.

McGuinn, who still had no manager and no booking agent at press time, has a colorful background as a former jazz musician (he plays trumpet, guitar, and piano) and a semi-pro soccer player. The North Carolina native came to Nashville in 1993 after a knee injury ended his career with the Greensboro (N.C.) Dynamo.

He quickly turned his attention to songwriting. McGuinn, who writes for Electric Mule, a co-venture with publisher Warner/Chappell Music, co-wrote all but one of the 12 songs on his self-titled debut album, due May 8.

"I really didn't have an aspiration to be an artist," he says. "I wanted to write songs and wanted [other artists] to record them. They didn't record them, so I had this immense catalog built up." He decided to take a stab at the songs himself and signed with VFR, a division of Spark Entertainment, last year.

While McGuinn says, "I love being an artist so far. What gets me off is writing songs . . . I would pay somebody to [let me] write songs, and I get paid to do it. How dumb is that?"

Of his writing style, McGuinn says, "I'm into musical hooks as much as I am [into lyrical] hooks."

He cites the Beatles as a primary influence. "I try to be as creative as I can with the musical hooks. That's kind of a lost thing."

In an almost unheard-of move with a new artist, VFR handed McGuinn and his friend and co-writer, Shane Decker, the production reins for the project. The result is an album so original and fresh-sounding that it immediately got the attention of radio programmers. "I really got to get my vision for the music across," says McGuinn.

In addition to having freshman producers, the album utilized musicians outside of the high-priced clique that plays on nearly every country album recorded here, another factor McGuinn credits for its fresh sound. "They are certainly not the A-list players," he says, "but they could be."

McGuinn, who mapped every song out on a 4-track recorder before hitting the studio, says his vision for the album included its banjo and drum loop-laden sound,

because "that just happens to be the particular musical experiment I was into at the time. It may be glockenspiel and pan flute on the next record; I don't know," he jokes. "I'll keep experimenting 'til I find something people hate."

While McGuinn hesitates to categorize his music, he describes it as "a morphing of . . . all the different influences I have musical—jazz, blues, rock, country—a touch of everything in there."

Regardless of category, country radio is excited about it. At the recent Country Radio Seminar here, "Mrs. Steven Rudy" was mentioned by attendees at nearly every

session, usually in discussions about the kind of music that could help pull the format out of its doldrums.

KMXM (Max Country) Omaha, Neb., PD Tom Oakes says, "Mark McGuinn is a great record for Max. As we define our sound, Mark's record adds the kind of flavor that helps set us apart from our competitors in and out of the country format. Those who miss this record will be missing a hit song. The fact that this project has become as large as it has is due to the fact that it is a fresh sound for our format."

Initially, the label—with input from programmers—had chosen "That's

a Plan" as the first single, and a video had been shot and singles pressed for that song. Neither the single nor the album were to have been shipped in the first quarter. But when KPLX (the Wolf) Dallas—quickly followed by KBEQ (Q104) Kansas City, Mo.—began spinning "Mrs. Steven Rudy" off a sampler sent by VFR, the label completely changed its plans.

McGuinn's album will be only the third release from VFR, which was launched last year. Of course, being an independent label today doesn't mean what it once did—that its records would be hard to find in stores. VFR is distributed by RED Distribution, a giant in the independent sector. Because VFR does not have its own sales staff, it has retained JRB Sales & Marketing to assist in retail efforts.

While most of the initial focus has been directed at radio, VFR managing director and co-founder Paul Lucks says, "We've had tremendous enthusiasm and early support from accounts just like we did at radio."

Early awareness in a handful of key markets was created with an Internet contest in conjunction with radio station Web sites. The marketing plan also calls for Internet "street teams" to talk up the project in online chat rooms, bulletin boards, and news groups.



MCGUINN

'What gets me off is writing songs . . . I would pay somebody to [let me] write songs, and I get paid to do it.'

—MARK MCGUINN

QUICKER THAN THE EYE: Starting at No. 12 with 17,000 scans on Top Country Albums, **Trick Pony's** self-titled set (Warner Bros.) shatters that chart's record for first-week sales by a duo or group with a debut album since we adopted point-of-sale data 10 years ago

Previously, the fattest first week for such a set was **Rascal Flatts'** eponymous debut (Lyric Street), which moved more than 11,000 units in the June 24, 2000, issue. With Hot Shot Debut praise on the country list, **Trick Pony** bypasses our Heatseekers chart and enters The Billboard 200 at No. 91.

On the radio, **Trick Pony** fired its opening shot with "Pour Me," a rowdy drinking song that gains 120 detections and jumps 17-12 on Hot Country Singles & Tracks. With 6,000 copies sold, the single encores at No. 2 on Top Country Singles Sales.

"Pour Me" is performing so well under the rules of the modern country radio road (which for the past decade have detoured most drinking songs to the slow lane) that it is likely to raise expectations for other similarly themed songs on the chart. This issue, **Aaron Tippin's** hard-living barroom anthem "People Like Us" (Lyric Street) gains 143 detections to finish at No. 30, while **Lorrie Morgan** and **Sammy Kershaw's** "He Drinks Tequila" (RCA) is poised to crack the top 40 next issue. It bullets at No. 43 with spins at 64 monitored stations.

MOVE IT ON OVER: After setting a new career-high debut last issue on Hot Country Singles & Tracks, **Tim McGraw** achieves his highest second-week chart position as "Grown Men Don't Cry" (Curb) takes the radio chart's biggest increase, a jaw-dropping 11,356 detections, and blasts 30-13.

With more than 23 million estimated audience impressions, McGraw's single closes at No. 11 on the Broadcast Data Systems audience ranking, thus qualifying it for Airpower status, designating the first time a song hits top 20 on both audience- and detection-based charts. Heavy airplay (more than 35 plays per week) is detected at 11 monitored stations, including KKAT Salt Lake City; WSM Nashville; WZZK Birmingham, Ala.; and KXKC Lafayette, La. New spins are registered at 56 of our 150 stations monitored for chart tabulation.

I LOVE LORETTA: Now in her 41st year of making an impact on our country charts, **Loretta Lynn** roars back to Top Country Albums. Her *Still Country* (Audium/Koch) encores at No. 38, following a March 15 "Live by Request" segment on A&E, which was preceded by an hourlong *Biography* documentary on Lynn's life and career. According to network sources, dates for repeat broadcasts of the "Live" segment have not been finalized.

JUST THE STATS, MA'AM: As movie-driven sets continue dominating Top Country Albums, the *Coyote Ugly* soundtrack (Curb) takes Greatest Gainer honors at No. 2, up more than 18,000 units. That title closes with more than 70,000, topped only by *O Brother, Where Art Thou?*, which reigns for a sixth straight week with approximately 73,000. At No. 3, **Jessica Andrews' Who I Am** (DreamWorks) finishes with 32,000 copies sold.

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

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

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|----|--------------------------------------------------------------------------------------------------------------------|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 7 | AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM | 29 | THE HUNGER (Curb Magnasong, BMI/Red Quill, BMI/Moraine, BMI) WBM |
| 56 | ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peer Music III, BMI/Wide Ocean, BMI) | 52 | I AM A MAN OF CONSTANT SORROW (Public Domain) |
| 14 | ASHES BY NOW (Tessa, BMI) | 26 | I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM |
| 41 | BEATIN' IT IN (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Ginnin' Garrett, ASCAP) HL | 57 | I DROVE HER TO DALLAS (Starstruck Angel, BMI/Mitchell-town, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM |
| 20 | BURN (EMI Blackwood, BMI/EMI April, ASCAP) HL | 10 | IF I FALL YOU'RE GOING DOWN WITH ME (Hillbillith, BMI/Songs Of Sally Sue's Medicine Show, BMI/Music Corporation Of America, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM |
| 6 | BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM | 5 | IF MY HEART HAD WINGS (Almo, ASCAP/Anwa, ASCAP/I. Fred Knobloch, ASCAP) HL/WBM |
| 34 | BUT I DO LOVE YOU (Realsongs, ASCAP) WBM | 22 | IF YOU CAN DO ANYTHING ELSE (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL |
| 8 | DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL | 4 | IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP) HL |
| 49 | DON'T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP) HL | 11 | IT'S MY TIME (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Willdawn, ASCAP/Brian's Dream, ASCAP/CMI, ASCAP) HL/WBM |
| 38 | GO BACK (Isham, BMI/SwaydeMan, ASCAP) | 58 | I WANT YOU BAD (Music Sales, ASCAP) |
| 46 | A GOOD WAY TO GET ON MY BAD SIDE (Universal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up, BMI) WBM | 55 | I WILL LOVE YOU (Ron Wasserman, ASCAP/Fishcake, ASCAP) |
| 13 | GROWN MEN DON'T CRY (Larga Vista, ASCAP/Scarlet Rain, ASCAP/Sony/ATV Tree, BMI) HL | | |
| 43 | HE DRINKS TEQUILA (Songs Of Universal, BMI/WB, | | |

- | | | | | | |
|----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 37 | LAREDO (Mark Hybner, ASCAP) | 16 | RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL | 50 | UNFORGIVEN (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL |
| 25 | THE LAST THING ON MY MIND (Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/Al Andersongs, BMI/Blue-water, BMI) HL | 21 | ROSE BOUQUET (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Arbyrne, BMI) HL | 42 | WHAT I DID RIGHT (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Bamey Building, BMI/Still Standing, BMI) HL/WBM |
| 59 | LIVE CLOSE BY VISIT OFTEN (Mazdu, BMI/Betty's Boys, BMI) | 40 | A ROSE IS A ROSE (Warner-Tamerlane, BMI/Missoula, BMI/WB, ASCAP) WBM | 53 | 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 |
| 15 | LUCKY 4 YOU (TONIGHT I'M JUST ME) (Without Anna, ASCAP/LensemSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) CLM/HL/WBM | 39 | SAY NO MORE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, BMI/Teren It Up, BMI) HL/WBM | 45 | WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM |
| 54 | THE MOST BEAUTIFUL GIRL (EMI Al Gallico, BMI/EMI Algee, BMI) HL/WBM | 28 | SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Nicholson, ASCAP) WBM | 27 | WHEN SOMEBODY LOVES YOU (WB, ASCAP/tee Haw, ASCAP) WBM |
| 17 | MOVE ON (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM | 44 | SHE IS (Mike Curb, BMI/Hal Ketchum, BMI) WBM | 48 | WHILE YOU LOVED ME (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Irving, BMI) HL |
| 19 | MRS. STEVEN RUDY (WB, ASCAP/Neon Mule, ASCAP/Cal IV, ASCAP) WBM | 9 | SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL | 2 | WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM |
| 33 | NO FEAR (Universal-PolyGram International, ASCAP/Terrico, ASCAP/Why Walk, ASCAP) WBM | 32 | SHOOT STRAIGHT FROM YOUR HEART (Vinny Mae, BMI) WBM | 24 | WILD HORSES (WB, ASCAP/Cash Crop, ASCAP/Warner-Tamerlane, BMI) WBM |
| 1 | ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM | 31 | SOMETIMES (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM | 51 | YOU (Warner-Tamerlane, BMI/Taxicaster, BMI/EMI Blackwood, BMI/Danger Will, BMI/Cal IV, ASCAP) HL/WBM |
| 30 | PEOPLE LIKE US (Encore, ASCAP/Scott And Soda, ASCAP/Old Desperados, ASCAP/NZD, ASCAP/MRBI, ASCAP/Brian's Dream, ASCAP/CMI, ASCAP/Willdawn, ASCAP) WBM | 60 | THAT'S WHAT I LIKE ABOUT YOU (Milene, ASCAP/Of Music, ASCAP) HL | 3 | YOU SHOULDN'T KISS ME LIKE THIS (Tokeco Tunes, BMI) |
| 23 | PLEASE (Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Little Blue Box, ASCAP) HL/WBM | 18 | THERE IS NO ARIZONA (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI/Zomba, BMI) HL | 47 | YOU STILL TAKE ME THERE (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/McMore, BMI/Volunteer Jam, ASCAP) HL |
| 12 | POUR ME (Warner-Tamerlane, BMI/WB, ASCAP/Rope & | 35 | THERE YOU GO AGAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Universal-Songs Of PolyGram International, BMI/Sony/ATV Tree, BMI) HL/WBM | | |
| | | 36 | TWO PEOPLE FELL IN LOVE (EMI April, ASCAP/Sea | | |

Billboard TOP COUNTRY ALBUMS

MARCH 31, 2001

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	15	SOUNDTRACK ● MERCURY 170069 (11.98/18.98) 6 weeks at No. 1	O BROTHER, WHERE ART THOU?	1
▶ GREATEST GAINER ◀						
2	2	3	33	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	1
3	3	2	3	JESSICA ANDREWS DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	WHO I AM	2
4	5	5	17	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	1
5	4	4	71	FAITH HILL ▲ ⁶ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
6	6	6	43	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
7	7	8	81	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
8	8	7	7	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	1
9	9	11	25	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
10	10	9	72	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
11	11	10	6	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
▶ HOT SHOT DEBUT ◀						
12	NEW ▶	1	1	TRICK PONY WARNER BROS. 47927/WRN (11.98/17.98)	TRICK PONY	12
13	13	12	24	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
14	12	14	39	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
15	15	19	23	SARA EVANS RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8
16	14	13	33	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
17	16	16	97	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
18	19	22	73	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
19	18	18	59	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18
20	NEW ▶	1	1	DELBERT MCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	20
21	17	15	8	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
22	21	21	19	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
23	20	17	20	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS	SHIVER	14
24	26	24	94	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
25	22	23	74	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
26	23	25	41	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
27	25	20	9	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
28	27	28	34	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
29	24	—	2	PAM TILLIS ARISTA NASHVILLE 67000 (11.98/17.98)	THUNDER & ROSES	24
30	28	27	94	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	13
31	32	41	49	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	31
32	33	31	4	TIM RUSHLOW ATLANTIC 83326/AG (10.98/16.98) HS	TIM RUSHLOW	28
33	37	35	15	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	33
34	35	33	26	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
35	34	30	18	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
36	31	29	27	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
37	38	34	54	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAIGHTEST HITS	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	RE-ENTRY	12	12	LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY	37
39	40	42	31	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
▶ PACESETTER ◀						
40	60	62	22	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
41	36	32	25	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
42	41	40	56	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
43	30	37	49	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	30
44	29	38	49	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	29
45	39	36	73	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
46	44	53	41	RONNIE MILSAP VIRGIN 48871/CAPITOL (17.98/24.98)	40 #1 HITS	19
47	42	39	20	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
48	45	48	98	TIM MCGRAW ▲ ³ CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	1
49	43	26	3	PAT GREEN & CORY MORROW WRITEON 2000/GREENHORSE (15.98 CD) HS	SONGS WE WISH WE'D WRITTEN	26
50	47	43	79	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
51	46	47	26	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
52	52	52	47	ROY D. MERCER GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA? VIRGIN 50003/CAPITOL (10.98/16.98) HS		26
53	56	60	102	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
54	69	74	72	LEANN RIMES ▲ CURB 77947 (11.98/17.98)	LEANN RIMES	1
55	50	54	93	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
56	48	44	20	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	36
57	54	46	5	RODNEY CROWELL SUGAR HILL 1065 (16.98 CD)	THE HOUSTON KID	32
58	53	49	97	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
59	55	55	22	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
60	57	56	24	ROY D. MERCER HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP VIRGIN 50003/CAPITOL (10.98/16.98) HS		32
61	49	45	22	JOHNNY CASH AMERICAN/COLUMBIA 69691*CRG (17.98 EQ CD)	AMERICAN III: SOLITARY MAN	11
62	51	50	69	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
63	63	66	34	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
64	59	59	79	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
65	64	69	16	CHRIS CAGLE VIRGIN 28293/CAPITOL (8.98/12.98)	PLAY IT LOUD	59
66	58	57	19	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
67	62	65	28	HANK WILLIAMS III CURB 77949 (10.98/16.98)	RISIN' OUTLAW	52
68	61	61	96	DWIGHT YOAKAM ● REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
69	67	64	30	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
70	66	58	6	KASEY CHAMBERS ASYLUM 47823/WRN (17.98 CD)	THE CAPTAIN	49
71	65	51	32	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
72	71	71	69	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
73	68	68	33	STEVE EARLE E-SQUARED 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
74	72	67	23	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
75	RE-ENTRY	18	18	PATTY LOVELESS EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13

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

Billboard Top Country Catalog Albums

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

MARCH 31, 2001

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	164
2	2	SHANIA TWAIN ◆ ¹⁸ MERCURY 536003 (12.98/18.98)	COME ON OVER	176
3	4	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	183
4	5	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	118
5	12	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	120
6	3	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	143
7	7	GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	122
8	8	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	282
9	6	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	102
10	10	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	354
11	9	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	152
12	11	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	132
13	13	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	251

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	15	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	553
15	14	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	313
16	17	JO DEE MESSINA ▲ ² CURB 77904 (11.98/17.98)	I'M ALRIGHT	155
17	16	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	727
18	18	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	44
19	20	ALISON KRAUSS ▲ ² ROUNDER 610325*/IDJMG (10.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	223
20	21	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	17
21	19	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	324
22	22	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	29
23	25	ALABAMA ▲ ⁴ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	120
24	—	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	99
25	—	GEORGE JONES LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	74

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

BLUE NOTE PROJECT 'CALLE 54' UPS THE ANTE FOR LATIN JAZZ

(Continued from page 11)

gold status. EMI Latin will release the album in Latin America in April or May.

The Blue Note version will be cut to a single disc as a result of marketing considerations, according to Evered. Retailers didn't express enthusiasm for the more expensive double-disc, he says, although a limited edition is slated for May. (The European import is also available in cities where the film has been screened.)

According to Larry Isaacson, jazz buyer for Tower Records on lower Broadway in New York, the import has already sold briskly in the city, and that bodes well for the cheaper, domestic product, especially once the movie hits theaters. He notes, "The movie was out [in limited release] at the time the import was out, and that definitely helped."

During the filming of *Calle 54*, the Latin jazzers were "playing for the cameras, and the cameras were structured solely for the benefit of the music," says Trueba. In fact, Barbieri's "Introduction Llamero y Tango Bolivia" and Puente's "New Arrival" (featuring Hilton Ruiz on piano, Dave Valentín on flute, and Giovanni Hidalgo on percussion) were done in one take. "They played it to death," Trueba notes. "When Tito saw the take, he said, 'I don't think we can do better than that.'"

The vitality of the performances translates to the screen: When *Calle 54* is shown in theaters, audiences invariably clap after each song—and even after each solo, as if they were in a recital hall. And although the album experience lacks the impetus of a live audience, of course, the sheer joyfulness of the music is infectious on CD as well.

Veteran Cuban trumpeter and bandleader O'Farrill, who conducts his big band on his *Afro-Cuban Dance Suite*, says the film was "an opportunity to play actually better than we'd done before. For me, it's the definitive version of the piece."

Yet Trueba was hardly trying to be definitive. "I wanted to make an initiating film," he says, "one that people who like Latin jazz would love but also one that someone who doesn't know the music would get totally excited by, wanting to know and hear more."

LATIN JAZZ FIESTA

Instead of focusing solely on Afro-Cuban jazz—which many mainstream listeners assume is the only form of Latin jazz—Trueba highlighted a wide range of artists from different styles. The tone is set with the opening "Panamericana," whose all-encompassing title reflects the eclectic music of Cuban saxophonist D'Rivera, a champion of truly inclusive Latin jazz.

"Most of the elements in jazz

music that come from south of the border—the most influential—are Cuban and Brazilian," says D'Rivera, one of the original founders of seminal Cuban group Irakere. "That's why I didn't want to do a [Brazilian] *danzón* or something Cuban. Musically, I've become more Latin American. I love to use elements from different places."

Cuban elements, of course, are present in *Calle 54*, including two historic duets: the Valdés father and son team playing "La Comparsa" and Bebo Valdés and Cachao's rendition of "Lágrimas Negras." Brazil is represented by pianist Eliane Elias, playing

'This is an evangelical mission. We aim to convert people to the joy of Latin jazz.'

—NAT CHEDIK

"Samba Triste" with her trio. Another pianist, Spaniard Chano Domínguez, blends flamenco elements with mainstream and Afro-Cuban jazz beats. An infusion of tango comes courtesy of Argentine Barbieri, best known for his Grammy-winning score to *Last Tango in Paris*.

Domenican pianist Camilo performs with his trio in *Calle 54*. Although a leading purveyor of Pan-American Latin jazz these



TRUEBA

days, he wasn't always. "When I first moved to New York, I was playing hard bop," he says. "I started inserting Latin elements almost by chance. Audiences and musicians reacted so well, I developed in that direction."

Camilo was an early catalyst for *Calle 54*. In 1995, as part of the film *Too Much* (starring Antonio Banderas and Melanie Griffith), Trueba shot a scene in

which Camilo and his trio performed live, and the director began toying with the idea of doing an entire film dedicated to Latin jazz.

But Trueba's fascination with the genre extends back 20 years, when Nat Chediak, director of the Miami Film Festival and author of the *Dictionary of Latin Jazz* (edited by Trueba), gave him his first Latin jazz album—D'Rivera's *Blowin'*.

"*Calle 54* is no flash in the pan," says Chediak, who was associate producer of the film and made it the centerpiece of this year's Miami Film Festival. "This is an evangelical mission. We aim to convert people to the joy of Latin jazz."

Chediak—who wrote the editorial content of the *Calle 54* book (published by Spain's Fundación Autor), also co-hosts with Trueba *Manteca*, a weekly Latin jazz radio show. The show is co-produced by Spain's Radio Nacional and Miami community/public radio station WDNA, which specializes in jazz.

"Ever since we played the soundtrack—even before the film was shown—we were getting calls," says WDNA PD Arturo Gómez. "We've been playing all the tracks, and the beauty is the music doesn't appeal to just one audience. I don't think it's going to be another *Buena Vista Social Club*—you only catch lightning once. But this should reverberate in the jazz community. And it could be instrumental in bringing some of those people who listen to salsa and traditional folk but don't yet listen to Latin jazz."

Blue Note will initially focus its *Calle 54* efforts on those markets where the film is due for release; the label is working closely with distributor Miramax, planning such tie-ins as selling CDs in theaters. "Obviously, a movie gives a whole new dimension to marketing a jazz CD," says Evered, who notes that while there are no plans to take the *Calle 54* musicians on tour yet (although some acts are slated to play New York's JVC Festival this summer), such plans are not out of the question.

"Latin jazz is not viewed as being exceedingly commercial," Chediak says. "But the purpose of the film is to turn people on to the music. Obviously, Oscar-winning directors aren't lining up to make a film like this. We're not talking about Ricky Martin or J.Lo here. This is a love letter—and it raises the ante for Latin music to an unprecedented level."

TO OUR READERS

The classical Keeping Score column will return next week.

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	27	ANDREA BOCELLI PHILIPS 464600 (12.98/18.98)	NO. 1 VERDI
2	3	71	ANDREA BOCELLI PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
3	2	52	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
4	5	4	VARIOUS ARTISTS TIM JANIS ENSEMBLE 1901 (17.98 CD)	MUSIC OF HOPE
5	4	19	CECILIA BARTOLI DECCA 466569 (10.98/17.98)	THE VIVALDI ALBUM
6	10	2	BRANFORD MARSALIS SONY CLASSICAL 89251 (17.97 EQ CD)	CREATION
7	6	25	RENEE FLEMING DECCA 467049 (16.98 CD)	RENEE FLEMING
8	NEW		MURRAY PERAHIA SONY CLASSICAL 89245 (17.98 EQ CD)	PLAYS BACH-THREE CONCERTOS
9	7	68	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
10	8	21	MARIA CALLAS EMI CLASSICS 57057 (16.98 CD)	LEGEND
11	NEW		PIERRE BOULEZ DG 469526 (16.98 CD)	MAHLER: LIED VON DER ERDE
12	9	24	MURRAY PERAHIA SONY CLASSICAL 89243 (17.98 EQ CD)	BACH: GOLDBERG VARIATIONS
13	11	2	CHOIR OF NEW COLLEGE (HIGGINSBOTTOM) ERATO 80239 (16.97 CD)	SANCTE DEUS-A JOURNEY THROUGH THE RENAISSANCE
14	NEW		RICCARDO CHAILLY DECCA 467314 (17.98 CD)	MAHLER'S SYMPHONY NO. 8
15	NEW		BARBARA BONNEY DECCA 466132 (16.98 CD)	FAIREST ISLE

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	15	TAN DUN FEATURING YO-YO MA SONY CLASSICAL 89947 (17.98 EQ CD)	NO. 1 CROUCHING TIGER, HIDDEN DRAGON
2	2	29	SARAH BRIGHTMAN NEMO STUDIO/ANGEL 56968 (10.98/17.98)	LA LUNA
3	3	6	SOUNDTRACK DECCA 467696 (18.98 CD)	HANNIBAL
4	5	70	CHARLOTTE CHURCH SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
5	8	7	VARIOUS ARTISTS UTV/DECCA 461704 (18.98 CD)	PURE TENORS: 18 ROMANTIC CLASSICS
6	6	93	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
7	9	18	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 89460 (25.99 EQ CD)	STAR WARS: THE PHANTOM MENACE ULTIMATE EDITION
8	11	94	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
9	10	10	JAMES GALWAY RCA VICTOR 63749 (17.98 CD)	LOVE SONG
10	12	66	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
11	13	27	LEE RITENOUR/DAVE GRUSIN DECCA 579602 (18.98 CD)	TWO WORLDS
12	14	69	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
13	RE-ENTRY		CHARLOTTE CHURCH SONY CLASSICAL 89463 (12.98 EQ/18.98)	DREAM A DREAM
14	RE-ENTRY		LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
15	15	13	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63717 (10.98/16.98)	THE LATIN ALBUM

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 2001 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

- 1 THE #1 OPERA ALBUM VARIOUS ARTISTS DECCA
- 2 MASS VARIOUS ARTISTS ERATO
- 3 MOZART: SHIRAI VARIOUS ARTISTS CAPRICCIO
- 4 BEST OF THE MILLENNIUM VARIOUS ARTISTS DG
- 5 ONLY CHORAL CD YOU'LL EVER NEED VARIOUS ARTISTS RCA VICTOR
- 6 THE ART OF VIRGIL FOX: VOL. 2 VIRGIL FOX EMI CLASSICS
- 7 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS
- 8 SNOOPY'S CLASSICAL: CLASSIKS ON TOYS SNOOPY DIRECT SOURCE SPECIAL PRODUCTS
- 9 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
- 10 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
- 11 ORFF: CARMINA BURANA PHIL. ORCH ORMANDY SONY CLASSICAL
- 12 BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR
- 13 ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA
- 14 SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO
- 15 GUITAR FOR RELAXATION JULIAN BREAM RCA VICTOR

TOP CLASSICAL BUDGET

- 1 BABY'S FIRST CLASSICS VARIOUS ARTISTS ST CLAIR
- 2 RELAXING CLASSICS VARIOUS ARTISTS ST CLAIR
- 3 PIANO CLASSICS VARIOUS ARTISTS ST CLAIR
- 4 GUITAR CLASSICS VARIOUS ARTISTS ST CLAIR
- 5 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
- 6 ROMANTIC CLASSICS VARIOUS ARTISTS ST CLAIR
- 7 SPANISH GUITAR MUSIC JOHN WILLIAMS SONY CLASSICAL
- 8 TRANQUIL CLASSICS VARIOUS ARTISTS ST CLAIR
- 9 BEST OF BEETHOVEN: VOL. 1 VARIOUS ARTISTS ST CLAIR
- 10 BEST OF MOZART: VOL. 1 VARIOUS ARTISTS ST CLAIR
- 11 POWER CLASSICS VARIOUS ARTISTS ST CLAIR
- 12 MIDNIGHT CLASSICS VARIOUS ARTISTS ST CLAIR
- 13 GENTLE CLASSICS VARIOUS ARTISTS ST CLAIR
- 14 CANDELIGHT CLASSICS VARIOUS ARTISTS ST CLAIR
- 15 BEST OF BACH: VOL. 1 VARIOUS ARTISTS ST CLAIR



by Steve Graybow

BYOND WORDS: Pianist **Fred Hersch** considers his 1999 solo piano disc, *Let Yourself Go—Live at Jordan Hall*, to be one of his strongest efforts, so it is no surprise that he continues those solitary explorations on his new Nonesuch project, *Songs Without Words* (March 20).

A three-disc, three-volume set consisting of "Songs Without Words," "Jazz Tunes," and "Cole Porter," the project presents Hersch primarily as a solo pianist, drawing undivided attention to his musicianship and compositional skills as well as his sympathetic arranging of classic jazz material.

"Over the last year, I've been doing a lot of solo concerts, but up until this point I have not written many things specifically for solo piano," says Hersch. "I wrote the first piece on the first disc ["Aria"] as a technical challenge for myself. It has that funny rhythm with a melody on top, and it took a while to figure out how to play it. The second piece ["Ballad"] just flowed from there."

Inspired by **Mendelssohn's** *Songs Without Words* and **Bach's** partitas, both of which are grouped into sets of six, Hersch included a six-part suite in his own *Songs Without Words*.

"I kept asking myself what might come next in the sequence, almost like planning a set," Hersch says. The six are joined by four older compositions drawn from the pianist's catalog.

"Essentially, these pieces are tunes brought together because they have something pianistic about them, along with a lyrical feel," Hersch says. "They are a series of pieces that reflect a certain mood when presented in sequence."

The project's second disc, "Jazz Tunes," presents primarily solo piano arrangements of compositions by **Thelonious Monk, Wayne Shorter, Duke Ellington**, and others—pieces that Hersch feels are "rhythmically and motivically driven."

The final disc presents Hersch's arrangements of 10 tunes from Porter's songbook. "It was an interesting challenge to approach these songs, because I had to respect the words that are part of them," he says.



HERSCH

A group consisting of **Ralph Alessi, Rich Perry, Reid Anderson**, and **Nasheet Waits** accompanies Hersch on a few tracks, as do **Tom Rainey** and **Drew Gress**. A fourth disc consisting of solo renditions of **Antonio Carlos Jobim** compositions has been recorded and is expected to be released at a later date.

While his recent projects such as 1997's Monk tribute, *Thelonious*, and the following year's duet project with **Bill Frisell**, *Songs We Know*, earmarked Hersch as a compassionate interpreter of song, the original material that forms the first volume of *Songs Without Words* places deserved emphasis on Hersch's own compositional skills. The solo piano format allows Hersch's elegant and at times rambunctious melodies and rhythms to be heard with clarity as they intertwine to form the basis of the pianist's dramatic compositions.

Hersch has already composed a second series of *Songs Without Words* that he anticipates recording in the near future.

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Tues., April 9 at 1pm, 7pm, 12am

Tues., April 16 at 1pm, 7pm, 12am

Tues., April 24 at 1pm, 7pm, 12am

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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	10	VARIOUS ARTISTS UTV/VERVE 520191/AG	No. 1 8 weeks at No. 1 PURE JAZZ
2	2	19	VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61439/CRG	THE BEST OF KEN BURNS JAZZ
3	3	93	DIANA KRALL ▲ VERVE 050304/AG	WHEN I LOOK IN YOUR EYES
4	4	18	VARIOUS ARTISTS ▲ LEGACY/COLUMBIA/VERVE 61432/CRG	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC
5	5	19	LOUIS ARMSTRONG LEGACY/COLUMBIA 61440/CRG	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG
6	6	5	DIANNE REEVES BLUE NOTE 27694/CAPITOL	THE CALLING - CELEBRATING SARAH VAUGHAN
7	7	19	BILLIE HOLIDAY VERVE 549081/AG	KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY
8	NEW ▶		SHIRLEY HORN VERVE 549417/AG	YOU'RE MY THRILL
9	8	12	SOUNTRACK LEGACY/COLUMBIA 85350/CRG	FINDING FORRESTER
10	10	10	JIMMY SMITH BLUE THUMB/VERVE 543978/AG	DOT COM BLUES
11	11	8	JOHN COLTRANE IMPULSE! 549361/AG	COLTRANE FOR LOVERS
12	9	12	DUKE ELLINGTON LEGACY/COLUMBIA 61444/CRG	KEN BURNS JAZZ - THE DEFINITIVE DUKE ELLINGTON
13	12	19	JOHN COLTRANE VERVE 549083/AG	KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE
14	13	5	BOB JAMES WARNER BROS. 47842	DANCING ON THE WATER
15	18	33	JANE MONHEIT N-CODED 4207/WARLOCK HS	NEVER NEVER LAND
16	14	16	DAVE BRUBECK LEGACY/COLUMBIA 61442/CRG	KEN BURNS JAZZ - THE DEFINITIVE DAVE BRUBECK
17	20	17	ELLA FITZGERALD VERVE 549087/AG	KEN BURNS JAZZ - THE DEFINITIVE ELLA FITZGERALD
18	17	11	CHARLIE PARKER VERVE 549084/AG	KEN BURNS JAZZ - THE DEFINITIVE CHARLIE PARKER
19	15	13	MILES DAVIS LEGACY/COLUMBIA 61443/CRG	KEN BURNS JAZZ - THE DEFINITIVE MILES DAVIS
20	16	12	THELONIOUS MONK LEGACY/COLUMBIA 61449/CRG	KEN BURNS JAZZ - THE DEFINITIVE THELONIOUS MONK
21	NEW ▶		DAVE BRUBECK QUARTET TELARC 8340	DOUBLE LIVE FROM THE USA AND UK
22	NEW ▶		FLORA PURIM NARADA JAZZ 50625/VIRGIN	PERPETUAL EMOTION
23	22	56	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
24	19	9	NNENNA FREELON CONCORD JAZZ 4896/CONCORD	SOULCALL
25	21	58	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	3	RICK BRAUN WARNER BROS. 47994	No. 1 3 weeks at No. 1 KISSES IN THE RAIN
2	2	26	ST. GERMAIN BLUE NOTE 25114*/CAPITOL HS	TOURIST
3	3	27	RACHELLE FERRELL CAPITOL 94980	INDIVIDUALITY (CAN I BE ME?)
4	5	23	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD	LIFE IN THE TROPICS
5	6	21	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/HARDCASTLE 90509/PUSH	JAZZMASTERS - THE GREATEST HITS
6	4	90	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
7	NEW ▶		SOULIVE BLUE NOTE 27936/CAPITOL	DOIN' SOMETHING
8	8	22	KIRK WHALUM WARNER BROS. 47887 HS	UNCONDITIONAL
9	10	77	DAVE KOZ CAPITOL 99458 HS	THE DANCE
10	7	42	BONEY JAMES/RICK BRAUN WARNER BROS. 47557	SHAKE IT UP
11	9	6	DOWN TO THE BONE Q 92943/AG	SPREAD THE WORD - ALBUM III
12	11	4	JEFF LORBER SAMSON 20000	KICKIN' IT
13	12	30	FOURPLAY WARNER BROS. 47694	FOURPLAY... YES, PLEASE!
14	NEW ▶		PAUL JACKSON, JR. BLUE NOTE 21477/CAPITOL	THE POWER OF THE STRING
15	16	30	BELA FLECK AND THE FLECKTONES COLUMBIA 62178/CRG	OUTBOUND
16	15	8	FOUR 80 EAST BOOMTANG/HIGHER OCTAVE JAZZ 50588/VIRGIN	NOCTURNAL
17	13	3	VARIOUS ARTISTS SHANACHIE 5079	SAXUALITY
18	14	7	BILL FRISELL NONESUCH 79615/AG	BLUES DREAM
19	RE-ENTRY		BOB BALDWIN ORPHEUS 70479	BOBBALDWIN.COM
20	21	13	RICHARD ELLIOT BLUE NOTE 30249/CAPITOL	THE BEST OF RICHARD ELLIOT
21	19	35	CRAIG CHAQUICO HIGHER OCTAVE 49272/VIRGIN	PANORAMA: THE BEST OF CRAIG CHAQUICO
22	20	5	CHUCK LOEB SHANACHIE 5078	IN A HEARTBEAT
23	RE-ENTRY		DAN HICKS AND THE HOT LICKS SURFD0G 67113/HOLLYWOOD	BEATIN' THE HEAT
24	17	43	GEORGE BENSON GRP 543586/AG	ABSOLUTE BENSON
25	22	21	MEDESKI MARTIN & WOOD BLUE NOTE 22841*/CAPITOL HS	THE DROPPER

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.

Songwriters & Publishers

ARTISTS & MUSIC

BMG Gospel Sees Leadership Change

Puryear Takes Over Division, Looks Beyond Christian Market

BY DEBORAH EVANS PRICE

NASHVILLE—After more than a decade at the helm of BMG's gospel division, Elwyn Raymer is handing the reins to Michael Puryear, newly named VP of gospel music at BMG Songs. Concurrently, Puryear has sold the remaining interest in his publishing company, Final Four Music, to BMG.

Raymer will continue with BMG as a nonexclusive consultant. Of Puryear's succession, he says, "I couldn't be more thrilled with the choice. I'm more on the managerial side; Michael's more on the creative side. He's so strong in so many ways."



RAYMER

In return, Puryear says of Raymer, "He's been such a great administrator and head of the division here for so long. He has big shoes [for me] to fill."

In addition to consulting for BMG, Raymer will continue to serve on the Gospel Music Assn.'s board of directors. He was recently appointed executive director of the newly established Church Music Publishers Assn. Action Fund and will also continue as president of FestCorps, which organizes the annual International Church Music Festival in Coventry, England, and Bern, Switzerland.

As the two publishers have worked together in one capacity or another for nearly 20 years, it was natural for BMG Songs president Scott Francis to name Puryear to succeed Raymer. For Puryear, his new post is somewhat of a homecoming.

"He [Raymer] and I had been at Lorenz Creative Services since 1983," Puryear says. "Then BMG bought Lorenz [in 1990], and he and I became the team that made the transition from tiny little Lorenz to the whole BMG Gospel division, and [outgoing senior creative director] Joe Shell was

my intern."

Puryear served as a songplugger with BMG Gospel for two years before launching Final Four Music in 1992 as a joint venture with BMG. The company has become one of the most successful publishing houses in the Christian industry. The roster includes Ginny Owens, Kyle Matthews, Scott Krippayne, Dwight Liles, and newly signed Marty Magehee of the group 4HIM.

Puryear himself is an acclaimed tunesmith who has penned songs for Glen Campbell, Avalon, Diamond Rio, and the Gaither Vocal Band. He received the 1993 Gospel Music Assn.'s Dove Award for "If We Only Had the Heart," recorded by Bruce Carroll.

As Puryear assumes leadership at BMG Gospel, Shell is exiting to take a position as the executive director of the conference center for the Fellowship of Christian Athletes in Marshall, Ind. Sarah Freeman assumed the BMG Gospel post of creative director March 15.

Puryear's staff also includes coordinator Jan Simenson and administrator Tom Drews.

"One of the reasons I took the job was so that I could take the approach of my small, little publishing house and bring that approach to our division," says Puryear. "My intention is to make it very personal and family-oriented like Final Four was. My personal vision for this company is to grow spiritually, creatively, and professionally and to be there for my writers and help them do the same. One of the advantages I have in this position is I have been and am a writer. I know what writers need."

Another Puryear goal is to help his writers get exposure for their songs beyond the gospel/contemporary Christian arena. In addition to scoring hits by such Christian artists as Bob Carlisle, Clay Crosse, and Babbie Mason, Final Four's catalog includes a cut by pop singer Jessica Simpson and a country hit, "Drink,

Swear, Steal, and Lie," by Michael Peterson. "I Wanna Be Moved," penned by Owens and Puryear, was recently featured on the WB television show *Charmed*.

"Our focus will be the Christian market but won't be confined to that," Puryear says. "And we'll have help from BMG in L.A. and New York."

Gospel/Christian cuts will likely remain the company's bread and butter, and BMG has been successful in the market despite the fact that it is not affiliated with a record label. Christian music's other major players in the publishing field—Word, EMI,



PURYEAR

and Provident—have both record and publishing companies. During the mid-'90s, BMG purchased 50% of Reunion Records before selling its interest to Zomba. (The label is now under Zomba's

Provident Music Group umbrella.)

Despite not having a sister label as an outlet for its songs, BMG has fared well. "The Reunion thing was brief, so we've always developed writer/artists and developed writers and been real aggressive pitching songs," Puryear says.

He acknowledges that "it's harder" when competing with labels that also have their own publishing companies, but "that's where working with writers to develop them and push them to become stronger writers comes in, because as an independent you have to come to the table with a great song."

Puryear says Christian labels are more open to outside material than pop and country labels. "The song is so important to Christian music. With all the major companies, I can walk in with a great song and feel like I've got as good a shot as anybody to place it on their product, and I feel like that speaks a great deal for them."

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
ANGEL	Ahmet Ertgun, Eddie Curtis, Chip Taylor, Steve Miller	Sailor/ASCAP, Jim Rooster/ASCAP, EMI Blackwood/BMI, Unichappell/BMI
HOT COUNTRY SINGLES & TRACKS		
ONE MORE DAY	Steven Dale Jones, Bobby Tomberlin	EMI April/ASCAP, Sound Island/ASCAP, Mike Curb/BMI
HOT R&B SINGLES		
PROMISE	Jermaine Dupri, Brandon Casey, Brian Casey, Bert Young, Bryan-Michael Cox, Gary Smith	So So Def/ASCAP, EMI April/ASCAP, Them Damn Twins/ASCAP, Bdert/ASCAP, Babyboy's Little/SESAC, Noontime Tunes/BMI, Gizzo/ASCAP
HOT RAP SINGLES		
BOW WOW (THAT'S MY NAME)	Jermaine Dupri, Bryan-Michael Cox	EMI April/ASCAP, So So Def/ASCAP, Babyboy's Little/SESAC, Noontime/SESAC, EMI Blackwood/BMI, My Own Chit/BMI
HOT LATIN TRACKS		
ABRAZAME MUY FUERTE	Juan Gabriel	BMG Arabella/ASCAP, San Angel/ASCAP

Five Card's Community Of Writers Scores With Credits On Hit Albums

FIVE CARD WINNINGS: Five Card Music, Windswept Holdings LLC's publishing co-venture with eclectic producer **Steve Lindsey** (**Leonard Cohen** and son **Adam Cohen**, **Aaron Neville**, **Fishbone**, **Guster**), is reaping the benefits of its songwriters' cuts for such current hitmakers as **Eminem**, **Everlast**, **Snoop Dogg**, **BBMak**, and **Xzibit**.

Leading the way is writer/producer/musician and **Dr. Dre** protégé **Mike Elizondo**, who had a hand in four songs on Eminem's *The Marshall Mathers LP*, three on Snoop Dogg's *Tha Last Meal*, and one on Xzibit's *Restless*. Helping further are **Bridget Bennenate**, who has the BBMak single "Still on Your Side," and writer/musician **Keefus**, with five cuts on Everlast's *Eat at Whitey's*.

"Essentially what I'm doing is building a group of people into a community," says Lindsey, who is the son of the similarly eclectic conductor/

arranger **Mort Lindsey** (**Judy Garland**, **Willie Nelson**, **Elton John**, **Everclear**). "It's the musical equivalent of a repertory company, based on the old Motown, Atlantic, and Warner Bros. days, when it was all about the songwriting. The future lies in bringing that sense of community—people who enjoy working together—back to the industry."

Lindsey, therefore, looks to keep Five Card on the boutique level. Meanwhile, he's continuing his production proclivities, most recently with Neville's gospel album, *Devotion*.

BMI PARTNERS UP: BMI has entered into bilateral international Internet rights agreements with 15 more performing rights organizations. The partnerships follow initial pacts with BUMA (the Netherlands), GEMA (Germany), the Performing Right Society (the U.K.), and SACEM (France) signed last fall. The new partners are the Australian Performing Rights Assn., CASH (Hong Kong), COMPAS (Singapore), the Irish Music Rights Organisation, JAS-RAC (Japan), SGAE (Spain),

SIAE (Italy), STIM (Sweden), SUISA (Switzerland), AEPI (Greece), SCD (Chile), KODA (Denmark), TEOSTO (Finland), KCI (Indonesia), and MACP (Malaysia).

Altogether, the 19 agreements cover most of the world's repertoire, according to BMI, and permit worldwide licensing without the problems associated with territorial-based licensing. The agreements make it easier for Web sites to secure a single performing right license to cover major international markets. Additionally, BMI-licensed sites now have an expanded grant of rights, giving them international coverage among the 19 countries through their BMI license agreement.

BMI now becomes the first domestic performing right organization to offer the performing right for international territories in addition to U.S. rights.

"It's the first step toward achieving global synergy in the area of digital licensing," BMI president/CEO **Frances W. Preston** says. "It's a bold, cooperative initiative addressing the needs for new licensing models for new media, as well as helping to build a marketplace for our songwriters and composers in the digital world."

ASCAP'S SPANISH SITE: ASCAP has launched a new Spanish-language Web site, *ascaplatino.com*, to better serve the society's increasing Spanish-speaking membership and the Latin music community as a whole. The site will extensively cover the Latin music scene, offering exclusive interviews with songwriters and composers, along with details of Latin music events in the U.S. **Rodolfo "Nava" Barrera** and **Son by Four** are among the ASCAP members featured initially, with information concerning ASCAP's payment system and showcases in Puerto Rico and Miami also included.



by Jim Bessman

'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

"THY WORD"
Written by Amy Grant
and Michael W. Smith

Published by Word Music
(ASCAP) and Meadowgreen
Music Co. Administered
by EMI Christian Music
Publishing (ASCAP)

When a singer/songwriter covers a song he or she wrote for another artist, it adds a whole new layer of meaning to the tune. **Michael W. Smith** travels down that road with his rendition of "Thy Word." The song, which was originally recorded

by Amy Grant, is given a fresh take on Smith's instrumental album, *Freedom*.

"When I decided to do an instrumental album, I wanted to do something that was familiar to fans," says Michael W. Smith. "Thy Word" was such a popular record in Christian circles that it's been recorded several times and even appears in hymn books."

The success of Grant's version made covering the tune a double-edged sword for Smith. He says the

key was to redo the tune with a new spin.

"Obviously, the thing is that people are so familiar with the song," he says. "So I improvised on the intro a bit. But it is always a challenge to create an instrumental."

Smith welcomed the challenge by enlisting the Irish Film Orchestra. "I decided that if I was going to do it ["Thy Word"], I wanted it to marry in with the rest of the album," Smith says. "It needed to soar, and the Irish Film Orchestra takes it for that ride."



Vinyl Lives: Digi-Rom Gets Lathe To Cut Lacquer Masters

AS AN ABUNDANCE of new formats—both physical and downloadable—infiltrate the marketplace, predictions of the CD's slow fade to obsolescence are on the rise, if the recent National Assn. of Recording Merchandisers (NARM) Convention is any indication. However, in spite of the wealth of choices that consumers now enjoy—DVD Audio, Super Audio CD, Sony MiniDiscs, and streaming and downloading services, one format long considered antiquated is in fact alive and well: vinyl.

Responding to a resurgence of demand for vinyl, New York mastering facility Digi-Rom has installed a vintage Neumann VMS 62 Special lathe (circa 1963) to cut lacquer masters. Mastering engineer **Paul Gold** and Digi-Rom principal **Harry Hirsch**, after conducting niche market research, were convinced of a growing demand for lacquer masters, leading them to install the lathe, outfitted with an SX-74 cutting head and 1970s-era VG-66 cutting electronics.

The juxtaposition of a 1960s cutting lathe and SADIe digital audio workstation in the Digi-Rom mastering suite is striking, but Gold is equally adept at both, thanks to the lengthy search, installation, and rebuilding of the lathe.

Given the scarcity of lathes, Gold reports, the search was a difficult one, but it yielded a lathe originally owned by Rite Records in Cincinnati and later sold to an engineer in Marion, Ohio. The owner was willing to come to New York to assist with the installation, Gold adds, and brought all the original manuals and schematics for the lathe and Ortofon cutting console. Gold found the lathe through a Los Angeles-based broker.

Modern technology came into play when Gold encountered difficulties during installation: the Web-based message board run by Nashville-based mastering engineer **Glenn Meadows** (webbd.nls.net/web-board/wbpx.dll/~mastering) has been a valuable resource, he notes. Through mastering engineer **Bob Katz**, Gold

connected with Audio Engineering Society emeritus chairman and lathe technician **Al Grundy** of the International Cutter Head Service, one of two people in the world capable of rebuilding cutter heads. Grundy served as a consultant throughout the rebuilding of the lathe.

Along with the installation and rebuilding of the lathe, Gold has embarked on a grass-roots effort to identify customers and refine cutting techniques for specific genres and clients. While dance music and hip-hop are the primary genres where vinyl is still in demand, Gold reports a surprising level of interest from the indie-rock world. In addition to listening to LPs in order to master the finer points of cutting vinyl, he has been visiting record shops in New York's East Village to determine the customer base and promote his new service.

"Everything is going pretty well," says Gold, one month after the lathe's installation was completed. "In the last week, a lot of phone calls that I made three or four weeks ago have started to trickle back."

Digi-Rom's vinyl customers also include small dance labels (which often pre-release mixes to DJs) and DJs themselves, who, Gold explains, request dub plates for playing pre-release tracks at a club. If they are happy with the sonic qualities of the reference acetate, they order a pressing.

"Our clients can bring in their mixes on CD-R, DAT, or even send us high-resolution digital files," Gold explains. "I cut a 14-inch master for a 12-inch disc, and they take a 12-inch dub plate as a reference. Mixes typically run 10 minutes and under, because volume is critical. You need a very wide pitch or groove spacing to get the level the client demands. I've been looking for and listening to albums out there and getting the finer points down, like putting screaming level on there."

Other mastering studios—facilities that had discarded their lathes as vinyl's dominance waned in the CD era, for example—are also approach-



by Christopher Walsh

ing Digi-Rom.

According to Hirsch—who has twice served as first VP of the New York chapter of the National Academy of Recording Arts and Sciences (NARAS) and is a former NARAS trustee, musician, and principal of many commercial recording studios—vinyl mastering is another component of the all-important diversity of services that a facility must offer in order to thrive. In addition to CD and DVD mastering, Digi-Rom specializes in CD-ROM one-offs, CD-R duplication, audio archival restoration, and multi-format video compression. Whether the format is brand-new or 50 years old, fulfillment is key.

"It goes under the principle of 'diversification is survival,'" says Hirsch. "When I was on the union floor as a drummer, I always worked because I could read music. I took those diversities from years ago and brought them into the business. We're

very encouraged about vinyl."

THE AES has made several announcements concerning its upcoming convention, set for May 12-15 at the Amsterdam RAI Congress Center. Among the events scheduled for the 110th AES Convention are tours of technical and cultural facilities, workshops, and a papers program.

The technical tours program will include a visit to Dutch loudspeaker manufacturer Stage Accompany, which will illustrate the development and production process of the company's professional sound systems. The next tour offers a behind-the-scenes look at a new theater in the Netherlands' Rotterdam, the Luxor. The AES has also organized a trip to the phonographic section of the Dutch Broadcast Museum.

As multichannel recording will be one of the main subjects at the 110th AES Convention, a tour of Polyhymnia—the recording center for classical music known for its multichannel audio recording—will be featured. The AES will also offer a tour of broadcast center NOB.

On May 16, the AES will offer three full-day technical tours: the factory of optical disc equipment manufacturer Toolex, the Technical Uni-

versity Eindhoven, and the Technical University in Delft.

Cultural tours will feature visits to centers such as the Royal Concertgebouw (May 13), which will precede the Sunday-morning concert featuring the new Sinfonietta Amsterdam.

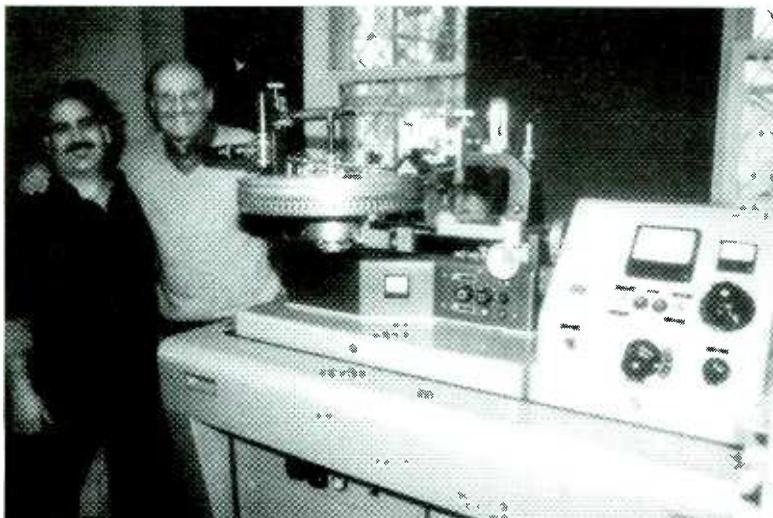
The papers program will cover a wide variety of topics within 16 sessions. Three sessions will focus on signal processing for audio, two will cover loudspeakers, and two will address psycho-acoustics. Additional session topics include low-bit rate (perceptual) audio coding, multichannel sound, watermarking and Internet audio, instrumentation and measurement, room acoustics and sound reinforcement, microphones, analysis and synthesis of sound, spatial perception and processing, and automotive audio.

The workshops program is being organized by workshop chairman **Diemer de Vries** and vice chairman **John Beerends**. The workshops will provide an overview of the latest developments in the audio industry and deal with elementary subjects such as microphone and loudspeaker technology, recording techniques, the transmission of audio, watermarking, reproduction technologies, and quality measurement.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 24, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	RAP
TITLE Artist/ Producer (Label)	BUTTERFLY Crazy Town/ J. Abraham, B. Mazur (Columbia)	IT'S OVER NOW 112/ D. Jones (Bad Boy/Arista)	YOU SHOULDN'T KISS ME LIKE THIS Toby Keith/ J. Stroud, T. Keith (DreamWorks)	THIS I PROMISE YOU N Sync/ R. Marx (Jive)	BOW WOW (THAT'S MY NAME) Lil Bow Wow/ J. Dupri, B. M. Cox (So So Def/Columbia)
RECORDING STUDIO(S) Engineer(s)	WESTLAKE AUDIO/ SEVENTH HOUSE (Los Angeles) Brian Virtue/Bret Mazur	SOUND STAGE (Nashville) Brian Smith	LOUD (Nashville) Julian King	WESTLAKE AUDIO (Los Angeles) TREE HOUSE (N. Hollywood, CA) PARK STUDIO (Orlando, FL) David Cole	SOUTHSIDE (Atlanta, GA) Brian Frye
CONSOLE(S)/ DAW(S)	SSL 9000J Pro Tools Mac G3	SSL 4000E w/G computer	SSL 4000	Yamaha O2-R/ Pro Tools	SSL 4064 G+
RECORDER(S)	Pro Tools	Sony 3348	Sony 48	ADAT, Sony 3348, Pro Tools	Sony TCM 3348 HR
MIX MEDIUM	Pro Tools	DAT and CD-R	Tascam 24 Bit DAT	Quantegy GP9 1/2" analog	Quantegy 467 1/2" and DAT
MIX DOWN STUDIO(S) Engineer(s)	SCREAM (Studio City, CA) THE MIX ROOM (Los Angeles) Brian Virtue/Josh Abraham	DADDY'S HOUSE (New York) Rob Paustian	LOUD (Nashville) Julian King	VILLAGE RECORDERS (Los Angeles) David Cole	SOUTHSIDE (Atlanta, GA) Phil Tan
CONSOLE(S)/ DAW(S)	SSL 9000J	Neve/ Pro Tools	Sony Oxford	Neve VR72/ Pro Tools	SSL 4064 G+
RECORDER(S)	Studer A827	Pro Tools	Sony 48	Sony 3348	Sony TCM 3348 HR
MASTER MEDIUM	Quantegy GP9	1/2" and DAT	BASF DAT	Quantegy GP9 1/2"	Panasonic SV3800
MASTERING Engineer	PRECISION MASTERING Tom Baker	STERLING SOUND Chris Athens	GEORGETOWN Denny Purcell	BATTERY MASTERING Chaz Harper	BERNIE GRUNDMAN Bernie Grundman
CD/CASSETTE MANUFACTURER	SONY	BMG	UNI	BMG	SONY



A Neumann VMS 62 Special cutting lathe has been installed at New York mastering facility Digi-Rom. Pictured, from left, are mastering engineer Paul Gold and Digi-Rom principal Harry Hirsch.

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Hot Latin Tracks



Universal Tests Waters With Pop-Rocker

JUANES ON A MISSION: Colombian pop-rocker **Juanes** recently finished a 10-city concert tour that had him and his band playing in the House of Blues in several cities alongside **Enanitos Verdes** in support of his album *Fíjate Bien* (Universal).

Juanes is in the midst of a promotional tour through Central America, during which he plays guitar and sings for media and radio programmers. The strategy, says Juanes, is to "play and speak with the DJs. Explain to them why a song exists. Explain why, for example, a song has an accordion."

In many ways, Universal is testing the waters with Juanes, an artist who's being marketed as "pop with credibility" even though his sound often veers into rock territory. "Yes, the band sounds more powerful than the album, but to me, pop is something popular," he says. "My album definitely has rock elements, but it's not a rock album."

In fact, Juanes' single "Fíjate Bien" is being played on several Latin music stations in the U.S., a feat for a nontraditional pop track. And although Juanes has been featured on English-language public radio, the thrust of his marketing campaign has been geared toward a Latin audience.

"For now, we want to focus on that market," says Juanes, whose writing



by Leila Cobo

is profoundly influenced by Colombia's current social and political strife. "But if Spanish-language stations here [in Colombia] play music in English, why can't English stations play something in Spanish? That's the real crossover."

Interestingly enough, Juanes has achieved a crossover of sorts without even trying. Fender, the guitar maker, has signed him as a featured artist and now provides him, free of charge, with instruments and sound equipment. Juanes, who has always played a Fender Telecaster, will now be featured on Fender's Web site. (Other acts signed this year include rock act **Creed**.)

Fíjate Bien is tentatively slated for release in Spain during the summer. In the meantime, according to manager **Fernán Martínez**, Juanes has almost finished discussions about headlining the Watcha tour alongside **Los Fabulosos Cadillacs** and **Aterciopelados**. Juanes has also been confirmed to sit on the

Latin Rock Tour panel at the upcoming Billboard Latin Music Conference, set for April 24-26 in Miami Beach.

SMA FILES INJUNCTION: New York-based SMA Realtime Entertainment is seeking a federal injunction against Boricua Guerrero Productions and its owner, **Samuel Pacheco**, for releasing a CD that contains "demo" versions of several of the songs contained on *God's Assassins*, the recently released album by newly signed SMA artist **Mexicano 777**.

The injunction, filed in U.S. District Court in Puerto Rico, seeks to stop distribution of the Boricua Guerrero album *El Colmo de los Fugitivos*. The injunction says tracks on that album are owned by SMA and Mexicano 777 and were released without consent. The tracks in question include what SMA has called "demos" in its lawsuit, as well as previously released music by Mexicano 777.

"We are getting word that many people are buying this album by mistake," said **Daniel G. Lugo**, general counsel for SMA Realtime. "Once they discover their mistake, they have been E-mailing our site and taking the CD back to the stores."

Lugo says *El Colmo de los Fugitivos* is being distributed by Pacheco (Continued on next page)

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
► No. 1 ◀					
1	1	1	18	JUAN GABRIEL ARIOLA/BMG LATIN †	ABRAZAME MUY FUERTE E. MAGALANES (J. GABRIEL)
2	2	3	8	RICKY MARTIN WITH CHRISTINA AGUILERA COLUMBIA/SONY DISCOS	SOLO QUIERO AMARTE W. AFANASIEFF (D. CHILD, V. SHAW, G. BURRI)
3	4	4	25	CHAYANNE SONY DISCOS †	YO TE AMO ESTEFANO (ESTEFANO)
4	6	5	9	PAULINA RUBIO UNIVERSAL LATINO †	Y YO SIGO AQUI M. AZEVEDO (ESTEFANO)
5	3	2	23	MDO SONY DISCOS †	TE QUISE OLVIDAR A. JAEEN (Y. MARRUFO, C. BAUTE)
6	9	13	57	SON BY FOUR SONY DISCOS †	A PURO DOLOR A. JAEEN (O. ALFANNO)
7	10	9	35	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	POR AMARTE ASI K. SANTANDER (E. REYES, A. MONTALBAN)
► GREATEST GAINER ◀					
8	14	25	6	ILEGALES ARIOLA/BMG LATIN	TU RECUERDO V. DOTEI, V. WAILL (V. DOTEI)
9	5	6	7	VICTOR MANUELLE SONY DISCOS †	ME DA LO MISMO J. M. LUGO (O. ALFANNO)
10	8	11	4	BANDA EL RECODO FONOVISIA	Y LLEGASTE TU G. LIZARRAGA (N. HERNANDEZ)
11	7	7	8	LOS TUCANES DE TIJUANA UNIVERSAL LATINO	EL AMOR SONADO G. FELIX (M. QUINTERO LARA)
12	13	20	4	JERRY RIVERA ARIOLA/BMG LATIN †	QUIERO B. SILVETTI (M. CANCEL, R. CONTRERAS, J. GRECO)
13	17	16	8	EDNITA NAZARIO SONY DISCOS †	DEVUELVEME C. LEMOS (Y. HENRIQUEZ)
14	15	8	10	CHRISTINA AGUILERA RCA/BMG LATIN	PERO ME ACUERDO DE TI R. PEREZ (R. PEREZ)
15	32	29	22	AZUL AZUL SONY DISCOS †	LA BOMBA R. SAAVEDRA (F. ZAMBRANA MARCHETTI)
16	19	27	4	CHAYANNE SONY DISCOS	CANDELA L. MENDEZ (D. POVEDA, E. ENDER)
17	11	14	18	INTOCABLE EMI LATIN †	ENSENAME A OLVIDARTE R. MUNOZ, R. MARTINEZ (L. PADILLA)
18	18	23	18	LOS ANGELES DE CHARLIE WEA LATINA †	UN SUENO I. RODRIGUEZ (G. AVIGLIANO)
19	12	15	6	RICARDO MONTANER WEA LATINA	LA CLAVE DEL AMOR B. SILVETTI (R. MONTANER)
20	27	31	13	ALEJANDRO SANZ WEA LATINA †	QUISIERA SER E. RUFFINENGO (A. SANZ)
21	22	21	6	JENNIFER LOPEZ EPIC/SONY DISCOS	AMOR SE PAGA CON AMOR R. WAKE (D. SHARPE, G. LAWSON, G. FRANKLIN, J. MONROE, A. HARRIS, M. BENITO)
22	20	10	16	CONJUNTO PRIMAVERA FONOVISIA	DIME, DIME, DIME J. GUILLEN (O. OCHOA)
23	16	18	13	LOS HUMILDES RCA/BMG LATIN	DISCULPE USTED J. L. AYALA (F. DE JESUS MTZ. JR.)
24	21	22	14	LUIS MIGUEL WEA LATINA †	Y L. MIGUEL (M. DE JESUS BAEZ)
25	23	12	22	ROCIO DURCAL ARIOLA/BMG LATIN	INFIEL B. SILVETTI (V. YUNES CASTILLO)
26	33	17	16	BANDA EL RECODO FONOVISIA	DEJA G. LIZARRAGA (J. A. BARRERAS)
27	NEW	1	1	HUEY DUNBAR SONY DISCOS	YO SI ME ENAMORE A. JAEEN (A. JAEEN, W. PAZ)
28	30	—	2	ROGELIO MARTINEZ DISCOS CISNE	AMAME NOT LISTED (NOT LISTED)
29	28	32	4	JUAN LUIS GUERRA 440 KAREN/UNIVERSAL LATINO	TU J. L. GUERRA (J. L. GUERRA)
30	31	28	7	LUIS FONSI UNIVERSAL LATINO †	MI SUENO R. PEREZ (L. FONSI)
31	25	33	7	JAY LOZADA UNIVERSAL LATINO †	POR AMARTE ASI N. JAIME (A. MONTALBAN)
32	34	—	5	EL PODER DEL NORTE DISA/EMI LATIN	NI QUE VALIERAS TANTO NOT LISTED (NOT LISTED)
33	35	30	5	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO SONY DISCOS	QUE ME VAS A DAR F. CAMACHO (R. ORTEGA, A. GARCIA)
34	29	38	5	PEPE AGUILAR MUSART/BALBOA	ESCLAVO Y AMO PAGUILAR (J. V. FLORES)
35	38	35	25	PEDRO FERNANDEZ MERCURY/UNIVERSAL LATINO †	SIN TU AMOR H. PATRON (D. HARRIS, D. TERRY JR.)
36	24	24	10	JOAN SEBASTIAN MUSART/BALBOA	UN IDIOTA J. SEBASTIAN (J. SEBASTIAN)
37	40	39	7	LUPILLO RIVERA SONY DISCOS	DESPRECIADO PRIVERA (J. NAVARRETE CUREL)
38	26	19	20	SON BY FOUR COLUMBIA/SONY DISCOS †	CUANDO SEAS MIA R. WAKE (O. ALFANNO, Y. HENRIQUEZ, D. WARREN)
39	36	40	21	KEVIN CEBALLO RMM	MI PRIMER AMOR I. INFANTE (W. DUVALL)
40	RE-ENTRY	10	10	MARC ANTHONY COLUMBIA †	MY BABY YOU W. AFANASIEFF, D. SHEA (M. ANTHONY, W. AFANASIEFF)

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.)
- ABRAZAME MUY FUERTE (EMOA, ASCAP)
 - AMOR SE PAGA CON AMOR (LOVE DON'T COST A THING) (D. Sharpe, ASCAP/Annotation, ASCAP/WB, ASCAP/G.O. Romeo, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Swette Ya, ASCAP/-Rated, BMI/Gods Child, BMI)
 - CANDELA (PSO, ASCAP/Orum, ASCAP)
 - CUANDO SEAS MIA (MISS ME SO BAD) (Realsongs, ASCAP/WB, ASCAP)
 - DEJA (Arpa, BMI)
 - DESPRECIADO (Copyright Control)
 - DEVUELVEME (EMOA, ASCAP)
 - DIME, DIME, DIME (Eliaz, BMI)
 - DISCULPE USTED (Huina, BMI)
 - EL AMOR SONADO (Flamingo, BMI)
 - ENSENAME A OLVIDARTE (Ser-Ca, BMI)
 - ESCLAVO Y AMO (Brambila Musical)
 - INFIEL (EMI April, ASCAP)
 - LA BOMBA (Sony/ATV Discos, ASCAP)
 - LA CLAVE DEL AMOR (EMI April, ASCAP/Bebu, ASCAP)
 - ME DA LO MISMO (EMOA, ASCAP)
 - MI PRIMER AMOR (Caribbean Waves, ASCAP)
 - MI SUENO (Not Listed)
 - MY BABY YOU (Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP)
 - NI QUE VALIERAS TANTO (Not Listed)
 - PERO ME ACUERDO DE TI (JKMC, ASCAP/Universal Musica, ASCAP)
 - POR AMARTE ASI (Erami, ASCAP/WB, ASCAP)
 - POR AMARTE ASI (WB, ASCAP)
 - QUE ME VAS A DAR (Warner/Chappell)
 - QUIERO (Dustelli, BMI/Mana Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP)
 - QUISIERA SER (EMI April, ASCAP)
 - SIN TU AMOR (Sony/ATV Latin, BMI)
 - SOLO QUIERO AMARTE (NOBODY WANTS TO BE LONELY) (Sony/ATV Tunes, ASCAP/Destiny, ASCAP/Desmundo, ASCAP/Norma Desmond, SESAC/Victoria Shaw, SESAC/Sony/ATV Songs, BMI/Gabbour, ASCAP/Universal-MCA, ASCAP)
 - TE QUISE OLVIDAR (BMG Songs, ASCAP)
 - TU (Karen, BMI)
 - TU RECUERDO (BMG Songs, ASCAP/Viaices, ASCAP)
 - UN IDIOTA (Rio Musical/Edimusa, ASCAP)
 - UN SUENO (Not Listed)
 - Y (Peer Int'l, BMI)
 - Y LLEGASTE TU (LGA, BMI)
 - Y YO SIGO AQUI (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP)
 - YO SI ME ENAMORE (Ventura, ASCAP)
 - YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI)

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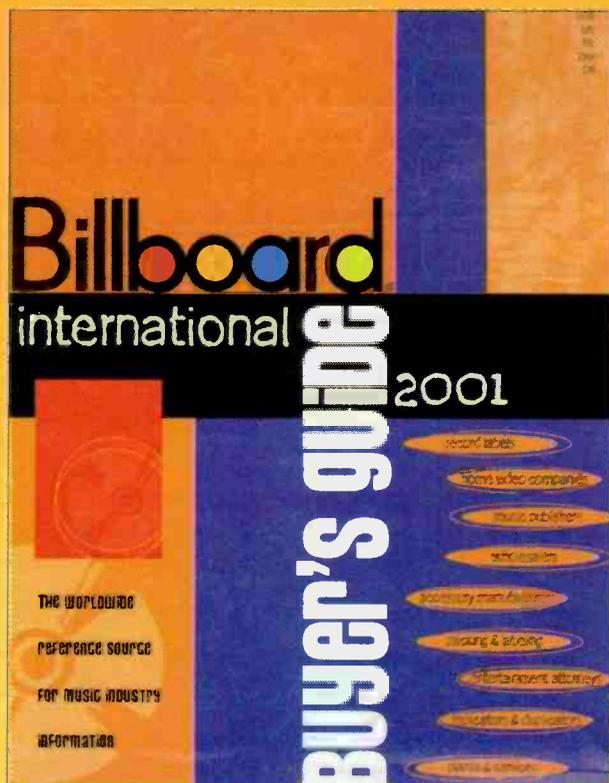
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POP		TROPICAL/SALSA		REGIONAL MEXICAN	
25 STATIONS		14 STATIONS		56 STATIONS	
1	RICKY MARTIN WITH CHRISTINA AGUILERA (COLUMBIA/SONY DISCOS) SOLO	1	VICTOR MANUELLE (SONY DISCOS) ME DA LO MISMO	1	BANDA EL RECODO (FONOVISIA) Y LLEGASTE TU
2	PAULINA RUBIO (UNIVERSAL LATINO) Y YO SIGO AQUI	2	RICKY MARTIN WITH CHRISTINA AGUILERA (COLUMBIA/SONY DISCOS) SOLO	2	LOS TUCANES DE TIJUANA (UNIVERSAL LATINO) EL AMOR SONADO
3	JUAN GABRIEL (ARIOLA/BMG LATIN) ABRAZAME MUY FUERTE	3	HUEY DUNBAR (SONY DISCOS) YO SI ME ENAMORE	3	INTOCABLE (EMI LATIN) ENSENAME A OLVIDARTE
4	CHAYANNE (SONY DISCOS) YO TE AMO	4	JAY LOZADA (UNIVERSAL LATINO) POR AMARTE ASI	4	LOS ANGELES DE CHARLIE (FONOVISIA) UN SUENO
5	CHRISTIAN CASTRO (ARIOLA/BMG LATIN) POR AMARTE ASI	5	JERRY RIVERA (ARIOLA/BMG LATIN) QUIERO	5	CONJUNTO PRIMAVERA (FONOVISIA) DIME, DIME, DIME
6	CHRISTINA AGUILERA (RCA/BMG LATIN) PERO ME ACUERDO DE TI	6	EDNITA NAZARIO (SONY DISCOS) DEVUELVEME	6	LOS HUMILDES (RCA/BMG LATIN) DISCULPE USTED
7	CHAYANNE (SONY DISCOS) CANDELA	7	MICKEY TAVERAS (KAREN/UNIVERSAL LATINO) ENTRE TUS DEDOS	7	BANDA EL RECODO (FONOVISIA) DEJA
8	ILEGALES (ARIOLA/BMG LATIN) TU RECUERDO	8	KEVIN CEBALLO (RMM) MI PRIMER AMOR	8	ROGELIO MARTINEZ (DISCOS CISNE) AMAME
9	MDO (SONY DISCOS) TE QUISE OLVIDAR	9	ELVIS CRESPO (SONY DISCOS) LA NOCHE	9	ROGELIO MARTINEZ (DISCOS CISNE) Y SIGUES SIENDO TU
10	EDNITA NAZARIO (SONY DISCOS) DEVUELVEME	10	PAULINA RUBIO (UNIVERSAL LATINO) Y YO SIGO AQUI	10	EL PODER DEL NORTE (DISA/EMI LATIN) NI QUE VALIERAS TANTO
11	SON BY FOUR (SONY DISCOS) A PURO DOLOR	11	JUAN LUIS GUERRA 440 (KAREN/UNIVERSAL LATINO) TU	11	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (SONY DISCOS) QUE...
12	JENNIFER LOPEZ (EPIC/SONY DISCOS) AMOR SE PAGA CON AMOR	12	JENNIFER LOPEZ (EPIC/SONY DISCOS) AMOR SE PAGA CON AMOR	12	LUPILLO RIVERA (SONY DISCOS) DESPRECIADO
13	ALEJANDRO SANZ (WEA LATINA) QUISIERA SER	13	AZUL AZUL (SONY DISCOS) LA BOMBA	13	JUAN GABRIEL (ARIOLA/BMG LATIN) ABRAZAME MUY FUERTE
14	RICARDO MONTANER (WEA LATINA) LA CLAVE DEL AMOR	14	ILEGALES (ARIOLA/BMG LATIN) TU RECUERDO	14	JOAN SEBASTIAN (MUSART/BALBOA) UN IDIOTA
15	LUIS FONSI (UNIVERSAL LATINO) MI SUENO	15	GILBERTO SANTA ROSA (SONY DISCOS) PERO NO ME AMA	15	DINORA Y LA JUVENTUD (PLATINO) FONOVISIA A PURO DOLOR

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been in the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2001 Billboard/BPI Communications, Inc.

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Artists & Music

NOTAS

(Continued from preceding page)

and Boricua Guerrero in New York, New Jersey, and Florida.

COLOMBIAN NOTAS: The Latin Academy of Recording Arts and Sciences' (LARAS) recent professional forum in Bogotá, Colombia, turned out to be one of the most successful put together by the organization since its inception. Approximately 1,400 students showed up for the Grammy in the Schools forum at Universidad Javeriana, while nearly 1,000 attended the professional forum. The high level of interest has led to talks about the possibility of opening a local LARAS office in Colombia.

Among those in attendance at the LARAS events were members of Colombian pop group **Tri-O**, which is in its native country recording its next album for BMG U.S. Latin.

In other Colombia news, the country's Assn. of Record Producers (ASINCOL) has recently created a group dedicated solely to fighting piracy. The members of the Asociación Protectora de los Derechos Intelectuales Fonográficos (APDIF) are the same 18 independent and major record labels affiliated with ASINCOL. APDIF was created on the recommendation of the International Federation of the Phonographic Industry.

BRAZILIAN NOTAS: The Brazilian Assn. of Record Companies (ABPB) reports 8% growth in sales for the year 2000, compared with 1999. The ABPB says 104.2 million CDs were sold for a total value of \$724.4 million, and 2,312 new albums were released into the Brazilian market.

ABPB officials believe the growth will be sustained in 2001. Given that 79% of all CDs sold in Brazil were by national artists, the ABPB has changed the classification standards for international product to receive gold, platinum, and diamond certifications. From now on, 50,000 units sold will certify gold, 100,000 units equal platinum, and 500,000 equal diamond. National product, however, will still have to sell bigger numbers for the same certifications: 100,000 units for gold, 250,000 for platinum, and 1 million for diamond.

In other Brazilian news, the country has taken a new stance against piracy, with President **Fernando Henrique Cardoso** announcing plans for the creation of a committee to fight piracy. It will be headed by the secretary of public security, who reports directly to the minister of justice.

IN BRIEF: **Paulina Rubio's** self-titled disc on Universal is now being promoted in Spain, with three concerts scheduled in addition to promotional appearances. Rubio, who has sold nearly 2 million copies of her disc, was awarded gold and platinum records for sales in Mexico, the U.S., Colombia, Central America, Venezuela, and Spain.

Next stop? "I'd like to go to Turkey and Greece," says Rubio, adding that she wants to record with Turkish superstar (and friend) **Tarkan**. Rubio

is slated to kick off her U.S. and Latin concert tour June 1... Former *Los Angeles Times* Latin music writer **Alisa Valdés Rodríguez** has launched a promotional venture dedicated to working Latin artists to both the English and Spanish press. First clients are Grammy-nominated merengue band **Fulanito** and Balboa/Musart artist **Pepe Aguilar**, who just won a Grammy in the regional Mexican category... Prior to recording her new album, which sources now say will be produced by **Bebu Silvetti**, singer **Soledad** has been in the midst of a marathon tour in her native Argentina and beyond. After more than 21 performances for more than 400,000 concertgoers, Soledad launched a second leg of concerts in Argentina and Peru, including a tribute concert for Peruvian singer **Chabuca Granda** that also featured **José Luis Perales**. In May, Soledad travels to Miami, where she'll receive a commendation for her work in taking Argentine folk music throughout the world.

this column. **Leila Cobo** may be reached at 305-361-5279 or at l-cobo@billboard.com. Material may be sent to 101 Crandon Blvd., Suite 466, Key Biscayne, Fla. 33149.



Paulina Rubio has sold nearly 2 million units of her self-titled disc. Shown are Rubio and Manolo Diaz, chairman of Universal Music Latin America.

Tom Gomes in Brazil assisted with

Billboard

MARCH 31, 2001

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	17	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA
2	2	6	PURE MOODS III VIRGIN 50836	VARIOUS ARTISTS
3	3	24	IF I COULD TELL YOU ● VIRGIN 79893	YANNI
4	6	16	POEM NETTWERK 30165 HS	DELERIUM
5	8	3	BEST OF BARCELONA NIGHTS: VOL. 1 HIGHER OCTAVE 50724/VIRGIN	OTTMAR LIEBERT
6	9	30	MY ROMANCE: AN EVENING WITH JIM BRICKMAN WINDHAM HILL 11557/RCA	JIM BRICKMAN
7	7	46	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
8	10	23	VERY BEST OF YANNI WINDHAM HILL 11568/RCA	YANNI
9	13	23	STATE OF GRACE WINDHAM HILL 11565/RCA	VARIOUS ARTISTS
10	11	8	ETERNAL KNOT: VOLUME 4 HIGHER OCTAVE 49965/VIRGIN	ADIEMUS
11	14	101	LOVE SONGS PRIVATE MUSIC/WINDHAM HILL 82167/RCA	YANNI
12	12	9	PURE ORCHESTRA GARDEN CITY 34586	THE JOHN TESH PROJECT
13	22	2	20 YEARS OF NARADA PIANO NARADA 50713/VIRGIN	VARIOUS ARTISTS
14	16	8	SOUL MATES REAL MUSIC 5500	DANNY WRIGHT
15	4	28	WATER'S EDGE TIM JANIS ENSEMBLE 1103 HS	TIM JANIS
16	18	77	PLAINS ● WINDHAM HILL 11465/RCA	GEORGE WINSTON
17	15	29	SEVENTH HEAVEN HIGHER OCTAVE 49424/VIRGIN	GOVI
18	17	25	PURE HYMNS FAITH MD 34581/GARDEN CITY	THE JOHN TESH PROJECT
19	23	30	FRESH AIRE 8 AMERICAN GRAMAPHONE 888	MANNHEIM STEAMROLLER
20	19	10	SACRED SPIRIT: VOL. 2 HIGHER OCTAVE 50383/VIRGIN	SACRED SPIRIT
21	21	51	NOUVEAU FLAMENCO HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
22	20	17	NARADA GUITAR: VOL. 2 NARADA 50127/VIRGIN	VARIOUS ARTISTS
23	25	58	RIVER OF STARS REAL MUSIC 8802	2002
24	NEW		CELTIC CROSSROADS HIGHER OCTAVE 50526/VIRGIN	DOUG CAMERON
25	NEW		ANCIENT VOICES 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 multiples shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS Indicates past and present Heatseekers titles © 2001, Billboard/BPI Communications and SoundScan, Inc.

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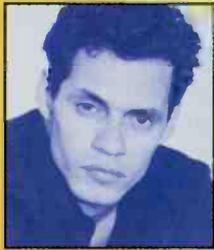
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Panelist confirmed . . . so far

- Charly Alberti, Founder, Yeyeye.com
- Kevin Baxter, Arts Editor, The Miami Herald
- Jerry Blair, Executive VP, Arista Records
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- Manolo Diaz, President, Universal Music Latin America
- Javier Fernández, President, Artistas Creativos Inc.
- Lucas Graves, Sr. Analyst-Latin America, Jupiter Media Metrix
- Little Judy, Executive Producer, LaMusica.com
- Rodolfo Lopez-Negrete, VP Latin Region, BMG
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- Javier Rabago, CEO, Latinoise.com
- Lupillo Rivera, artist, Sony Discos
- Phil Rodriguez, President, Water Brother Productions
- Totty Saizarbitoria, Creative Director, Deston Songs
- Betsy Scolnik, SVP, Corporate Development, StarMedia Network
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ANNOUNCING NEW HIGHLIGHTS . . .

Sony Discos Showcase



Huey Dunbar



Tommy Torres



Shalim



En Blanco Y Negro

Prestigio Recordings & RMM Showcase



George Lamond
Prestigio Recordings



Dominic
Prestigio Recordings



Kevin Ceballo
RMM

MORE EXCITING HIGHLIGHTS . . .

- Pre-conference event - Monday, April 23
The Hit Factory Criteria Miami
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- Häagen Dazs Treats
- Latino Impact Luncheon
- Latinum Music Launch Party
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Vitaminic To Acquire FranceMP3 Deal Indicates European Trend Toward Online Consolidation

This story was prepared by Juliana Koranteng in London and Kai R. Lofthus in Oslo.

Industry insiders are predicting that Internet music giant Vitaminic's latest move—acquiring FranceMP3.com, the leading French online music service provider—could be the first step toward a trend of consolidation in the European online music sector.

Vitaminic, with sites in the U.S. and across Europe, has signed a memorandum of understanding to purchase Eureka Multimedia SA, the company that owns FranceMP3.com (also accessible via MP3France.com). The transaction, a combination of 9 million francs (\$1.2 million) in cash plus Vitaminic stock for Eureka's shareholders, should be completed by the middle of April.

The deal will merge FranceMP3's Paris-based operations, with a staff of 17, with Vitaminic's French office of six. This, says Gianluca Dettori, Vitaminic's Milan-based CEO, is a harbinger of more such deals in Europe. "In general, there'll definitely be more consolidation in the online music sector in the future," he says.

Hervé Defranoux, CEO of French portal MZZ.com, agrees that the French market can certainly expect more activity in that vein. He explains that he is in merger talks with "potential industry partners" in the music sector. Despite the strong financial security provided by shareholder Groupe Arnault, Defranoux suggests the trend is for online music platforms to link up with traditional players. He says, "I think we are seeing the growing integration of independent Internet platforms into the 'old' economy."

Dettori and FranceMP3 CEO Eric Legent declare the synergy between their companies in France will work mainly because Vitaminic and FranceMP3.com are established brands with the same goals. FranceMP3.com's assets include a digital catalog of 35,000 tracks by 4,800 acts from 315 independent labels, which will be added to the 10,000-plus artists featured on Vitaminic's sites.

The companies' different but complementary assets include Vitaminic's strength in the business-to-business (B2B) sector and FranceMP3.com's targeting of consumers. Equally, the deal will give international exposure to French artists on FranceMP3.com through Vitaminic's other European and U.S. sites.

Eureka shareholders include co-founders Legent and his business partner Laurent Maubon, venture-capital companies, and NRJ, France's

leading terrestrial radio broadcaster. According to Dettori, NRJ has signed the agreement and will thus gain shares in the enlarged Vitaminic.

"I believe online music service providers will increasingly target the B2B clients, such as Internet service



providers [ISP], Web portals, and telecommunications groups," Legent explains. By targeting retailers stocking such digital electronic goods as MP3 players, he adds, the new Vitaminic will also provide French consumers with a wider range of repertoire.

Legent declines to comment on his future and the fate of the management at both his company and Vitaminic's French office. But he admits to being impressed by Vitaminic's achievements to date. The company has made major inroads in France as the key music supplier to leading French ISP Wanadoo and its search engine, Voila.fr. That resulting music channel, Guide MP3, reaches 67% of France's Internet users. Vitaminic has also signed a deal with French car-maker Renault to supply MP3 music services to a new line of cars.

Last September, Vitaminic gained a head start in mobile distribution when it agreed to supply music to the 15 million customers of Omnitel, the Italian mobile phone operator. Overall, Vitaminic has a strong revenue

(Continued on page 93)



Café Society. Sony Music Entertainment executives from around Europe gathered in London recently for two days of marketing meetings and an accompanying number of showcases. Those attending the first night of showcases at the Café de Paris club had a chance to see the European debut performance of new Dark Child/Epic artist Rhona. Shown, from left, are Sony Music International president Rick Dobbis, Sony Music Europe president Paul Burger, Rhona, record producer Fred Jerkins, Dark Child CEO Rodney Jerkins, and Sony Music Entertainment U.K. chairman/CEO Rob Stringer.

Kingfisher Plan Raises Fear Of Margin Wars In The U.K.

BY SAM ANDREWS

LONDON—Following a huge drop in pretax profits brought on by an "intense competitive environment," Pan-European retail giant Kingfisher says the new management at its British entertainment retailer Woolworths will now focus on increasing margins from suppliers.

Despite a 5.2% increase on overall sales, the 798-store Woolworths chain—the U.K.'s largest entertainment retailer—reported March 14 a 30.9-million-pound

(\$44.8 million) fall in pretax profits, down 25.3%, to around 91.5 million pounds (\$132.8 million) for the year that ended Feb. 3.

Kingfisher says the drop primarily reflects an "intense competitive environment and a different sales mix." While it claims that the entertainment sector "achieved relatively strong performance," it points out that, in particular, a price war in the sell-through video sector coupled with a failure to secure extra volume discounts from suppliers

(Continued on page 93)

KINGFISHER

MusicMax Finds Favor With Aussies Over 35

BY CHRISTIE ELIEZER

SYDNEY—For music lovers who are over 35 and want to listen to new material, Australian music TV channel MusicMax is filling a gap.

The pay-TV channel is owned by XYZ Entertainment, a joint venture between cable/satellite TV networks Foxtel and Austar. The latter broadcasts XYZ-owned Channel V Australia (which operates independently of the Pan-Asian Channel V network), targeting the 13-to-24 age group. The channel will also air in New Zealand, where V

already screens.

Launched last December on Foxtel, MusicMax quickly picked up 500,000 viewers in the 25-54 target demographic, according to AC Nielsen ratings figures. That figure rose after March 2, when regional network Austar, which has 1.2 million subscriber households, also picked it up. The first ratings since then show MusicMax has added 250,000 viewers.

"These are tremendous figures but they don't really surprise me," says V/MusicMax GM Barry Chapman,

(Continued on page 44)



JAMES

Japan Sees Slew Of Albums Retailers Hope Releases Will Revive Market

BY STEVE McCLURE

TOKYO—Japanese music retailers and labels are hoping that a batch of album releases by major domestic acts this month could lift the local record industry out of its current sales doldrums.

Particular attention is being paid to the release on Wednesday (28) of Utada Hikaru's widely anticipated second album, *Distance* (Eastworld/Toshiba-EMI). Ayumi Hamasaki's album *A Best* (Avex) is also expected to have a major impact on the market. The two female singers are among Japan's most popular artists.

Utada's debut album, *First Love*, released March 10, 1999, is Japan's all-time top-selling album, at more than 8 million units; Ayumi's three previous albums have sold a total of 7.8 million copies, and Avex says it is shipping 3.5 million copies of *A Best*.

March 14 saw releases by three major Japanese acts: *Clicked Singles Best 13* by L'Arc-en-Ciel (Ki/oon Records), the two-CD set *SMAP Best* by SMAP (Victor Entertainment), and *Lily of the Valley* by Dragon Ash (Victor Entertainment). The SMAP album had an initial shipment of 1.5 million units, and Dragon Ash shipped 1 million.

HMV Japan president Paul Dezel-sky notes that one key reason for the large number of big releases in March

is that most Japanese labels end their fiscal year March 31. "Like London buses, they don't come when you want them, but when they do—several arrive at the same time," Dezel-sky quips.

"However," he adds, "we are not complaining. The domestic music market has been declining over recent months, and all these new releases are good for business and will improve confidence in the industry—which is not exactly overflowing with optimism these days."

Although it's not unusual for Japanese labels to schedule releases by big-name artists for the end of the fiscal year, some industry insiders are concerned about the effect releasing so many major titles in such a short span of time will have on a weak market. "It may be too much for the market," one label source says.

Another factor that could affect the sales of those big domestic albums is the recent slew of strong-selling releases by such foreign acts as Aerosmith, Eric Clapton, Jennifer Lopez, and Eminem, whose Japanese sales have been given a boost in the wake of his Grammy Awards and live performance on that show.

Tower Records senior VP/Far East managing director Keith Cahoon points out that March's major domestic releases encompass a wide variety of genres. Noting that Utada's album, in particular, will receive a lot of media coverage, he says, "I am certainly not complaining that there are a lot of major new releases this month."



DEZELSKY

EMI's Econoline Crush To Tour U.S.

BY LARRY LeBLANC

TORONTO—Despite being a platinum-selling act in Canada, Econoline Crush vocalist Trevor Hurst knows the battleground for the band's third EMI album, *Brand New History*, lies in touring the U.S.

The 12-song album is being released Tuesday (27) in Canada by EMI Music Canada. A U.S. release with 11 tracks follows May 15 on Restless Records. Buoyed by such blistering rock tracks as lead single "Make It Right," "Trash," "Go Off," "Flamethrower," and "Tomorrow Starts Today," the album plunders rock history for a sound that would be familiar to fans of AC/DC, Aerosmith, and INXS.

"Hopefully, this will be the album that connects with people," says the Los Angeles-based, Canadian-born front man. Hurst admits that many Canadian bands that have had success at home balk at starting over in the U.S. by playing small venues. "But the only way for a band to effectively continue a career is to tour like that," he says. "Some bands hate touring, but I love the idea of ripping around the country and selling my songs to audiences. It's such an adventure. We're

like modern-day pirates."

Before heading to the U.S. for a summer of touring, the band—which also includes guitarist David "Ziggy" Sigmund, drummer John Haro, and bassist/programmer Dan Yaremko—kicks off a 10-date Canadian tour April 17 in Sherbrooke, Quebec.

While *The Devil You Know*, released by EMI Music Canada in 1997, sold 106,000 units in Canada, according to SoundScan, the album was barely noticed in the U.S. when issued there the following year by Restless Records. According to SoundScan, it has sold only 48,000 units to date in U.S. Yet numerous U.S. radio programmers picked up on three of its tracks, "All That You Are," "Home," and "Surefire Never Enough."

"The trick now is to see what Restless does with us in the U.S.," says the band's Vancouver-based manager, Bruce Allen. "Restless is committed to the record, and I believe they will get it on at active rock radio. Then it's up to what BMG Distribution can do. The last time, we had some good U.S. radio footholds, but it just didn't transfer to sales. This time we have to get sales."

"The band has put together the right record," says Dave Garus, senior VP of promotion at Restless Records in Hollywood. "We're going to have a terrific run at mainstream and alternative rock radio, with the active rock format being the most directly focused."

Restless Records began seeking U.S. active and mainstream rock radio adds of "Make It Right" the week of March 19. This will be followed by a pitch to U.S. alternative radio programmers in mid-April. According to Garus, eight U.S. stations began playing the single in advance of its release, including active rock WCPR Biloxi, Miss., and modern rock WEDG Buffalo, N.Y.

"It's a good fit for our station," says Scot Fox, music director of WCPR.

"I've had the track for a while, but I waited to add it until it was released," says Rich Wall, PD of WEDG. "'All That You Are' did really well here."

Canadian rock radio has quickly embraced "Make It Right." The single was No. 14 on Broadcast Data Systems' rock radio chart for the week ending March 13. The song almost didn't make the album. It was included at the insistence of EMI Music Canada director of talent acquisition and artist development Jody Mitchell. He had been intrigued by the song when he first heard it on a tape from the band's 1999 show in Winnipeg, Manitoba. "There was something about the riff of the song I loved," he recalls. "The band recorded it first with [producer] John Travis, but it wasn't right."

The final version of the track, produced by Canadian producer Bob Rock, features Hurst backed by guitarist Billy Duffy, drummer Matt Sorum (Guns N' Roses), and bassist Chris Wyse, who had all been working

on the Cult reunion album at Rock's Plantation Studio in Maui, Hawaii.

"I listened to the demo, and I phoned EMI and said, 'Why don't I cut the song with the Cult, and if it turns out great, Trevor can just come over and sing it,'" Rock says. "It took 20 minutes to record. [Cult singer] Ian Astbury had gone for supper." Hurst went to Maui over the Christmas 2000 holidays and recorded the vocals.

"Working with Bob was the perfect fit," Hurst says. "I listened to his ['80s new-wave] band the Payolas all of the time while growing up. Then he went on to make such great records with the Cult, Metallica, and Mötley Crüe."

Econoline Crush started in 1992 when Hurst, then living in Seattle, answered an advertisement for a new band in a local music paper. After moving from Seattle to nearby Vancouver, the band slogged away on Canada's gritty club circuit, released two alternative rock releases—the EP *Purge* (1993) and album *Affliction* (1996)—before crashing into the mainstream with *The Devil You Know*.

Ironically, prior to *The Devil You Know*, Hurst nearly left the band. He was sick of the shake-ups that had seen the band's entire original lineup, save him and founding guitarist Robbie Morfitt, depart. While the success of the album gave him a creative second wind, he was also unhappy with its polished pop and rock direction.

Determined to redraft the band's musical style and to capture the energy of its live show on the fol-

low-up album, Hurst seized the creative reins. That led to the departure of several members, including Morfitt, and the return of Yaremko, who had played in an early version of the band.

"I really had problems with *The Devil You Know*," Hurst says. "In such a band situation, people tell you they need this or that to be on the record. As a result, that album didn't capture the enthusiasm we projected live."

Recorded in Los Angeles, *Brand New History* was helmed by British producer John Travis (except for two Rock-produced tracks), whose credits include Sugar Ray, Kid Rock, Buckcherry, and No Doubt. Among the players on the album are former Nine Inch Nails drummer Chris Vrenna and ex-Killing Joke bassist Paul Raven.

"This time around, I was the dictator," says Hurst. "I told John I'd be in the studio every day with him, and we would battle through to get the record done. But it worked out really well."

While the bulk of the album's repertoire was co-written with other band members, Hurst for the first time worked with collaborators outside of the band, including Vrenna and Raven.

"I wanted to find out how the rest of the world writes, thinks, and works on songs," Hurst says. "I wrote with a lot of people, but a lot of stuff didn't make the record."



ECONOLINE CRUSH

U.K. Biz Surprised By Park's Quitting Capital Radio Post

This story was prepared by Jon Heasman of Music & Media.

LONDON—The U.K. music industry has been weighing the impact of the departure from his post of the man widely acknowledged as the most experienced radio executive in Europe.

Richard Park quit his position as the Capital Radio group's director of programs March 14, after 13 years with the company. In his new role as Capital's creative consultant, he will represent the company's interests externally to record companies and media customers.

Capital says Park will "continue to offer his own perspective on programming" as part of the consultancy role. He will also take on noncompetitive outside work.

Capital is one of the U.K.'s largest radio groups, owning some 19 local and regional radio stations around the country, including London's market leader, top 40 station 95.8 Capital FM. It also has substantial interests in digital radio and new media and partly owns record label Wildstar in a joint venture with the Telstar label group. Park remains on the board of Wildstar, which is enjoying major international success with R&B vocalist Craig David.

As Capital already has a devolved regional structure in place
(Continued on page 93)

newsline...

THE U.K.'S Chart Information Network (CIN) has named European digital distributor OD2 and British music portal PlayLouder as partners in a trial to collate digital music sales and online retail information. The study could lead to the integration of download data in the country's official charts, which CIN compiles, or the creation of a stand-alone download chart. Under the agreement, OD2 will supply its sales management infrastructure to track data from legitimate downloads purchased via PlayLouder, whose Web site offers material from Beggars Group and Mushroom Records. The development comes six months after CIN announced it would integrate sales information from U.K. E-tailers (**BillboardBulletin**, Sept. 15, 2000).

LARS BRANDLE

SONY MUSIC ENTERTAINMENT (JAPAN) is Japan's No. 1 record company, with an 18.6% market share, according to SoundScan Japan. The data, based on SoundScan Japan's tracking of retail sales nationwide in 2000, shows that Toshiba-EMI is second, with an 11.8% share, while Universal Music K.K. is third with 10.7%, Avex is fourth with 9.4%, and Victor Entertainment, helped by strong sales by domestic acts such as rock band Southern All Stars, is fifth with 8.3%. Warner Music Japan and BMG Funhouse are in sixth and seventh place, respectively. SoundScan Japan's rankings are based on point-of-sale data provided by nationwide music retailers that account for almost 40% of Japan's retail music outlets.

STEVE McCLURE

SPANISH POLICE seized 2,000 pirated CDs and arrested 15 people March 16 at street stalls in central Madrid in a raid dubbed Operation Mozart, after being alerted by Spanish authors and publishers' society SGAE. The group's piracy expert, Mariano López, says, "The arrival of warm sunny weather brought the [pirate] sellers out onto the streets again." The CDs, including current hits by Estopa, Alejandro Sanz, Jennifer Lopez, the Beatles, and U2, were selling at 1,000 pesetas (\$5.50) instead of the average 2,500 pesetas (\$13.80), the legitimate price. López says that in 2000, SGAE inquiries led to 211 police raids in which 180,800 illegal CDs and 125,000 blank CD-Rs were seized and 296 people arrested.

HOWELL LLEWELLYN

NEW FIGURES from Portuguese labels' body AFP show recorded-music shipments there hit an all-time high in 2000. Total units shipped were 15.2 million, up 1.33% from 1999, with a value of 21.2 billion escudos (\$98 million), a rise of 6.33% over the previous year. Album shipments totaled 14.4 million units, with a value of 20.9 billion escudos (\$96.9 million). CDs accounted for 11.5 million of those album units. Bucking a trend seen elsewhere in Europe, sales of albums on cassette rose 5.13% to 2.6 million units. Singles shipments, however, were down 28.83% to 729,763 units, with a value of about 300 million escudos (\$1.3 million). Universal was the local market leader with 21.85%, a 0.09% lead over EMI-Valentim de Carvalho, followed by Sony (11.13%), Vidisco (11%), Warner (9.52%), and BMG (9.22%).

HENRIQUE AMOROSO

AUSTRALIA'S BRAZIN LTD., owner of market-leading music retailer Sanity, has bid \$4.8 million Australian (\$2.4 million) for E-tailer Chaos Music.

Brazin owns a 76% share in rival online firm Sanity.com. Chaos founder/CEO Rob Appel, who confirms he is meeting with Brazin executives, calls the price "clearly below fair value." Brazin CEO Brett Blundy says he is interested in purchasing Chaos, which claims a market-leading 15% share of Australian online music retailing, but not if negotiations drag out. Brazin's move follows speculation that Appel was in talks with a third party. **CHRISTIE ELIEZER**



THE U.K.'S Mechanical Copyright Protection Society-Performing Right Society Alliance is coordinating a team of European organizations setting up a European Union-funded two-year project to develop procedures for removing copyright-infringing material from the Internet. Involved with the project—known as RightsWatch—are telecom companies British Telecom (BT) and Sweden's Telia; the University of Florence, London-based international commercial law firm Denton Wilde Sapte; and online intellectual property specialist Netsearchers. Advisers on the project are U.K.-based online rights consultancy Rightscom. An initial six-month setup period began with a first project meeting in February in Florence, Italy. The pilot project—a model for a future third-party body that would assist rights owners, Internet service providers, and users in resolving intellectual property disputes—will run for one year, followed by six months of analysis. **TOM FERGUSON**

ITALIAN FISCAL POLICE (Guardia della Finanza) seized 189 CD burners during recent anti-piracy raids at three plants in Naples. More than 8,000 CDs were confiscated. Anti-piracy body FPM estimates the daily operational capacity of the three plants at 10,000 CDs. Six members of an alleged organized crime gang were arrested. At a separate operation in the town of Casalnuovo, the Fiscal Police seized 20,000 CDs and confirmed at least one arrest.

MARK WORDEN

HITS OF THE WORLD



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JAPAN (Dempa Publications Inc.) 03/21/01			GERMANY (Media Control) 03/21/01			U.K. (CIN) 03/19/01 Supported By worldpop			FRANCE (SNEP/FOP/Tite-Live) 03/21/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	ULTRA SOUL B'Z ROOMS	1	1	DAYLIGHT IN YOUR EYES NO ANGELS ZEITGEIST/POLYDOR	1	NEW	PURE AND SIMPLE HEAR'SAY POLYDOR	1	1	SEUL GAROU COLUMBIA
2	1	NEVER EVER AYUMI HAMASAKI AVEX TRAX	2	6	BUTTERFLY CRAZY TOWN COLUMBIA	2	2	UPTOWN GIRL WESTLIFE RCA	2	2	WASSUUP! DA MUTTZ WEA
3	4	ASHITAGA ARUSA URUFURUZU TOSHIBA-EMI	3	10	TEENAGE DIRTBAG WHEATUS COLUMBIA	3	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA	3	3	DADDY DJ DADDY DJ M6 INT/SONY
4	2	CAN YOU KEEP A SECRET? HIKARU ITADA TOSHIBA-EMI	4	2	SONNE RAMMSTEIN MOTOR/UNIVERSAL	4	3	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	4	NEW	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA
5	5	HITORI THE GOSPELLERS K/00N	5	11	WIN THE RACE MODERN TALKING HANSA/BMG	5	4	CLINT EASTWOOD GORILLAZ PARLOPHONE	5	11	NO NAGGING ANYMORE (NA-NA, NA, NA, NA) FROGGY MIX M6 INT/SONY
6	3	PIECES OF A DREAM CHEMISTRY DEFSTAR	6	5	WENN DAS LIEBE IST GLASHAUS MERCURY	6	NEW	I WANNA BE U CHOCOLATE PUMA CREAM/ PARLOPHONE	6	5	SOLAAR PLEURE MC SOLAAR EASTWEST
7	NEW	KIMINOTAMENI DEKIRUKOTO GACKT NIPPON CROWN	7	8	ONE MORE TIME DAFT PUNK VIRGIN	7	5	TEENAGE DIRTBAG WHEATUS COLUMBIA	7	4	R&B 2 RUE MATT BARCLAY/UNIVERSAL
8	8	HATSUKOI AIKO PONY CANYON	8	4	IM OSTEN NIEMANN BERLIN/BMG	8	6	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/ POLYDOR	8	8	MS. JACKSON OUTKAST LAFACE/ARISTA
9	9	BABY! KOINI KNOCK OUT! PUCCHIMONI ZETIMA	9	3	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG	9	7	ALWAYS COME BACK TO YOUR LOVE SAMANTHA MUMBA WILD CARD/POLYDOR	9	7	J'EN REVE ENCORE DE PALMAS POLYDOR/UNIVERSAL
10	12	BOKUNO SENAKANIWA HANGA ARU KINKI KIDS JOHNNY'S ENTERTAINMENT	10	7	X XZIBIT EPIC	10	8	MS. JACKSON OUTKAST LAFACE/ARISTA	10	6	ELLE TE REND DINGUE DADDY NUTTEE DELABEL/ VIRGIN
11	11	OHIOKAKE OTOIRO KIYOSHI HIKAWA COLUMBIA	11	9	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	11	NEW	PLUG IN BABY MUSE MUSHROOM	11	NEW	ON A TOUS LE DROIT LIANE FOLY VIRGIN
12	7	MIDNIGHT NIGHTENGALE MARIYA TAKEUCHI WARNER MUSIC JAPAN	12	NEW	DON'T LET ME BE THE LAST ONE TO KNOW BRITNEY SPEARS JIVE/ZOMBA	12	9	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	12	12	911 WYCLEF JEAN FEATURING MARY J. BLIGE S.M.A.L.L./SONY
13	NEW	TENNTAKANNOKU BUMP OF CHICKEN TOY'S FACTORY	13	13	THE STORM IS OVER NOW R. KELLY JIVE/ZOMBA	13	NEW	GIRLS DEM SUGAR BEENIE MAN VIRGIN	13	10	TU VAS ME QUITTER HELENE SEGARA ORLANDO/ EASTWEST
14	NEW	ORBIT-3 M-FLO RHYTHM ZONE	14	12	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/EMI	14	10	HERE WITH ME DIDO CHEEKY/ARISTA	14	9	ALIZEE ALIZEE POLYDOR/UNIVERSAL
15	NEW	FOREVER MEMORIES W-INDS PONY CANYON	15	15	HERE WITH ME D-12 AFTERMATH/INTERSCOPE/UNIVERSAL	15	15	HERE WITH ME DIDO CHEEKY/ARISTA	15	NEW	IF I EVER FEEL BETTER PHOENIX SOURCE/VIRGIN
16	18	TOWANI... THE GOSPELLERS K/00N	16	20	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	16	16	PARADISE KACI CURB/LONDON	16	13	L'HISTOIRE D'UNE FEE, C'EST... MYLENE FARMER POLYDOR/UNIVERSAL
17	15	PEACE—STRINGS VERSION JUDY & MARY EPIC	17	16	WHY OH WHY ATC KINGSIZE/HANSA	17	11	THINK ABOUT ME ARTFUL DODGER FEATURING MICHELLE ESCOFFERY FFRR	17	14	SUPREME ROBBIE WILLIAMS EMI
18	6	DOITUMO KOITUMO/BOKUNOMIRAI TOKIO UNIVERSAL	18	NEW	DANCE WITH ME DEBELAH MORGAN ATLANTIC/ EASTWEST	18	14	X XZIBIT EPIC	18	15	SI JE M'EN SORS JULIE ZENATTI COLUMBIA
19	17	FISH! FIGHT! YAEN AVEX TRAX	19	17	WHAT A FEELING DJ BOBO & IRENE CARA METROVINY/EA/EMI	19	12	PIANO LOCO DJ LUCK & MC NEAT ISLAND	19	RE	ONE MORE TIME DAFT PUNK LABELS/VIRGIN
20	14	KOIWO SHICYAAMASHITA! TANPOPO ZETIMA	20	17	ALBUMS	20	18	AMERICAN DREAM JAKATTA RULIN/MINISTRY	20	17	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
1	NEW	L'ARC EN CIEL CLICKED SINGLES BEST 13 K/00N	1	NEW	NO ANGELS ELLE'MENTS POLYDOR	1	2	EVA CASSIDY SONGBIRD BLIX STREET/HOT	1	1	VARIOUS ARTISTS 2001: L'ODYSSEE DES ENFOIRES RESTO DU COEUR/BMG
2	NEW	DRAGON ASH LILY OF DA VALLEY VICTOR	2	1	PETER MAFFAY HEUTE VOR DREISSIG JAHRRE ARIOLA	2	NEW	DAFT PUNK DISCOVERY LABELS/VIRGIN	2	NEW	DAFT PUNK DISCOVERY LABELS/VIRGIN
3	1	CHIROHI ONITSUKA INSOMNIA TOSHIBA-EMI	3	2	ERIC CLAPTON REPTILE DUCK/REPRISE/WEA	3	1	DIDO NO ANGEL CHEEKY/ARISTA	3	10	JOHNNY HALLYDAY SANG POUR SANG MERCURY/ UNIVERSAL
4	NEW	YAEN TESSYU AVEX TRAX	4	4	DIDO NO ANGEL CHEEKY/ARISTA/ARIOLA	4	4	DAVID GRAY WHITE LADDER IHT/EASTWEST	4	2	GAROU SEUL COLUMBIA
5	3	DA PUMP DA BEST OF DA PUMP AVEX TRAX	5	NEW	DAFT PUNK DISCOVERY LABELS/VIRGIN	5	3	COLDPLAY PARACHUTES PARLOPHONE	5	17	ERA ERA MERCURY/UNIVERSAL
6	4	PORNO GRAFFITTI FOO? SONY	6	NEW	AEROSMITH JUST PUSH PLAY COLUMBIA	6	5	ANASTACIA NOT THAT KIND EPIC	6	4	DIDO NO ANGEL CHEEKY/ARISTA
7	2	AEROSMITH JUST PUSH PLAY COLUMBIA	7	3	BOHE ONKELZ GESTERN WAR HEUTE NOCH MOR- GEN VIRGIN	7	NEW	AEROSMITH JUST PUSH PLAY COLUMBIA	7	NEW	MATT R&B 2 RUE BARCLAY/UNIVERSAL
8	7	ABBA S.O.S.—THE BEST OF ABBA POLYDOR	8	6	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	8	6	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNI- VERSAL	8	19	MYLENE FARMER INNANAMORAMENTO POLYDOR/ UNIVERSAL
9	NEW	MAX (JAPAN) EMOTIONAL HISTORY AVEX TRAX	9	5	MICHELLE BEST OF EMI	9	NEW	NELLY FURTADO WHOA, NELLY! DREAMWORKS/ POLYDOR	9	NEW	BJORK HOMOGENIC BARCLAY/UNIVERSAL
10	6	ERIC CLAPTON REPTILE REPRISE	10	17	ANASTACIA NOT THAT KIND EPIC	10	15	LIONEL RICHIE RENAISSANCE ISLAND/UNIVERSAL	10	3	LIANE FOLY ENTRE NOUS... VIRGIN
11	8	LOVE PSYCHEDELICO THE GREATEST HITS VICTOR	11	11	LINKIN PARK [HYBRID THEORY] WARNER BROS./WEA	11	8	CRAIG DAVID BORN TO DO IT WILDSTAR	11	5	MC SOLAAR CINQUIEME AS EASTWEST
12	14	THE GOSPELLERS SOUL SERENADE K/00N	12	NEW	BULLY UNSER TRAUMSCHIFF-BULLYPARADE ARIOLA	12	7	ERIC CLAPTON REPTILE DUCK/REPRISE/WEA	12	8	DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNI- VERSAL
13	9	MORNING MUSUME BEST! MORNING MUSUME, ONE ZETIMA	13	8	THE BEATLES 1 EMI	13	9	TOPLOADER ONKA'S BIG MOKA SONY S2	13	RE	THE DIVINE COMEDY REGENERATION PARLOPHONE
14	11	AYUMI HAMASAKI AYU-MI-X III NON-STOP MEGA MIX VERSION AVEX TRAX	14	10	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	14	NEW	DAVID GRAY LOST SONGS 95-98 IHT/EASTWEST	14	NEW	EMINEM THE MARSHALL MATHERS LP AFTERMATH/INTERSCOPE/POLYDOR
15	16	THE BEATLES 1 CAPITOL	15	13	A*TEENS TEEN SPIRIT STOCKHOLM/UNIVERSAL	15	10	EMINEM THE MARSHALL MATHERS LP	15	6	SAMANTHA MUMBA GOTTA TELL YOU WILD CARD/POLY- DOR
16	5	SOPHIA SHINKARON TOY'S FACTORY	16	NEW	OIMMU BORGIR PURITANICAL EUPHORIC MISPANTHROPIA NUCLEAR BLAST	16	17	RE	16	11	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
17	12	JUDY & MARY WARP EPIC	17	12	EMINEM THE MARSHALL MATHERS LP AFTERMATH/INTERSCOPE/UNIVERSAL	17	14	THE POGUES THE VERY BEST OF THE POGUES WARNER/ESP	17	7	LYNDA LEMAY DU COQ A L'AME WEA
18	NEW	AIR FLYING COLORS PRYAD	18	RE	WESTERNHAGEN SO WEIT—THE BEST OF WEA	18	RE	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	18	20	BOND BORN DECCA
19	19	VARIOUS ARTISTS IMAGE SONY	19	RE	SOHNE MANNHEIMS ZION SOHNE MANNHEIMS/EPIC	19	14	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	19	12	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
20	13	OO AS INFINITY NEW WORLD AVEX TRAX	20	NEW	CRAZY TOWN THE GIFT OF GAME COLUMBIA	20	20	ALBUMS	20	RE	FLORENT PAGNY SAVOIR AIMER MERCURY/UNIVERSAL

CANADA (SoundScan) 03/31/01

NETHERLANDS (Stichting Mega Top 100) 03/19/01

AUSTRALIA (ARIA) 03/19/01

ITALY (FIMI) 03/19/01

THIS WEEK	LAST WEEK	SINGLES
1	1	WALK ON U2 INTERSCOPE/UNIVERSAL
2	3	SANOSTORM DARUDE POPULAR
3	7	NO MEANS NO RICKY J WARNER
4	2	ONE MORE TIME DAFT PUNK VIRGIN/EMI
5	4	LADY (HEAR ME TONIGHT) REMIX MODJO UNIVERSAL
6	5	BUTTERFLY CRAZY TOWN COLUMBIA/SONY
7	9	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA/SONY
8	11	\$#* ON YOU D-12 SHADY/RAV/KUS/INTERSCOPE/ UNIVERSAL
9	8	IT'S OVER NOW 112 BAD BOY/ARISTA/BMG
10	10	AROUND THE WORLD (LA LA LA LA) ATC KINGSIZE/BMG
11	12	DON'T TELL ME MADONNA MAVERICK/WARNER
12	13	FEEL THE BEAT DARUDE POPULAR/EMI
13	6	JADEO AEROSMITH COLUMBIA/SONY
14	14	SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETTWERK
15	20	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA/SONY
16	RE	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/ UNIVERSAL
17	17	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/SONY
18	15	MY IRON LUNG RADIOHEAD CAPITOL/EMI
19	RE	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL
20	19	BEAUTIFUL DAY U2 ISLAND/INTERSCOPE/UNIVERSAL
1	1	ALBUMS
2	NEW	SHAGGY HOTSHOT MCA/UNIVERSAL
3	3	DAFT PUNK DISCOVERY VIRGIN/EMI
4	11	NELLY FURTADO WHOA, NELLY! DREAMWORKS/ UNIVERSAL
5	2	VARIOUS ARTISTS YTV BIG FUN PARTY MIX 2 UNIVERSAL
6	12	AEROSMITH JUST PUSH PLAY COLUMBIA/SONY
7	4	SOUNDTRACK COYOTE UGLY CURB/WARNER
8	6	DAVE MATTHEWS BAND EVERYDAY RCA/BMG
9	9	DIDO NO ANGEL ARISTA/BMG
10	5	SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL
11	NEW	VARIOUS ARTISTS OH WHAT A FEELING 2 EMI/BMG/SONY/WARNER/UNIVERSAL
12	17	ERIC CLAPTON REPTILE DUCK/REPRISE/WARNER
13	7	CRAZY TOWN THE GIFT OF GAME COLUMBIA/SONY
14	10	M.C. MARIO M.C. MARIO MIXDOWN 2001 SONY
15	14	VARIOUS ARTISTS MUCHDANCE 2001 UNIVERSAL
16	8	ENYA A DAY WITHOUT RAIN WARNER U.K./REPRISE
17	16	VARIOUS ARTISTS GRAMMY NOMINEES 2001 GRAM- MY/CAPITOL/EMI
18	NEW	VARIOUS ARTISTS BIG SHINY TUNES 5 BIG SHINY 5/WARNER
19	15	LIFEHOUSE NO NAME FACE DREAMWORKS/ INTERSCOPE/UNIVERSAL
20	RE	JENNIFER LOPEZ J.L.O EPIC/SONY
20	RE	LENNY KRAVITZ GREATEST HITS VIRGIN/EMI

THIS WEEK	LAST WEEK	SINGLES
1	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
2	2	PUF/SCHUDDEN DEF RYMMZ VIRGIN
3	3	YOU JUDITH DINO
4	4	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
5	11	PUREST OF PAIN SON BY FOUR EPIC
6	13	BOW WOW (THAT'S MY NAME) LIL' BOW WOW SO SO DEF/COLUMBIA
7	9	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
8	12	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/ UNIVERSAL
9	5	HEY BABY COOLDOWN CAFE FEATURING DJ STEF OURECO
10	6	HOW MANY LICKS LIL' KIM FEATURING SISQO ATLANTIC/WARNER
11	7	JELLE SLIMME SCHEMER FEATURING TIDO ROADRUNNER ARCADE MUSIC
12	15	I LAY MY LOVE ON YOU WESTLIFE BMG
13	10	\$#* ON YOU D-12 INTERSCOPE/UNIVERSAL
14	8	WHERE THE NIGHTINGALES SING BZN MERCURY/ UNIVERSAL
15	17	AMORE GRAND DAMEN THAT'S ENTERTAINMENT
16	NEW	OUT ON MY OWN MICHELLE SML
17	14	X XZIBIT EPIC
18	NEW	KABOUTERDANS KABOUTER PLOP UNIVERSAL
19	20	BOLLETJES IN MIJN HOL HOLLAND & HOLLAND POLY- OOR/UNIVERSAL
20	16	KOMODO/SAVE YOUR SOUL MAURO PICOTTO MEDIA
1	2	ALBUMS
2	1	ANASTACIA NOT THAT KIND EPIC
3	4	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNI- VERSAL
4	3	BZN OUT IN THE BLUE MERCURY/UNIVERSAL
5	6	ALESSANDRO SAFINA INSIEME A TE ULM/UNIVERSAL
6	5	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
7	9	THE BEATLES 1 EMI
8	8	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
9	7	ST. GERMAIN TOURIST BLUE NOTE/EMI
10	10	ENYA A DAY WITHOUT RAIN WARNER
11	12	DIDO NO ANGEL ARISTA/BMG
12	11	JENNIFER LOPEZ J.L.O EPIC
13	18	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNI- VERSAL
14	15	ERIC CLAPTON REPTILE REPRISE/WARNER
15	14	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
16	13	THE BEATLES 1 VIRGIN
17	17	ILSE DE LANGE LIVIN' ON LOVE WARNER
18	20	LIONEL RICHIE RENAISSANCE ISLAND/UNIVERSAL
19	16	MADONNA MUSIC MAVERICK/WARNER
20	RE	GOLDEN EARRING THE DEVIL MADE US DO IT UNIVERSAL TV/UNIVERSAL

THIS WEEK	LAST WEEK	SINGLES
1	1	CASE OF THE EX (WHATCHA GONNA DO) MYA INTERSCOPE/UNIVERSAL
2	2	STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL
3	7	MS. JACKSON OUTKAST LAFACE/ARISTA
4	3	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/SONY
5	4	ONE STEP CLOSER LINKIN PARK WARNER BROS./WEA
6	8	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
7	5	HAMPSTERDANCE SONG HAMPTON THE HAMPSTER SHOCK
8	12	YOU ALL DAT BAHAMEN S-CURVE/SMR
9	6	YELLOW COLDPLAY EMI
10	10	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN AF5
11	11	KRYPTONITE 3 DOORS DOWN REPUBLIC/UNIVERSAL
12	NEW	WALKING AWAY CRAIG DAVID SHOCK
13	15	AROUND THE WORLD (LA LA LA LA) ATC BMG
14	9	REMINISCING MADISON AVENUE VIRGIN
15	13	ROLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL
16	NEW	I'M LIKE A BIRD NELLY FURTADO MCA/UNIVERSAL
17	NEW	ONE MORE TIME DAFT PUNK VIRGIN
18	14	ONCE WITH ME DEBELAH MORGAN ATLANTIC/ EASTWEST
19	18	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
20	NEW	STUTTER JOE FEATURING MYSTIKAL JIVE/ZOMBA
1	1	ALBUMS
2	2	DIDO NO ANGEL ARISTA/BMG
3	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
4	8	COLDPLAY PARACHUTES EMI
5	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
6	6	LINKIN PARK [HYBRID THEORY] WARNER BROS./WEA
7	NEW	SOUNDTRACK COYOTE UGLY CURB/SONY
8	7	DAFT PUNK DISCOVERY VIRGIN
9	10	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNI- VERSAL
10	9	CRAIG DAVID BORN TO DO IT SHOCK
11	12	CREED HUMAN CLAY EPIC
12	12	POWDERFINGER ODYSSEY NUMBER FIVE GRU/DUNBAR/UNIVERSAL
13	4	MOTOR ACE FIVE STAR LAUNDRY FESTIVAL
14	13	BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA
15	11	JENNIFER LOPEZ J.L.O EPIC
16	14	MADONNA MUSIC MAVERICK/WEA
17	18	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA
18	16	KYLIE MINOGUE LIGHT YEARS FESTIVAL
19	19	THE BEATLES 1 VIRGIN
20	NEW	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST
20	NEW	ERIC CLAPTON REPTILE REPRISE/WEA

THIS WEEK	LAST WEEK	SINGLES
1	1	LUCE (TRAMONTI A NORD-EST) ELISA SUGAR/ UNIVERSAL
2	5	SONO CONTENDO ALEX BRITTI UNIVERSAL
3	4	STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL
4	2	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA
5	7	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA
6	6	IT WASN'T ME SHAGGY

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	
03/31/01			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA	DIDO NO ANGEL CHEEKY/ARISTA
2	1	MS. JACKSON OUTKAST LAFACE/ARISTA	DAFT PUNK DISCOVERY LABELS/VIRGIN
3	3	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	ERIC CLAPTON REPTILE DUCK/REPRISE
4	4	DAYLIGHT IN YOUR EYES NO ANGELS ZEITGEIST/POLYDOR	ANASTACIA NOT THAT KIND EPIC
5	9	TEENAGE DIRTBAG WHEATUS COLUMBIA	AEROSMITH JUST PUSH PLAY COLUMBIA
6	6	SEUL GAROU COLUMBIA	NO ANGELS ELLE'MENTS POLYDOR
7	7	WASSUUP! DA MUTTZ ETERNAL/WEA	EMINEM THE MARSHALL MATHERS LP AFTERMATH/INTERSCOPE
8	NEW	PURE AND SIMPLE HEAR'SAY POLYDOR	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
9	8	UPTOWN GIRL WESTLIFE RCA	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS
10	5	STAN EMINEM FEATURING DIDO AFTERMATH/INTERSCOPE	THE BEATLES 1 APPLE

MALAYSIA		(RIM) 03/20/01	
THIS WEEK	LAST WEEK	ALBUMS	
1	2	VARIOUS ARTISTS MEGAHIT 10 EMI	
2	1	SHEILA ON 7 KISAH KLASIK UNTUK MASA DEPAN SONY	
3	NEW	BUTTERFINGERS MALAYNEUM EMI	
4	5	VARIOUS ARTISTS SOUND OF MUSIC BOX VOL. 1 ROCK	
5	4	EMINEM THE MARSHALL MATHERS LP UNIVERSAL	
6	NEW	WINGS TRILOGI BMG	
7	6	VARIOUS ARTISTS GRAMMY NOMINEES 2001 EMI	
8	7	BACKSTREET BOYS BLACK & BLUE JIVE/BMG	
9	8	SITI NURHALIZA SAFA SUHAH	
10	9	WESTLIFE COAST TO COAST BMG	

IRELAND		(IRMA/Chart Track) 03/16/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	UPTOWN GIRL WESTLIFE RCA	DIDO NO ANGEL ARISTA
2	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
3	NEW	PURE AND SIMPLE HEAR'SAY POLYDOR	COLDPLAY PARACHUTES PARLOPHONE
4	3	TEENAGE DIRTBAG WHEATUS COLUMBIA	DAFT PUNK DISCOVERY LABELS/VIRGIN
5	4	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	THE POGUES THE VERY BEST OF THE POGUES WARNER ESP
6	9	I'M LIKE A BIRD NELLY FURTADO DREAMWORKS/POLYDOR	NELLY FURTADO SONGBIRD DREAMWORKS/POLYDOR
7	5	ALWAYS COME BACK TO YOUR LOVE SAMANTHA MUMBA WILD CARD/POLYDOR	DR. DRE DR. DRE—2001 INTERSCOPE/UNIVERSAL
8	6	MS. JACKSON OUTKAST LAFACE/ARISTA	DAVID GRAY WHITE LADDER IHT
9	8	ROLLIN' LIMP BIZKIT INTERSCOPE	ISLA GRANT MOTHER CMR
10	7	DANCING IN THE MOONLIGHT TOPLOADER SONY S2	TOPLOADER ONKA'S BIG MOKA SONY S2

AUSTRIA		(Austrian IFPI/Austria Top 40) 03/20/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	DAYLIGHT IN YOUR EYES NO ANGELS UNIVERSAL	NO ANGELS ELLE'MENTS POLYDOR/UNIVERSAL
2	2	SUPER GIGI D'AGOSTINO FEATURING ALBERTINO ZYX	MAX 1-13 WARNER
3	3	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG	OIDD NO ANGEL ARISTA/BMG
4	5	THINGS I'VE SEEN SPOOKS ARTEMIS/SONY	GIGI D'AGOSTINO TECNO FES VOL. 2 BXR/MEDIA
5	7	SONNE RAMMSTEIN UNIVERSAL	ERIC CLAPTON REPTILE REPRISE/WARNER
6	4	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL	DAFT PUNK DISCOVERY LABELS/VIRGIN
7	10	ONE MORE TIME DAFT PUNK VIRGIN	AEROSMITH JUST PUSH PLAY SONY
8	6	HEY BABY DJ OTZI EMI	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
9	NEW	DON'T LET ME BE THE LAST TO KNOW BRITNEY SPEARS JIVE/ZOMBA	HUBERT VON GOISERN TRAD VIRGIN
10	NEW	THE STORM IS OVER NOW R. KELLY JIVE/ZOMBA	MICHELLE BEST OF EMI

SPAIN		(AFYVE/ALEF MB) 03/15/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	CARNAVALITO EP KING AFRICA VALE	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC/SONY
2	2	LA OTRA ORILLA REINCIDENTES BOA	JARABE DE PALO DE VUELTA Y VUELTA VIRGIN
3	3	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA COLUMBIA	PAULINA RUBIO PAULINA MUXXIC
4	5	CHASE THE SUN PLANET FUNK VIRGIN	ESTOPA ESTOPAA ARIOLA
5	4	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL	ROSENDO CANCIONES PARA NORMALES Y MERO DEM DROWEA
6	8	PLAYED-A-LIVE (THE BONGO SDNG) SAFRI DUO UNIVERSAL	ERIC CLAPTON REPTILE REPRISE/WEA
7	6	SONNE RAMMSTEIN MOTOR/UNIVERSAL	PEDRO GUERRA OFRENDA ARIOLA
8	7	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
9	NEW	VESPA SPECIAL LUNA POP BLANCO Y NEGRO	JENNIFER LOPEZ J.L.O EPIC
10	NEW	HERE WITH ME DIDO ARISTA/BMG	O.B.K. EXTRAPLO HISPANOX/EMI

GREECE		(PricewaterhouseCoopers) 03/16/01	
THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	ERIC CLAPTON REPTILE REPRISE/WARNER	
2	NEW	PARADISE LOST BELIEVE IN NOTHING EMI	
3	7	OIDD NO ANGEL ARISTA/BMG	
4	4	ENYA A DAY WITHOUT RAIN WEA/WARNER	
5	5	JENNIFER LOPEZ J.L.O EPIC/SONY	
6	6	MADONNA MUSIC MAVERICK/WARNER	
7	10	BDMFUNK MC'S IN STEREO SONY	
8	9	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS	
9	NEW	RICKY MARTIN LA HISTORIA (GREATEST HITS/SPANISH) COLUMBIA/SONY	
10	NEW	ROD STEWART HUMAN ATLANTIC/WARNER	

BELGIUM/FLANDERS		(Promuvi) 03/21/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	ADRIAN VAN ORCHESTRA 50 TOP CLASSICS MOUSE/RELI
2	1	LA PASSION EP GIGI D'AGOSTINO MEDIA/SONY	K3 ALLE KLEUREN BMG
3	5	GRAN HERMANO LOS PAPAQUEROS GAME/RAM	OIDD NO ANGEL ARISTA/BMG
4	3	LIVIN' A LIE MILK INCORPORATED ANTLER-SUBWAY/EMI	DAFT PUNK DISCOVERY LABELS/VIRGIN
5	NEW	LET ME BE TURNED TO STONE PAUL MICHIELS CNR/RAM	TEXAS GREATEST HITS MERCURY/UNIVERSAL
6	4	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG	SYLVER CHANGES BYTE/ZOMBA
7	6	TOUCH ME RUI DA SILVA NEWS/BMG	ZITA SWOON LIFE = A SEXY SANCTUARY WARNER
8	7	HERE WITH ME DIDO ARISTA/BMG	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
9	NEW	TEENAGE DIRTBAG WHEATUS COLUMBIA	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
10	8	JUDGEMENT DAY D-DEVILS BYTE PROGRESSIVE/ZOMBA	HOOVERPHONIC THE MAGNIFICENT TREE COLUMBIA

SWITZERLAND		(Media Control Switzerland) 03/20/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	DAYLIGHT IN YOUR EYES NO ANGELS POLYDOR/UNIVERSAL	NO ANGELS ELLE'MENTS POLYDOR/UNIVERSAL
2	2	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG	VARIOUS ARTISTS 2001: L'ODYSEE DES ENFOIRES RESTO DU COEUR/BMG
3	3	NOBODY WANTS TO BE LONELY RICKY MARTIN & CHRISTINA AGUILERA SONY	GOTTHARD HOMERUN ARIOLA/BMG
4	7	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL	DIDO NO ANGEL ARISTA/BMG
5	5	X XZIBIT EPIC/SONY	ERIC CLAPTON REPTILE DUCK/REPRISE/WARNER
6	NEW	HERE WITH ME DIDO ARISTA/BMG	AEROSMITH JUST PUSH PLAY COLUMBIA/SONY
7	4	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL	DAFT PUNK DISCOVERY LABELS/VIRGIN
8	6	THE STORM IS OVER NOW R. KELLY JIVE/ZOMBA	DJ ENERGY AIRCRAFT WEA/WARNER
9	NEW	DON'T LET ME BE THE LAST TO KNOW BRITNEY SPEARS JIVE/ZOMBA	ANASTACIA NOT THAT KIND EPIC/SONY
10	9	ONE MORE TIME DAFT PUNK LABELS/VIRGIN	DJ BOBO PLANET COLORS METROVINYLS/EAMS

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

BETTER KNOWN as the voice on Stardust's massive hit single "Music Sounds Better With You," **Benjamin Diamond** is fast becoming an international player as a solo artist. Although he hails from Paris, he sings in impeccable English, and his debut album, *Strange Attitude* (Diamond Traxx/Epic), was released in 20 European territories this past January. "Benjamin is the perfect crossover artist," says **Antoine Goiffes-Yan**, international marketing manager for Sony Music France. "His album comes from the underground element of the French Touch electronic scene but is sufficiently pop to touch a large public." Diamond says, "I grew up listening to **Bob Dylan, Pink Floyd, and Serge Gainsbourg** and then funk, hip-hop, and old-school electro." Two singles from the album, "In Your Arms (We Gonna Make It)" and "Little Scare (Love Will Bring Us Back)," have enjoyed considerable airplay across Europe. Touring commitments in the coming months include Belgium, France, the U.K., and Italy, with Southeast Asia scheduled for the summer. Negotiations are under way for U.S. appearances in August preceding the album's release in the fall. **MILLANE KANG**



DIAMOND

THE SECOND International Conference on Intellectual Property Protection took place last month at Moscow's Central House of Artists and coincided with the Record Trade Fair, which drew more than 5,000 visitors on each of its four days. "The demand is ever-increasing, and we expect to have at least 100 exhibitors next year," says **Inga Amelova**, manager of the exhibition for Expo Park, the organizer of both events. The figure of 60 exhibitors and 200 participating companies more than doubled the first year's attendance and reflected the steady growth in Russia's music industry since 1999. The conference covered topics ranging from European Union legislation to the role of the Internet and anti-piracy measures. Many local delegates found particularly useful a panel session aimed at producers and managers. On the panel were **Daniel Miller** of Mute Records, **Pete Jenner** (manager of **Billy Bragg**), and **Patrice Hourbette** of the French Music Export Bureau. **ALEKSEY KRUZIN**

THE NEW ZEALAND Music Awards 2000 (known as the Tui's) were held March 2 at Auckland's Civic Theater. Big winners that night were Universal guitar act **Zed**, which took the album of the year (*Silencer*) and top group awards, and vocalist **Nathan King**, who won as top male vocalist. Also winning big was Warner Music guitar act **Fur Patrol**, which took single of the year honors for "Lydia," while band vocalist **Julia Deans** won prizes for songwriter of the year for "Lydia" and top female vocalist. The International Achievement Award went to hard rockers **Shihad** and was presented by New Zealand Prime Minister **Helen Clark**. Clark's arts-friendly Labour government is credited with giving the local music industry a substantial boost during 2000, providing to labels and artists recording and promotional grants worth about \$3.8 million New Zealand (\$1.6 million). Organized by the Recording Industry Assn. of New Zealand, the awards show was telecast nationally on TV2. **DAVID McNICKEL**

TEN-PIECE jazz/rock band **Jaga Jazzist**, signed to Warner Music Norway and inspired by the likes of **Radiohead** and **Tortoise**, has developed a cult following for its live shows in Oslo. "But recording our new album was 100% different from what we do live," says the band's drum programmer, **Martin Horntveit**. "We toured prior to recording the album and made a whole lot of tapes. But then we turned everything around. We wanted to avoid making a lame record." The music on *A Livingroom Hush*, the band's first record on Warner, leans heavily on drum'n'bass and other contemporary rhythms. Previous records were released on the Oslo-based indie dBut. **KAI R. LOFTHUS**

JAPAN'S FANTASTIC PLASTIC MACHINE (FPM) will be one of the featured DJ acts at the Miami Winter Music Conference set for Saturday-Wednesday (24-28). The act, which is actually DJ/composer/producer/magazine editor/writer **Tomoyuki Tanaka**, released its third album, *Beautiful*, Jan. 17. While FPM's first two albums were released on readymade records, *Beautiful* marks FPM's shift to the Avex Trax label, as well as a definite stylistic change. Tanaka's previous efforts were triumphs of creative cutting and pasting of samples, but *Beautiful* is a more organic album and has a wide variety of guest musicians. Tanaka says he wanted a "Philly soul" sound, and several tracks were recorded at Sigma Sound in Philadelphia. *Beautiful* is due to be released in North America on the Emperor Norton label April 3 and in Europe on Bungalow Records sometime after that. **STEVE McCLURE**

ICELANDIC ELECTRONIC QUARTET Múm has been signed by U.K. label FatCat, which already has Múm compatriot **Sigur Rós** on its roster. The group consists of twin sisters (who posed as models on *Belle & Sebastian's* album *Fold Your Hands, Child, You Walk Like a Peasant*) and two male members. "This contract has been brewing for a long time," says Múm member **Örvar**. "It will enable us to concentrate on the music. It's every musician's dream." Catching FatCat's attention was Múm's album *Yesterday Was Dramatic, Today Is OK*, which was released locally in 1999 by TMT Entertainment/Thule Records and has been distributed in the U.K. since last year by Tugboat Records. The band's debut album on FatCat is due in the fall and will be preceded by a remix album. **BIRGIRÖRN STEINARSSON**

Future Of Slovak Awards Lies In Limbo

'Low Standard' Leads To Boycott, Spurs Movement For An Alternative

BY MARK ANDRESS

PRAGUE—The annual Slovak Music Academy Awards ceremony—unofficially known as the Slovak Grammys—is in crisis after the Slovak affiliate of the International Federation of the Phonographic Industry (IFPI) announced a boycott of the annual ceremony, held in Bratislava, Slovakia, March 9, because of a claimed lack of quality.

Several prize-winning artists declined to attend the ceremony—held at the 440-capacity Zrkadlový haj venue in front of an invitation-only audience—now in its 10th year. Artists and labels are unhappy with a perceived nosedive in the quality of the event over the past three years, saying that the voting system is suspect, the entertainment factor is nonexistent, and no one in Slovakia takes any notice.

"The whole thing is a complete mess," says Jozef Stopka, A&R manager of Universal Music's Bratislava-based affiliate. The justification for the presence of several artists on the nominations list, he adds, "was extremely doubtful."

One artist/producer, Peci Uherek, was nominated in three categories as a result of the single "Vinohrad" (Vineyard). The categories were videoclip, producer, and audio recording of the year. That single, however, had aired only on commercial TV station Luna TV, which has a very low audience rating (averaging 1.6% of viewers). "The song didn't even make it among the top 50 most-played songs on the Slovak airwaves," Stopka says.

The awards are voted on by an academy of 225 music and media professionals. Half of the academy consists of musicians from the Union of Authors and Interpreters (ZAI), the body that started the awards 10 years ago, with the remaining half consisting of media representatives and music distributors. Critics have

accused organizer Martin Sarvas—CEO of ZAI—of cronyism.

Sarvas tells *Billboard*, "Academy members received a list of videoclips and music which was recorded in the year 2000, and out of the 225 members, let's say 60% actually gave in their votes. It's possible that if an artist gets a couple of votes, he gets in as a nominee. It's possible that he has some friends voting for him, friends that thought his clip was better than the more commercially successful ones. The first five names voted become the nominees. This list then goes back to the academy, and members then vote again for the winner."

'The public doesn't even register it's on, and the results have no effect on record sales.'

—JOZEF STOPKA, UNIVERSAL

The problem with the Slovak Music Academy Awards ceremony, Stopka says, "is that it's just not interesting. The public doesn't even register it's on, and the results have no effect on record sales."

IFPI Slovak Republic, which includes the local affiliates of the five majors, is in negotiations with Slovakia's Forza agency to produce a revamped awards show for next year. The plan is to raise the standard of the event, bring in guest performers from abroad, and show the ceremony on commercial TV. The current show is broadcast on public service TV channel Slovak Television 1 (ST1), which has an average audience figure of 21%. The commercial channel Markiza TV

has a far bigger audience figure, of around 43%.

A revamped Academy of Popular Music, made up of critics, journalists, and those in the music business, would be in charge of voting, Stopka says.

Sarvas says he had tried unsuccessfully to negotiate a deal with Markiza, Slovakia's most-watched TV channel, and eventually had to turn to ST1 to air the ceremony, despite the station's lower ratings.

The possibility exists that there could be two rival Slovak awards shows next year. One would be run by Sarvas and his ZAI/Music Academy, since Sarvas has the rights to run the annual Music Academy Awards. A second ceremony could exist, run by IFPI Slovak Republic and Forza. Sarvas says, however, that this scenario is highly unlikely. He says he has already proposed selling the license for his awards ceremony, but has not received any serious offers. "I would be very happy to sit in the front row and not do anything," he says. "Who knows? I may not have the power or the will to do it again next year."

Artists Ivan Tasler (Universal), Vratko Rohon (Forza), and Robo Papp (EMI Monitor)—winner of discovery of the year—appeared together on TV (on the Markiza channel) and explained that they had refused to attend the March 9 awards because of the "low standard of the event."

IMT Smile (Universal), winner of best videoclip, failed to show, as did singer of the year Richard Mueller—because he "wasn't in the mood," according to a statement from his manager in the local press.

Group of the year winner No Name (Universal), which also won song of the year and album of the year, were among the few to appear and perform that night, as was labelmate Jana Kirschner, who was named best female singer.

Irish Artists Launch Society To Collect Neighboring Rights

BY KEN STEWART

DUBLIN—Among the first fruits of the introduction of Ireland's new Copyright and Related Rights Act is the launch of a neighboring rights collecting society, set up by performers for performers.

The January legislation introduced Irish performers' entitlement to a new payment for the broadcast of their sound recordings. Ireland was the last European Union (EU) member to introduce legislation allowing for the collection of such a royalty, largely because of the absence of a strong lobby for neighboring rights in the country.

Now a nonprofit company, Recorded Artists and Performers Ltd. (RAAP), has been set up to distribute neighboring rights royalties collected on behalf of performers by Phonographic Performance Ireland (PPI). Named as patrons of RAAP are U2 guitarist the Edge, singer/songwriter Paul Brady, and vocalists Mary Black and Ronan Keating.

RAAP claims that in the past, foreign societies have owed such royalties to many Irish artists, but they have remained in the countries of collection. RAAP intends to secure those royalties in the future by negotiating agreements with other performers' associations worldwide.

"Media coverage of . . . the Napster case and European Copyright directive has increased public awareness of the need for adequate protection for performers of their property rights," says RAAP director Eanna Casey. "Performers' interests must be to the fore of any changes which will take

place at home and at EU level."

According to the Edge, "U2 are delighted to be part of RAAP's coordinated effort to ensure all performers of music on records receive their long overdue royalties."

The new copyright has brought Ireland in line with—and in some areas ahead of—the latest international laws on copyright protection. It has, for example, made it much easier to obtain convictions for piracy by shifting the burden of proof from plaintiffs to defendants, and it made bootlegging an offense for the first time in Ireland.



It saw Irish law come into conformity with all obligations incurred under international law on copyright and related rights, including the Berne Convention, the Trade-

Related Aspects of Intellectual Property Rights Agreement, the World Intellectual Property Organization (WIPO) Copyright Treaty, and the WIPO Performances and Phonographic Treaty.

The new legislation also reflects the realities of dealing with copyright in the digital age, says Eamon Shackleton, director of services at (and legal adviser to) authors' body the Irish Music Rights Organization.

"During Ireland's presidency of the European Union in 1996," Shackleton says, "the intellectual property unit of the Department of Enterprise, Trade, and Employment chaired, on behalf of the EU, negotiations at Geneva for new copyright treaties designed to anticipate the Internet age."

"Now we find that Ireland is first in bringing into international law those Geneva provisions that are only still being ruminated upon by the EU," he adds. "We are now ahead of the world in delivering certainty to intellectual property rights owners on the Internet."

Shackleton suggests that the new legislation gives Ireland the potential of "a very competitive advantage. It could offer a safe haven for record companies afraid of what will happen to their rights when they go to the Internet."

Speaking at the recent Midem trade fair in Cannes, held Jan. 21-25, Ireland Minister for Labour, Trade, and Consumer Affairs Tom Kitt welcomed the new copyright act, describing it as "a modern, effective, efficient, and technology-neutral regime of statutory protection for copyright and related rights." It included, he said, "provision for civil remedies and criminal penalties, fully sufficient to deter copyright theft, bearing in mind the economic and cultural consequences of such theft for the information society."

MUSICMAX FINDS FAVOR WITH AUSSIES OVER 35

(Continued from page 40)

who came up with the idea of the new channel. "There was clearly a hole in the market; that age group is not catered [to] on radio if they don't just want to listen to classic hits. This is an audience that still likes to hear new songs."

XYZ CEO Patrick Delany adds, "The opportunity for MusicMax is enormous: The 30- to 50-year-olds of today are the first generation to be brought up on a diet of music videos."

With no presenters, the format is divided 50/50 between classic hits and new music. The playlist

for the week ending Saturday (24) includes Madonna, Madison Avenue, Semisonic, Christine Anu, 3 Doors Down, Fastball, Tim Finn, and Dido.

In recent weeks the channel has unearthed rare early live footage of such Australian acts as Midnight Oil and the Angels. Finding such footage, however, is difficult. Record labels here seldom archive clips, and buying from overseas is expensive. As a result, many musicians are offering their own footage.

Chapman believes that a marketing campaign set to roll out in April could see viewer figures reach 1 million within six months. The advertising industry has reacted positively, he adds, with interest from department stores, alcohol companies, and top car manufacturers that are not interested in Channel V's demographic.

One attraction of MusicMax's rise for record labels and retailers

is the positive effect the channel could have on back catalog and current AC sales for such acts as Kate Ceberano, Wendy Matthews, the Seekers, Paul Kelly, John Farnham, and Jimmy Barnes, who battle to get major radio to listen to their newer material.

Shaun James, chairman/CEO of Warner Music Australia, says MusicMax will become part of the label's marketing strategies, especially in conjunction with V. "I can see [folk/pop] act Taxiride or [singer/songwriter] Mishelle Bradford-Jones get an immediate reaction on V with a single and no reason why their album tracks can't be getting airplay on Max."

Tony Harlow, managing director of EMI Music, also welcomes MusicMax's arrival. "I hope they are soon able to start making distinct programming that fits the format and believe this will provide new openings for exposing

the musical quality that is in this market," he says.

Both James and Harlow add that it would be wrong to suggest that AC acts are left completely out in the cold by the media or that lack of radio airplay precludes AC acts from being signed.

"I wouldn't say [lack of airplay for AC acts] has prohibited acts like Celine Dion and Shania Twain from breaking through," James says. "Country has been a strong seller in Australia without major FM airplay. Max will enhance it and help us take it stronger. But I wouldn't go so far as to say it's filled a gaping hole."

Harlow says, "We have a wide range of opportunities for all our artists, and we try not to view any doors as closed. It's about having promotional and marketing teams who understand where they can push a format and try to do it when they can."

FOR THE RECORD

Due to an editing error in "Swedish Hard Rockers Join Majors" (*Billboard*, March 24), LED Records managing director Martina Ledinsky was incorrectly referred to as "he."

Following decades of being ridiculed for having a fledgling industry with only a handful of international superstars at any one time, Canadian music ignited in the early '90s and shined brightly for several years, only to have the flame doused by century's end.

The past two years have been a period of unprecedented turmoil and transition for the Canadian music industry. Despite building an infrastructure capable of nurturing and launching new acts both domestically and internationally, there were disappointing sales of albums by many of its longtime highfliers and a lull in establishing the next wave of Canadian talent.

International breakthroughs by Celine Dion, Alanis Morissette, Shania Twain, Diana Krall, Deborah Cox, the Wilkinsons, Rufus Wainwright, Tal Bachman, the Moffatts and Terri Clark are but yesterday's memories. These artists, in fact—along with Bryan Adams, k.d. lang, Neil Young and Joni Mitchell—now live or primarily work outside Canada.

Among those able to sustain careers, some internationally, while living in Canada are veterans Barenaked Ladies, Sarah McLachlan, Our Lady Peace, Blue Rodeo, Rush, Anne Murray, Jesse Cook, Loreena McKennitt, Bruce Cockburn, Natalie MacMaster and the Tea Party; and Quebec's successful French-speaking singers include Garou, Lara Fabian, Lynda LaMay, Isabel Boulay, Kevin Parent, La Chicane, Marie Pelletier, Ginette Reno and Bruna Pelletier.

Such new acts as Kittie, Matthew Good Band, Chantal Kreviazuk, soulDecision, Nickelback, treble charger, Prözzak and Choclair are also able to sustain international-styled careers while living in Canada.

However, argue leading industry figures, Canadian music is at a crossroads. Battered by the enormous A&R and marketing costs and the sizable issue of marketing its products globally and grappling with such matters as Napster-style downloading, labels and publishers alike are continually re-evaluating their A&R commitments and strategies.

CAN CANADA KEEP UP?

"We certainly are at a crossroads," says Michael McCarty, president, EMI Music Publishing Canada. "The world is changing, and, in many ways, it is leaving Canada behind. The more expensive it is to make and market music, the tougher it is for our music industry. As a result, businesspeople here are thinking safer. That's not the way to find the next disruptive music."

Several Canadian label executives contend that Canada's close proximity to the giant American marketplace has led to pressures on Canadian labels and artists in recent years to produce more palatable music in order to find acceptance there.

"In the last couple of years, many Canadian acts have sounded like other international acts," suggests Deane Cameron, president of EMI Music Canada. "It's often difficult for artists here to find their way while living next door to America and while our labels struggle to get the international support needed [to break internationally]. The combination of these two factors sometimes leads to music that is too similar to what is out there."

CANADA

A BILLBOARD INTERNATIONAL SPOTLIGHT



Don't Blame Canada For Lack Of Artists

Domestic Talent Awaits The Next Wave Of Popularity

BY LARRY LEBLANC

A Yet, there are signs of a turnaround. New talent, industry figures agree, is beginning to emerge.

"You will see a renaissance this year, with more careers being launched than in the past five years," predicts Brian Robertson, president of the Canadian Recording Industry Assn.

One visible sign of a talent turnaround came at this year's Juno Awards, held March 4. Singer/songwriter Nelly Furtado, along with Canadian veteran band Barenaked Ladies, led

the pack of nominees with five nominations each. Furtado won for Top New Solo Artist; Top Songwriter; Top Producer, with Gerald Eaton and Brian West; and Top Single, for "I'm Like a Bird." She was also nominated for her debut DreamWorks album, *Whoa, Nelly!* which has sold 145,000 units to date in Canada and 206,000 units in the U.S., according to SoundScan.

Another positive sign of things to come is the number of U.S. breakthroughs by Canadian acts in the past year: pop-based soulDecision (Universal), country singer/songwriter Carolyn Dawn Johnson (Arista Nashville), R&B singer/actress Tamia (Elektra), Quebec-based chanteuse Lara Fabian (Epic), singer/songwriter Sarah Harmer (Gold Snap), rockers Nickelback (Roadrunner) and electro-pop Delerium (Netwerk America), as well as such Celtic-based acts as Cape Breton fiddler Natalie MacMaster (WEA) and Barrage (Madacy).

Overseas, the profile of Canadian music has also been building this past year. Among those making their mark were Barenaked Ladies (Reprise), Barrage and Delerium with McLachlan (Netwerk Productions) in Europe; Garou (Sony Musique) and Lynda Lemay (WEA) in France; and soulDecision in Australia. Meanwhile, such Canadian-based DJs as Mistress Barbara (Moonshine Music), DJ Brian (Moonshine Music) and DJ Maus (Haut Couture) are causing a stir on dance floors in Europe.

"It's a new and very exciting day," says Randy Lennox, president and CEO of Universal Music Canada. "Seeing [domestic signings] like soulDecision and Matthew Good Band breaking outside Canada, having Len join our company and having such new signings as Remy and the TV Pop Stars project is all very exciting."

"Signings are becoming more competitive than years gone by," notes Gary Newman, president, Warner Music Canada. "I think there's going to be a fight amongst the Canadian labels to sign more acts. Also, U.S. labels are always here looking for acts now."

COMING SOON

Leading the pack of promising releases by newcomers in the first half of the year are albums by 19-year-old Edmonton-based singer/pianist/guitarist Maren Drd (Netwerk Productions) and melodic trip-pop Smoother (EMI). There are also strong debuts from Montreal rapper Ricky J. (WEA) and Quebec's Adam Chaki (Audiogram) and Vann (Aquarius).

Certain to stir excitement in the same period are sophomore albums by rock-based Big Wreck (Atlantic), Nickelback and SUM 41 (Aquarius); pop-styled Len (Universal), Bran Van 3000 (Audiogram), Edwin (Epic), the Boomtang Boys (Virgin) and Moist frontman David Usher (EMI); roots-based Leahy (Virgin),

(Continued on page 48)

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CANADA

Canadian Music At A Crossroads, New Talent Ready To Blaze A Trail

by Larry LeBlanc

While leading Canadian music-industry executives argue that Canadian music is at a crossroads, there are signs of a talent turnaround. New blood is starting to make things happen. Billboard's Canadian editor Larry LeBlanc spotlights those new acts that could make a global impact in 2001.

NELLY FURTADO

Nelly Furtado released her DreamWorks trip-pop album *Whoa, Nelly!* in North America in late October, and, since then, life has been topsy-turvy for the 22-year-old singer/songwriter.

In February, Furtado did a promotional tour in Europe followed by TV appearances in the U.S. on *Saturday Night Live*, *The Rosie O'Donnell Show* and *Late Show With David Letterman*. She also recorded a duet with Philosopher Kings' singer Gerald Eaton for his upcoming Columbia solo album.

It was Eaton who in 1998 coaxed Furtado to record with him and Philosopher Kings' guitarist Brian West at their Gymnasium Studios in Toronto before Furtado was eventually signed by DreamWorks.

Whoa, Nelly! debuted at No. 11 on SoundScan's Canadian album chart and has sold 145,000 units to date in Canada. Furtado also tied with Barenaked Ladies for the most nominations at this year's Juno awards. She picked up awards for Top New Solo Artist, Top Songwriter, Top Producer (with Eaton and West), and Top Single for "I'm Like a Bird."

"That Nelly Furtado will have a nearly double-platinum [200,000] record in Canada within six months of release is phenomenal," says Randy Lennox, president/CEO of Universal Music Canada. "It shows that the song is king and that press can make a major contribution to breaking artists."

In the U.S., *Whoa, Nelly!* entered Billboard's Heatseekers chart at No. 34 in the Nov. 11, 2000, issue. The set rose to No. 1 on the chart in the Jan. 20 issue. *Whoa, Nelly!* reached Heatseekers Impact status in the Feb. 3 issue, when it jumped from No. 103 to No. 75 on The Billboard 200. According to SoundScan, the album has sold 206,000 units in the U.S. to date.

Booked by Little Big Man Booking, Furtado began an American tour March 6 that will continue through mid-April. Her first Canadian tour will then follow.



Nelly Furtado

SOULDECISION

SoulDecision's debut album, *No One Does It Better*, spent five weeks at No. 1 on the Heatseekers chart. The pop album (featuring the hit single "Faded"), released in the U.S. by MCA Records June 27, tied Lara Fabian's eponymously titled Epic album for the most weeks at the top of the Heatseekers albums chart in 2000.

According to SoundScan, *No One Does It Better* has sold 123,000 units in Canada and 300,000 units in the U.S.

Its U.S. success earned the trio a packed touring schedule throughout the fall and winter, including tours with Christina Aguilera and 'N Sync, and a stream of high-profile radio holiday shows at year's end. In Canada, "Faded" reached No. 1 on the Canadian SoundScan singles' sales chart and garnered a Juno nomination for Top Single. The group was also nominated in the Top Album and Top Group categories.

With the recent European release of *No One Does It Better* (with some new tracks thrown in), the trio is now off for promotional tours this month in Germany, Singapore and Australia, where "Faded" reached the top 20.

"SoulDecision's credibility lies in the fact that they play their own instruments and write their own songs," says Randy Lennox, president/CEO of Universal Music Canada.

SoulDecision—Trevor Guthrie, Ken Lewko and David Bowman—has been together for a decade. The trio met in 1991 in the music program at Capilano College in Vancouver and soon formed a group called Indecision. Despite a string of club hits in the early '90s, mainstream success eluded the group until 1997, when its video for "Ooh It's Kind of Crazy" received heavy airplay on MuchMusic.

Signing to Universal Music Canada two years ago, the band changed its name. A lunch meeting with producer Charles Fisher (Savage Garden) led to the group recording its debut album in Sydney, Australia, with Fisher and co-producer Femi Jiya (Prince, Tevin Campbell, Ben Harper), who acted as engineer.

SARAH HARMER

Following six years with the Kingston, Ont., alternative-rock band Weeping Tile, singer/songwriter Sarah Harmer has exploded as a solo artist in North America. Her modern-rock debut album, *You Were Here*, has sold 20,000 units in Canada and 26,000 units in the U.S., according to SoundScan.

Despite a hectic schedule of touring throughout Canada and the U.S., booked by The Agency, Harmer recently found time to sing on Dar Williams' track "Highway Patrolman" on the Sub Pop album *Badlands*, a tribute to Bruce Springsteen's 1982 album *Nebraska*.

Harmer self-financed her album at a cost of \$16,600 U.S. without seeking major-label backing and issued it in Canada on her own Cold Snap Records label, distributed by Universal Music Canada. After being tipped off to it by the label's triple-



Sarah Harmer

MATTHEW GOOD BAND

While Matthew Good Band made its American debut with the album *Beautiful Midnight*, released in the U.S. Jan. 30 on Atlantic Records, the Vancouver-based band has been a notable act in Canada for five years.

Beautiful Midnight, in fact, debuted at No. 1 on the Canadian SoundScan chart following its release in Canada by Universal Records in September 1999 and has scanned 245,000 units to date in Canada, according to SoundScan. At last year's Juno Awards, MGB was named Top Group and *Beautiful Midnight* was honored as Top Rock Album.

While Good is both the band's frontman and main songwriter, Vancouver-based MGB is a fully realized unit that includes Rich Priske (bass), Ian Browne (drums) and Dave Genn (guitar/keyboards). MGB is managed by S.R.O. Management, which also handles Rush, Queensrÿche and the Tea Party. MGB is booked by S.L. Feldman & Associates in Canada and Little Big Man Booking in the U.S.

(Continued on page 48)

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CANADA

NEW TALENT

(Continued from page 46)

TREBLE CHARGER

Grungy-pop treble charger has finally released a pure rock classic. *Wide Awake Bored*, released by BMG Music Canada-affiliated ViK Records in July, is chock-full of massive hooks and splendid harmonies, as well as the anthemic single "American Psycho."

While RCA in the U.S. passed on issuing the album and dropped the band from its roster, the album reached gold (50,000 units) in six weeks in Canada. The band has been snapped up by Nettwerk America, which will issue the album May 13. According to SoundScan, the album has sold 71,000 units to date in Canada.

"We're starting to see more rock records in the top 50 than in a long time," observes Lisa Zbitnew, president, BMG Music Canada. "Treble charger is a great example of that."

Originally from Hamilton, Ont., treble charger—drummer Trevor MacGregor, guitarist/singer Greig Nori, bassist Rosie Martin and singer/guitarist Bill Priddle—was initially known as NC 17, before changing its name in 1991. The band then released two indie CDs, *NC17* (1994) on the smokin' worm label and *Self Title* (1995) on Sonic Unyon, before signing to RCA in 1996 and recording *Maybe It's Me* in 1997.

Wide Awake Bored was recorded at Sound City Studios in Van Nuys, Calif., with producer Matt Hyde (Porno for Pyros, Honeyrods).

This summer, treble charger delighted Canadian audiences as part of the Our Lady Peace-headlined national Summer-sault tour, as well as a national tour with gob and Eve 6. The band is booked in Canada by S.I. Feldman & Associates and in the U.S. by Little Big Man Booking.

CHANTAL KREVIUZUK

The most visible sign of Chantal Kreviazuk's newfound status in Canada came at last year's Juno Awards, when she won in two major categories: as Top Female Artist against such international superstar divas as Celine Dion and Alanis Morissette and for Top Pop/Adult Album for her Columbia sophomore set, *Colour Moving and Still*, beating out Morissette, Joni Mitchell

DON'T BLAME CANADA

(Continued from page 45)

Bruce Guthro (EMI) and Jorane (Aquarius); and singer/songwriters Dayna Manning (EMI), Hawksley Workman (Isadora) and Nancy Dumais (Universal).

Leading the pack of releases by veterans is the long-awaited debut from Tragically Hip's frontman Gord Downie (Wiener Art), followed by such significant acts as Econoline Crush (EMI), Tea Party (EMI), Big Sugar (Universal), Tom Wilson (Sony), Bif Naked (Atlantic), La Bottine Souriante (Hemisphere/Blue Note), Merlin (MCA Records) and Crash! Test Dummies (Cha-Ching Records).

With the birth last month of Canada's first urban radio station, Milestone Radio Inc. CFXJ (FLOW 93.5), after a decade-long regulatory battle, the future of Canada's urban music looks more promising than ever. Impending major-label urban releases include debuts by rappers Kardinal Offishall (MCA), K-OS (EMI) and Thrust (EMI), as well as new releases from Choclair (Virgin) and Rascaiz (ViK).

"The Flow' rounds out the job that [Toronto top 40] KISS 92 has done in recognizing that a lot of urban music is mainstream and deserves to be heard," says Lisa Zbitnew, president of BMG Music Canada.

GAINING GLOBAL POSITION

With greater resistance in the U.S. market to foreign acts in general in recent years, Canadian labels have been increasingly seeking out alternatives with some success.

Universal Music Canada, for example, has forged strong ties in the U.S. with Rounder Records, whose roster already includes Canadian children's performer Raffi and renowned fiddler

and Bryan Adams.

Released in Canada in October 1999, *Colour Moving and Still*, has sold 176,000 units to date, according to SoundScan. Columbia-affiliated C2 Records released Kreviazuk's album in the U.S. in April 2000, but it failed to take hold. The album, produced by Jay Joyce, is now being relaunched in the U.S. with the track "Before You" being targeted to the modern AC format the third week of March.

"I have had to ignite the fire under the U.S. company," says Kreviazuk's manager, Terry McBride. "I had [remixer] Tom Lord-Alge fix 'Before You.' You couldn't hear the lyrical message."

Kreviazuk's U.S. bookings are handled by Little Big Man Booking; in Canada she is represented by S.I. Feldman & Associates.

MAREN ORD

One of the most anticipated debut albums in recent Canadian music history was the poppy *Waiting* by 19-year-old Edmonton, Alberta, singer/songwriter Maren Ord, released in Canada by Nettwerk Productions Feb. 20.

A Toronto showcase at the Reverb club in spring of 1998 resulted in strong industry interest in Ord. The showcase drew so many A&R executives that it was covered by the national video channel MuchMusic.

In 1999, Ord signed with Nettwerk Productions for Canada and with Capitol Records for the rest of the world. She has a worldwide publishing deal with Sony/ATV Music Publishing. Her album will be released in the U.S. by Capitol in the spring.

In the past year, several of the album's tracks have had widespread media exposure in the U.S. "Beautiful" and "Perfect" both aired on the CBS series *That's Life*, and "Just Like You" aired on WB's *Felicity* series.

SMOOTHER

Hamilton, Ont.-based Smoother is a wonderful four-piece melodic pop band with its punk roots still visible. The band—Andrew Franey (guitar, lead vocals), Beau Cook (bass, vocals), James Fleming (keyboards), Adam Benning (drums) and Todd Knight (guitar & vocals)—is best-known in Canada for its two edgy independent albums, *Copycat* (1994) and *What a Life* on Sonic Unyon Records.

The album, produced by Dave Hodge, is being released April 17 by EMI Music Canada in Canada and by Nettwerk America in the U.S. April 24. It features pop-drenched confections such as lead single "Electoconfusion," as well as "Good Day," "Happy if it Kills Me" and "White Chevy." The band is booked by The Agency.

"This album has brilliant lyrics, musical variety and a sense of humor," says Deane Cameron, president of EMI Music Canada. "It symbolizes what this country needs, which is a courageous musical approach." ■

Natalie MacMaster. Rounder released Sarah Harmer's *You Were Here* last year and is now preparing releases in coming months by Universal Music Canada-affiliated acts Cowboy Junkies, Jann Arden and the Cash Brothers.

"We've all struggled to get release commitments in the U.S., but these days releases more reflect a global strategy," says Zbitnew. "The exciting thing about the [new Canadian] artists is that the A&R strategy isn't following a trend. Labels are trying to find great music indigenous to Canada and trying to make it work internationally."

"With a decade or more of international experience under our belts, given the opportunity to bat internationally, we are better at hitting a home run," says Denise Donlon, president of Sony Music (Entertainment) Canada.

More Canadian companies are also successfully positioning themselves as global players.

Nettwerk Management, co-owned by Terry McBride, Ric Arboit, Mark

Jowett and Dan Fraser, handles such top Canadian acts as Barenaked Ladies, Sarah McLachlan, Delerium, Moist, Chantal Kreviazuk, Tara MacLean, gob and SUM 41. Operating from offices in Vancouver, New York, Los Angeles and London, Nettwerk Management piloted the international breakthroughs this past year of the U.K.'s Dido and Coldplay. It also handles Supreme Beings of Leisure, Groove Armada, Mint Royal and the Devlins. Parent company Nettwerk Productions, co-owned by McBride, Arboit and Jowett, has been Canada's leading modern-rock independent label for almost two decades, releasing more than 150 albums by such Canadian acts as McLachlan, Delerium and Skinny Puppy.

Pickering, Ont.-based The Children's Group is heralded internationally for the superior quality of its kids' products, (Continued on page 52)



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CANADA

Blast To The Past

Canada's Labels Dig Through
Back Catalog And Discover Gold

by Nicholas Jennings

There's gold in them there vaults. Like miners digging for precious nuggets, Canadian record companies have been sifting through their back catalogs to find long-lost musical gems. Call it catalog exploitation or cultural pride, but both major and indie labels in Canada are discovering the value of their country's musical past.

WHAT A FEELING

While reissues are nothing new in England or the United States, where a reverence for history has existed for many years, archival digging is still a relatively recent phenomenon in Canada. In the past several years, spurred on by the enormous success of 1996's *Oh What a Feeling* boxed set—a historical set of four CDs of Canadian pop that sold 250,000 copies at home—increasing numbers of record companies have been turning to their vaults.

And now the sequel to *Oh What a Feeling*, released Feb. 20 and commemorating the 30th anniversary of the Juno Awards, promises to make vintage Canadian music even more prominent. Produced by the Canadian Academy of Recording Arts and Sciences (CARAS) and distributed by Universal Music Canada, with



Sarah McLachlan

Universal's president/CEO Randy Lennox and Billboard's Canadian editor Larry LeBlanc as executive producers, the four-CD collection spans three decades and 76 acts. As with its predecessor, all money raised from sales will go to charities.

The boxed set features tracks by veterans Neil Young, Joni Mitchell and Gordon Lightfoot, as well as more recent stars like Sarah McLachlan, Alanis Morissette and Shania Twain. Says LeBlanc, who compiled the first *Oh What a Feeling* and spent almost six months working with Lennox on the sequel, "These two retrospectives truly represent the mother lode of Canadian music."

Among the multinationals, EMI Music Canada, with its Northern Heritage and Connoisseur series, has led the way in reawakening interest in Canada's musical heritage. Last year, the label reissued the 1965 debut album *Introducing Malka & Joso* by pioneering 1960s Toronto folk duo Malka & Joso, as well as a two-CD retrospective of urban country singer Handsome Ned, who became a legendary part of Toronto's Queen Street scene in the 1980s.

More recently, under the Connoisseur umbrella, EMI made available vintage albums by such artists as Lisa Dalbello, Edward Bear, the Staccatos, Domenic Troiano and Zappacosta with a unique, Internet-only release. Next up are recordings by the Esquires, Sylvia Tyson, Prism, Murray McLachlan and Rock & Hyde.

"There's a growing demand for classic Canadian recordings, especially ones released prior to the CD boom. Our mandate is to showcase Canadian music, including its history," says Shan Kelley, VP of strategic marketing, EMI Music Canada.

EMI has also struck a distribution deal with Other People's Music, a Toronto-based company run by Jan Haust. Already, OPM is responsible for the "Punk Hole of Fame," a series of CDs by such popular '70s Canadian bands as the Viletones, the Forgotten Rebels and Teenage Head, as well as more arcane acts like the Demics, the B-Girls and the Ugly. This year, working again with audio-restoration expert Peter Moore, Haust

(Continued on page 52)



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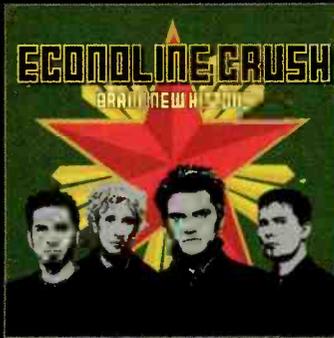
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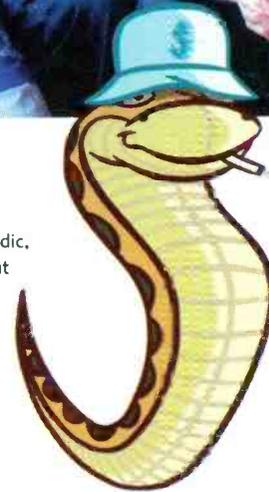
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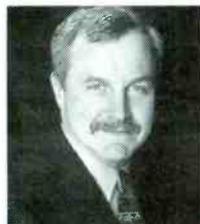
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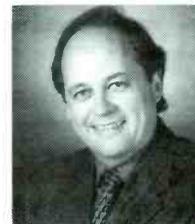
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CANADA

BLAST TO THE PAST

(Continued from page 50)

plans to document Toronto's '60s blue-eyed soul past with "Hogtown R&B," a series that will feature recordings by Levon & the Hawks (the forerunner to the Band) as well as David Clayton-Thomas & the Shays, Kay Taylor & the Regents and Troiano's legendary group the Mandala.

Other majors have recently played a part in the search for buried treasure. Last year, BMG Music Canada released *I've Been Everywhere: The Hank Snow Story*, a two-CD collection of the Nova Scotia-born country legend's greatest hits. Sony Music

Entertainment (Canada) issued *This Land is Your Land* by the Travellers, Canada's first nationally known folk act, while Universal recently made available recordings from the 1960s by Hall of Fame singing duo Ian & Sylvia, Ottawa's Five Man Electrical Band, Toronto folk-rockers the Paupers and Troiano.

INDIE TREASURE HUNTERS

Many of the most active players in Canada's reissue market have been independent record labels. Montreal's Unidisc Music is responsible for more than 1,000 titles, including the entire catalog of Toronto-based Daffodil Records, which boasts 1970s Canrock stars like Crowbar, Fludd, King Biscuit Boy and A Foot in Coldwater. Unidisc also has such Yorkville Records acts as country-pop-styled Ocean and proto-punkers the Ugly Ducklings.

At the same time, on the francophone side, Montreal's Disques Mèrite has reissued the lion's share of Quebec's "ye-ye" bands from the 1960s, including les Classels, les Hou-Lops, instrumental rockers les Jaguars and les Baronets, a vocal trio that included a young Rène Angelil, Celine Dion's husband/manager.

Toronto-based Pacemaker Records has also tackled the 1960s

with reissues of such collectible acts as Leigh Ashford, the 49th Parallel and A Passing Fancy. This spring, Pacemaker will release one of the most sought-after Canadian albums of all, Bent Wind's *Sussex*, originally issued on Trend Records in 1970. "It's the Holy Grail for collectors," says Pacemaker's Peter Burnside, who notes that vinyl copies of *Sussex* have traded hands for as much as \$3,000 U.S.

Burnside adds that much of the interest in Canadian music comes from collectors overseas. "If I sell 1,000 copies of an obscure band like [Thunder Bay, Ont., psych-rockers] Jarvis St. Revue, 900 of them will be to buyers in Japan or Germany," he says. "Go figure."

Bullseye Records, also in Toronto, has a more 1970s focus, having reissued local hard-rockers Brutus and the entire seven-album catalog of the notorious '70s band Goddo, whose leader, Greg Godovitz, recently published his salacious and often hilarious memoirs, "Travels With My Amp" (Abbeyfield Publishers). This month, Bullseye plans to make available albums by '70s rockers Abraham's Children and such '70s new-wave acts as the Kings and the Diodes. ■

Nicholas Jennings has written two books on Canadian music history: "Before the Goldrush" (Penguin) and "50 Years of Music—The Story of EMI Music Canada" (Macmillan).

DON'T BLAME CANADA

(Continued from page 48)

which are designed to instill a lifelong love of classical music in young children. In the past decade, the company has sold 4 million albums. This includes 2 million units of its "Classical Kids" series, and 1 million units of its three-year-old "The Mozart Effect" series.

Toronto-based Somerset Entertainment (formerly Solitudes), in a decade, evolved from a peripheral "nature sounds and music" entity to a full-line label group with offices in the U.K. and France and a catalog of nearly 300 albums of nature, contemporary acoustic, children's, classical, jazz and Celtic titles—with annual sales of 4 million to 5 million units.

Madacy Entertainment Group has offices in five countries worldwide and specializes in TV and budget-line product through such labels as Madacy Latino, Madacy Christian, Madacy Interactive, 101 Strings, Rabbit Ears and Life Time of Music. The 20-year-old company recently branched out into artist development with signings of Ann McCue, Valerie Delacruz and Eleanor McCain. ■

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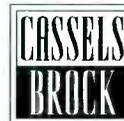
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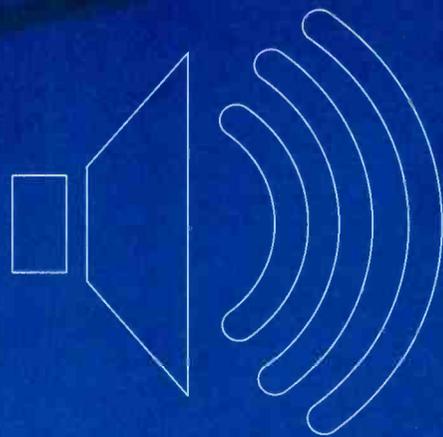
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Rob Glaser, Chairman & CEO, **Real Networks**
Danny Goldberg, President, **Sheridan Square Entertainment**
Mark Cuban, Co-founder, **Broadcast.com**, **RadicalInvestments** & Owner, **Dallas Mavericks**
Larry Kenswil, President, **Universal eLabs**, **Universal Music Group**
Kevin Conroy, Chief Marketing Officer & President, New Technology, **BMG Entertainment**
Robert Reid, Founder & CEO, **Listen.com**
Hank Barry, Interim CEO, **Napster**
Will Poole, VP, Digital Media Division, **Microsoft**
Doug Camplejohn, Founder, President & CEO, **MyPlay.com**
Gene Hoffman, President & CEO, **Emusic.com**
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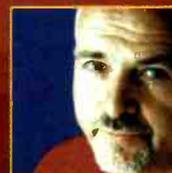
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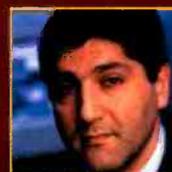


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Dovetailing With The Dove Awards

Gospel Music Assn., NARM Link For Retail Display Campaign

BY RAY WADDELL

NASHVILLE—A retail-level cooperative effort between the Gospel Music Assn. (GMA) and the National Assn. of Recording Merchandisers (NARM) helps Christian artists capitalize on publicity generated by the Dove Awards each April.

"This program has become a great, cost-effective way of dovetailing and riding on the coattails of the Dove Awards and Easter," says Jimmy Wheeler, director of national Christian music sales for Zomba Label Group.

The NARM-endorsed point-of-purchase (P-O-P) campaign began about the time current GMA president Frank Breeden came on board to helm the association in 1997. Breeden was aware of merchandising committees within the



BREEDEN

context of NARM and felt a similar plan related to the Dove Awards could also be successful.

"The committee is made up of representatives from all the major

chains, and they all have a hand in helping design what they think will be effective," says Breeden. "It's important they're involved, because they help pay for it."

Breeden says he saw much improvement in the campaign's second year, much of it due to input on the local level. "We learned there are lots of talented people in retail who have the ability to discern who their customers are and what will appeal to them, so they can localize their merchandising elements and build displays," he says. "We enlisted these people to [join] the campaign and came up with a contest to see who could build the best display, with cash prizes."

Last year there was an increase of about 20% in the amount of visual displays ordered for the campaign. "This is an elective effort, and not every store has to engage," Breeden points out. "They have to be sold on the merchandising elements."

That said, the key is to design a visually appealing campaign. "We try to design a single visual element and allow it to be displayed on flats, shelf talkers for cassettes, and bin-card dividers for CD racks," says Breeden. "Typically, it says 'nominee' on one side and 'winner' on the other side, if they win."

The idea, obviously, is to draw attention to the genre's key artists.

"That way, if a fan of the Dove Awards or Christian/gospel music comes in looking for a particular artist or to find out who won, they can," says Breeden. "It makes it easier for both the customer and the store personnel dealing with a huge amount of inventory. The [campaign] acts as a quick guide to let [store personnel] know what will be demanded, because award shows do sell records."

THE TIME FRAME

Planning for the Dove Award retail campaign begins in late summer, and the design elements are printed early the following year and shipped to participating stores. The displays occupy the store for no longer than a month—during April—before giving way to a new promotion. (Dove Award nominees are announced Jan. 26.)

'We try to design a single visual element and allow it to be displayed on flats, shelf talkers for cassettes, and bin-card dividers for CD racks.'

—FRANK BREEDEN,
GOSPEL MUSIC ASSN.

The impact of the campaign on sales is noticeable, Breeden says. "We track SoundScan on the product of every artist in any way associated with the show, whether they are a nominee, presenter, performer, or just at the press conference, to see if there is any impact on sales. In almost every case, there is a bump or spike the weeks before, during, and after the award show, especially if the artist has a compelling performance on the show. It helps raise awareness of the artist and elevates them above the clutter."

A network telecast is even more important, Breeden says, and remains a goal for the Dove Awards. "Network has a lot of impact, and we're trying for it. For the past two years, we've had syndication, which helped us get in the network affiliates on a market-by-market basis. We're hoping for a singular airing live, coast-to-coast on a terrestrial [network]."

The record labels' reception to

the Dove Award retail campaign has been excellent, Breeden says.

"We know because they have to support it financially," he says. "From day one there has been a benefit of working together and federating their efforts in creating a common visual piece, vs. designing their own artwork talking about their own nominees. I've also been amazed at the representatives who work the mainstream side of things. We've created a platform from which we can all work together to maximize the impact of our product on mainstream music."

From the labels' perspective, the campaign offers bang for the buck. "I think it has become an effective tool for us, particularly since we've incorporated the use of our distribution companies a little more," says Wheeler.

Wheeler adds that April has become a sort of "second Christmas" for Christian music. "We do have Easter in April, but the Dove Awards has also had a big impact. The TV ratings haven't been enormous, but we do get a lot of publicity out of it, and the P-O-P campaign just adds fuel to the fire. It's definitely worth the time, effort, and money we put into it."

The retail program in some ways helps educate mainstream retailers about the Christian/gospel market, Breeden says. "The mainstream retailer may not know who to rack in which area. We're helping to brand our category, be it contemporary Christian with its pop idioms or gospel with its traditional, Southern background."

Mainstream retail is increasingly coming on board, Wheeler says. "Christian music is growing by leaps and bounds—last year we had a 9% increase in general markets. That's incredible for an industry that five years ago was having a hard time getting enough rack space to have its top records in stores. Now everybody takes us seriously, and they should. Christian/gospel music is a viable market in mainstream."

Breeden says, "We've come together so retailers can understand with one voice how to label and carve a niche within their inventory. It helps the entire merchandising environment when someone can find their product. This helps eliminate confusion."



NARM Hosts Hi-Tech Meet

Exhibits Promote Multimedia Developments

BY STEVE TRAIMAN

ORLANDO, Fla.—Developments in technology for the music and video retail business dominated the March 11-13 trade show at the National Assn. of Recording Merchandisers' (NARM) annual convention at the Orlando World Center Marriott.

Among the leading new technologies on display here were DVD Audio and TouchTunes' digital jukebox. Also attracting attention were two contenders for replacing the cassette: DataPlay and the I-Jam License Plate (LP).

Displays, accessories, and blank media got exposure at the show, most with a link to the rapidly expanding array of music, video, and game formats being carried by multimedia retailers, which make up a growing percentage of the NARM membership.

"Information technology is a much more vital tool for all of us in this time of consolidation," says Dave Witzig, director of digital entertainment services for BestBuy.com, the online domain of the Minneapolis-based chain that recently acquired the Musicland Group of music, video, and multimedia outlets.

The tech offerings also included a wide array of back-end services for retailers, ranging from sales analysis and inventory management systems to programs used for fulfillment and returns tracking.

Companies involved in E-commerce services were among the largest exhibitor segments.

Making its first visit to NARM to get a handle on the music market was e-HQ, a business-to-consumer E-commerce site developer. "We're looking at the retail music opportunities to develop E-commerce sites for retailers," says Patrick Feld, new business development manager at e-HQ.

Another exhibitor focusing on supporting music E-commerce sites was the AEC One Stop Group, a division of Alliance Entertainment. According to marketing coordinator Jason Birchfield, AEC has been steadily

expanding its customized Store 24 Web site program, which links independent retailers to the company's All Music Index database of more than 260,000 SKUs.

"We now have more than 30 stores with their own custom site, and a lot of labels are getting behind it," he notes. "Retailers now have five distinctive site 'looks' to choose from and growing opportunities for label-sponsored banner and promo ads."

At One Channel, senior VP of marketing Howard Green previewed an upgrade to the firm's Web-based sales analysis tool that tracks music transactions online. "CDnow, BestBuy, and Trans World are among our users, and we're adding an application for brick-and-mortar stores this fall," he says.

Music Software Inc. offers point-of-sale systems for retailers and wholesalers. Sales director Joe O'Connell previewed the Windows

(Continued on next page)



Looking over samples of the first DVD Audio releases are Warner Bros. director of technology services George Lydecker, left, and WEA VP of Internet business development Gary Dolick. (Photo: Steve Traiman)



One Channel senior VP of marketing Howard Green, right, demonstrates the company's Web-based sales analysis tool for BestBuy.com digital entertainment services director Dave Witzig. (Photo: Steve Traiman)

NARM HOSTS HI-TECH MEET

(Continued from preceding page)

version 7.5 of its system, which is slated for release later this year.

Liquid Audio promoted its Retail Integration and Fulfillment System, which now features real-time reports for retailers. "Tracking online sales activity and effectiveness of promotions is a key requirement today," says Sergio De Acha, worldwide director of business development at Liquid. "We're getting retailer feedback now on our new model based on a fee for each promotion."

Right Track Solutions was showing its new Windows Publishing Administration system, which keeps track of song royalties. The system is now in beta tests and is expected to launch in mid-May. Also previewed was the Right Track Enterprise Edition, a new Web-based royalty tracking system.

Preview Systems showcased its Ziplock for Media system, an E-commerce service that allows E-tailers to sell and deliver secure digital media in any format. It can also incorporate videos, game software, and books.

ReTurn Inc., a specialist of 15 years in merchandise returns, or reverse logistics, showed the most recent version of its Direct Automated Returns Tracking (DART) software. "Technicolor has been using the system for four years to handle all Disney and Warner returns," notes P.J. Harris, VP of sales and marketing. "As Wherehouse consolidated its acquisition of the former Blockbuster Music outlets, DART expedited all the returns to various distributors."

NEW FORMATS ON THE RISE

The Warner Music Group and WEA continue to take a proactive role in exposing DVD Audio and showcased several dozen releases from a variety of labels with large-screen demonstrations.

"This should be the breakthrough year for DVD Audio," says Gene Kelsey, head of Panasonic's digital audio and car stereo sales. He notes that a growing number of companies are offering lower-cost players and that there is a firmer commitment to the surround-sound format from both the major labels and the indies.

Used in demos were single and multi-disc player models from Panasonic, Technics, Kenwood, and Pioneer. "The installed base of more than 14 million DVD player owners in the U.S. can play all WEA-distributed releases," says George Lydecker, director of technology services at Warner Bros. Records.

The DataPlay mini-optical disc system got a big boost with a commitment from BMG to create albums for the projected October launch, joining EMI and Universal (Billboard, Jan. 13). Most retailers got their first look at the 1⁵/₁₆-inch-diameter, 500-megabyte (MB) disc that can hold up to five hours of CD-quality music or more than 11 hours of MP3 downloads.

The "content key" feature that lets a consumer sample all tracks on the featured album before it is "unlocked" as a purchase was demonstrated on a large screen, using the BestBuy site.

Marketing spokeswoman Suzanne Stephens notes that the company is also seeing a lot of interest in the bonus feature that lets a customer buy up to four catalog albums on the same DataPlay disc and preview music videos in the MPEG4 format.

I-Jam Entertainment, one of the first suppliers of MP3 players, previewed its 40 MB Iomega PocketZip LP. About the size of a silver dollar, the prerecorded LP is a compact, removable storage disc in Windows Media format that supports Microsoft's digital rights management. The first release contains eight music titles, including Selena's *All My Hits*, Snoop Dogg's *Tha Eastsidaz*, Al Green's *Greatest Hits*, and the Charlie Daniels Band's *Tailgate Party*. The LP can be used in such players as the HipZip and I-Jam's IJ-360, as well as in the 200,000-plus Iomega PC Card drives in the U.S.

To further promote its Genesis digital download jukebox system (Billboard, Feb. 10), TouchTunes is distributing coasters advertising artists and albums at the more than 3,000 clubs, bars, and restaurants that use its machines. For example, TouchTunes presented a coaster announcing that tracks from Eagles member Timothy B. Schmit's new album, *Feed the Fire*, were available exclusively on the jukeboxes. "The basis of the program is to [promote] the CDs with coasters," says Linda Komorsky, VP, business affairs, music rights, and licensing.

TouchTunes has the rights to more than 70,000 songs, which are available online. Venue owners can update their song lists overnight to add new titles for play.

Technology also played a role in the presentation of the trade show. Prior to arrival, registrants were able to search online for exhibitors and other attendees by company or individual and link to sponsor sites.

"This year marks the launch of our first 'virtual' convention and trade show," says NARM president Pam Horovitz.

HOME VIDEO. In Los Angeles, New Line Home Video promotes **Jeff Platt** to director of advertising and research, **Amy Gorton** to director of public relations, **Meghan Mahoney** to senior marketing manager, and **Laura Abele** to marketing manager. They were, respectively, manager of advertising and research, manager of public relations, marketing manager, and assistant marketing manager.

Anchor Bay Entertainment names **Joan Jacob** and **Jane McCowan** senior brand managers in Troy, Mich. They were, respectively, director of customer marketing on the Meijer/Ames customer team at Handleman and Disney sales and marketing manager at Ingram Entertainment.

Best Buy, UMVD, SoundScan Win At NARM

The National Assn. of Recording Merchandisers' (NARM) Merchant and Supplier of the Year Awards were announced March 14 during its 43rd annual convention in Orlando, Fla.

Among the big winners were Best Buy, large retailer of the year; Universal Music and Video Distribution, large distributor of the year; and Alliance One-Stop Group, top large wholesaler. Rhino Entertainment took home honors as best large entertainment software supplier.

SoundScan won in the medium division of the related products/services category, while *Billboard Bulletin* won for the first time in the small division of the related products/services category.

Following is a listing of the winners:

RETAILERS OF THE YEAR

Small Division

Twist & Shout, Denver

Medium Division

Music Millennium, Portland, Ore.

Large Division

Best Buy, Eden Prairie, Minn.

WHOLESALEERS OF THE YEAR

Small Division

Electric Fetus, Minneapolis

Medium Division

Northeast One-Stop, Menands, N.Y.

Large Division

Alliance One-Stop Group, Coral Springs, Fla.

DISTRIBUTORS OF THE YEAR

Small Division

Redeye Distribution, Graham, N.C.

Medium Division

Ryko Distribution Partners, New York

Large Division

Universal Music and Video Distribution, Universal City, Calif.

ENTERTAINMENT SOFTWARE SUPPLIERS OF THE YEAR

Small Division

Six Degree Records, San Francisco

Medium Division

Wind-Up Records, New York

Large Division

Rhino Entertainment, Los Angeles

RELATED PRODUCTS AND SERVICES SUPPLIERS OF THE YEAR

Small Division

Billboard Bulletin, New York

Medium Division

SoundScan, White Plains, N.Y.

Large Division

Case Logic, Longmont, Colo.

newsline...

BORDERS GROUP reports that fiscal fourth-quarter earnings at its domestic superstores increased 3% to \$58.2 million, or 73 cents per share, from \$56.5 million, or 71 cents, a year ago. Sales during the quarter—the three months that ended Jan. 28, 2001—increased 18%, to \$720 million from \$612 million a year ago. Comparable-store sales at Borders locations were up 1.8%. For the year that ended Jan. 28, the superstores division posted a 14% increase in net income, which rose to \$83 million, or \$1.04 per share, from \$72.9 million, or 91 cents, a year ago. Annual sales at the superstores also increased 14%, to \$2.1 billion from \$1.8 billion the year before. Sales through Borders.com were \$9.7 million for the fourth quarter, an increase of 33%. Total annual sales were \$27.4 million. The site generated a \$4.9 million loss for the quarter, down from a \$5.6 million loss in the fourth quarter the year before. For the year, Borders.com lost \$18.4 million, 7% more than the previous year's loss of \$17.2 million. Borders said it expects to continue exploration of potential partnerships to help reduce losses in the direct-to-consumer portion of its online business.

HANDLEMAN has signed a deal to make Liquid Audio's catalog of downloadable music available to its online retail customers. Handleman Online, the rackjobber's E-commerce division, is rolling out a service called mFinity that allows E-tailers to sell downloads to consumers. In addition to the more than 150,000 licensed tracks in its catalog, Liquid Audio delivers lyrics, liner notes, and album art.

In other Liquid Audio news, the company has signed a deal with Hard Rock International, owner of the Hard Rock Cafe, to provide digital downloads for its Web site, Hardrock.com.

CDWORLD, a Sacramento, Calif.-based online music seller, has halted operations. The 6-year-old privately held company had been in talks about its being acquired by the Musicland Group, but the discussions fell apart when Musicland was bought by Best Buy. CDWorld founder Bruce Pettyjohn says the company had experienced sales increases, but tighter margins and the weak international and domestic economies made profits elusive. "We couldn't see a good future in this for us," he says.

BUY.COM has completed the sale of buy.com U.K. to the John Lewis Partnership, the British department store group and owner of the Waitrose supermarket chain. Financial terms were not disclosed.

KOZMO.COM, an Internet-based delivery service, has hired Tom McIntyre, former executive VP/CFO of BMG Entertainment, as senior VP/CFO. Based in New York, he reports to Gerry Burdo, who was named CEO in July and formerly served as senior VP/CFO. McIntyre left BMG in January along with chief marketing officer/president of new technology Kevin Conroy (*Billboard Bulletin*, Jan. 9).

CARLOS SLIM HELU, a Mexican billionaire, and his family have acquired a 5.9% stake in Circuit City Stores, according to a Securities and Exchange Commission filing. The Slim family, via one of its holding companies, acquired 12.16 million shares of Circuit City stock, the filing said. The Slim family was a one-time investor in online retailer CDnow.

THE DIGITAL CLUB NETWORK (DCN), a Webcaster of live music performances, has secured \$3.5 million in financing from venture-capital firm Atlas Venture, according to DCN president/CEO Andrew Rasiej. He says DCN will use the proceeds to expand into Europe and Australia, archive more of its live shows, and upgrade its technology. The company's European expansion will launch in April with a Webcast from the Leadmill in Sheffield, England.

In other DCN news, the company has added eight new venues, including locations in Los Angeles, San Francisco, and Seattle, to its roster of more than 50 clubs. Clubs joining the network are Spaceland (Los Angeles), the Justice League (San Francisco), La Zona Rosa (Austin, Texas), the Fox Theater (Boulder, Colo.), the Showbox (Seattle), Webster Underground (Hartford, Conn.), Higher Ground (Burlington, Vt.), and the Coach House (San Juan Capistrano, Calif.).

EXECUTIVE TURNTABLE

DISTRIBUTION.

Marty Olinick is promoted to senior VP, licensing, at BMG Special Products in Beverly Hills, Calif. He was VP of licensing for RCA Records.



OLINICK

NEW MEDIA. LockStream promotes **Jonathan Lynne** to senior VP, business development, and executive VP of marketing in New York. LockStream also names **Jeanne DeSanctis** senior director, business development, in New York. They were, respectively, VP, business development, and head of music and content department at Sonicnet.com.

Hastings Is Ready To Grow Again; Borders Reorganizes Product

AFTER SPENDING last year dealing with financial issues caused by a \$27 million restatement of earnings going back five years, Hastings

Entertainment is now ready to resume growth, reports **John Marmaduke**, president of the Amarillo, Texas-based chain.

At the National Assn. of Recording Merchandisers' (NARM) annual convention, held March 11-14 in Orlando, Fla., Marmaduke said the company this year will open seven of its small-town store concepts, which measure about 15,000 square feet and internally have been dubbed E-stores. In addition, the chain plans to remodel or enlarge 15 existing stores and close three to five others. Last year, Hastings, which operates 142 stores that carry music, books, video, and computer software, opened only one store. At the NARM Convention, Marmaduke said, "Business is sound other than music," which he said has been soft.

NEW DIGS: Right about now, Newbury Comics should be moving into a new warehouse facility. **Mike Dreese**, CEO of the chain, says the new space measures about 70,000 square feet, up from the 50,000 square feet that the current facility measures.

ABOUT TWO MONTHS AGO, Borders Books & Music restructured its staff into category management units, reports **Len Cosimano**, VP of merchandising for multimedia at the Ann Arbor, Mich.-based company. Borders divided its product lines into three categories—multimedia (which includes music and video), books, and enhancements (which includes items such as calendars, magazines, and stationery)—and then organized sales, marketing, and merchandising groups around the product lines.

Furthermore, for music, the company broke the product down by

genre and then experimented to see how it could affect sales on the various genres. "We will break down genres to see what works to sell more," reports Cosimano. "Is it assortment or price? Is it more regional than we think?" The factors motivating someone to buy a country album may be different from those motivating someone to buy a rock album, he says. "We are devising strategies, assessing roles of genres, and mak-



ing tactics, and then looking to see if what we have done is working."

CATCHING UP: I caught up with **Randy Davidson**, president of Central South, and his son, **Greg Davidson**, the company's CFO, at NARM. Randy Davidson reported that his chain has made money every year for more than 30 years, although it has been tougher some years to eke out a profit. Currently, Central South runs 45 Sound Shop stores and 35 Music for Less outlets.

Last year, the chain opened seven stores and closed five; this year it will close two and possibly open two, he reports. He says an important part of maintaining profitability is "weeding the garden," or closing unprofitable stores as soon as contracts or circumstances allow.

ALSO AT NARM, I ran into a couple of former Camelot executives, **Jim Bonk** and **Larry Mundorf**, who were in Florida on a golfing expedition and decided to stop by the convention and catch up with old friends. As previously reported, Bonk is on the board of directors of Valley Media. Mundorf reports he has been teaching a marketing course at Mount Union College in Alliance, Ohio, and is setting up a consulting business based on his 30 years in record retailing. Mundorf is based in his hometown of Canton, Ohio.

THE DOTTED LINE: **George Daniels**, owner of George's Music Room in Chicago—long a holdout on signing up with SoundScan—has finally sat down and put his signature on a SoundScan contract in a signing witnessed by Retail Track. Daniels hasn't always seen eye to eye with SoundScan, which led to some good-natured ribbing between Daniels and SoundScan's **Mike Shalett** at the signing. The occasion was marked with a bottle of champagne, and when the participants jokingly discussed what the caption of a picture of the signing would be, Shalett graciously quipped, "George gives SoundScan credibility."

In other news, SoundScan won the medium-division products/services category at NARM's convention.

SPEAKING OF NARM winners, congratulations to all the recipients of the merchandisers and suppliers awards (see story, page 55). If I may single out some winners, let me mention that in winning the award for the large wholesaler division, Alliance Entertainment not only beat out strong performers such as Anderson Merchandisers and Handleman, but the Coral Springs, Fla.-based company also had to come back from the painful reorganization process it underwent due to a Chapter 11 filing in 1997.

Also hitting its stride this year was Universal Music and Video Distribution (UMVD), which won the award in the large distributor category. If you remember, in early 1999 UMVD was formed by the distribution companies of PolyGram and Universal.

Another interesting winner choice was Rhino Records in the large entertainment software supplier category. While it was great to see the label finally get its due, it was strange to see it accept the award without **Bob Carlton** and his staff, who are now a part of WEA but for many years were the label's face at retail. Through the years, the Rhino sales staff, whether led by Carlton or his predecessors, taught the industry much of what is now known about the important task of catalog marketing.

SEEN AT NARM: **Steve Heldt**, formerly head of sales at Elektra, has joined Edel America Records as VP of sales. . . **Jim Litwak**, formerly executive VP of Trans World Entertainment, has signed on with Columbia House as senior VP.

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Priority Becoming An EMD-Distributed Label; The Neckbones' Keith Goes Solo On Black Dog

END OF AN ERA: As Ed Christman noted in Retail Track last issue (Billboard, March 24), Priority Records has informed accounts that it will switch from using EMI Music Distribution (EMD) simply for fulfillment to being an EMD-distributed label. The move becomes official April 1.

This move should come as no surprise to anyone, since Priority—one of the most powerful rap indies of the early '90s—has been wholly owned by EMI since 1998. What may be most surprising is that it took Priority as long as it did to move into the EMD fold.

To Priority's great and eternal credit, president Bryan Turner stuck with a couple of independents, Paulstarr Distributing in Chanhassen, Minn., and Select-O-Hits in Memphis, long after EMI purchased the part of the label it didn't own. (Priority utilized a large in-house sales staff—essentially its own distribution company—to sell direct to many large accounts.)

The curtain is clearly ringing down on an era in which the majors afforded their wholly-owned imprints outside distribution options.

Despite the fact that he's losing some business with the Priority shift, Select-O-Hits VP Johnny Phillips is generally sanguine about the change.

"If it had happened five years ago, it would have been a huge blow," says Phillips. "Three years ago it wouldn't have been great... But now they are 5% of our business." In 1994, Phillips says, Priority accounted for 25% of the Memphis company's business.

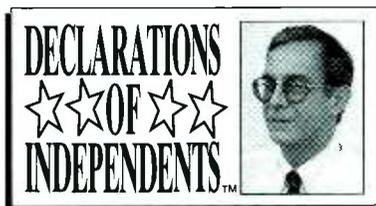
Though the distributor is absorbing a much smaller hit than it would have in the past, Priority's exit still isn't exactly a welcome development. "You never want to lose a label," Phillips says. "It's not anything we relish, by any means... We've got to figure out how to make that up. But we've been expecting this for three years."

However, he adds, "We've increased our business so much with other labels. [Priority is] not as hot as they were. They rode **Master P's** horse as long as they could. We're not doing the business at all that we did [before]."

Phillips notes that Priority, like Tommy Boy Records, had "an independent philosophy," and adds, "Priority was more than happy to have a regional hit... and they could live with 50,000-60,000 units on a rap record."

But with Priority's move to EMD, Phillips says, it's the last the industry will see of a major-owned operation going through the indies.

Paulstarr president Scott Haidle did not return calls from Declarations of Independents. Howev-



by Chris Morris

er, Priority's split from the indies must be especially galling for the Twin Cities-based firm, since Priority's former president of sales, **Mark Cerami** (who exited the label a year ago), is the son of Paulstarr's CEO, **Joe Cerami Sr.**

SUNSET: We were saddened recently to receive belated news of the death of pioneering Sun Records artist **Malcolm Yelvington**. According to **Bill Ellis**—a former Flag Waver who doubles as music writer at Memphis' *Commercial Appeal*—Yelvington died of heart failure Feb. 21 at the age of 82, after a long battle with cancer.

He was a contemporary of **Elvis Presley** at Sun: Yelvington's debut, a cover of "Drinkin' Wine Spo-Dee-o-Dee," was Sun single No. 211, while Presley's bow, "That's All Right," was No. 209. One of the most countrified singers in **Sam Phillips'** stable, Yelvington went on to record for another prominent Bluff City indie, Meteor Records.

In 1998, we were surprised and delighted to bump into Yelvington in the coffee shop adjacent to Memphis' Sun Studios, still one of the city's most popular tourist spots. The singer was a regular at the cafe, where he'd wait while his wife got her hair done down the street. Yelvington never abandoned music. In 1997, he cut *There's a Little Life Left in This Old Boy Yet*, a spunky and charming collection of covers and remakes of his old material, for 706 Records, an imprint run by the studio (Billboard, June 13, 1998).

Hail and farewell to a true rockabilly pioneer.

FLAG WAVING: **Tyler Keith**, former lead guitarist for the Southern-fried punk rock band **the Neckbones**, blasts out of Oxford, Miss., on his own with his debut *Black Dog* Records solo set, *Romeo Hood*.

Keith made two tremendous, hard-rocking albums, *Souls on Fire* (1997) and *The Lights Are Getting Dim* (1998) with his former band for hometown label Fat Possum Records, but the Neckbones dissolved last summer after returning from a European tour with **T-Model Ford**.

"We got in some financial troubles," Keith explains. "We weren't making any money on the road, and some people couldn't afford to do it... We didn't really split up.

We just ceased to function. We're still best friends. But I wanted to make some music."

Keith, who had a stockpile of tunes already written, found an accommodating backup band in the members of the local roots-rock group **Blue Mountain**, some of whom have an ownership interest in Monticello, Miss.-based **Black Dog**. "We've been friends for a long time," Keith says of the **Blue Mountaineers**.

Billed as **the Preacher's Kids**, **Blue Mountain** backed Keith on a



THE PREACHER'S KIDS

couple of quick-and-dirty sessions, which produced an album's worth of material.

"We did two or three takes of a song," Keith recalls. "We didn't practice any of 'em. We wanted to capture some kind of moment... We did six songs in a couple of days. It came out really well, so we went back and did it again."

Thus, *Romeo Hood* is powered by the kind of loose, rough spontaneity that propels the very best rock'n'roll. As he has in the past, Keith calls up the ghost of **Johnny Thunders** with his bawling vocals and lurching, crunching guitar work. His songwriting is at its best here, particularly on such funny, self-aware tracks as "White Boy Blues Blues," "Nature of the Beast," and "Youth Is Wasted on the Young." All but one of the collection's 13 tracks are originals. Keith performs a welcome cover of **Monsieur Jeffrey Evans'** "Chantilly Rock."

The making of *Romeo Hood* helped supply the groundwork for a full-time version of the **Preacher's Kids**. After the album was made, bassist **George Sheldon** and drummer **Frank Couch** quit **Blue Mountain** to join Keith. The current group is rounded out by guitarists **Dru Dunnaway** and **Pat Cochran**. "We have three guitars," Keith says. "It's fun, 'cause I can drop my guitar if I want to... I didn't want to go out with 'the Neckbones Jr.' I wanted a different dynamic."

Next up for Keith and his band is a month-long, Wednesday-night residency at the Mercury Lounge in New York, running from March 28 to April 18. They'll also play some shows at NYC's **Manitoba's**. Later this spring, the band will play dates in the Midwest and other parts of the Northeast.

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	4	JIM JOHNSTON ♠ WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5 SMACK DOWN! 8830/KOCH (11.98/18.98)	No. 1 3 weeks at No. 1
2	2	34	BAHA MEN ▲ ³ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT
3	8	2	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) HS	THE IRISH TENORS: ELLIS ISLAND
4	4	5	FREDDO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR
5	5	15	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
6	6	17	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3
7	3	2	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL
8	9	8	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW
9	10	2	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION
10	7	2	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98) HS	LIVE IN CONCERT
11	11	2	VARIOUS ARTISTS FAT WRECK CHORDS 613* (6.98 CD)	FAT MUSIC VOLUME 5: LIVE FAT, DIE YOUNG
12	13	41	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
13	14	62	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
14	15	18	CAPONE - N - NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION
15	18	40	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
16	12	3	LORDS OF ACID ANTLER SUBWAY 6969*/NEVER (17.98 CD)	FARSTUCKER
17	16	3	JOHN DIGWEED BOXED 019*/STUDIO K7 (18.98 CD) HS	LOS ANGELES—GLOBAL UNDERGROUND
18	17	18	PRODIGY OF MOBB DEEP ● INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C
19	30	3	BAD BOY JOE WHAT IF 364*/E-LASTIK (15.98 CD) HS	THE BEST OF FREESTYLE MEGAMIX
20	25	11	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK
21	RE-ENTRY		LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY
22	27	8	JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD) HS	USEFUL MUSIC
23	41	20	SPINESHANK ROADRUNNER 8563 (8.98/13.98) HS	THE HEIGHT OF CALLOUSNESS
24	24	23	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP
25	29	24	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD
26	22	3	MAC MALL SESED OUT/MOSES SOUL 1535/BAYSIDE (11.98/16.98)	IMMACULATE
27	19	5	RICHIE RICH TEN SIX 601 (10.98/14.98)	THE GAME
28	21	5	STEPHEN MALKMUS MATADOR 444* (16.98 CD) HS	STEPHEN MALKMUS
29	32	6	DROPKICK MURPHYS HELLCAT 80430*/EPITAPH (16.98 CD) HS	SING LOUD SING PROUD
30	31	6	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210*/TVT (10.98/16.98) HS	GHETTO THEATER
31	26	9	SOUNDTRACK TVT SOUNDTRAX 6950*/TVT (17.98 CD)	SNATCH
32	28	22	EVERLAST ● TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
33	37	25	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
34	43	5	DJ IRENE UC 1022*/STRICTLY HYPE (16.98 CD) HS	AUDIO UNDERGROUND V 1
35	38	4	THE ATARIS KUNG FU 78782 (14.98 CD) HS	END IS FOREVER
36	42	3	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815 (8.98/14.98)	EN VIVO..EL HOMBRE Y SU MUSICA
37	39	5	NOTHINGFACE TVT 5880 (9.98/11.98) HS	VIOLENCE
38	47	5	JONATHA BROOKE BAD DOG 608011/KOCH (17.98 CD) HS	STEADY PULL
39	NEW▶		X-RAIDED MAD MAN 0730/BAYSIDE (10.98/16.98)	THE INITIATION
40	RE-ENTRY		DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98) HS	LOYALTY
41	44	48	NICKELBACK ROADRUNNER 8586 (11.98/17.98) HS	THE STATE
42	40	2	ROCKET FROM THE CRYPT VAGRANT 352*/TVT (14.98 CD)	GROUP SOUNDS
43	NEW▶		KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3000 (10.98/16.98)	TRIBUTE TO QUARTET LEGENDS VOLUME 1
44	49	19	VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2
45	34	4	BOY GEORGE LONDON-SIRE 31147 (17.98 CD)	ESSENTIAL MIX
46	RE-ENTRY		KITTIE ● NG 751002/ARTEMIS (10.98/16.98) HS	SPIT
47	35	2	AMY RAY DAEMON 19030 (11.98 CD)	STAG
48	NEW▶		BARRAGE SUITE 102 MUSIC 0499/MADACY (17.98 CD)	BARRAGE
49	46	3	PAT GREEN & CORY MORROW WRITEON 2000/GREENHORSE (15.98 CD) HS	SONGS WE WISH WE'D WRITTEN
50	45	4	TORTOISE THRILL JOCKEY 089* (15.98 CD) HS	STANDARDS

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. HS indicates past or present Heatsseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

Napster, CD Burning, Internet Retail Are Hot NARM Confab Topics

TACKLING TECH ISSUES: Internet-only merchants are no longer perceived as the great threat to brick-and-mortar music retailers as they once were, thanks largely to the dotcom carnage of the past year. But that doesn't mean offline sellers of CDs aren't still feeling anxious when it comes to the impact of the Internet and technology on future business and profitability.

At the National Assn. of Recording Merchandisers (NARM) conference March 11-14 in Orlando, Fla., concerns about free file-sharing services such as Napster, the growing popularity of CD burning, and the pending rollout of label-sanctioned subscription services were all subjects of discussion at a pair of Internet "super session" panels that dominated the public forums at the convention.

But regardless of whether the brick-and-mortar rival is an on-line store or peer-to-peer technology, the message to retailers from analysts remains much the same: Traditional music sellers have no choice but to learn to co-exist with and adapt to new digital platforms.

"If you think that as a retailer all you are is a conduit to get product from the label to the consumer, you're screwed," Jupiter Communications analyst **Aram Sinnreich** told attendees.

And if that wasn't a frightening enough comment for retailers, then there was the Napster debate at the confab. Mercer Management

A survey found that 79% of the music on students' computers is downloaded from the Internet.

Consulting VP **Jon Fay** told attendees that the annualized retail value of songs downloaded from Napster, if they were to be sold as albums, would be \$30 billion-\$40 billion. Whether that represents lost business or an unrealized opportunity for profit is a subject of controversy.

Sinnreich said Jupiter estimates that users of Napster actually are 45% more likely to increase their music purchasing than users of other online music sites. That flew in the face of concerns among retailers that file-sharing technologies are a drag on music sales.

Meanwhile, Fay presented the results of extensive surveys of U.S. college and high-school students, which found that students do 33% of their music listening on a computer vs. 42% on a CD or tape player and 23% on radio. Of the music on students' computers, 79% is downloaded from the Internet, and 62% of that is from Napster,

according to the research.

Fay also showed videotapes of focus-group sessions during which subjects said they enjoy Napster, because it offers selection beyond the mainstream, instant gratification, and a community of unbiased peers who are not trying to sell them something. Some went so far as to say they are finally getting "revenge" on greedy record labels and retailers.

Still, Fay said, the situation is far from hopeless for the traditional record business. Even the savviest digital-music users in the focus groups cited the value of owning physical product.

"We all like something new. We all like to open something," said one focus-group member. Others noted the importance of the durability and quality of CDs.

PAYING FOR PAYBACK: MP3.com's royalty system, dubbed "Payback for Playback," is about to begin charging participating artists.

The program has been free since its inception in November 1999, paying small royalties to artists based on the popularity of their music at MP3.com. But starting April 1, artists must be members of MP3.com's Premium Artist Service, which costs \$19.99 per month, to be eligible for royalties. MP3.com provides the royalty payments from a monthly pot of \$1 million, which comes from advertising revenue.

Certain artists have been quite successful with the promotion: In February, the top earner on the site, pop/rock artist **Emily Richards**, received more than \$13,100. Last year's highest earner, electronica act **303infinity**, took home more than \$165,300 (*BillboardBulletin*, Jan. 22).

In addition to the royalties, those in the Premium Artist Service will receive other perks, such as priority in search-results positioning and listing of their names in bold type on MP3.com charts.

MUSICAL GREETINGS: Speaking of MP3.com, the company reports that its online greeting-card service helped raise the number of average daily unique visitors to the site during February. Daily visitors increased to 888,000 from 830,000 unique visitors during January.

The company attributed the boost—along with an increase in the number of songs listened to, which rose to 59.2 million from 56.5 million in January—to 300,000 online greeting cards sent through the site surrounding Valentine's Day.

And while we're on the subject of online greeting cards, a note of clarification regarding BeatGreet's chief **Nancy Levin**, who was featured in last issue's column on online cards (*Billboard*, March 24). Levin is senior VP of MCA, not a



by Brian Garrity

VP of marketing and promotion, as was stated here.

Greeting card giant American Greetings is about to close on a previously announced acquisition of Egreetings.com, owner of BeatGreet's. The completion of the American Greetings/Egreetings deal will officially make Levin the president of BeatGreet, which will function as a new separate unit specializing in music and entertainment-themed online greeting cards. Until now, she has been president of entertainment at Egreetings.

MORE DOTCOM WOES: Tonos, the artist resource Web site backed by **Carole Bayer Sager**, **David Foster**, and **Kenneth "Babyface" Edmonds**, is laying off 40%-50% of its staff.

Tonos GM **Justin Herz** says that the Culver City, Calif.-based company has been forced to "look at staff reductions" but would not disclose how many employees would

be affected. The site, established in October 1999, has 45-50 employees.

The news follows the March 5 resignation of CEO **Matt Farber** (*BillboardBulletin*, March 6).

BITS & BYTES: Listen.com is creating two new Web-based radio networks as it makes the move from consumer-oriented search engine to business-services provider.

In a deal with Rounder

The annualized retail value of songs downloaded from Napster is \$30 billion to \$40 billion.

Records, Listen.com will develop Internet channels programmed by the Rounder staff, as well as a custom media player for the stations. Stations highlighting blues, contemporary roots music, reggae, and Americana are expected to launch in April; all will be accessible via the Listen.com and Rounder Web sites.

Also, in conjunction with Crunch Fitness, Listen.com has launched

two Internet radio stations that will be streamed to Crunch gyms worldwide.

In other news, Listen.com Japan has acquired mobile-phone entertainment content supplier Noel, a division of TransCosmos. Noel provides content to NTT DoCoMo's i-mode phones, J-Phone's J-Sky, and au's EZWeb. Terms of the deal were not disclosed.

Selwyn Seyfu Hinds has resigned as chief creative officer at 360hiphop.com.

Ticketmaster has entered into a cross-marketing deal with America Online (AOL). Under terms of the pact, Ticketmaster's event ticketing services will be featured on all AOL brands through a new "AOL Box Office by Ticketmaster" area. Ticketmaster's local city guides on Citysearch.com will also offer AOL Moviefone's market-leading movie information and ticketing.

Ticketmaster sold more than 83 million tickets in 2000—valued at approximately \$3.3 billion—through approximately 3,500 retail Ticket Center outlets, 16 worldwide telephone call centers, and ticketmaster.com.

Additional reporting for this column was provided by Eileen Fitzpatrick in Los Angeles.

TRAFFIC TICKER

Top Music Info Sites

Unique Visitors (in 000s)

TOTAL VISITORS	
1. mtv.com	2,400
2. launch.com	1,619
3. sonicnet.com	1,468
4. rollingstone.com	1,297
5. vh1.com	817
6. bmg.com	660
7. country.com	548
8. billboard.com	521
9. pollstar.com	436
10. virgin.net	423

AT-HOME VISITORS	
1. mtv.com	2,047
2. sonicnet.com	1,139
3. launch.com	1,131
4. rollingstone.com	986
5. vh1.com	635
6. bmg.com	525
7. country.com	448
8. billboard.com	418
9. virgin.net	307
10. pollstar.com	295

AT-WORK VISITORS	
1. launch.com	598
2. mtv.com	450
3. rollingstone.com	353
4. sonicnet.com	328
5. billboard.com	211
6. vh1.com	182
7. pollstar.com	158
8. bmg.com	136
9. virgin.net	116
10. country.com	100

Source: Media Metrix, February 2001. Sites categorized by Billboard, Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 individuals throughout the U.S. participate in the Media Metrix sample.

Billboard.

MARCH 31, 2001

Top Internet Album Sales™

COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	WEEKS TO PEAK
1	NEW		REPTILE DUCK/REPRISE 47966/WARNER BROS.	ERIC CLAPTON	5
2	1	3	EVERYDAY RCA 67988	DAVE MATTHEWS BAND	2
3	4	11	O BROTHER, WHERE ART THOU? ● MERCURY (NASHVILLE) 170069	SOUNDTRACK	13
4	2	2	JUST PUSH PLAY COLUMBIA 62088*/CRG	AEROSMITH	3
5	5	26	NO ANGEL ▲ ³ ARISTA 19025 [ES]	DIDO	4
6	7	18	1 ▲ ⁷ APPLE 29325/CAPITOL	THE BEATLES	12
7	6	20	ALL THAT YOU CAN'T LEAVE BEHIND ▲ ² INTERSCOPE 524653	U2	31
8	8	17	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA	39
9	11	21	GREATEST HITS ▲ ² VIRGIN 50316	LENNY KRAVITZ	11
10	10	11	HOTSHOT ▲ ⁵ MCA 112096*	SHAGGY	1
11	15	37	PLAY ▲ ² V2 27049* [ES]	MOBY	38
12	NEW		DISCOVERY VIRGIN 49606*	DAFT PUNK	44
13	13	16	WHITE LADDER ▲ ATO 69351/RCA [ES]	DAVID GRAY	69
14	14	18	LOVERS ROCK ▲ ² EPIC 85185	SADE	30
15	17	8	ALL THINGS MUST PASS ▲ ⁶ APPLE 30474/CAPITOL	GEORGE HARRISON	—
16	3	2	THE IRISH TENORS: ELLIS ISLAND MUSIC MATTERS 9020 [ES]	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT	107
17	16	9	PARACHUTES ● NETTWERK 30162/CAPITOL [ES]	COLDPLAY	61
18	RE-ENTRY		COYOTE UGLY ▲ CURB 78703	SOUNDTRACK	14
19	18	4	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 ▲ HIDDEN BEACH 62137*/EPIC [ES]	JILL SCOTT	23
20	NEW		NO NAME FACE ● DREAMWORKS 450231/INTERSCOPE [ES]	LIFEHOUSE	20

● 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. *Astisk indicates vinyl available. [ES] indicates past and present Heatsellers titles © 2001, Billboard/BPI Communications and SoundScan, Inc.

Billboard
Spotlights

Disc Replication

Market Overview

A Year Of Living Dangerously?

A capacity glut, downloads and a “burning” issue have replicators seeking—and finding—alternate markets for their services.

BY CHRISTOPHER WALSH

It has been an eventful 12 months. Shaken by the immense popularity of Napster and MP3.com, the music industry devoted tremendous attention and resources to combat illegitimate distribution, a new paradigm which, many feared, would spell the end of the business as they knew it. Fears of the impact that rampant digital piracy would have on the industry served to divert critical attention from the new format that the production side of the industry—recording studios and those who work in them—hopes will provide a major boost to its business: DVD Audio. And, as the nation rang in a new year amidst a contentious changing of the guard in Washington, signs of an economic slowdown mounted.

Whether or not a recession is in store, this far into the new year, it is clear that the boom times are, at least, on hold. The bottom has fallen out of the furious dot-com speculation of the past few years. New-media businesses have seen investment capital dry up, and layoffs are mounting at both new and old-economy firms.

For replicators, these are not the best of times. Nor are they the worst of times, however: challenges exist, but so do opportunities. It's a period of transition; as old formats decline and emerging formats proliferate, technology now enables piracy on a previously unimagined scale. Though it is impossible to quantify, many replicators assume it has an enormous impact on their business.

OVERCAPACITY

The extended economic expansion of the 1990s—and the burst of new technology that helped to propel it—

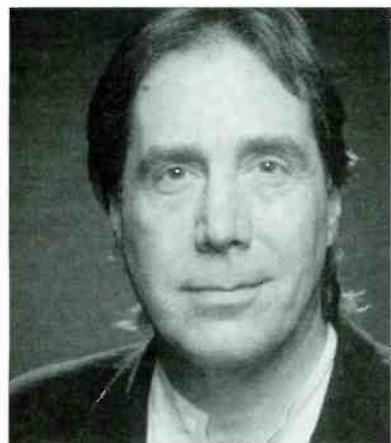
Continued on page 60

Disc Replication

DVD POV

Business perspectives are changing as observers watch the market for DVD Audio grow more bullish. "You see what happened with DVD Video," says one executive.

BY CHRISTOPHER WALSH



5.1's Caillat

Better late than never, DVD Audio finally made its entrance in the fall of 2000, with *Swingin' For the Fences* by Gordon Goodwin's Big Phat Band, released by 5.1 Entertainment Groups' Silverline label. Silverline now boasts close to 40 titles, mostly classical and genre-specific compilations; its sister label, immergent, has released *Venice Underground*, a DVD Audio featuring Porno For Pyros guitarist Peter DiStefano.

In November, Warner Music Group became the first major to release DVD Audio titles. More than three months later, it remains the sole major with DVD Audio content on store shelves, but several of the others are planning releases of their own—there are a number of very high-profile catalog titles currently being remixed in 5.1 for eventual DVD Audio release. In addition to the multichannel music encoded on the discs, the high-resolution and supplementary content the format allows—such as video, liner notes and discographies—position DVD Audio as a viable successor to the compact disc. And, while delays due to copy protection and authoring have kept the format in the wings far longer than its proponents had hoped, many industry professionals

There are a number of very high-profile catalog titles currently being remixed in 5.1 for eventual DVD Audio release.

see 2001 as the year DVD Audio finally penetrates the collective consciousness.

"Everything got held back by a year when the encryption got busted, so we had to wait quite a long time," recalls Ken Caillat of 5.1 Entertainment Group. "But now, the encryption has been formalized and hardware actually delivered to retail, so the next step is for retail to start moving things around so they can have the space for DVD music. That's what's happening now. It looks like most of the major retail chains have jumped on board and are continuing to on a weekly basis."

Caillat, who mixed Fleetwood Mac's *Rumours*, revisited that album to remix it in 5.1 for an upcoming DVD Audio release. He granted a preview at December's Surround 2001 conference in Los Angeles, playing two songs from the album and delighting all in attendance.

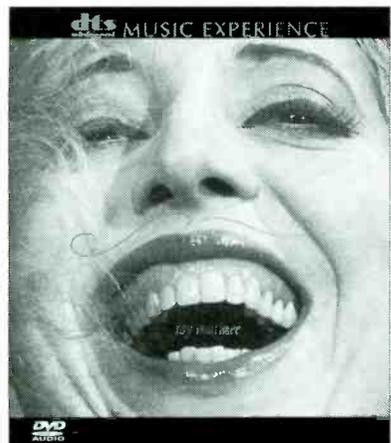
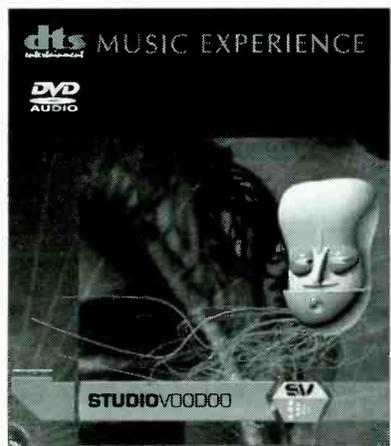
STUDIO POWER UNLEASHED

"We're really pleased with how all the DVD Audio is turning out," Caillat confides. "All the musicians say they just can't hear stereo anymore. It unleashes the power that is originally created in the studio when musicians are tracking. You've got all the musicians in a room, all around the room; you've got the sound of what the room is doing. It was always a weird transition to walk from the studio into the control room and hear stereo. I'm very positive on this whole thing, and so is every musician I know."

DTS, the Agoura Hills, Calif.-based entertainment-technology company, brought surround mixes of more than 100 popular albums to the market with its 5.1-encoded CDs, known as 5.1 music discs. Recently, DTS announced its first DVD Audio titles, *Toy Matinee* and *Studio Voodoo*, to be released March 27.

"All these discs are going to have the DTS 5.1 soundtracks, Dolby Digital stereo tracks and the MLP [Meridian Lossless Packing] DVD Audio soundtracks," explains VP of marketing David Del Grosso, "so that you can literally play them on any DVD Video player in the world."

Continued on page 67



MARKET OVERVIEW

Continued from page 59

brought great investment in a replication infrastructure to meet the exploding demand for content. "Two years ago, we were all doing great, great business," says Sean Smith, L.A.-based senior VP of sales and marketing, JVC Disc America. "Great increases, when we all thought it probably would have planed a couple of years ago. Many, many companies increased capacity exponentially to handle that capacity challenge—companies that were indigenous to the States and companies that came over from Southeast Asia to start legitimate facilities here. Two years later, however, you have probably 8% of the artists creating 80% of the required manufacturing; you have very few artists

requiring big replication runs and less of a market that is spread evenly across a variety of replicators. You have a huge glut of capacity."

"There was an expectation that things were going to continue to grow," states Bob Spiller, president of Asheville, N.C.-based Sonopress. "So a lot of people put capacity in. We tended to invest in hybrid types of equipment so we could go backwards and forwards producing CDs and DVDs on this equipment. I would say we've slowed the investment right now, allowing the market to catch up to the overall capacity. So I think right now is not a smart time to be investing. In fact, people are taking blocks of capacity out of the market."

Smith continues, "We're hearing; you have very few artists

Continued on page 64

International Issues

What are the challenges facing CD replicators in international markets this year? Billboard correspondents sampled views by talking to executives at manufacturers in Germany, Italy and Thailand.

Frank D. Bargsten, MD, Sonopress GmbH, Germany

"Sonopress will be offsetting the flat audio market by turning to the CD-ROM area and, more particularly, the fast-growing DVD segment. However, in the long term, we expect the CD market to consolidate. Sonopress will continue to offer top quality and service."



"One competitive lead which we have, of course, is a global network, which we are steadily extending in line with our strategy of achieving customer proximity by means of expansion—as recently demonstrated in Singapore and Scandinavia. Our mission will continue to be to market ourselves via all available channels. In the music sector, in particular, attention will be paid to the online area, where we opened up new business areas early on. Our products include content preparation, packaging and encryption, as well as online services for retailers: music and video browser networks and CD on demand."

Luigi Pozzoli, international sales manager, Pozzoli CD, Italy

"We differ from other CD-replication companies in that we also specialize in packaging. We began as printers more than 30 years ago; we were doing packaging for LPs. We started CD replication in 1987 as a natural development. We decided to become a one-stop shop for the independent record companies. Apart from doing tailor-made packaging for the majors, when we work with independent labels, we also press the CDs. If we were only CD replicators, we would only be competing on price. By doing special packaging for major record companies—and both packaging and CD replication for the indies—we differentiate ourselves. By offering both services, we remove ourselves from the mass competition."

"Working with the majors means big names and big volumes—acts like Pink Floyd, Freddie Mercury or the Cranberries—it's always very satisfying. The variety of new formats, like DVD, is good for us because there is an increasing demand for special packaging. We think the Internet will also help business, because, while the hits will probably be downloaded from the Internet, people who want to buy the albums will want added value, and added value can only come in the packaging. We like technology, so we're always investing in the newest and most efficient machinery."

Yves Dubois, marketing and sales director, MPO Asia, Thailand

"The main challenge [in our business] is intellectual property and protection. In other words, will the majority of the manufacturers be respectful of intellectual property and stop producing pirated products? That is the biggest challenge. We are different in that sense. We are not making any pirated goods. Another challenge is the task of moving from a commodity-manufacturing industry to a service industry, another area where we are quite strong when compared to the competition. We are different in that we have not lowered the quality of our products in spite of falling prices."

"Our headquarters may be based in Europe, but, at the end of the day, we are an Asian company working for Asian customers. Our portfolio consists of Asian companies or Asian subsidiaries of European or American companies. In terms of quality, we are way above the competition, but this is not valued in general. So another challenge will be to encourage people to appreciate and value this quality. This, however, is a long shot."

"But, most importantly, the level of piracy must be curbed. As for government enforcement, we are hopeful but know that it will not be easy for authorities to alleviate the situation quickly. Look how long it has taken European governments to take care of their problems. But we are hopeful."

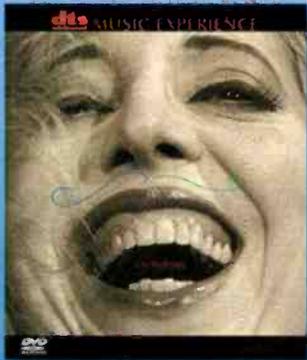
Comments compiled by Wolfgang Spahr in Hamburg, Terry Berne in Barcelona and Andrew Hiransomboon in Bangkok.



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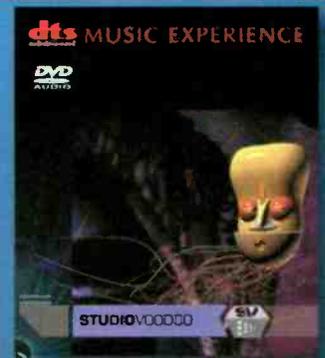
Toy Matinee



The late Kevin Gilbert and super-producer Patrick Leonard teamed up in 1989 to create this unique pop music collection. Opens with the smash hit "Last Plane Out", with Julian Lennon helping out on "Turn it on Salvador" and "Things She Said." The 5.1 surround mix has been stunningly crafted to significantly enhance this state-of-the-art recording. (March)

Studio Voodoo is an amazing electronic unification of diverse cultures, from Swahili bonfires, to operatic reveries, to flamenco passion plays... woven together by a thread of heart-throbbing techno-tribal beats. "This mix rips your head open" *Mike Simpson (Dust Brothers)* "Studio Voodoo is in my personal top-ten playlist" *Stewart Copeland (Police)* (March)

Studio Voodoo



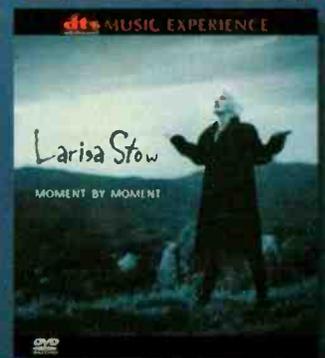
Steve Stevens



Steve Stevens is well-known as one of the supreme architects of heavy rock & roll guitar, yet this solo album reveals his passion for classical and flamenco musical styles. He wails and floats through the tracks with a snake-like abandon, often crossing-over more into a dance record... and the rhythms and tempos will no doubt stimulate every listener. (April)

Fast-rising new singer/songwriter, Larisa Stow, blends evocative lyrics and melodies, with powerful messages and mesmerizing rhythms. "Larisa is an acoustic rocker with emotionally powerful lyrics... with the acoustic energy of Melissa Etheridge, plus percussion and vocals that are sexier than Sheryl Crow." -*Audio Revolution* (April)

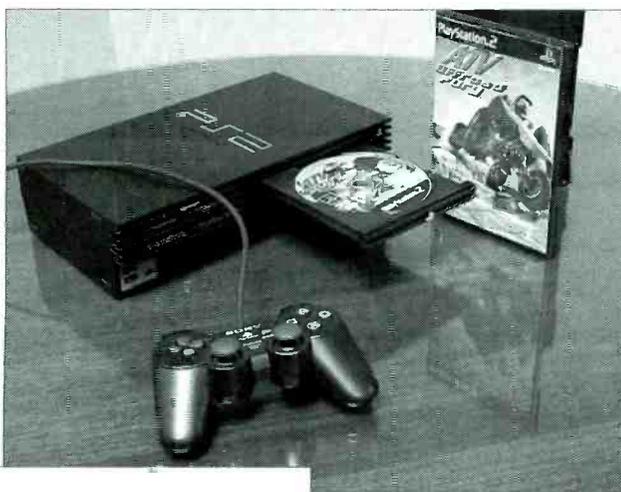
Larisa Stow



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Disc Replication

It's All In The Games

Demand For New Game Titles Creates A Bonanza For Replicators

BY STEVE TRAIMAN

By 2004, sales of more than 409 million optical discs for games are projected in the U.S. market alone, compared to about 281 million last year, according to key research from London-based Understanding & Solutions (U&S). Total replication output is 30% to 50% higher on the industry average for products in the distribution/inventory pipeline, a bonanza for plants across the continent.

The shift from existing CD-ROM discs to a variety of higher-capacity DVD-ROM-type software is equally dramatic. In 2000, about 4.55 million DVD-ROM-based games were sold, virtually all for the PC and Macintosh computer market. By 2004, DVD-ROM technology will account for some 272 million discs or two-thirds of the total market.

Sony's PlayStation2 (PS2), intro-

duced last fall; Microsoft's Xbox, set for an early-fall launch; and Nintendo's GameCube, projected for October release in the U.S., all use a variation of DVD technology, and Sega Dreamcast's proprietary GD-ROM has twice the capacity of a CD-ROM.

"As the installed base of PC DVD-ROM drives, as well as PlayStation, Xbox and GameCube consoles grows, the number of DVD-ROM game titles is expected to increase very quickly," observes Simon Bryant, U&S analyst.

GIGANTIC CAPACITY LEAP

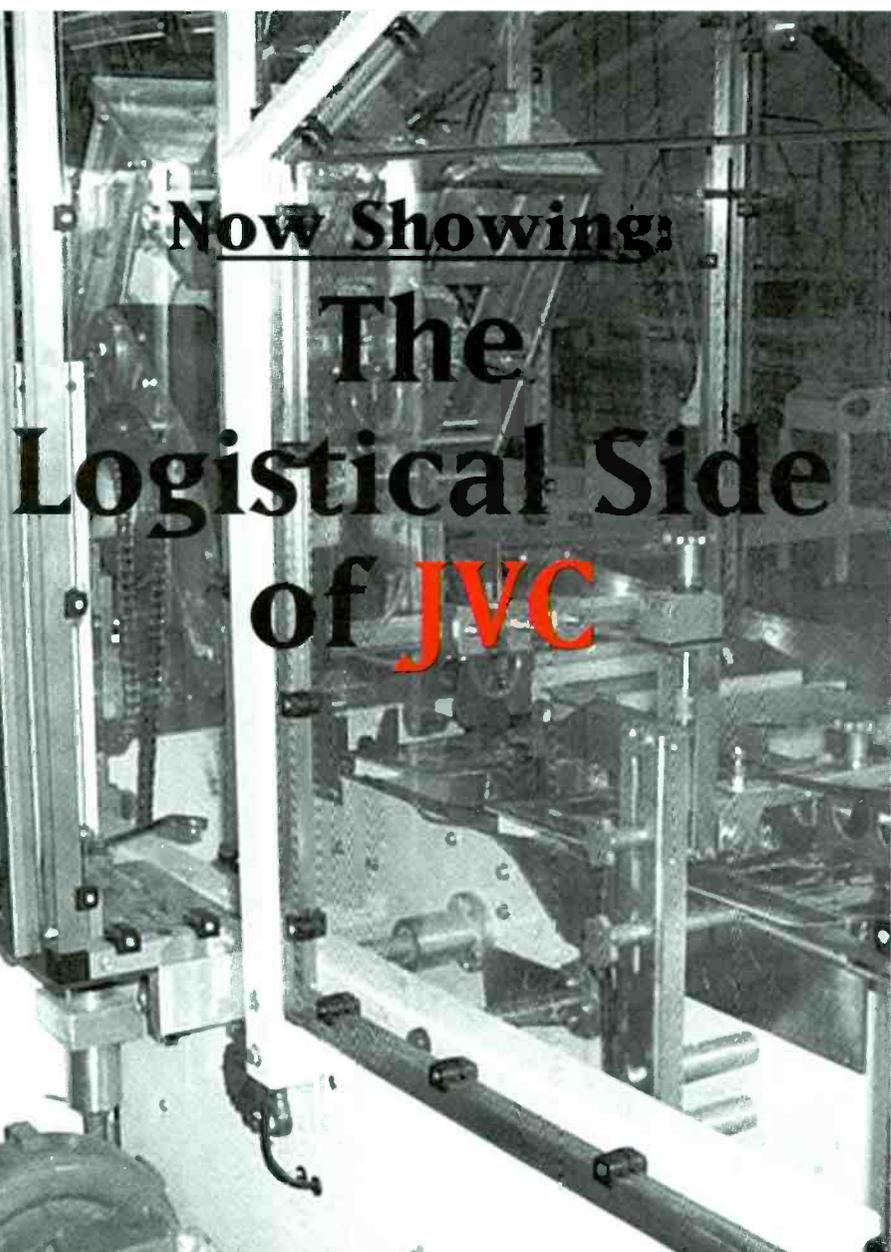
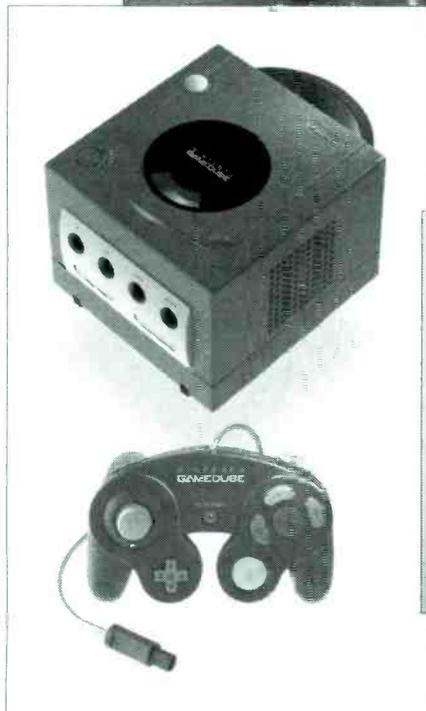
At year-end, about 17% of U.S. homes had a PC DVD-ROM drive, and only 1% had a DVD-based console, representing the first PS2 sales. Total sales of DVD-ROM-based consoles were estimated at 7.6 million worldwide. Since Sony launched the original PlayStation CD-ROM-based console in 1995, Sony Disc Manufacturing in Terre Haute, Ind., has produced about

450 million discs to meet demand in North America, according to Mark Hemmings, director of PlayStation operations. At the debut, plant capacity was about 30,000 discs a day, he recalls, with constant expansion to about 700,000 a day just before the PS2 introduction last October.

The DVD-ROM capacity for the new platform debut was about 400,000 a day, with three shifts working seven days a week. This fiscal year through next March 31, the plant expects to produce a combination of 120 million DVD-ROMs and CD-ROMs for continuing PlayStation game discs, as the new PS2 console is backward-compatible. "We anticipate a gradual shift to more DVD-ROMs as console supply catches up with demand," Hemmings says. U&S projects an installed U.S. base of 7.2 million PS2 consoles by year-end, expanding to 25.2 million by 2004.

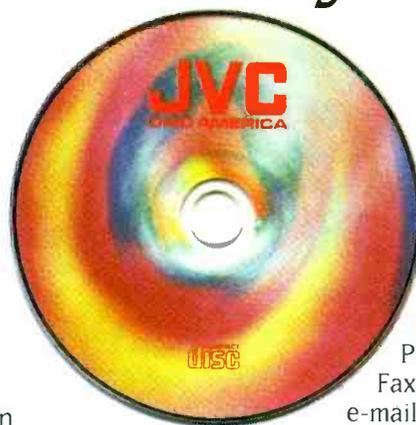
Continued on page 69

Clockwise from left: Nintendo's GameCube, Sony's PlayStation2 and Sega Dreamcast



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Disc Replication

MARKET OVERVIEW

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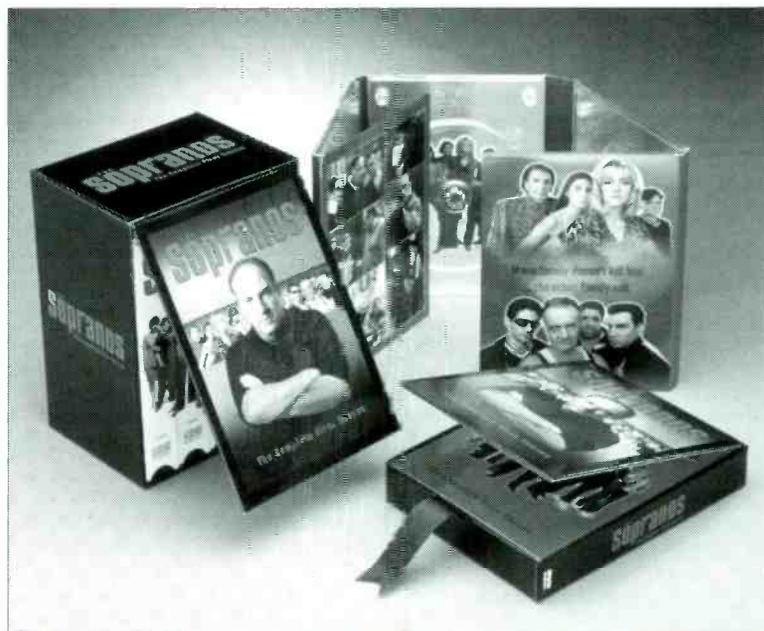
ing numbers well beyond what I would have imagined, in terms of replication prices that are offered to the street from companies who have no business offering these prices. The problem is, once that price comes down, it's never going back up. So I think we're cutting

our own throats. The bottom line is, you're destroying your margin and everybody else's. It's a short-term fix for a long-term challenge."

THE DOWNLOADING DILEMMA

With album sales of 785.1 million units in 2000, according to SoundScan, CD sales are obvious-

ly significant. That figure, however, represents only a 4% increase over 1999, a smaller rate than the previous two years. While this is hardly incontestable evidence of Napster's negative impact on legitimate sales, many replicators point to illegal downloading—especially when coupled with the availability of inexpensive CD burners and CD-Rs—to illustrate the pressure they are feeling. This nightmare scenario—unrestrained access to content and cheap media on which to store (and sell) it—has most replicators very uncomfortable. "The industry has been impacted negatively by Napster and MP3.com and CD-Rs," says Morris Ballen, president of Disc Makers in Pennsauken, N.J. "CD



For replicators, these are not the best of times. Nor are they the worst of times, however: challenges exist, but so do opportunities. It's a period of transition: as old formats decline and emerging formats proliferate.

burners will copy something in five minutes. When people have a copy of it, they give it to their friends. You can buy CD-Rs at Staples for less than a buck, and Staples is everywhere."

"I do not believe legitimate downloads are affecting my business," adds Smith. "It's such a small market. The free downloads, however, are destroying us, as are CD burners. We read the reports that say consumers are claiming

that they buy the album based upon hearing the downloads. What I hear from friends of mine who have kids in high school is that they make downloads, cut a CD and sell the CD. It has to be impacting the market. And there was one survey that said it is definitely affecting the college market."

As the major labels move to resolve their disputes with MP3.com
Continued on page 66

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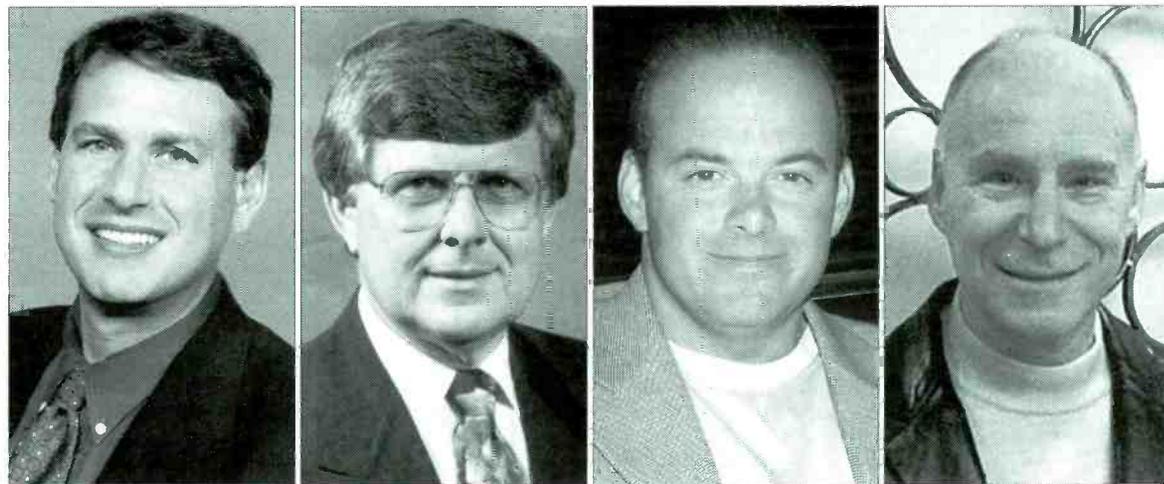
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From left: Sonopress' Spiller, Sony's Frische, JVC's Smith and Crest's Stein

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MARKET OVERVIEW

Continued from page 64

and Napster, replicators hope for some relief. "A tightening up of the copyright protection, and that whole area being legitimized, will help a lot, I think," says Ron Stein,

though. There's always going to be those sites out there."

DIVERSIFY!

The Internet revolution of the 1990s meant sizable business for replicators in providing ROM product for customers such as

who require a disc every week of the year all the way to the ISPs that are ordering 10 or 20 million of something—the AOLs of the world."

For Disc Makers' Ballen, diversifying into CD-ROM was the answer to weakening audio busi-

"We're hearing numbers well beyond what I would have imagined in terms of replication prices that are offered to the street from companies who have no business offering these prices. The problem is, once that price comes down, it's never going back up. The bottom line is, you're destroying your margin and everybody else's. It's a short-term fix for a long-term challenge."

—Sean Smith, JVC Disc America

president of Crest National in Hollywood. "Whether it's going to bring it back to where it was, I don't think so, but I don't think there will be as much proliferation of downloading as there used to be. They're not going to be able to police everybody on the Web,

Internet Service Providers (ISPs). "We have a substantial ROM business," states Jim Frische, president of Sony Disc Manufacturing in Terre Haute, Ind. "Our third-party business in both audio and ROM has always been substantial, serving everyone from publishers

ness. "To be candid," he explains, "we're mostly thriving in the ROM part of the business, because audio has really been impacted by the triple witching, as I call it, of Napster, MP3 and CD-R. When you have both [audio and ROM]

Continued on page 68

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DVD POV

Continued from page 60

These are going to be packaged in a 'super jewel box,' which is about an inch taller than a regular CD box, so that there's some differentiation for the consumer."

HEARING IS BELIEVING

Consumer awareness, Del Grosso acknowledges, remains minimal, but he expects 2001 to be a watershed year. "The consumer acceptance is twofold," he allows. "One is: no one knows what it is, and two is that, when they hold it in their hands and get a demonstration, every one of them loves it. So now it's just a matter of education. It's exactly where DVD Video was when it started. Everyone said, 'What do I need that for? Stores are going to carry two different SKUs? People are going to appreciate the difference in quality?' Well, you see what happened with DVD Video."

To that end, DTS is sponsoring a bus tour across the country, Del Grosso notes, to educate retailers and, in turn, consumers. "The bus, with a 5.1 sound system, is going to stop at all the record stores—Tower, Best Buy, Circuit City, all of them—to get the retail buyers and store managers [interested]," he explains. "Even consumers will be welcome to step on the bus and check it out. It's going to take about six weeks to cover a lot of the major markets, but we think that, by the fall of this year, everybody's going to be humming, not only with 5.1 surround, but with DVD Audio as a format."

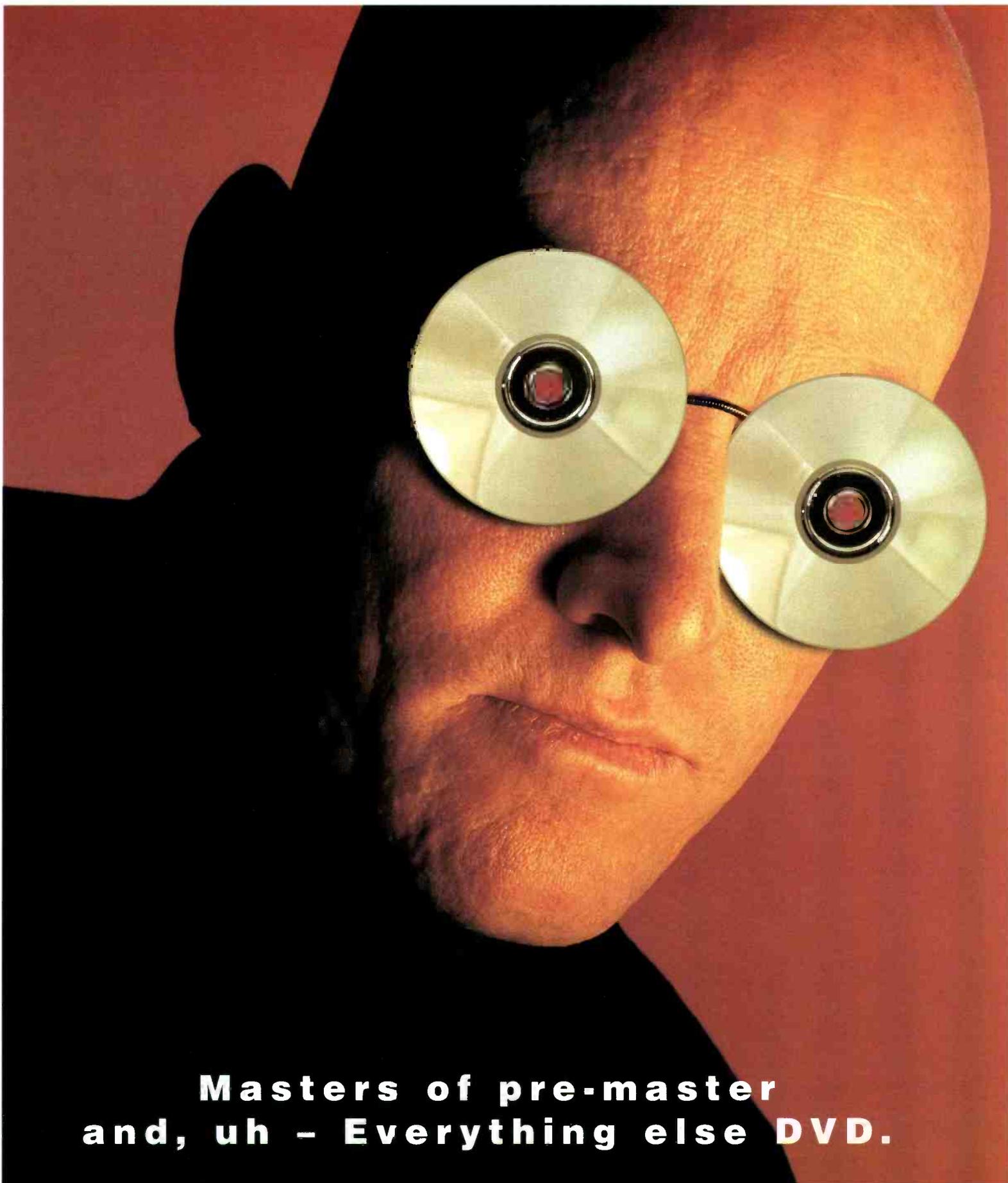
"And then," continues Del Grosso, "when they see success elsewhere, they are always going to jump in. But they don't have a lot of 5.1 mixes, and we do. We're not overconfident or arrogant in any way; we just know that, after five years of 5.1 mixing and 115 titles, we know what we're doing and can help the music industry a lot. We need the record labels to work with us and not ignore this technology. It's revolutionized the movie industry; it can do the same thing for music."

PROMOTING THE FORMAT

Caillat also pledges 5.1 Entertainment Group's resources to promoting the format at forums such as trade shows and industry conferences. "We're going to spend the next six months, or whatever is needed, to let people hear 5.1. We want that content out there."

Replicators are still waiting for the fruits of DVD Audio's acceptance, but most can see it on the horizon. "We're seeing some titles here and there," says Sean Smith of JVC Disc America. "Right now, it's a niche market. But, three years from now, I think it will be a viable business."

"While it is in its introductory phase, it will be an inconsequential number," summarizes Ellis Kern, president of WEA Inc. "It's the same old story: You've got to get hardware out there. I think there are going to be a couple of factors making this successful, one of which is DVD Audio in cars. That's going to be spectacular. When you sit and listen to it, there's no question about it. It's a quantum leap." ■



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MARKET OVERVIEW

Continued from page 66

going for you, it's a much stronger combination. I know we had 20% growth last year, and we're up 12% so far this year. So we're enjoying a nice balance of business."

The softening economy, though, and a slowing PC market has led to a declining demand, says Smith. "Dell and Compaq are having terrible years," he observes. "All of them are challenged to meet their Wall Street numbers. It's based on the fact that there's a saturation at this point, to some degree."

DVD TO THE RESCUE

DVD, already a great success in the video realm, is where replicators look for reassurance. The industry is hopeful for the success of the recently launched DVD Audio (see accompanying story) format and the transition from CD- to DVD-ROM. DVD's ultimate impact, in fact, will be far-reaching. "We see audio being more or less flat over the next few years," says Frische. "What we see transitioning in CD is the ROM product to DVD. So we'll have the CD format in general declining, because it's being transitioned into DVD. And we have that same internal transition also with our PlayStation system [see story]."

"We have well over 500 people working in DVD," says Ellis Kern, president, WEA, Inc., which fulfills WMC's replication needs at its domestic replicating plants in Olyphant, Penn., and the City of Commerce, Calif. "Our DVD capacity is about 140 million per

year, just in the U.S. I certainly think that DVD is going to be the big area."

"Our DVD capacity here in Terre Haute is roughly 12 million per month," continues Frische, noting that Sony Disc Manufacturing fulfills Columbia/ TriStar's disc-based video product, as well as PlayStation software. "Currently, we make DVD product in Japan, in the Austrian plant and here in Terre Haute. We will undoubtedly be opening up other

**"CD burners will copy something in five minutes. Then people have a copy of it, they give it to their friends. You can buy CD-Rs at Staples for less than a buck, and Staples is everywhere."
—Morris Ballen, Disc Makers**

locations for DVD manufacturing, both internationally and domestically. It's really the growth part of our business now."

"DVD, for us, is clearly on the rise," says Stein of Crest National, adding that his company supplies DVDs to American Airlines for personal video. "We started off with one DVD-9 line and one combination five-CD line, and we've grown that out to three DVD-9 lines and eight duplex lines that allow us to do both CDs and DVDs. We're looking at that part of the market to grow into."

"We've been waiting for DVD-ROM, since we're also positioned heavily in the software market,"

says Spiller of Sonopress. "The big transition is probably going to be on the coattails of something like [Microsoft's] Xbox, and we're going to get heavily involved."

BURGEONING VIDEO BUSINESS

For those replicators fortunate to have acquired a studio contract, DVD Video is a healthy business. The format has proven so successful that it has led to a tripling of capacity at AGI Media Packaging, manufacturers of the DVDigipak. The DVDigipak, conceived in 1985 as an alternative to the jewel case for CD, has expanded to serve home-theater product, such as *The Sopranos*, released last year on DVD and VHS by HBO Home Video. "DVD is wildly successful because the consumer can perceive that it is definitely superior," says Richard Roth, AGI's executive VP, sales and marketing, worldwide. "It's one of the reasons why, of all the products that were on sale through the relatively soft Christmas season, DVD was happening."

LOOKING AHEAD

With the exception of the audio-book genre, which has gained in popularity in recent years, the sharp decline in prerecorded cassettes continues. Likewise, while vinyl remains a barely significant format, it is still a factor for some replicators.

The future is obviously digital, and DVD is being embraced by sectors of society both within and outside of the entertainment and information industries. Tim

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DVD | CD | VIDEO

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THE GAMES

Continued from page 62

When he officially introduced the Xbox game console at the January Consumer Electronics Show, Microsoft chairman Bill Gates called it "the future of video gaming." Targeted for a fall launch in the U.S., the DVD-ROM-based platform includes an Intel 733MHz Pentium-based CPU (central processing unit) that operates at more than three times the speed of other new consoles. Some 200 game companies worldwide have committed to create original games and extend popular franchises on Xbox.

Basic media for the new games is a DVD-9, and "Microsoft is working on some anti-piracy features that would be incorporated within the replication process," says Mike Quinn, GM, operations. "Technicolor is the first third-party replicator authorized to produce game discs for Xbox, and we'll be providing special training

In 2000, about 4.55 million DVD-ROM-based games were sold. By 2004, DVD-ROM technology will account for some 272 million discs, or two-thirds of the total market.

on the replication process." Initial production is anticipated at the company's plants in Charlottesville, Va., and Camarillo, Calif., he confirms.

"For the launch, we expect to have 15 to 20 games," says Microsoft's John O'Rourke, "about a third from our own in-house team and the rest from third-party sources. Initially, we're targeting the early adopters, mostly 16- to 26-year-old male gamers, and are committed to a \$500 million promotional and advertising launch campaign."

NINTENDO'S BIG SHIFT

While Microsoft wouldn't offer any hardware or software forecasts, U&S estimates 1.9 million console sales in the fourth quarter and an installed base of 5.6 million by year-end 2002. Holiday-quarter software sales are projected at 4.4 million DVD-ROM discs, jumping to 17.8 million in 2002.

Nintendo's shift to a smaller 8cm-diameter DVD-ROM disc for GameCube is a significant departure from its current reliance on cartridge-based software for its 64-bit Nintendo64 and both Game Boy Color and the new Game Boy Advanced platform, due this summer. Featuring an IBM 405 MHz CPU and a 1.5GB-capacity game disc, GameCube is set to debut this July in Japan and three months later in the U.S., according to Peter Main, Nintendo executive VP, sales and marketing.

Unlike Sony's PS2, which has the capacity for playback of DVD movies and music discs, as well as audio CD-ROMs, "Nintendo is about the gaming experience," Main emphasizes. With commitments from Nintendo itself and a number of leading third-party publishers, he expects to have up to 28 titles for the U.S. launch.

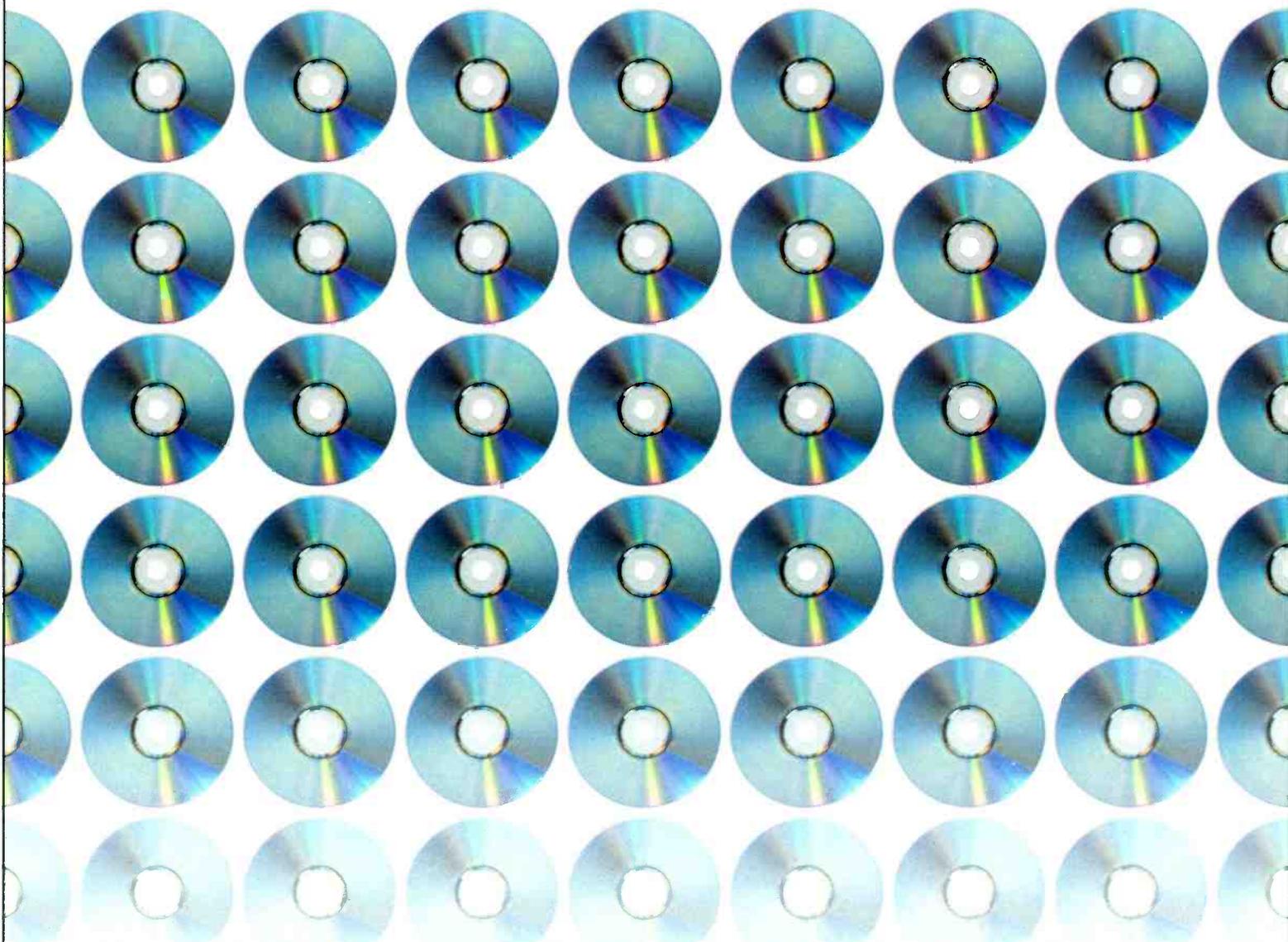
Nintendo wouldn't officially comment on expected console or disc sales, but U&S estimates

Continued on page 70

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Disc Replication

THE GAMES

Continued from page 69

about 800,000 hardware units will be sold from October to December in the U.S., with an installed base of 2.4 million by the end of 2002. Software sales should top 1.7 million units this year, rising to 7.7 million in 2002.

NEW GAMES DRIVE SEGA

While Sega announced its exit from the hardware-console market at year-end, it remains committed to providing new Dreamcast titles this year for an installed base of 3 million U.S. homes, according to

Charles Bellfield, VP, corporate and marketing communications. "We'll have about 30 new games, including some top hits ported over from our 16-bit Genesis and 32-bit Saturn platforms, and we expect an equal number from third-party providers," he says.

Sega created the GD-ROM as a proprietary disc format to double information capacity to 1.2 gigabytes, notes Kathy Schoback, director of product development. The "stamper," or master copy created for each production line, and all subsequent copies, contain a security ring. This prevents copying as well as playing the GD-

ROM on non-Dreamcast DVD or CD disk players.

More than 28 million Sega and third-party GD-ROMs have been manufactured since the September 1999 launch at five licensed U.S. plants, she adds. Included are Sanyo-Verbatim, Richmond, Ind.; Maxell, San Diego; Warner Advanced Media Operations, Olyphant, Penn.; Madison, Ga.; and Technicolor, Charlottesville, Va. With console sales of another 1.1 million units estimated by U&S this year, another 36 million software sales are projected through 2003.

"The opportunities are clearly there for those replicators who are tied to a particular format or development studio," emphasizes Stephen Jones, president of U.S. operations for U&S. "For second-tier plants, there are also good openings to use some excess DVD capacity to handle an exploding demand for optical discs for games." ■

MARKET OVERVIEW

Continued from page 68

Ogawa, director of sales and marketing for CBC (America) Corp., which markets the Discmatic line of DVD and CD duplicators, notes a diverse group of customers for the DVDiamond 1000, a 50-disc DVD duplicator.

"Zuma Digital and Metropolis DVD, two high-end DVD authoring studios [both in New York], were the first customers for DVDiamond," Ogawa explains. "After that, we sold machines to other authoring studios, as well as government agencies, the military and large corporations. They need DVD for huge databases, and 4.7 GB capacity is huge."

"Our DVD capacity here in Terre Haute is roughly 12 million per month. Currently, we make DVD product in Japan, in the Austrian plant and here [Terre Haute]. We will undoubtedly be opening up other locations for DVD manufacturing, both internationally and domestically. It's really the growth part of our business now."
—James Frische, Sony Disc Manufacturing

Yet, as fears of recession linger in many minds, replicators look expectantly to DVD Audio and the introduction and greater penetration of Microsoft's Xbox and Sony's PlayStation2, respectively, to jump-start what is shaping up to be a soft year.

"The companies that can survive this year and maintain some sort of strength in the replication amount that they can sell their clients which is a very big caveat—will have a very good year in 2002," says JVC Disc America's Smith. "I think we'll see a better replication market in 2002. Until then, I think it's going to be ugly, and I think a lot of companies will leave this business." ■

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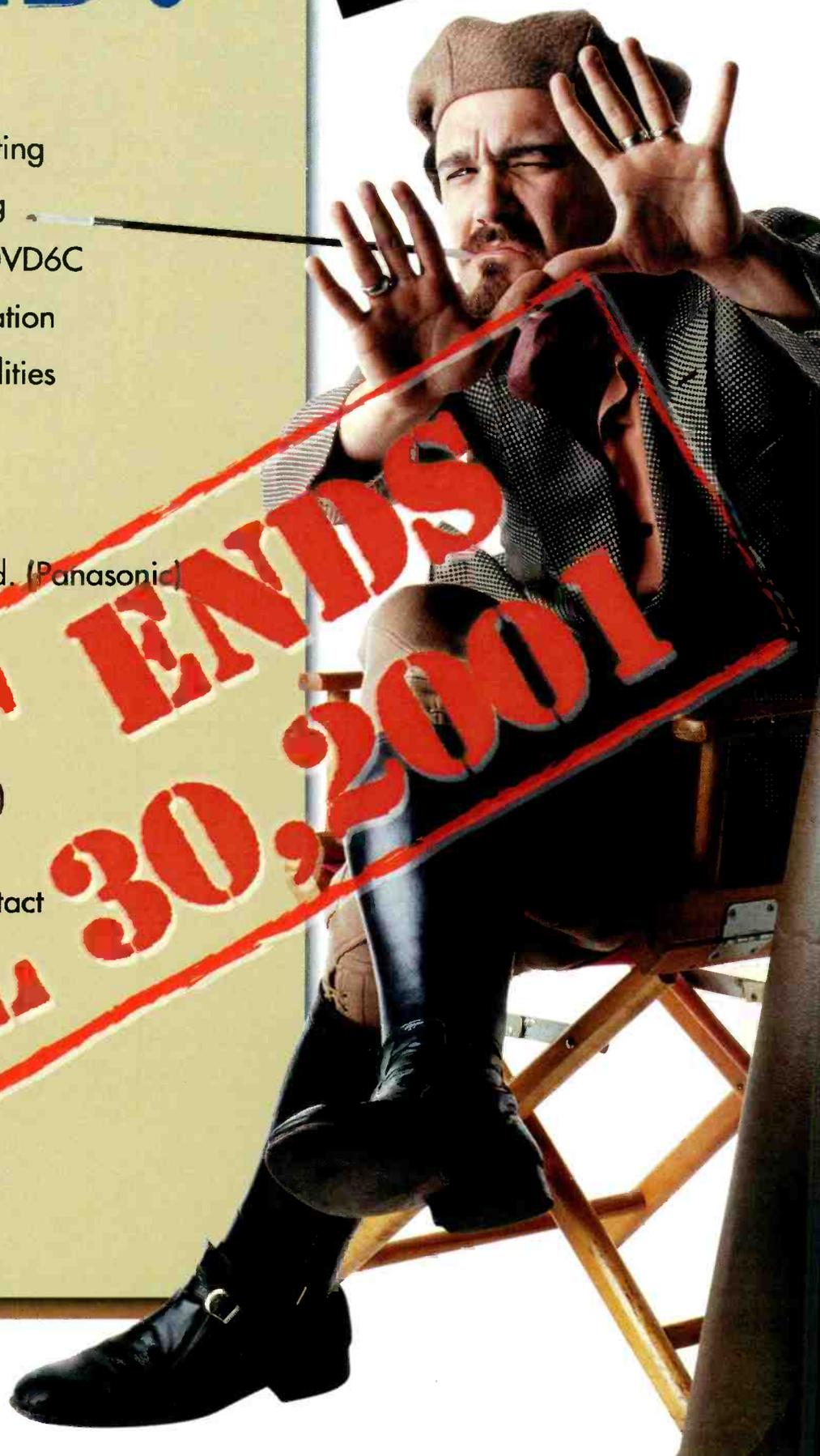
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Home Video

MERCHANTS & MARKETING

Pearl Harbor Anniversary Brings Video Boon In Tow

BY ANNE SHERBER

This year—specifically Dec. 7—marks the 60th anniversary of the Japanese attack on Pearl Harbor, and the milestone will not go unnoticed on both the big and small screens.

To take advantage of heightened interest and publicity surrounding the historic World War II turning point, Walt Disney's Touchstone Pictures is preparing the Memorial Day theatrical release of the film *Pearl Harbor*, starring Ben Affleck and Alec Baldwin.

Its release will also kick off a slew of Pearl Harbor-related video titles

from major suppliers and special-interest labels. On April 24, Warner Home Video launches a new documentary line called "Warner Explorations." The first two titles under the new moniker are *Sacrifice at Pearl Harbor*, which features live recordings of Japanese spy communications and eyewitness accounts of the bombing. The second title, *Return With Honor*, features an introduction by World War II buff and Academy Award-winner Tom Hanks.

On May 29, Warner will follow up with *Legacy of Attack: Pearl Harbor*

and *Pearl Harbor: Beyond the Movie*. Each month, the supplier will release several war-related titles under the new line. Many of the videos will be cherry-picked from the supplier's roster of brand-name documentary suppliers.

"What we are trying to accomplish—by tying these releases from our partners at the BBC, PBS, and National Geographic to the Disney picture—is mass visibility," says Warner Home Video VP of special-interest marketing Douglas Wadleigh. "We've been fortunate in acquiring the top names in documentary programming. Consumers recognize these brands as being the leaders in the industry, and they'll gravitate to them first."

He adds that Warner eventually wants to become a "one-stop shop" for special-interest product in general.

While most special-interest items have a tough time gaining retail shelf space, the Internet has opened up new opportunities, Wadleigh says. "There are over 500,000 specialty boutiques at Amazon.com, including a huge number that deal with the military and Pearl Harbor, specifically."

"Warner Explorations" titles will be available on VHS for a suggested retail list price of \$14.95. Some titles, such as *Return With Honor*, will be released with corresponding DVD versions, which list at \$19.95.

New York-based newcomer Total Content Video is also taking advantage of the Pearl Harbor anniversary with *Remembering Pearl Harbor* and the companion video *We Were There: Pearl Harbor Survivors: Eyewitnesses to History*. Both tapes have previously been available only at the Pearl

Harbor National Park gift shop in Hawaii. Total Content, founded by video-industry veterans Brian McNeese and Jason Nader, has retail distribution rights to national parks.

"Clearly, these tapes are of interest to more than the tourists in Hawaii," says McNeese, Total Content president. "The tapes sell very well at the memorial, and now the large number of World War II veterans and collectors will have access to them as well."

McNeese notes that unlike other related videos, *Remembering Pearl Harbor* was produced in association with the USS Arizona historical society, which granted the film's producers access to rare archival photos and underwater footage of the ship's wreckage. "The program contains an archeological survey of the wreck that

(Continued on page 74)

Schisgall Makes 'Swinging' Debut Via Winstar Home Entertainment

For his directorial debut, documentary filmmaker David Schisgall chose the risqué topic of swinging—the lifestyle, not the dance style.

In making *The Lifestyle: Swinging in America*, just released by

Winstar Home Entertainment, Schisgall learned the subject is as much about social interaction as it is about sexuality.

Why choose swinging for your first film?

The psychological reasons are beyond me, but I first got the idea when I was in college. I came across a swinging magazine with a picture of two people in the suburbs standing naked in front of their Victorian home. I became obsessed with the idea that people in my neighborhood were doing this.

Did you have difficulty getting interviews?

Oh, yeah. People aren't open about it, partly because they have things to lose. But part of it is also the allure of a double life. It would be less exciting if it were completely open.

How were you able to get people to open up?

I spent several years working for [documentary filmmaker] Errol Morris, who is probably the best interviewer in the business. What I learned from Errol is basically to interview people at the right time in your relationship and to turn the light and camera on and not say anything.

Did you find it hard to stay objective?

Yeah, I got emotionally attached to people over the 2½ years it took to make the film. At some point I felt I was getting too close to the swingers, and I had to back off. It was very important to bring back what I thought was an honest account, warts and all.

And what warts did you find?

What surprised me the most was that I was sure I was going to find a lot of bad apples in this bunch—people who had psychologically coerced their wives, people who were surreptitiously breaking the rules, a seedy underbelly to swinging. It surprised me how well swingers self-select to keep out anyone who does that.

What surprised me was the fact that there are clubs.

Yes, and some of these communities have existed for 30 years. I think the friendship between people is really the most important thing, even more than the sex. In many ways, it's just like people who play bridge or people who collect duck decoys. In swinging, everyone has this set of shared values: freedom, chivalry, and the centrality of monogamy, paradoxically enough.

One shared value seems to be a love of modular sofas.

Yes, and the people always have jacuzzis, barbecues, and nice backyards. And they're all very outgoing and articulate, which helped in getting quality interviews. If you want to seduce a thousand people over the next 10 years, you'd better be very friendly. Swingers have great social skills.

So what was your attitude toward swinging before the film and then after?

My attitude going in was that these people must be like the people I grew up with in the suburbs—very nice and sweet and generally good. Then as an investigative journalist, I set out to find the dark side of swinging. Not finding it, I came full circle to seeing these people as exactly the kind of neighbor you'd want your children to grow up next door to.

And were you tempted?

No, no, it's not really my thing. My idea of a great sexual experience is blocking out time on a Sunday afternoon with my wife. It's pretty vanilla, but it's what I love.

CATHERINE CELLA

DVD Video Marks Its Fifth Year With A Wave Of New Titles, Greater Hardware Penetration

HAPPY BIRTHDAY, DVD: As the DVD Video format celebrates its fifth anniversary on the market, the "DVD Release Report" tallies player penetration at 13.6% of U.S. households, which is just over 13 million homes. As in previous years, the level of DVD Video player sales to consumers is ahead of projections, with estimates running 115% over 2000.

The Consumer Electronics Assn. (CEA) reports that February's player sales were nearly 60,000 more than originally projected a year ago. The CEA estimates that 555,856 players shipped to retail last month for a total of 15.2 million since the format's 1997 launch. The figures don't reflect the number of households that are playing DVDs on their PlayStation 2 consoles or on DVD-ROM drives.

The number of releases from studios has increased dramatically, rising from 722 releases in the first year the format was introduced to 3,871 releases in 2000. Pricing on DVD titles has been held to the mid-\$20 range, reaching an average high of \$25.72 during the second year of availability and a low of \$22.48 last year. But premium special-edition titles now average \$5.65 more, up from \$1.97 during the first year the format was available.

More such special editions are on the way, including the highly anticipated collector's edition of **Steven Spielberg's** *Close Encounters of the Third Kind*, due May 29. The \$27.95-priced disc will feature the classic sci-fi drama in widescreen format; extras include two documentaries about the making of the film, theatrical trailers, and 11 deleted scenes, as well as filmographies of Spielberg and **Richard Dreyfuss**, **Teri Garr**, **Melinda Dillon**, and **François Truffaut**. The Columbia TriStar Home Entertainment title is part of the supplier's Hollywood VIP Promotion that awards points to consumers when they purchase Columbia VHS titles and DVD Videos. Consumers then use the points to bid on prizes in an online auction.

Just in stores is the \$24.98 disc *Elvis: That's the Way It Is—Special Edition*, which documents the

King's 1970 Las Vegas concerts. In addition to behind-the-scenes footage, the DVD Video also contains a recently discovered segment shot by six cameramen who had unlimited access to rehearsals and performances.

BUY AND SNACK: DreamWorks Home Entertainment is teaming up with its theatrical division for a promotion to spur video sales in conjunction with the new animated feature *Shrek*.

Starting May 8, consumers who purchase any of eight repriced DreamWorks family titles will find a \$5 certificate good toward a concession purchase when they see *Shrek* at a participating theater. The film opens in theaters May 18; the certificate expires July 13.

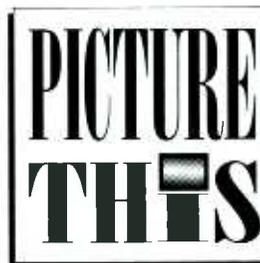
The titles featured in the promotion are *Antz*, *Chicken Run*, *Mouse Hunt*, *Paulie*, *The Prince of Egypt*, *The Road to El Dorado*, *Joseph: King of Dreams*, and *Small Soldiers*. Consumers get the certificate with either a VHS or DVD Video purchase. Prices on the VHS titles range from \$14.99 to \$22.99, with DVDs ranging from \$26.99 to \$34.99. The promotion will be supported by a national print advertising campaign and in-store merchandisers.

MARK THE DATE: The three Texas chapters of the Video Software Dealers Assn. (VSDA) will sponsor VSDA Texas Fiesta. The confab will take place May 1-2 at the Four Points Sheraton Riverwalk Conference Center in San Antonio. Co-chairs are **Sidney Grief**, central Texas chapter president; **Charley Lee**, north Texas chapter president; and **Phyllis Hicks**, Texas Gulf chapter president. For more information, contact Hicks at 1-800-892-5055, ext. 232 or at plicks1@aol.com.

The International Recording Media Assn. and Medialine have scheduled the annual DVD Entertainment 2001 Conference and Technology Showcase for Aug. 22-23 at the Universal City Hilton in Los Angeles. For more information, call 609-279-1700.



SCHISGALL



by Eileen Fitzpatrick

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◀ No. 1 ▶					
1	5	2	MEET THE PARENTS	Universal Studios Home Video 86032	Ben Stiller Robert De Niro	2000	PG-13	22.98
2	1	3	LADY AND THE TRAMP II: SCAMP'S ADVENTURE	Walt Disney Home Video Buena Vista Home Entertainment 21226	Animated	2001	NR	26.99
3	2	31	THE SILENCE OF THE LAMBS	MGM Home Entertainment 207746	Jodie Foster Anthony Hopkins	1991	R	9.94
4	7	8	PLAYBOY: THE COMPLETE ANNA NICOLE SMITH \$450 MILLION PLAYMATE	Playboy Home Video Universal Music & Video Dist. 0882	Anna Nicole Smith	2001	NR	19.98
5	3	5	GUNDAM WING: THE MOVIE-ENDLESS WALTZ	Bandai Entertainment Pioneer Entertainment 1666	Animated	2001	NR	14.98
6	8	6	FARSCAPE: PREMIERE-I E.T.	A.D.V. Films 707083	Ben Browder Claudia Black	1999	NR	14.98
7	13	7	STREET FIGHTER ALPHA: THE MOVIE	Manga Entertainment Palm Pictures 4064	Animated	2001	NR	19.95
8	9	3	PLAYBOY: GIRLS OF THE HARD ROCK	Playboy Home Video Universal Music & Video Dist. 0884	Various Artists	2001	NR	19.98
9	14	2	JUDGMENT	Cloud Ten Pictures 143	Corbin Bernsen	2001	NR	29.95
10	4	7	DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99
11	31	3	BARBRA STREISAND: TIMELESS	Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	2000	NR	19.95
12	6	16	CHICKEN RUN	DreamWorks Home Entertainment 85754	Mel Gibson	2000	G	26.99
13	12	14	PLAYBOY'S CALIFORNIA GIRLS	Playboy Home Video Universal Music & Video Dist. 0870	Various Artists	2000	NR	19.98
14	10	4	MAKING THE TOUR ▲	Jive/Zomba Video BMG Video 41726	'N Sync	2001	NR	19.95/ 24.97
15	16	12	THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
16	23	11	BRITNEY IN HAWAII: LIVE & MORE ▲²	Jive/Zomba Video BMG Video 41704	Britney Spears	2000	NR	19.95
17	11	24	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
18	17	37	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
19	19	17	LIVE AT MADISON SQUARE GARDEN ▲³	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.95
20	22	18	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 20859	Animated	1999	G	26.99
21	18	9	THE UP IN SMOKE TOUR ▲²	Eagle Vision Red Distribution 30001	Various Artists	2000	NR	19.95
22	25	2	LOVE & BASKETBALL	New Line Home Video Warner Home Video 5064	Omar Epps Sanaa Lathan	2000	PG-13	19.98
23	NEW ▶		BEST OF FRIENDS: VOL. 1	Warner Home Video 19011	Jennifer Aniston Matthew Perry	2001	PG	19.98
24	30	17	FIGHT CLUB	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98
25	15	42	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
26	26	14	THE NUTTY PROFESSOR 2: THE KLUMPS	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson	2000	PG-13	22.98
27	38	2	THE LITTLE VAMPIRE	New Line Home Video Warner Home Video 5162	Jonathan Lipnicki	2000	PG	19.96
28	20	3	INCREDIBLE ADVENTURES OF WALLACE & GROMIT	BBC Video Warner Home Video	Animated	1996	NR	19.98
29	NEW ▶		MICHAEL JOURDAN TO THE MAX	FoxVideo 20001286	Michael Jordan	2001	NR	14.98
30	40	6	AMERICAN PSYCHO	Universal Studios Home Video 86469	Christian Bale	2000	NR	14.98
31	21	9	JAZZ: A FILM BY KEN BURNS	PBS Home Video 8262	Keith David	2001	NR	149.88
32	24	17	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96
33	NEW ▶		CLERKS (UNCENSORED)	Miramax Home Entertainment Buena Vista Home Entertainment 21707	Animated	2001	R	29.99
34	32	2	28 DAYS	Columbia TriStar Home Video 60502	Sandra Bullock Viggo Mortensen	2000	PG-13	19.95
35	27	20	AMERICAN BEAUTY	DreamWorks Home Entertainment 86477	Kevin Spacey Annette Bening	1999	R	24.99
36	29	16	X-MEN	FoxVideo 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
37	33	3	DIGIMON: THE MOVIE	FoxVideo 2001138	Animated	2001	PG	19.98
38	36	23	BALLER BLOCKIN' ▲	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
39	28	5	ANY GIVEN SUNDAY	Warner Home Video 18322	Al Pacino Dennis Quaid	2000	R	19.95
40	34	55	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	9.98

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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	1	6	WHAT LIES BENEATH (PG-13)	DreamWorks Home Entertainment 86404	Harrison Ford Michelle Pfeiffer
2	2	3	THE WATCHER (R)	Universal Studios Home Video 82700	Keanu Reeves James Spader
3	4	16	GLADIATOR (R)	DreamWorks Home Entertainment 86026	Russell Crowe
4	6	5	DR. T & THE WOMEN (R)	Artisan Home Entertainment 11525	Richard Gere
5	5	4	BRING IT ON (PG-13)	Universal Studios Home Video 20960	Kirsten Dunst
6	7	2	MEET THE PARENTS (PG-13)	Universal Studios Home Video 86032	Ben Stiller Robert De Niro
7	9	4	GET CARTER (R)	Warner Home Video 18583	Sylvester Stallone
8	10	22	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
9	8	9	ME, MYSELF & IRENE (R)	FoxVideo 2000785	Jim Carrey Renee Zellweger
10	12	8	COYOTE UGLY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 21714	Piper Perabo Adam Garcia
11	13	9	THE VIRGIN SUICIDES (R)	Paramount Home Video 338173	Kirsten Dunst James Woods
12	11	4	BLESS THE CHILD (R)	Paramount Home Video 327964	Kim Basinger
13	14	3	BLAIR WITCH 2: BOOK OF SHADOWS (R)	Artisan Home Entertainment 11573	Jeffrey Donovan Erica Leerhsen
14	20	3	WOMAN ON TOP (R)	FoxVideo 2001238	Penelope Cruz
15	3	2	THE ORIGINAL KINGS OF COMEDY (R)	Paramount Home Video 860488	Steve Harvey D.L. Hughley
16	15	8	UNDER SUSPICION (R)	Columbia TriStar Home Video 05877	Gene Hackman Morgan Freeman
17	17	10	THE CELL (R)	New Line Home Video Warner Home Video 5150	Jennifer Lopez
18	NEW ▶		BEDAZZLED (PG-13)	FoxVideo 2001576	Brendan Fraser Elizabeth Hurley
19	19	12	SCARY MOVIE (R)	Dimension Home Video Buena Vista Home Entertainment 21371	Anna Faris Jon Abrahams
20	NEW ▶		NURSE BETTY (R)	USA Home Entertainment 601623	Morgan Freeman Renee Zellweger

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	1	2	MEET THE PARENTS (PG-13) (26.98)	Universal Studios Home Video 21133	Ben Stiller Robert De Niro
2	NEW ▶		ALMOST FAMOUS (R) (26.99)	DreamWorks Home Entertainment 87818	Billy Crudup Kate Hudson
3	NEW ▶		BEDAZZLED (PG-13) (26.98)	FoxVideo 2000813	Brendan Fraser Elizabeth Hurley
4	NEW ▶		BEN-HUR (G) (24.98)	Warner Home Video 65506	Charlton Heston Stephen Boyd
5	NEW ▶		LEGEND OF DRUNKEN MASTER (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 22366	Jackie Chan
6	5	17	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
7	NEW ▶		WONDER BOYS (R) (29.99)	Paramount Home Video 332614	Michael Douglas Tobey Maguire
8	3	3	THE ORIGINAL KINGS OF COMEDY (R) (29.99)	Paramount Home Video 339244	Steve Harvey D.L. Hughley
9	2	3	LADY AND THE TRAMP II: SCAMP'S ADVENTURE (NR) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 21228	Animated
10	NEW ▶		BLAIR WITCH 2: BOOK OF SHADOWS (R) (24.98)	Artisan Home Entertainment 11577	Jeffrey Donovan Erica Leerhsen
11	7	5	BRING IT ON (PG-13) (26.98)	Universal Studios Home Video 20960	Kirsten Dunst
12	8	7	WHAT LIES BENEATH (PG-13) (26.99)	DreamWorks Home Entertainment 86406	Harrison Ford Michelle Pfeiffer
13	4	2	THE CONTENDER (R) (26.99)	DreamWorks Home Entertainment 87809	Joan Allen Jeff Bridges
14	12	9	COYOTE UGLY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 21627	Piper Perabo Adam Garcia
15	9	8	ME, MYSELF & IRENE (R) (26.98)	FoxVideo 2000625	Jim Carrey Renee Zellweger
16	13	15	GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie
17	15	78	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
18	10	7	DINOSAUR (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19572	Animated
19	RE-ENTRY		BRAVEHEART (R) (29.99)	Paramount Home Video 155844	Mel Gibson
20	11	4	THE WATCHER (R) (26.98)	Universal Studios Home Video 21137	Keanu Reeves James Spader

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VeggieTales Going Hollywood; 'Inventors' Bow On DVD

VEGGIE CINEMA: Big Idea Productions, the creators of the made-for-video series "VeggieTales," is going Hollywood. The indie production company is currently producing the computer-animated film *Jonah: A VeggieTales Movie*, which is expected in theaters next year.

Consumers will get a sneak peek of the movie when Big Idea releases its latest video installment, *Lyle, the Kindly Viking*, Tuesday (27). *Lyle*, the 15th title in the "VeggieTales" series, is the first to be released simultaneously in the Christian and secular markets. Previously, the company—which has made a name for itself by combining Bible stories with off-the-wall humor and music—has first given the Christian retail market an exclusive on the product, followed by a mainstream retail release.

Lyle also marks the first time Big Idea will release a corresponding DVD Video version. The DVD is priced at \$14.99 and the VHS at \$12.99. In *Lyle*, Junior Asparagus (one of the popular "VeggieTales" characters) plays a little viking who has become disillusioned with pillaging and plundering. Instead, he embarks on a quest to prove the value of friendship.

YEAR OF THE DRAGON: A trip for four to Prague is the highlight of New Line Home Video's marketing campaign for the May 22 video release of *Dungeons & Dragons*.

The trip to Prague (the setting for the movie, where it was also filmed) is the grand prize of an online sweepstakes that New Line will promote on its Web site by street date. In addition to the trip, the supplier will award other prizes, including *Dungeons & Dragons* games, signed and numbered lithographs, and other game-related merchandise. The film is the spinoff of the role-playing game of the same name and stars **Jeremy Irons**, **Thora Birch**, and **Marlon Wayans**. It marks the directorial debut of **Courtney Solomon**, who also wrote the film. Retail price for the DVD Video is \$24.98; the title is rental-priced on VHS.

The DVD will come packaged with a savings booklet featuring a \$10 rebate offer, good when customers purchase the DVD and one of two eligible games from Interplay. A coupon worth \$5 off the *Dungeons & Dragons Handbook* and one for \$2 off any D&D Adventures Game are also included in the DVD.



by Moira McCormick

DEVINE INVENTION: Canadian production company Devine Entertainment is releasing the first DVD Videos in its series "The Inventors' Specials," featuring famous musicians, artists, and inventors. The debut DVD titles are *Edison: The Wizard of Light*, *Einstein: Light to the Power of 2*, and *Galileo: On the Shoulders of Giants*. Each is priced at \$24.95.

Bonus features on each title include a Dolby Digital soundtrack, production notes, cast and crew credits, access to Devine Entertainment's Web site, and chapter stops. Each DVD will contain Spanish and French subtitles, as well as a biography of the historical figure featured in the program. In the case of *Galileo*, the Emmy-winning DVD includes an interview with actor **Michael Moriarty**, who plays the title role.

GET ON THE BUS: Two new videos from Scholastic's "Magic School Bus" series roll into stores July 3 from Warner Home Video.

The Magic School Bus Makes a Rainbow and *The Magic School Bus Gets Planted* bring the total number of "Magic School Bus" titles available on video to 25. All titles carry a \$9.95 price tag.

PEARL HARBOR

(Continued from page 72)

can't be seen anyplace else."

Total Content has secured TNT Distributors to handle the programs in mass-market chains and bookstores. Triumph Marketing will distribute the videos in drugstores. Consumers can also purchase the videos at the company's Web site, total-content.com. Prices are \$19.99 for both DVD and VHS.

Questar will release the similarly titled *Remember Pearl Harbor* April 24. The program includes new revelations about why U.S. forces were taken by surprise, as well as exclusive color footage of the base taken in the months before the attack. *Remember Pearl Harbor* on VHS will have a suggested retail price of \$19.95. The DVD version, with an additional three hours of programming, is priced at \$24.95. Both versions will be available April 24.

"We want this to be more than a collection of archival documentary footage about Pearl Harbor," says Questar chairman Albert Nader. "We're producing a new program that not only covers a lot of new ground that has been missed or ignored by other programs but sheds new light on the whole affair."

Based on the best-selling book series by **Joanna Cole** and **Bruce Degen**, the animated series originated on PBS but now has a homeroom on the afternoon children's block of programming on Fox Kids' Television. Comedian **Lily Tomlin** voices the lead character, Ms. Frizzle.

On July 3, Warner shines its spotlight on 20 titles, which it is dubbing the "Cartoon Crack-Ups." The collection includes the Hanna-Barbera toons *Huckleberry Hound*, *The Flintstones*, *The Jetsons*, and *Scooby-Doo*, as well as the Cartoon Network's *Dexter's Great Adventures* and *Looney Tunes Sing-Along*.

Promotional support includes an

instant-win sweepstakes that will award a trip for two to Hollywood or New York, DVD players, free videos, and more. Plus, Warner is offering consumers who purchase any three additional titles a free video by mail.

Advertising in parent- and family-targeted publications and banner ads on Web sites such as America Online (AOL), Yahoo!, Nick.com, and cartoonnetwork.com will support the "Cartoon Crack-Ups" promotion; inside each video, consumers will find a coupon book with offers from such companies as AOL, Blimpie, Fuji Film, Kid Rhino, Princess Cruises, Samsung, Flowers USA, and Healthy Choice.

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MARCH 31, 2001

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
◀ No. 1 ▶				
1	3	9	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED Dualstar Video/Warner Home Video 37236	2000 19.96
2	1	5	VEGGIE TALES: ESTHER, THE GIRL WHO BECAME QUEEN Big Idea/Lyrick Studios 2139	2001 12.99
3	2	8	SAILOR MOON: THE LEGEND BEGINS DIC Entertainment/A.D.V. Films 707303	2000 12.98
4	4	9	FANTASIA 2000 Walt Disney Home Video/Buena Vista Home Entertainment 20859	1999 26.99
5	13	38	INCREDIBLE ADVENTURES OF WALLACE & GROMIT BBC Video/Warner Home Video 1510	1996 19.98
6	10	4	BATMAN BEYOND: RETURN OF THE JOKER Warner Home Video 18173	2000 19.96
7	7	2	LADY AND THE TRAMP II: SCAMP'S ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 21226	2001 26.99
8	5	6	THE ROAD TO EL DORADO DreamWorks Home Entertainment 83669	2000 24.99
9	NEW ▶		SAILOR MOON: RED HEARTS DIC Entertainment/A.D.V. Films 005	2001 12.98
10	6	3	DIGIMON: THE MOVIE FoxVideo 2001138	2001 19.98
11	23	8	BLUE'S BIG MUSICAL MOVIE Paramount Home Video 839723	2000 19.95
12	8	9	POKEMON: THE MOVIE 2000 Warner Home Video 18620	2000 22.96
13	11	13	THE LITTLE MERMAID II: RETURN TO THE SEA Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000 26.99
14	14	16	VEGGIE TALES: KING GEORGE AND THE DUCKY Big Idea/Lyrick Studios 2136	2000 12.99
15	15	16	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS Walt Disney Home Video/Buena Vista Home Entertainment 19751	2000 24.99
16	12	17	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY Dualstar Video/Warner Home Video 56501	2000 14.95
17	21	9	THE POWERPUFF GIRLS: BIRTHDAY BASH Warner Home Video 1658	2000 14.95
18	16	9	THE POWERPUFF GIRLS: DREAM SCHEME Warner Home Video 1661	2000 14.95
19	20	8	SCOOBY-DOO AND THE ALIEN INVADERS Warner Family Entertainment/Warner Home Video 41372	2000 19.96
20	9	24	MARY-KATE & ASHLEY: SWITCHING GOALS Dualstar Video/Warner Home Video 36859	2000 19.96
21	18	8	BE MY VALENTINE, CHARLIE BROWN Snoopy's Home Video Library/FoxVideo 15369	1985 12.95
22	17	17	MARY-KATE & ASHLEY: GREATEST PARTIES Dualstar Video/Warner Home Video 56520	2000 14.95
23	22	15	THE TIGGER MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 19946	2000 24.99
24	24	10	THOMAS AND THE MAGIC RAILROAD Columbia TriStar Home Video 5563	2000 22.96
25	NEW ▶		SCOOBY-DOO AND THE GHOUL SCHOOL Warner Home Video 1700	2001 14.95

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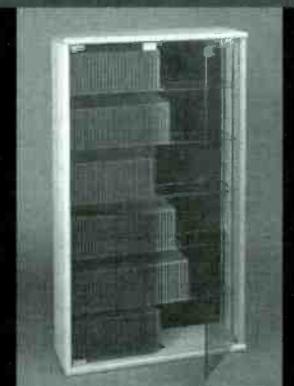
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Update

CALENDAR

MARCH

March 24-28, **Winter Music Conference 2001**, Radisson Deauville, Miami Beach. 954-563-4444.

March 26, **Up Close & Personal With David Foster**, presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Skirball Cultural Center, Los Angeles. 310-392-3777, ext. 224.

March 28-29, **2001 E.A.R.S. Talent Showcase**, Village Underground, New York. 718-385-0077.

March 31, **Hip-Hop and Politics**, presented by Real Stores, Men's Empowerment, and NAMIC, National Black Theater, New York. 212-539-2689.

APRIL

April 1, **A Family Celebration**, Royce Hall, Los Angeles. 323-966-4669.

April 1, **Songwriting Workshop**, presented by the Miami Music Authority in conjunction with BMI, Mary's Place Rehearsal Studios, Miami. 305-273-6303.

April 2-3, **Plug.In Europe**, presented by Jupiter Media Metrix in association with Billboard, Princess Sofia Inter-Continental, Barcelona, Spain. 44-207-747-0578, plugin.jup.com.

April 3, **SESAC 2001 New York Music Awards**, the Supper Club, New York. 212-586-3450.

April 3, **The ABCs of Promoting Your Hot Property**, Musical Theatre Works, New York. 516-621-6424.

April 5, **T.J. Martell B-Ball Classic**, Basketball City, New York. 212-833-5444.

April 9, **Fourth Annual Golf Tournament**, hosted by the Los Angeles Chapter of the National Academy of Recording Arts and Sciences, Valencia Country Club, Valencia, Calif. 310-392-3777.

April 23, **Hope & Harmony Golf and Tennis Classic**, Doral Golf Resort & Spa, Miami. 954-964-4040.

April 24-26, **Billboard Latin Music Conference**, Eden Roc Hotel, Miami Beach. 646-654-4660.

April 25, **10th Annual Eila Awards**, Beverly Hilton Hotel, Los Angeles. 323-656-4499.

April 26, **32nd Annual Dove Awards**, the Opry House, Nashville. 615-242-0303.

MAY

May 2, **2001 Assn. for Independent Music Convention**, Regal Biltmore Hotel, Los Angeles. 800-607-6526.

May 2, **World Music Awards**, Monte Carlo Sporting Club, Monaco. 377-93-254-369.

May 3, **Fifth Annual Online Hip-Hop Awards**, Manhattan Center Grand Ballroom, New York. 201-985-8892.

May 3, **Skylar Neil Memorial Golf Tournament**, presented by the T.J. Martell Foundation, Malibu Country Club, Malibu, Calif. 310-358-4970.

May 10, **26th Annual Humanitarian of the Year Award Gala**, presented by the T.J. Martell Foundation, New York Hilton, New York. 212-833-5444.

May 14, **10th Annual Polar Music Prize**, Berwald Hall, Stockholm. 46-8-407-1816.

May 14-21, **Fourth Annual Hip-Hop Appreciation Week**, Riverside Church, New York. 201-521-9742.

May 28, **41st Edison Classical Music Awards**, de Nieuwe Kerk, the Hague, Holland. 31-35-625-4422.

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 4-8, **Internet Security Conference**, Century Plaza Hotel, Los Angeles. 800-798-2928.

JULY

July 24-26, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 646-654-4660.

August 28-30, **Billboard/BET R&B/Hip-Hop Conference and Awards**, New York Hilton, New York. 646-654-4660.

AUGUST

August 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, or E-mail jpesselnick@billboard.com.

GOOD WORKS

CANCER BENEFIT: On May 5, the Damon Harris Cancer Foundation benefit concert will take place at the Radisson Hotel in Mount Laurel, N.J. **Harris**, a former member of **the Temptations**, was recently diagnosed with prostate cancer and established the foundation to support and educate prostate cancer survivors. Some of the featured performers at the show, which will be produced by New Jersey radio personality **Tim Marshall**, will be **the Delfonics**, **Marilyn Marshall**, and **Harris**. Contact: Tim Marshall at 609-877-9352.

OUTKAST ACTIVISM: Nike and **OutKast** are teaming up in a stand against youth violence. Through the Nike Youth Action program, a series of \$1,000 grants will be donated to nonprofit youth organizations at nine of the act's 40 tour stops. OutKast will visit each organization to give a presentation about youth activism, and free concert tickets will be distributed to participating children. One program that has received a grant so far is the Citizens Committee for New York City, which helps urban youth promote positive change in their schools and neighborhoods. Contact: **Kristi Dunn** at 310-670-6770.

FOR THE RECORD

In "Los Super Seven Regroups on Columbia/Legacy's *Canto*" (Billboard, March 10), the story mistakenly referred to "the late Freddy Fender." Thankfully, the singer—who has been sick of late—is still living in Corpus Christi, Texas.



Boycott Brunch. In celebration of the HBO film *Boycott* and the accompanying EMI Gospel soundtrack, EMI Gospel, Capitol Records, and HBO recently co-sponsored a gospel brunch at West Hollywood's House of Blues. Aaron Neville, BeBe Winans, Donald Lawrence, and Darwin Hobbs were among those attending. Excerpts from the film were showcased during the brunch. Shown at the event, from left, are Bill Hearn, president/CEO of EMI Christian Music Group; gospel singer Brent Jones; Neville; Winans; Lawrence; Roy Lott, president/CEO of Capitol; and Ken Pennell, VP/GM of EMI Gospel.

LIFELINES

BIRTHS

Boy, Jackson Slade, to **Natalie Maines** and **Adrian Pasdar**, March 15 in Austin, Texas. Mother is a member of Dixie Chicks. Father is an actor.

Boy, Jacob Benjamin, adopted by **Julie** and **Michael Weiss**, Feb. 26 in New York. Mother is creative director of Nervous Records. Father is president of Nervous Records.

DEATHS

Benny Martin, 72, of unknown causes, March 13 in Nashville. Martin was a well-known country/bluegrass fiddler. Throughout the 1940s, he played with such acts as Bill Monroe & His

Blue Grass Boys, the Smoky Mountain Boys, and the Foggy Mountain Boys. Martin signed with MGM Records as a solo artist in the early 1950s and later recorded for such labels as Mercury, Decca, Starday, and Monument. His first album, *Benny Martin: Country Music's Sensational Entertainer*, was released in 1961. He later recorded two double-album sets, *The Fiddle Connection* (1977) and *Big Daddy of the Fiddle & Bow* (1979). Martin's last album, *The Big Tiger Roars Again, Part 1* (1999), featured such guest artists as Vince Gill, Ricky Skaggs, Crystal Gayle, and Bobby Osborne. He is survived by a son and two daughters.

Programming

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Crossovers Struggle To Keep Base

Recent Pop-Sounding Singles Meet Resistance At R&B Radio

This article was reported by Dana Hall and Sean Ross of *Airplay Monitor* and Frank Saxe.

NEW YORK—When K-Ci & JoJo's "All My Life" broke through in 1997-98, it was a definite stylistic departure for the duo, particularly considering their history as part of Jodeci, a core R&B act that got little top 40 attention.

Despite the song's poppier feel, R&B radio made it No. 1 for six weeks on the R&B airplay chart in *Billboard* sister publication *Monitor*. (It peaked at No. 2 on the *Monitor* R&B mainstream top 40 airplay chart.)

Today, it's a different story. "Crazy," the leadoff single from the act's current album, reached No. 4 at mainstream top 40 but failed to chart at mainstream R&B, where MCA is already working another single, "Wanna Do You Right." And while it's the most extreme example, "Crazy" is only one recent instance of an R&B record that pop radio is feeling but R&B radio is not.

Such records have existed almost from the moment that R&B and rhythmic top 40 were first considered two separate formats in the mid-'80s, and Jermaine Stewart's "We Don't Have to Take Our Clothes Off" found an audience at top 40 but not R&B. Some artists, such as Shaggy, can

start at either format and cross over to the other, depending on whether the song is "Boombastic" or "Angel." And R&B radio has wrestled with whether to acknowledge R&B-flavored pop artists, from Madonna to Pink and Jennifer Lopez.

Even a consistent recent R&B hitmaker can face resistance. Mya's "Free" is No. 17 and climbing at mainstream top 40 but peaked at No. 34 on the *Monitor* R&B airplay chart. And while Destiny's Child's "Independent Women Part I" was unquestionably an R&B hit, peaking at No. 3, it spent seven weeks at No. 1 on the mainstream top 40 side.

These examples raise not only the issue of what exactly gives a song a pop feel but also whether top 40 success creates problems for artists on the R&B side (as it occasionally has at modern rock and country). So far, PDs say, they only judge the feel of the songs themselves. But that doesn't mean they're not wary of when artists' success extends beyond the format.

"I don't think it's just PDs saying, 'These acts are now pop artists, so we won't play them,'" Cumulus director of urban programming Ken

Johnson says. "The concern is more that the label, and sometimes the artists and management themselves, are now trying to produce more pop-sounding records."

BLACKLISTED OR SONG BY SONG?

Although few programmers cop to holding a grudge against acts that cross over, some admit that others, including their listeners, may. "I think many R&B PDs do have a little caution when we know a label is trying to cross over a record or artist," WIZF Cincinnati PD "Hurricane" Dave Smith says. "We begin to get suspicious of what's to come."

"Some of these acts become superstars and can't embrace the audience that kicked them off in the first place, and that pisses off the African-American audience," Clear Channel/Norfolk, Va., operations manager K.J. Holiday observes. While Holiday says that it does bother him when he doesn't see artists at his station or in the market as much as he used to, he still "tries to take each record for what it's worth," noting that he supported "Independent Women Part I" and "tried to play 'Free,'" although listeners' reaction to the latter song was lukewarm at best.

WMSU/WAJV Starkville/Columbus, Miss., PD Kenny Smoov says, "I think R&B radio turns the other cheek when artists or their handlers intentionally begin to target the pop audience and sound. Some programmers feel violated that after certain artists become stars with R&B, then have a decent pop experience, they begin to refocus their music and their priorities."

Andre Carson, PD of WPEG (Power 98) Charlotte, N.C., says "Admittedly, the artists and the labels have to walk a fine line when they are trying to retain their base at black radio and at the same time they are trying to expand their audience to a more mass-appeal demo. We realize they need to broaden their base in order to grow."

"I understand that some R&B PDs say songs don't sound R&B," says WQQK Nashville PD Terry Foxx, who returned to the R&B format after working at top 40 WBBM Chicago. "But who sets the regulation as to what a pop record or what an R&B record should sound like? Some are being too closed-minded."

Programmers may not like the fact that their biggest artists are crossing over, but most say they won't blacklist an artist simply for gaining airplay on top 40 radio. Smoov says the main thing for the artists is to keep it real. "If you make a song and it crosses over, then great, get that money. But

(Continued on next page)

newsline...

PARK TO LEAVE U.K.'S CAPITAL RADIO. One of Europe's best-known radio programmers has become a free agent: London-based Capital Radio Group group PD Richard Park has announced his departure. Park joined Capital in 1985 from Glasgow, Scotland's Radio Clyde and is credited with keeping top 40 station 95.8 Capital FM at the top of London's radio market, as well as overseeing programming for the group's expansion. It is expected that Park will retain a connection with Capital as a consultant.

GOOD LUCK FOR BAD TOUCH. Another Canadian station has been under review for airing Bloodhound Gang's "The Bad Touch." Top 40 CKMM (Hot 103) Winnipeg, Manitoba, was forced to defend playing the song after a listener E-mailed the Canadian Broadcast Standards Council (CBSC) complaining about the song's lyrical content, which she says is too explicit for young listeners targeted by the top 40 outlet. CKMM's former VP of programming Lisa Akizuki responded, "I understand your opposition to this song, especially if your son is singing it—although you mentioned that he didn't know what he was saying. I understand why the school would decide not to play Hot 103 during phys ed or in the school bus, for fear that this song might come on." She went on to say, "Censorship is a slippery slope for broadcasters to navigate. Freedom of choice means that a radio station can play 'The Bad Touch,' but also that people can choose to ban our station from certain venues." The CBSC agreed with the station, ruling that the song "does not pass from the inappropriate to the unacceptable. It is suggestive but not graphically explicit." It is not the first time the song has been the center of a complaint. Top 40 CIGL Belleville, Ontario, was also under investigation by the CBSC, but it was also cleared of charges that it violated Canadian broadcasting codes (*Billboard*, March 3).

U.S. GROUP EYES EUROPEAN EXPANSION. Clear Channel is looking to expand its presence in Europe, and it has joined with three Danish newspapers in bidding for a new FM network in Denmark. The proposed Radio 1 would be established as a joint venture of the newspapers and Clear Channel's Radio 2/Uptown Group—which has agreed to be the station's operator and consultant, as well as handle airtime sales. The station would focus on news; a significant amount of the programming, however, would feature classical music. Five other bids have been submitted for the license, and the Danish government is expected to award the license before the summer. Although critics say the contest has been designed to favor public broadcaster Danmarks Radio (DR), More Group managing director Jim Receuver says it is not a foregone conclusion that it will be public. "I can't see why [the culture ministry] would give it to DR. If they want to give Denmark a new product, they have to look outside the box." Clear Channel already owns a stake in the More Group, which operates Denmark's national AC Radio 2 and top 40 Radio Uptown. Clear Channel, through the More Group, also owns radio stations in Great Britain and Norway, as well as Switzerland's Plakanda Radio, and Czech Republic's Radio Bonton.

RAPID GROWTH FORECAST FOR SATELLITE RADIO. Satellite radio will sign up 1 million subscribers by the end of the first year of services, and that number should grow to 21 million receivers on the market after five years. That is according to a report by the Yankee Group, a technology research and strategic consulting firm. Analyst Ryan Jones feels Sirius Satellite Radio and XM Satellite Radio are "revolutionary" and says their business models are similar to cable TV 30 years ago. Jones says consumers will adopt the product, bypassing stigmas associated with monthly fees because satellite radio offers distinct advantages of national coverage, digital sound quality, and content variety. A separate report, also prepared by Yankee, says 50% of "heavy listeners" wanted radio with fewer commercials and more variety.

NOTED. Citadel Communications has set April 26 for a shareholders meeting to approve the proposed \$2 billion sale of the company to Forstmann Little. The deal is expected to close in the second half of this year.

With reporting by Jon Heasman in London, Charles Ferro in Copenhagen, and Frank Saxe in New York.

Report Finds Few Women Executives

BY FRANK SAXE

NEW YORK—Women account for just 9% of the board members of the major media, telecommunications, and E-companies, according to a new report by the Annenberg Public Policy Center. Women are also under-represented at the executive level, accounting for only 13% of the top executives in the companies.

According to the study, 13% of radio GMs are female, 37% of radio general sales managers are women, and 43% of radio promotion directors are female. Researchers did not look at any on-air positions except news director, of which 28% were women.

The Annenberg study also broke out a number of companies' executive suites. It says that of Clear Channel's 20 top managers, 25% are women. At Viacom, parent to Infinity Radio and operator of MTV and VH1, 17%, or two out of 12, are female. At ABC Radio's parent, Disney, two of its 20 top slots are filled by women. AOL Time Warner ranked last, with all its top 20

executive offices filled by men.

In the board room, Clear Channel ranked last, since all its 13 board members are men. Viacom's board is 11% women, while Disney's board is 21%.

"Even the newest media conglomerates and high-tech companies reflect old attitudes in their executive suites," says Kathleen Hall Jamieson, director of the Annenberg Center.

Trade associations for media companies also took a hit in the study, with women making up only 17% of their boards of directors. 41% of the board members at the National Assn. of Broadcasters are women, according to Annenberg researchers.

"While the media industry doesn't have a strong history of training and mentoring women and minorities, we are slowly waking up to the fact that our future depends on it," says Emmis CEO Jeff Smulyan.

The Annenberg report is the first in a planned annual release of the study.



SMITH

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	3	4	19	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK 1 week at No. 1
2	1	1	26	THIS I PROMISE YOU JIVE 42746* †	'N SYNC
3	4	3	30	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
4	2	2	24	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
5	6	8	15	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
6	8	11	8	NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
7	5	5	34	BACK HERE HOLLYWOOD 164040 †	BBMAK
8	7	6	27	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
9	9	7	52	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
10	11	10	61	BREATHE WARNER BROS. 16884 †	FAITH HILL
11	10	9	29	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
12	12	13	77	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
13	14	14	81	AMAZED BNA 65957 †	LONESTAR
14	16	16	25	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
15	13	12	47	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
16	17	20	5	ANGEL ISLAND ALBUM CUT/IDJMG	LIONEL RICHIE
17	20	17	56	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
18	15	19	11	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/IDJMG †	BON JOVI
19	18	18	8	I CAN'T DENY IT ATLANTIC ALBUM CUT †	ROD STEWART
20	19	15	75	THAT'S THE WAY IT IS 550 MUSIC 79473*/EPIC †	CELINE DION
21	21	21	8	YOU CAN'T WALK AWAY FROM LOVE EPIC ALBUM CUT †	GLORIA ESTEFAN
22	22	23	7	ONLY TIME WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE †	ENYA
23	23	24	7	MY EVERYTHING UNIVERSAL ALBUM CUT †	98 DEGREES
24	24	22	20	BY YOUR SIDE EPIC 79544* †	SADE
25	28	30	3	THANK YOU ARISTA 13922* †	DIDO

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	3	19	THANK YOU ARISTA 13922* †	DIDO 2 weeks at No. 1
2	3	2	25	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
3	2	1	26	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
4	4	5	15	DON'T TELL ME MAVERICK 16825/WARNER BROS. †	MADONNA
5	5	4	26	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
6	7	8	21	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
7	9	9	10	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
8	6	6	31	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED
9	10	11	9	JADED COLUMBIA 79555* †	AEROSMITH
10	8	7	33	CRAZY FOR THIS GIRL COLUMBIA 79484 †	EVAN AND JARON
11	12	12	29	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
12	11	10	32	PINCH ME REPRISE 16827 †	BARENAKED LADIES
13	16	20	9	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
14	13	14	9	TOO LITTLE TOO LATE REPRISE ALBUM CUT †	BARENAKED LADIES
AIRPOWER					
15	19	27	6	HANGING BY A MOMENT DREAMWORKS ALBUM CUT †	LIFEHOUSE
16	18	21	17	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
17	20	22	15	HEMORRHAGE (IN MY HANDS) 550 MUSIC ALBUM CUT/EPIC †	FUEL
18	17	17	49	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
19	14	15	37	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
AIRPOWER					
20	21	28	6	DROPS OF JUPITER (TELL ME) COLUMBIA ALBUM CUT †	TRAIN
21	22	25	7	YELLOW CAPITOL ALBUM CUT †	COLDPLAY
22	23	24	12	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
23	15	13	25	BABYLON ATO ALBUM CUT/RCA †	DAVID GRAY
24	24	23	11	I DID IT RCA ALBUM CUT †	DAVE MATTHEWS BAND
25	25	26	16	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/IDJMG †	BON JOVI

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 78 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Airpower awarded to songs appearing in the top 20 on both the BOS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2001, Billboard/BPI Communications.

CROSSOVERS STRUGGLE

(Continued from preceding page)

just imagine how R&B would treat Jill Scott if she came back next year with a Mya or Jennifer Lopez sound, complete with dancing videos."

Similarly, Holiday notes that "some acts like Boyz II Men or Luther Vandross seemed to be making an effort to cross over. The music sounded different. It didn't have a soulful feel. When the music changes, that's when the audience can lash out at you." By contrast, he says, "R. Kelly has held on. He did that record with Celine Dion, and we still love R. Kelly, because he still brings it to us. And the pop audience will stay with R. Kelly, because he's true to his music, too."

While some PDs say they won't play a song once it crosses over, others feel the opposite. "I've been playing 'Angel' as much as the top 40 stations," says Foxx. "And on 'It Wasn't Me,' I had to buy the CD, because the label wasn't servicing it to black radio as early as they were to top 40."

Johnson agrees that "It Wasn't Me" had the right sound, even though it was a pop record at the core. "But it blew up anyway, and we did play it," he says. "I think it's a case where there are some pop records that black listeners like, as in the Shaggy. They might like Creed or 'N Sync as well. But they don't necessarily have a sound we can play on black radio. The difference with Shaggy was it did have a sound we could embrace at black radio."



CARSON

Foxx echoes that statement, saying, "A Vertical Horizon or most of the Backstreet Boys' [songs] don't sound like they would fit an R&B station, but K-Ci & JoJo and Shaggy—they are pure R&B sound."

Carson says, "The difference between a Destiny's Child and a K-Ci & JoJo is that K-Ci & JoJo started at black radio years ago. Destiny's Child is a much newer act, and many top 40 stations embraced them the same time black radio did. They came up on both sides."

R&B KEDG (Kiss 106.9) Alexandria, La., PD Jay Stevens says that adding such tracks can also keep his station fresh with the 18- to 34-year-old demo. "It lets them know we're not scared to go out there and play a new song if it's good."

R&B A FOUNDATION, SAY LABELS

For their part, label executives do not feel that pop success automatically creates R&B resistance. Cynthia Johnson-Harris, senior VP of urban music promotion at Columbia Records, cites the first-week success of Destiny's Child's "Survivor" when asked if she's facing any resistance at R&B. "Destiny's Child has been a mainstay at urban radio. They've never left their base. Even though they've grown in other areas, they're still very important and relevant to urban radio."



JOHNSON-HARRIS

"I don't think that black radio has turned their back on K-Ci & JoJo," (Continued on next page)

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	15	ANGEL MCA	4 weeks at No. 1 SHAGGY FEATURING RAYVON
2	2	2	20	AGAIN VIRGIN	LENNY KRAVITZ
3	5	6	13	THANK YOU ARISTA	DIDO
4	4	4	17	CRAZY MCA	K-CI & JOJO
5	6	5	10	BUTTERFLY COLUMBIA	CRAZY TOWN
6	10	12	3	ALL FOR YOU VIRGIN	JANET
7	3	3	18	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ
8	9	9	10	JADED COLUMBIA	AEROSMITH
9	7	7	17	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
10	8	8	25	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
11	14	31	3	SURVIVOR COLUMBIA	DESTINY'S CHILD
12	12	15	9	AROUND THE WORLD (LA LA LA LA) REPUBLIC/UNIVERSAL	ATC
13	19	24	7	RIDE WIT ME FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
14	17	19	5	NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE	S CLUB 7
15	15	18	13	NO MORE (BABY I'MA DO RIGHT) NINE LIVES/EPIC	3LW
16	11	10	10	NOBODY WANTS TO BE LONELY COLUMBIA	RICKY MARTIN WITH CHRISTINA AGUILERA
17	20	25	7	STUTTER JIVE	JOE FEATURING MYSTIKAL
18	24	32	4	HANGING BY A MOMENT DREAMWORKS	LIFEHOUSE
19	25	29	5	FOLLOW ME TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
20	13	11	24	HE LOVES U NOT BAD BOY/ARISTA	DREAM
21	18	13	26	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
22	27	23	9	PUT IT ON ME MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING LIL' MO & VITA
23	26	28	6	I'M LIKE A BIRD DREAMWORKS	NELLY FURTADO
24	21	27	9	BREATHLESS 143/LAVA/ATLANTIC	THE CORRS
25	28	26	8	FREE UNIVERSITY/RUFFNATION/INTERSCOPE/WARNER BROS.	MYA
26	32	37	4	SOUTH SIDE V2	MOBY FEATURING GWEN STEFANI
27	29	21	26	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
28	22	16	17	MS. JACKSON LAFACE/ARISTA	OUTKAST
29	23	17	23	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
30	34	34	4	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	LEE ANN WOMACK
31	33	33	6	BEST I EVER HAD (GREY SKY MORNING) RCA	VERTICAL HORIZON
32	31	30	19	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
33	30	22	14	YOU MAKE ME SICK LAFACE/ARISTA	PINK
34	36	—	2	ONE MORE TIME VIRGIN	DAFT PUNK
35	39	—	2	DROPS OF JUPITER (TELL ME) COLUMBIA	TRAIN
36	35	36	8	HEMORRHAGE (IN MY HANDS) 550 MUSIC/EPIC	FUEL
37	37	35	25	THE WAY YOU LOVE ME WARNER BROS.	FAITH HILL
38	RE-ENTRY	17	WHAT'S YOUR FANTASY DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	LUDACRIS FEATURING SHAWNA	
39	NEW ▶	1	DANGER (BEEN SO LONG) JIVE	MYSTIKAL FEATURING NIVEA	
40	NEW ▶	1	LADY (HEAR ME TONIGHT) BARCLAY/MCA	MODJO	

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. 245 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.

American Hi-Fi's Stacy Jones almost didn't recognize himself when he first heard his group's single, "Flavor of the Weak," on the radio.

"I was in L.A., and we were in the car driving down Melrose," he says. "The radio was on kind of low. I heard something, and I said, 'I kind of like that song.' It turned out to be 'Flavor of the Weak.'"

It might have been surprising for Jones, a former drummer for Veruca Salt and Letters to Cleo, because he's playing a new role as singer/songwriter/guitarist. "[Fellow band member] Brian [Nolan] or myself had to switch instruments because we were both drummers," he says. "I just kind of went for it. It helped me

to create a fresh vibe."

What comes across on American Hi-Fi's self-titled Island debut is that many forms of rock'n'roll—from heavier, guitar-laden songs to



'It was one of those songs that kind of wrote itself.'

— Stacy Jones, American Hi-Fi

lighter, vocal-focused tracks—can coexist on one album. Jones says, "I wanted to have some hills and valleys on the record, something that was different. Some bands are putting out really stat-

ic records right now. We wanted to mix it up a little, because we're influenced by all kinds of music, and we tried to incorporate all of our favorite things about rock'n'roll."

One tried-and-true favorite is songs that deal with the difficulties of relationships. "Flavor," which is No. 10 on this issue's Modern Rock Tracks chart, tells the story of a girl whose boyfriend has passed her by. "It was one of those songs that kind of wrote itself," Jones says. "I wrote it from the girl's perspective first, and then I flipped it around. I think that at some point all of us has known of a relationship like this or have been in this kind of relationship. I think that everyone can relate to the song."

CROSSOVERS STRUGGLE

(Continued from preceding page)

says MCA VP of R&B promotions Benny Pough. "But I do think there's broader music on the album, and once you listen to it, you'll see they are not just an R&B act. Unfortunately, with 'Crazy,' we were unable to get everything we wanted from it in terms of airplay, but ultimately, the record has gone on to be very successful in other formats." He also notes that some R&B stations are going back to playing "Crazy" now, because of its pop success.

But Pough does allow that crossover success can become an issue. "There are PDs out there who feel that once an artist goes pop, they're not going to support them anymore. But the fact remains: There are few artists out there who can walk this walk, simply because they don't have the R&B base. K-Ci & JoJo have years behind them with R&B history. They've positioned themselves to finally take the shot of going pop. They are not abandoning R&B music or R&B radio at all. They didn't make a pop record. They made a record they hoped would satisfy both."

Ultimately, Pough hopes that PDs will consider the larger crossover in music and cultures overall. "We can't pigeonhole our artists to be only black or urban. The music is too popular now with everyone," he says.

Whether or not to play a crossover artist or song has programmers aligning into one of two different camps. The first says the act is top 40's and no longer belongs on R&B radio. The second, however, thinks R&B radio should own artists so when listeners hear the song on the top 40 station, they still consider it an R&B track. The theory is those top 40 listeners will eventually sample R&B stations looking for more of the same. As a member of the first group, Smith says, "I'm from the old school, in that I don't believe that not playing a record can hurt you. It's only the records that you do play that can hurt."

That is one of the reasons Johnson says he is not playing "Love Don't Cost a Thing." "With Jennifer Lopez, I simply think the label is trying to fit her sound into black radio, but it isn't working," he says. "It's like forcing a square peg into a round whole. Yes, she's a very popular actress and a big name, but that doesn't always mean anything in terms of music. She even said in an MTV interview that her music was pop. So why should black radio play it?"

That does not hold true, however, for Destiny's Child, he continues. "They still have the same sound they started with. It's just that top 40 radio gravitated to them. Not the other way around."

Smooov says, "I understand that each artist must forge their own road and do what they think is best for their careers. However, they shouldn't expect us to go along for the ride if it's not the direction that a station is headed."

Although acts may not be getting as much airplay on R&B radio as they have once received, they are not being ignored altogether. Carson says, "Obviously we're not holding it against them that they were played by pop radio."

Pough worries that the trend is pigeonholing an artist to be only black or R&B, without recognizing how much is crossing over today. He says, "Our music and our formats are so intertwined with one another."

Billboard®

MARCH 31, 2001

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	2	3	13	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
2	1	1	16	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS OF STAINED WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE †
3	4	5	12	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
4	3	2	10	JADED JUST PUSH PLAY	AEROSMITH COLUMBIA †
5	5	4	25	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
6	6	6	29	ONE STEP CLOSER (HYBRID THEORY) & "DRACULA 2000" SOUNDTRACK	LINKIN PARK WARNER BROS. †
7	7	7	19	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
8	8	8	32	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
9	10	12	7	ARE YOU THERE? UNWIND	OLEANDER REPUBLIC/UNIVERSAL †
10	9	9	41	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
11	13	14	6	RIDIN' TIME BOMB	BUCKCHERRY DREAMWORKS †
12	11	11	8	INNOCENT SOMETHING LIKE HUMAN	FUEL EPIC †
13	12	10	17	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
14	14	13	38	N.I.B. NATIVITY IN BLACK II. TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
15	16	16	7	THE HOLLOW MER DE NOMS	A PERFECT CIRCLE VIRGIN
16	17	17	16	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
17	15	15	13	KILLING THE FLY ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
18	18	18	5	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
19	19	22	6	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE
20	20	25	4	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/IDJMG †
21	22	26	5	SUPERMAN INSIDE REPTILE	ERIC CLAPTON DUCK/REPRISE
22	21	19	10	WALK ON ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE †
23	26	27	4	I WANT TO LIVE 2001: A SPACE HOGYSSEY	SPACEHOG ARTEMIS
24	24	23	10	I DID IT EVERYDAY	DAVE MATTHEWS BAND RCA †
25	39	—	2	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
26	23	24	8	WANT YOU BAD CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
27	25	21	10	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
28	27	29	5	BETWEEN ANGELS AND INSECTS INFEST	PAPA ROACH DREAMWORKS †
29	28	31	5	WHAT A DAY STATEMENT	NONPOINT MCA
30	30	33	3	HEADS EXPLODE GOD SAYS NO	MONSTER MAGNET A&M/INTERSCOPE
31	31	37	3	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
32	29	32	6	WASTE NEW KILLER AMERICA	SKRAPE RCA
33	NEW ▶	1	1	SAFE IN NEW YORK CITY STIFF UPPER LIP	AC/DC EASTWEST/EEG †
34	32	36	8	BLEEDER VIOLENCE	NOTHINGFACE TVT
35	33	38	3	GET WHAT YOU GOT COMIN' VAN ZANT II	VAN ZANT CMC INTERNATIONAL/SANCTUARY
36	34	—	2	NEW DISEASE THE HEIGHT OF CALLOUSNESS	SPINESHANK ROADRUNNER
37	NEW ▶	1	1	BEGINNING OF THE END SOMEWHERE IN BETWEEN	SYSTEMATIC TMC/ELEKTRA/EEG
38	37	39	18	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
39	NEW ▶	1	1	HOW I COULD JUST KILL A MAN RENEGADES	RAGE AGAINST THE MACHINE EPIC
40	40	—	13	RIDERS ON THE STORM STONED IMMACULATE - THE MUSIC OF THE DOORS	CREED ELEKTRA/EEG

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 70 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001. Billboard/BPI Communications

Billboard®

MARCH 31, 2001

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	18	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
2	2	2	19	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS OF STAINED WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE †
3	3	4	22	SOUTH SIDE PLAY	MOBY FEATURING GWEN STEFANI V2 †
4	4	3	20	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
5	5	7	26	ONE STEP CLOSER (HYBRID THEORY) & "DRACULA 2000" SOUNDTRACK	LINKIN PARK WARNER BROS. †
6	6	6	23	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
7	8	9	9	INNOCENT SOMETHING LIKE HUMAN	FUEL EPIC †
8	7	5	11	I DID IT EVERYDAY	DAVE MATTHEWS BAND RCA †
9	9	8	18	YELLOW PARACHUTES	COLDPLAY CAPITOL †
10	14	15	9	FLAVOR OF THE WEAK AMERICAN HI-FI	AMERICAN HI-FI ISLAND/IDJMG †
11	13	16	6	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
12	11	12	10	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
13	10	10	32	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
14	15	14	24	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
15	12	11	13	WALK ON ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE †
16	22	25	4	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
17	20	22	7	HIT OR MISS NEW FOUND GLORY	NEW FOUND GLORY DRIVE-THRU/MCA †
◀ AIRPOWER ▶					
18	24	23	8	MOVIES ANTHOLOGY	ALIEN ANT FARM NEW NOIZE/DREAMWORKS †
19	18	20	7	THE HOLLOW MER DE NOMS	A PERFECT CIRCLE VIRGIN
20	19	21	7	ARE YOU THERE? UNWIND	OLEANDER REPUBLIC/UNIVERSAL †
21	25	27	5	BETWEEN ANGELS AND INSECTS INFEST	PAPA ROACH DREAMWORKS †
22	16	13	13	WANT YOU BAD CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
23	26	29	6	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE
24	28	28	5	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
25	17	18	19	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
26	23	19	15	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE †
27	27	30	4	MY HAPPINESS ODYSSEYNUMBERFIVE	POWDERFINGER REPUBLIC/UNIVERSAL
28	21	17	10	DIGITAL BATH WHITE PONY	DEFTONES MAVERICK
29	30	31	8	LIFE SPIRITUAL MACHINES	OUR LADY PEACE COLUMBIA
30	32	39	3	HEY PRETTY HAUNTED	POE FEI/ATLANTIC
31	29	26	5	OPTICON VAPOR TRANSMISSION & "VALENTINE" SOUNDTRACK	ORGY WARNER SUNSET/ELEMENTREE/REPRISE
32	33	36	3	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/IDJMG †
33	31	24	18	WARNING WARNING	GREEN DAY REPRISE †
34	39	—	2	OUT OF MY DEPTH SONGS FROM AN AMERICAN MOVIE, VOL. 2	EVERCLEAR CAPITOL
35	NEW ▶	1	1	WAITING WARNING	GREEN DAY REPRISE
36	35	38	24	AGAIN GREATEST HITS	LENNY KRAVITZ VIRGIN †
37	NEW ▶	1	1	HOW I COULD JUST KILL A MAN RENEGADES	RAGE AGAINST THE MACHINE EPIC
38	37	—	2	PARALLEL UNIVERSE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS.
39	NEW ▶	1	1	HERE'S TO THE NIGHT HORRORSCOPE	EVE 6 RCA
40	NEW ▶	1	1	CRAWLING (HYBRID THEORY)	LINKIN PARK WARNER BROS.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

Black Eyed Peas Lead MVPA Award Nominations

MVPA AWARDS: With a total of six nods, videos from hip-hop trio **Black Eyed Peas** top the list of nominees for the 10th annual Music Video Production Assn. (MVPA) Music Video Awards, to be presented May 16 at the Directors Guild in Los Angeles. (The MVPA has changed the date from the previously announced April 18.)

The MVPA Music Video Awards are voted for by MVPA members. Eligible clips for this year's awards show are those videos that were produced last year. The awards are given to the winning video's production company, except in categories that honor a specific behind-the-scenes job. (More information about the awards can be found at MVPA's Web site, mvpa.com.) Here is the complete list of nominees:

Pop video of the year: **Madonna**, "Don't Tell Me" and "Music"; **Moby** Featuring **Gwen Stefani**, "Southside"; **No Doubt**, "Simple Kind of Life"; **N Sync**, "It's Gonna Be Me."

Rock video of the year: **Godsmack**, "Awake"; **Lenny Kravitz**, "Again"; **Marilyn Manson**, "Disposable Teens"; **Papa Roach**, "Last Resort"; **A Perfect Circle**, "Judith."

Hip-hop video of the year: **Black Eyed Peas**, "BEP Empire"; **Black Eyed Peas** Featuring **Macy Gray**,



by Carla Hay

"Request Line"; **Eminem**, "The Real Slim Shady"; **Lil' Kim**, "How Many Licks"; **Mos Def & Pharoahe Monch** Featuring **Nate Dogg**, "Oh No."

Rap video of the year: **Bad Azz**, "You Don't Wanna Be Broke"; **Eminem**, "Stan"; **OutKast**, "Bombs Over Baghdad"; **the Pharcyde**, "Trust"; **Snoop Dogg**, "Snoop Dogg."

R&B video of the year: **Erykah Badu**, "Didn't Cha Know"; **Bilal**, "Soul Sista"; **Lucy Pearl**, "Dance Tonight"; **Tania**, "Stranger in My House"; **Wyclef Jean** Featuring **Mary J. Blige**, "911."

Country video of the year: **Dixie Chicks**, "Goodbye Earl"; **Billy Gilman**, "Warm and Fuzzy"; **Faith Hill**, "The Way You Love Me"; **Alison Krauss**, "Maybe"; **Reba McEntire**, "What Do You Say."

Adult contemporary video of the year: **Dido**, "Here With Me"; **Hooverphonic**, "Mad About You"; **Morcheeba**, "Rome Wasn't Built in a Day"; **Sinéad O'Connor**, "Jealous"; **U2**, "Stuck in a Moment You Can't Get Out Of."

Electronic video of the year: **Fatboy Slim**, "Weapon of Choice"; **Goldfrapp**, "Human"; **Hive**, "Ultra Sonic Sound"; **Titan**, "Corazon"; **Plastikman**, "Converge."

Alternative video of the year: **Detroit Grand Pubahs**, "Sandwiches"; **Dynamite Hack**, "Boyz in the Hood"; **Incubus**, "Drive"; **Moby**, "Porcelain"; **Nine Inch Nails**, "Starsuckers, Inc."

Soundtrack video of the year: **Bob Dylan**, "Things Have Changed"; **Foo Fighters**, "Breakout"; **Janet Jackson**, "Doesn't Really Matter"; **K-Ci & JoJo**, "Crazy"; **Vitamin C**, "The Itch."

International video of the year: **Bent-**

ley Rhythm Ace, "Theme from Gutbuster"; **Fatboy Slim** Featuring **Macy Gray**, "Demons"; **Hexdragon**, "Cocaine Psychosis"; **Morgan**, "Flying High"; **Moloko**, "The Time Is Now."

Best video made for under \$25,000: **Black Eyed Peas**, "Get Original"; **Brassy**, "Work It Out"; **Hive**, "Ultra Sonic Sound"; **Ming & FS Meet DJ J-Rocc**, "Locus"; **Toxic Lounge**, "Clench."

Director of the year: **Paul Hunter**, **Wayne Isham**, **Garth Jennings**, **Joseph Kahn**, **Sophie Muller**.

Best direction of a new artist: **1 Plus 1**, "Cherry Bomb"; **3 Doors Down**, "Kryptonite"; **Badly Drawn Boy**, "Disillusioned"; **Coldplay**, "Yellow"; **Mudvayne**, "Dig."

Best direction of a male artist: **Badly Drawn Boy**, "Disillusioned"; **Common**, "The Light"; **Eminem**, "The Way I Am"; **Snoop Dogg**, "Snoop Dogg"; **Stone Temple Pilots**, "Sour Girl."

Best direction of a female artist: **Aaliyah**, "Try Again"; **Erykah Badu**, "Didn't Cha Know"; **Madonna**, "Don't Tell Me" and "Music"; **Sade**, "King of Sorrow."

Directorial debut: **Black Eyed Peas**, "Get Original"; **Foo Fighters**, "Breakout"; **the Pharcyde**, "Trust"; **Queen Adreana**, "Jolene"; **Vitamin C**, "The Itch."

Best editing in a music video: **Black Eyed Peas** Featuring **Macy Gray**, "Request Line"; **Metallica**, "I Disappear"; **MOP** Featuring **Busta Rhymes**, "Ante Up";

Nine Inch Nails, "Starsuckers, Inc."; **A Perfect Circle**, "Judith."

Best cinematography in a music video: **Backstreet Boys**, "The Call"; **Erykah Badu**, "Didn't Cha Know"; **Bilal**, "Soul Sista"; **Black Eyed Peas** Featuring **Macy Gray**, "Request Line"; **Marilyn Manson**, "Disposable Teens."

Best colorist/Telecine in a music video: **Beck**, "Mixed Bizness"; **Hexdragon**, "Cocaine Psychosis"; **Marilyn Manson**, "The Fight Song"; **Moby** Featuring **Gwen Stefani**, "South Side"; **the Wallflowers**, "Sleepwalker."

Best special effects in a music video: **Busta Rhymes**, "Fire"; **Fatboy Slim** Featuring **Macy Gray**, "Demons"; **Janet Jackson**, "Doesn't Really Matter"; **Red Hot Chili Peppers**, "Californication"; **Robbie Williams**, "Rock DJ."

Best choreography in a music video: **Aaliyah**, "Try Again"; **Christina Aguilera**, "Come on Over (All I Want Is You)"; **Barenaked Ladies**, "Pinch Me"; **Bentley Rhythm Ace**, "Theme from Gutbuster"; **Fatboy Slim**, "Weapon of Choice."

Best styling in a music video: **Erykah Badu**, "Didn't Cha Know"; **Blur**, "Music Is My Radar"; **De La Soul**, "Oooh"; **Lenny Kravitz**, "Again"; **Orgy**, "Dreams in Digital."

Best hair in a music video: **Christina Aguilera**, "Come on Over (All I Want Is You)"; **Destiny's Child**, "Say My Name"; **Lil' Kim**, "How Many Licks"; **Moby** Featuring **Gwen Stefani**, "Southside"; **No Doubt**, "Simple Kind of Life."

Best makeup in a music video: **1 Plus 1**, "Cherry Bomb"; **Korn**, "Make Me Bad"; **Mudvayne**, "Dig"; **N Sync**, "It's Gonna Be Me"; **Orgy**, "Dreams in Digital."



Continuous programming
1235 W. Street, NE
Washington, D.C. 20018

- 1 Ja Rule F/Lil' Mo & Vita, Put It On Me
- 2 Trick Daddy, Take It To Da House
- 3 OutKast, So Fresh, So Clean
- 4 Ginuwine, There It Is
- 5 Eve, Who's That Girl
- 6 Joe, Stutter
- 7 City High, What Would You Do
- 8 Jill Scott, A Long Walk
- 9 Lil Bow Wow, Puppy Love
- 10 Sunshine Anderson, Heard It All Before
- 11 Tank, Maybe I Deserve
- 12 Silk The Shocker, That's Cool
- 13 Shyne, Bonnie & Shyne
- 14 QB's Finest Feat. Nas, Oochie Wally
- 15 Nelly, Ride Wit Me
- 16 Snoop Dogg, Lay Low
- 17 Jagged Edge, Promise
- 18 Olivia, Bizoune
- 19 Jon B., Don't Talk
- 20 Case, Missing You
- 21 Tania, Stranger In My House
- 22 Ludacris, Southern Hospitality
- 23 India.Arie, Video
- 24 Koffee Brown, After Party
- 25 Destiny's Child, Survivor
- 26 R.L., Good Love
- 27 Shaggy, Angel
- 28 112, It's Over Now
- 29 Jahiem, Could It Be
- 30 Jay-Z Feat. R. Kelly, Guilty Until...
- 31 Janet, All For You
- 32 K-Ci & JoJo, Wanna Do You Right
- 33 Iconz, Get Crunked Up
- 34 R. Kelly, A Woman's Threat
- 35 Musiq, Love
- 36 Syleena Johnson, I Am Your Woman
- 37 Lil' Mo, Superwoman
- 38 Shaggy, It Wasn't Me
- 39 Project Pat, Chickenhead
- 40 Lil' Zane, None Tonight
- 41 Maxwell, Get To Know Ya
- 42 Sade, King Of Sorrow
- 43 Monica, Just Another Girl
- 44 G-Dep, Let's Get It
- 45 R. Kelly, Fiesta
- 46 Big Punisher, How We Roll
- 47 Da Brat Feat. Tyrese, What'chu Like
- 48 L-Burna, Make My Day
- 49 Jennifer Lopez, Love Don't Cost A Thing
- 50 Mr. Short Knap, Dollaz, Drank & Dank

NEW ONS

- 2Pac, Until The End Of Time
Donnie McClurkin, We Fall Down
Eric Benet, Love Don't Love Me
Kirk Franklin & Mary Mary, Thank You Queen Penn, I Got Cha
Turk, It's In Me



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Toby Keith, You Shouldn't Kiss Me
- 2 Kenny Chesney, Don't Happen Twice
- 3 Keith Urban, But For The Grace Of God
- 4 Darryl Worley, A Good Day To Run
- 5 Jo Dee Messina, Burn
- 6 Jessica Andrews, Who I Am
- 7 Sara Evans, I Could Not Ask For More *
- 8 Charlie Robison, I Want You Bad *
- 9 Diamond Rio, One More Day
- 10 Travis Tritt, It's A Great Day To Be Alive
- 11 Soggy Bottom Boys, I Am A Man Of... *
- 12 Nickel Creek, When You Come Back Down
- 13 Dwight Yoakam, What Do You Know About Love
- 14 Rascal Flatts, This Everyday Love
- 15 Gary Allan, Right Where I Need To Be
- 16 Aaron Tippin, People Like Us
- 17 Patty Loveless, The Last Thing On My Mind
- 18 Clay Davidson, Sometimes
- 19 Mark McGuinn, Mrs. Steven Rudy *
- 20 Alison Krauss, Maybe
- 21 Dixie Chicks, Without You
- 22 Chris Cagle, Laredo
- 23 Sherrie Austin, Jojene
- 24 Travis Tritt, Best Of Intentions
- 25 Toby Keith, How Do You Like Me Now
- 26 Faith Hill, Breathe
- 27 Montgomery Gentry, She Couldn't Change Me
- 28 Alan Jackson, When Somebody Loves You
- 29 Jamie O'Neal, There Is No Arizona
- 30 Vince Gill, Feels Like Love
- 31 Eric Heatherly, Flowers On The Wall
- 32 Trick Pony, Pour Me
- 33 Martina McBride, Love's The Only House
- 34 Keith Urban, Your Everything
- 35 LeAnn Rimes, I Need You
- 36 Faith Hill, This Kiss
- 37 Alan Jackson, WWW.Memory
- 38 Toby Keith, Country Comes To Town
- 39 Billy Gilman, One Voice
- 40 Lee Ann Womack, I Hope You Dance
- 41 Faith Hill, The Way You Love Me
- 42 Jo Dee Messina, That's The Way
- 43 Faith Hill, It Matters To Me
- 44 Dixie Chicks, Goodbye Earl
- 45 Shedaisy, Lucky 4 You
- 46 Carolyn Dawn Johnson, Georgia
- 47 Lee Ann Womack, Ashes By Now
- 48 Brooks & Dunn, Ain't Nothing 'Bout You
- 49 Sara Evans, Born To Fly
- 50 Dixie Chicks, Cowboy Take Me Away

NEW ONS

- Great Kelley, Out Of Here Tonight
Irene Kelley, A Little Bluer Than That
Rick Ferrell, The Girl's Got It Goin' On
Tammy Cochran, Angels In Waiting
Trent Summar, Paint Your Name In Purple



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Destiny's Child, Survivor
- 2 Janet, All For You
- 3 Limp Bizkit, My Way
- 4 Thring Spears, Don't Let Me Be...
- 5 Papa Roach, Between Angels And Insects
- 6 Buckcherry, Ridin'
- 7 U2, Walk On
- 8 Dave Matthews Band, I Did It
- 9 Aerosmith, Jaded
- 10 Jennifer Lopez, Play
- 11 OutKast, So Fresh, So Clean
- 12 Eve, Who's That Girl
- 13 Crazy Town, Butterly
- 14 Lifehouse, Hanging By A Moment
- 15 Shaggy, Angel
- 16 Coldplay, Yellow
- 17 Fuel, Innocent
- 18 Incubus, Drive
- 19 Aaron Lewis W/Fred Durst, Outside
- 20 American Hi-Fi, Flavor Of The Weak
- 21 Nelly, Ride Wit Me
- 22 Dido, Thank You
- 23 Dream, He Loves U Not
- 24 Joe, Stutter
- 25 K-Ci & JoJo, Crazy
- 26 Mya, Free
- 27 Ja Rule F/Lil' Mo & Vita, Put It On Me
- 28 Ricky Martin W/Christina Aguilera, Nobody...
- 29 Black Eyed Peas, Request Line
- 30 Snoop Dogg, Lay Low
- 31 Jagged Edge, Promise
- 32 Mystikal Feat. Nivea, Danger
- 33 India.Arie, Video
- 34 Green Day, Warning
- 35 S Club 7, Never Had A Dream Come True
- 36 Godsmack, Greed
- 37 Nelly Furtado, I'm Like A Bird
- 38 Trick Daddy, Take It To Da House
- 39 ATC, Around The World (La La La La)
- 40 Saliva, Your Disease
- 41 Disturbed, Voices
- 42 New Found Glory, Hit Or Miss
- 43 Souldecision, Ooh It's Kinda Crazy
- 44 Backstreet Boys, The Call
- 45 Jill Scott, A Long Walk
- 46 Ludacris, Southern Hospitality
- 47 At The Drive In, One Armed Scissor
- 48 Jay-Z Feat. R. Kelly, Guilty Until...
- 49 R. Kelly, Fiesta
- 50 Tantric, Breakdown

NEW ONS

- Mudvayne, Dig
Fatboy Slim, Weapon Of Choice
Good Charlotte, Motivation Proclamation
Jay-Z, Guilty Until Proven Innocent
R. Kelly, Fiesta
Sum 41, Fat Lip



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Aerosmith, Jaded
- 2 Lenny Kravitz, Again
- 3 Jennifer Lopez, Love Don't Cost A Thing
- 4 Dido, Thank You
- 5 Madonna, Don't Tell Me
- 6 Dave Matthews Band, I Did It
- 7 Janet, All For You
- 8 U2, Walk On
- 9 U2, Walk On
- 10 Matchbox Twenty, If You're Gone
- 11 Uncle Kracker, Follow Me
- 12 Jill Scott, A Long Walk
- 13 Lifehouse, Hanging By A Moment
- 14 Destiny's Child, Survivor
- 15 The Corrs, Breathless
- 16 Fuel, Hemorrhage (In My Hands)
- 17 Bon Jovi, Thank You For Loving Me
- 18 Barenaked Ladies, Too Little Too Late
- 19 Don Henley, Everything Is Different Now
- 20 U2, Beautiful Day
- 21 Coldplay, Yellow
- 22 Nelly Furtado, I'm Like A Bird
- 23 Ricky Martin W/Christina Aguilera, Nobody...
- 24 Incubus, Drive
- 25 Backstreet Boys, Shape Of My Heart
- 26 Green Day, Warning
- 27 Sade, King Of Sorrow
- 28 3 Doors Down, Loser
- 29 Shaggy, Angel
- 30 Destiny's Child, Independent Women Pt. I
- 31 Everclear, Am Radio
- 32 K-Ci & JoJo, Crazy
- 33 Josh Joplin Group, Camera One
- 34 N Sync, This I Promise You
- 35 Mina Gordon, Now I Can Die
- 36 Vertical Horizon, You're A God
- 37 Aerosmith, Crazy
- 38 Soundgarden, Black Hole Sun
- 39 Barenaked Ladies, Pinch Me
- 40 Dave Matthews Band, Crush
- 41 Christina Aguilera, What A Girl Wants
- 42 Everclear, Wonderful
- 43 3 Doors Down, Kryptonite
- 44 P.J. Harvey, Good Fortune
- 45 Semisonic, Chemistry
- 46 Faith Hill, The Way You Love Me
- 47 Foo Fighters, Learn To Fly
- 48 Aerosmith, Jamie's Got A Gun
- 49 Spandau Ballet, True
- 50 Aerosmith, Cryin'

NEW ONS

- Bon Jovi, Say It Isn't So
Matchbox Twenty, Mad Season
Bee Gees, This Is Where I Came In
R. Kelly, A Woman's Threat

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 31, 2001.



Continuous programming
200 Jericho Quadrangle
Jericho, NY 11753

- Godsmack, Greed (NEW)
Gorillaz, Clint Eastwood (NEW)
3 Doors Down, Duck And Run (NEW)
Destiny's Child, Survivor
Papa Roach, Between Angels And Insects
New Found Glory, Hit Or Miss
OutKast, So Fresh, So Clean
U2, Walk On
Nelly Furtado, I'm Like A Bird
Oleander, Are You There?
Nelly Feat. City Spud, Ride Wit Me
Lenny Kravitz, Black Velveteen
Fuel, Innocent
Eve, Who's That Girl?
American Hi-Fi, Flavor Of The Weak
Janet, All For You
Ludacris, Southern Hospitality
Limp Bizkit, My Way
Mya, Free
Silkk The Shocker, That's Cool



Continuous programming
3800 W. Alameda Ave.
Burbank, CA 91505

- 3LW, No More (Baby I'ma Do Right)
Aaron Carter, That's How I Beat Shaq
A*Teens, Bouncing Off The Ceiling
Brook Allison, The Kiss Off (Goodbye)
Destiny's Child, Survivor
Dream, He Loves U Not
BBMak, Still On Your Side
Leslie Carter, Like Wow!
Lil Bow Wow Feat. Jagged Edge, Puppy Love
Samantha Mumba, Baby, Come Over



Continuous programming
1515 Broadway
New York, NY 10036

- NEW
Missy "Misdemeanor" Elliott, Get Ur Freak On
R.E.M., Imitation Of Life
Sunshine Anderson, Heard It All Before
Train, Drops Of Jupiter (Tell Me)
MusiQ Soulchild, Love
Kurupt Feat. Nate Dogg, Behind The Walls



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- SoulDecision, Let's Do It Right (NEW)
OutKast, So Fresh, So Clean (NEW)
R. Kelly Feat. Jay-Z, Fiesta (NEW)
American Hi-Fi, Flavor Of The Weak (NEW)
Hawksley Workman, Striptease (NEW)
Missy "Misdemeanor" Elliott, Get Ur Freak On (NEW)
I.D., Busted (NEW)
Kathy Soco F/Carlos, Baby Come To Me (NEW)
Fatboy Slim, Weapon Of Choice
Jennifer Lopez, Play
Snow, The Plumb Song
Joe, Stutter
Our Lady Peace, In Repair
Jennifer Lopez, Love Don't Cost A Thing
Matthew Good Band, The Future Is X-Rated
Backstreet Boys, The Call
Crazy Town, Butterfly
Coldplay, Yellow
Shaggy Feat. Rayvon, Angel
Treblecharger, Brand New Lover



Continuous programming
1515 Broadway
London NW18TT

- Janet, All For You
Destiny's Child, Survivor
Dido, Here With Me
OutKast, Ms. Jackson
Robbie Williams, Let Love Be Your Energy
Shaggy, It Wasn't Me
Aerosmith, Jaded
Jennifer Lopez, Love Don't Cost A Thing
Eminem Feat. Dido, Stan
Nelly Furtado, I'm Like A Bird
Spooks, Things I've Seen
Ricky Martin W/Christina Aguilera, Nobody...
Planet Funk, Chase The Sun
Modjo, Chillin'
Hooverphonic, Mad About You
A*Teens, Halfway Around The World
Chante Moore, Straight Up
Linkin Park, One Step Closer
BBMak, Back Here
Elisa, Luce (Tramonti A Nordest)



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Alien Ant Farm, Movies
Garageland, Kiss It All Goodbye
The Living End, Roll On
Dust For Life, Seed
Ggig, Hit The Ground
Idlewild, Little Discourage
Nickelback, Worthy To Say
Papa Roach, Between Angels And Insects
Boy Hits Car, I'm A Cloud
Our Lady Peace, In Repair
Bare Jr., Brainwasher
Supreme Beings Of Leisure, Never The Same
Donnas, 40 Boys In 40 Nights
Daft Punk, One More Time



24 hours daily
3350 Peachtree Road, Suite 1550
Atlanta, GA 30326

- Destiny's Child, Survivor
Dymond, Checkin' For Me
Earthsuit, One Time
French Affair, My Heart Goes Boom
Idlewild, Little Discourage
India.Arie, Video
New Found Glory, Hit Or Miss
Nickelback, Worthy To Say
OutKast, So Fresh, So Clean
Papa Roach, Between Angels And Insects
Run-DM.C., Let's Stay Together
Sunshine Anderson, Heard It All Before
Switchfoot, You Already Take Me There
The Living End, Roll On
U2, Walk On



1/2 hour weekly
46 Gifford St
Brockton, MA 02401

- Josh Joplin Group, Camera One
The Offspring, Want You Bad
Bigdumbface, Duke Lion
Boy Hits Car, I'm A Cloud
Dave Matthews Band, I Did It
Supreme Beings Of Leisure, Never The Same
Everlast, I Can't Move
Bare Jr., Brainwasher
Ggig, Hit The Ground
Papa Roach, Between Angels And Insects
Alien Ant Farm, Movies
Coldplay, Yellow

ECHOES DEBUT IN BERLIN

(Continued from page 8)

broadcast by ARD, attracted an average of just 3.7 million viewers.

Says Gerd Gebhardt, chairman of the German Phonographic Academy and president for Central and Northern Europe of Warner Music International, "We have achieved new levels of TV acceptance for our Echo Awards and have established ourselves in all German-speaking countries."

The managing director of TV station RTL, Gerhard Zeiler, was also lavish in his praise. "We are pleased that by joining forces with the German Phonographic Academy we have been able to give [the Echo Awards] the status it deserves," he says. "RTL will also be presenting the Echo Awards for the next three years."

The German Phonographic Academy invested more than \$2 million in the Echo Awards. Participating labels matched that commitment by signing up international stars to perform at the event, including Ricky Martin, Janet Jackson, Mel C, Lionel Richie, Anastacia, Sade, Destiny's Child, and A*Teens.

Two German acts enjoyed a successful evening: Tunisian-born Berlin soul singer Ayman and German metal group Guano Apes each picked up two awards. The 24-year-old Ayman was named best national male artist, beating veterans Peter Maffay and Marius Müller-Westernhagen. Ayman also received the award for best national newcomer from veteran soul/R&B artist Richie. Göttingen-based Guano Apes picked up Echoes for best national rock/metal band and best online artist page.

For the fifth time in a row, Wolfgang Petry won the best male/group *Schlager* award, and the best male/group folk music award went to Kastelruther Spatzen from South Tyrol for the seventh consecutive year.

The evening's highlights included rock star Maffay lauding 70-year-old concert promoter Fritz Rau as the "accountant of dreams" when handing him the Lifetime Achievement Award. And when accepting her award for best international newcomer, Anastacia said it was the "icing on top of a fantastic year, which couldn't have gone better for me."

Other international stars were unable to attend the event. Among those who gave thanks via pre-recorded video footage were Bon Jovi (best international band), Eminem (best international hip-hop band/artist), Carlos Santana (best international male artist), and Limp Bizkit (best international new rock/metal band).

During the most controversial moments of the evening, cameras caught President Rau looking shocked when comedy artist Ingo Appelt made lewd references to Foreign Minister Joschka Fischer and Minister for the Environment Jürgen Trittin and criticized German Secretary-general Lorenz Meyer for the three of them spending too much time fighting among themselves. When Appelt saw how angry Rau was, he addressed Rau directly, offering to send himself on a crucifix to Edmund Stoiber, the conservative president of Bavaria.

"I thought it was pretty off," observed Berlin Culture Senator Cristoph Stölze. Other guests were

also highly critical of the comedian.

Tastelessness is as much a part of the event as emotion and criticism, noted one industry observer, who added that controversy and the move to Berlin are what made Echo 2001 a success. Gebhardt said, "We reached the level of the Grammys and the Brits."

A complete list of winners (half of whom are determined by chart position and half by an industry panel) follows:

Best national male artist: Ayman (EastWest/Warner).

Best international male artist: Carlos Santana (Arista/BMG).

Best national female artist: Jeanette (Polydor/Universal).

Best international female artist: Britney Spears (Jive/Zomba).

Best national band: Pur (EMI/Electrola).

Best international band: Bon Jovi (Mercury/Universal).

Best male/group Schlager: Wolfgang Petry (BMG Berlin/BMG).

Best male/group folk music: Kastelruther Spatzen (Koch).

Best comedy: Michael Mittermeier (BMG München/BMG).

Best national pop single: "Anton aus Tirol," Anton Featuring DJ Ötzi (EMI Austria/EMI).

Best international pop single: "The Spirit of the Hawk," Rednex (Jive/Zomba).

Best national dance single: "Around the World (La La La La La)," ATC (BMG Berlin/BMG).

Best international dance single: "Freestyler," Bomfunk MC's (Epic/Sony).

Best jazz production: *No Eats*

Yes, Helmut Hattler (Polydor/Universal).

Best producer: Alex Christensen, producer of the act ATC.

Berliner Newcomer Award: Lexi & K. Paul (BMG Hamburg/BMG).

Best national newcomer: Ayman (EastWest/Warner).

Best international newcomer (sponsored by MTV): Anastacia (Epic/Sony).

Lifetime Achievement Award: Fritz Rau, concert promoter.

Best video (sponsored by Viva): "Manchmal Haben Frauen," Die Ärzte (Motor/Universal).

Mediaman/woman of the year: Christiane Zu Salm, former head of MTV.

Best retailer: HMV Oberhausen.

Best marketing team: Reamonn/Virgin.

Best online artist page: guanoapes.de (BMG Köln/BMG).

Best online label page: 3-p.de (Sony).

Best national hip-hop band/artist: Dynamite Deluxe (EMI/Electrola).

Best international hip-hop band/artist: Eminem (Motor/Universal).

Best national rock/metal band: Guano Apes (BMG Köln/BMG).

Best new international rock/metal band: Limp Bizkit (Motor/Universal).

Best cross over, classical: Helmut Lotti (EMI/Electrola).

Best music home video/DVD: *Stand der Dinge*, Herbert Grönemeyer (EMI/Electrola).

TOP COURT TO CONSIDER WRITERS' RIGHTS CASE

(Continued from page 6)

dreds of them. Very seldom did I sign anything. I think veteran writers especially have been abused, seeing their work recycled, first when LP albums were rereleased as CDs. Considering the small money I was paid for each one back then, you know, I hadn't the time to bother. But now, in the age of the Internet, it's happening again. So as a matter of principle, yes, I support the lawsuit."

David Leaf, whose liner-note history goes back to the Beach Boys LPs of the '60s and who more recently wrote the extensive essays on the Beach Boys' *Pet Sounds* and *Surfin' Safari* boxed sets, says, "In every case I can think of, I have absolutely retained my copyrights. This is not easy. You have to fight to keep your copyrights."

Leaf says he supports "any effort to protect writers from the illegal use of their material."

Howard Mandel, another well-known writer and editor and the president of the Jazz Journalists Assn., says, "I don't sign a work-for-hire agreement unless I can't help it. I put a copyright notice on everything, and I only grant North Amer-

ican serial rights."

Mandel adds that putting writers' work on Internet databases without permission and "with the idea that it's free is pernicious."

Nat Hentoff, the veteran writer and author whose work includes articles on music and social issues, says, "I totally support the suit."

He believes that primary research by music writers does more than enhance an album's value. "Some of these larger pieces which are almost like little books—where writers sit down and talk with the artist or his associates—become invaluable parts of history and are later quoted in books."

Hentoff continues, "I can't recall signing any agreement [that gives ownership of liner notes to record companies] ever, even recently." He says he always makes sure the work is just for "nonexclusive, first-time use."

Hentoff says he is unsure whether the Supreme Court will uphold the appeals court's decision. "Even the Clinton appointees, [Ruth Bader] Ginsburg and [Stephen] Breyer, haven't been that strong on First Amendment issues. Hopefully, they'll side with authors."

newsline...

BET LAID OFF approximately 60 staffers March 16, affecting various departments at the network's Washington, D.C., and New York offices. BET president/COO Debra Lee says most of the positions were "permanently eliminated" to streamline operations. **CARLA HAY**

RESPOND INC.—a Somerville, Mass.-based nonprofit organization for domestic violence victims—has honored mail-order music retailer Columbia House with its 2000 Take a Stand Award in recognition of Columbia House's extraordinary actions to support causes aimed at preventing domestic violence. Columbia House actively promoted the 1999 *Respond* compilation album—a benefit collection for the organization—by giving it a prime position in the Columbia House catalog, as well as distributing information about Respond. Columbia House says its catalog has a U.S. reach of nearly 9 million people. Columbia House VP of A&R Marshall Wilcoxon notes, "[*Billboard* editor in chief] Timothy White's editorial [Music to My Ears, *Billboard*, March 6, 1999] on the musical and humanitarian merits of *Respond* made an impact on us. We appreciate the acknowledgement from Respond, but we also have to give credit to all the artists and everyone else who's supported this cause." **CARLA HAY**

THE NATIONAL ACADEMY of Recording Arts and Sciences (NARAS) inaugurated its first Washington, D.C.-based cultural contribution awards show March 21 by presenting Hero Awards to Sen. Orrin G. Hatch, R-Utah; Rep. John Conyers Jr., D-Mich.; rap star Missy Elliott; and the Duke Ellington School of the Arts. The ever-growing D.C. chapter, established in 1998, produced the show, which featured a pre-dinner silent auction to help fund NARAS' MusiCares Foundation. Hatch, who is also a published songwriter, and Conyers, a longtime jazz advocate, are perhaps the most informed members of Congress on the need for equitable treatment in the music industry. Elliott, from Portsmouth, Va., has played a major role in the Break the Cycle campaign to fight domestic abuse and has participated in Grammy in the Schools programs. **BILL HOLLAND**

HOUSE OF BLUES (HOB) CONCERTS has sued the City of Los Angeles and its Board of Recreation and Parks Commissioners, citing the board's "violation of city and state laws in its decision to reject House of Blues Concerts' winning bid to operate the Greek Theatre." The suit—filed in L.A. Superior Court—says the city engaged in "political favoritism" in scrapping HOB's bid to operate the venue. The Greek has been operated for 25 years by the Nederlander Organization, whose contract expires Oct. 31. The venue management contract was opened to a competitive bidding process in January 2000. HOB submitted a bid, as did a partnership between Nederlander and SFX. A deadlocked board rejected both bids and opted to start the process anew. The HOB lawsuit seeks to "compel the city to comply with the law by awarding the contract to the best bidder . . . or to compensate House of Blues Concerts for its losses, which [HOB] estimates is in excess of \$10 million." **RAY WADDELL**



ANN CHAITOVITZ, staff counsel for the American Federation of Television and Radio Artists (AFTRA), has been named to the organization's new post of national director of sound recordings. An important contributor to the repeal of the work-for-hire amendment and an expert on copyright law and AFTRA issues, Chaitovitz will represent the rights of recording artists and will relocate from New York to Washington, D.C., and work with AFTRA lobbyists. **BILL HOLLAND**

AMERICAN VOCALIST Eva Cassidy, who has enjoyed dramatic posthumous success in the U.K. (*Billboard*, March 10), reached a new peak March 18 with the publication of the official Chart Information Network album sales chart. Her 1998 compilation *Songbird* defied heavily marketed competition to climb to No. 1—the first time a self-distributing, independent label has reached the top of the British albums chart. The album, released by Hollywood-based Blix Street in the U.S., is licensed for the U.K., Europe, and the Pacific Rim to Hot Records, a label/distribution operation based on England's south coast. Hot estimated March 21 that sales of *Songbird* in Britain were soaring toward 600,000 units, fueled by a March 15 feature on Carlton Television's *Tonight With Trevor McDonald*. **PAUL SEXTON**

HAMBURG-BASED EDEL MUSIC reports adjusted earnings for 2000—before interest, taxes, depreciation, and amortization (ebitda)—of 63.5 million German marks (\$28.8 million), vs. ebitda of 12.6 million marks (\$5.7 million) in 1999. Sales totaled 1.18 billion marks (\$535.1 million), including contributions from Play It Again Sam, Eagle Rock Entertainment, and RED Distribution. Sales in 1999 were 450.9 million marks (\$204.5 million). While edel achieved its stated goal of \$500 million in sales in 2000, the company says in a statement that "the board of directors expects a more moderate increase in sales" in 2001 and 2002. Edel shares closed March 22 in Frankfurt up 0.30 marks to 4.26 marks. **MATT BENZ**

COSTELLO, VON OTTER DUET ON DG

(Continued from page 1)

According to Von Otter, some people react to her Costello partnership with the attitude that "it's a great idea and they're looking forward to hearing the results. Others are skeptical and wonder why: Is there a strange reason behind this, i.e., money? They expect that it's just a product of the record company's 'dirty fantasy.'"

Far from it, *For the Stars* was born of sincere experiment—one designed from a musical, not a marketing, impetus. "It's not a pop CD," Von Otter insists. "It's a cross-pollination between chamber music, pop, a bit of classical, and a lot of folk. When the two of us cook up something, it's bound to have a slightly different taste, and you don't necessarily need to call it something."

"Crossover" is a word none of us likes to use," says Universal Classics chairman Chris Roberts. "But this to me is what crossover should be—organic, convincing, honest, but also connecting music to a wider audience. We had very little to do with this—and I'm not ashamed to say that—other than giving them the support to shape the record way they needed to. We trusted them completely."

Before the pair ever met, Costello attended many of Von Otter's shows with his wife, Cait O'Riordan. After meeting the mysterious admirer who had been anonymously sending her flowers, Von Otter struck up a friendship with Costello that emboldened him in 1996 to compose the song cycle *Three Distracted Women* for the mezzo and the Brodsky Quartet (with whom he had taken an earlier classical detour from his rock path with the 1993 album *The Juliet Letters*). Joint live performances came next.

"I started out very much as a member of Anne Sofie's audience and a fan," says Costello, who listed her Deutsche Grammophon lieder disc *Wings in the Night* as one of his 500 favorite albums in last November's *Vanity Fair*. "Then we were introduced, but this idea of working together developed spontaneously. People were saying it before we said it."

For more than three years, Costello and Von Otter corresponded, swapping tapes and song ideas, before embarking on a dozen days of sessions that were extraordinarily productive, yielding 27 songs. Eventually, Costello had to make the switch from admiring fan to objective producer.

"You travel quickly," he says. "When you love somebody's voice, you can be quite in awe, and you wouldn't presume to make any comment. But this is such an utterly different type of singing [for Anne Sofie], and I know there are pitfalls for certain types of voices singing close to the microphone, singing certain types of repertoire. So we talked about these things openly—there was no point keeping it until we were in the studio."

ABBA ARDOR

One of the hallmarks of Costello's production style is that while *For the Stars* contains the work of many renowned songwriters, they are often represented with lesser-known material in unique arrangements. For instance, Waits' "Broken Bicycles" segues into Paul McCartney's "Junk," with the melody featuring an improbable accordion embellishment from Benny Andersson of Abba



Pleasurable Business. Elvis Costello and Anne Sofie von Otter share a laugh behind the board at Stockholm's Atlantis Studios, the site for the making not only of the pair's collaborative album *For the Stars* but of Abba's "Dancing Queen."

Anne Sofie Von Otter Meets Elvis Costello *For the Stars*

(Deutsche Grammophon)

"No Wonder" (Elvis Costello). Throughout *For the Stars*, Anne Sofie von Otter eschews the operatic mezzo heard on scores of acclaimed classical albums in favor of a subtle, shaded voice first evinced on her folk-tinged holiday album, 1999's *Home for Christmas*. This sterling Costello composition has the ring of vintage '60s folk/pop, heightened by the songwriter's sense of drama.

"Baby Plays Around" (Cait O'Riordan/Costello). Co-written by Costello and his wife, this bowed as a bitter pill of a torch song on Costello's 1989 album, *Spike*. Von Otter makes it her own with tears-on-her-pillow resignation.

"Go Leave" (Anna McCarrigle). Von Otter recruited a batch of Swedish chamber aces to shroud in shadow this quiet kiss-off by the Canadian songstress.

"Rope" (Fleshquartet/Costello). One of the album's most spine-tingling moments comes with this Fleshquartet setting of a spectral Costello poem. The pizzicato strings echo as Von Otter intones, "A length of rope/Below a hanging tree/Like cruel secrets some of us turn out to be..."

"Don't Talk (Put Your Hand on My Shoulder)" (Brian Wilson/Tony Asher). From the Beach Boys' classic *Pet Sounds*, this love song has never been sung more beautifully than Von Otter sings it here.

"Broken Bicycles" (Tom Waits)/"Junk" (Paul McCartney). Producer Costello tapped his vast pop knowledge to interpolate Waits' "Broken Bicycles" (from 1982's *One From the Heart* soundtrack) with "Junk," its not-so-distant cousin from 1970's *McCartney*. Von Otter and Costello duet over the sad carnival accordion of Abba's Benny Andersson.

"The Other Woman" (Jessie Mae Robinson). This ironic tune was once favored by Nina Simone—"The other woman finds time to manicure her nails..."

"Like an Angel Passing Through My Room" (Benny Andersson/Björn Ulvaeus). Von Otter knows just what to do here, as the song evokes the Viennese lieder of Schubert or Brahms as much as a number from Abba's final album (1982's *The Visitors*).

"Green Song" (Svante Henryson/Costello). Swedish cellist Henryson sets Costello's ballad in aptly Celtic garb; a duet that haunts like a cry on the heath.

"April After All" (Ron Sexsmith). Formal Anglo-pop from one of Costello's favorite young tunesmiths.

"You Still Believe in Me" (Wilson/Asher). More finely wrought chamber music from *Pet Sounds*.

"I Want to Vanish" (Costello). A more colorful arrangement of a lyrical confession from Costello's 1996 set, *All This Useless Beauty*.

"For No One" (John Lennon/McCartney). Arranged by the Fleshquartet, recited as much as sung.

"Shamed Into Love" (Costello/Rubén Blades). Costello's writing collaboration with Latin icon Blades yielded this jazzy cocktail duet.

"Just a Curio" (Fleshquartet/Costello). The individual, indelible quality of the Fleshquartet's settings of Costello lyrics begs the question of when he might enter into a full collaboration with the group.

"This House Is Empty Now" (Burt Bacharach/Costello). Reprised, favorably, from the songwriters' 1998 collaboration *Painted From Memory*.

"Take It With Me" (Waits/Kathleen Brennan). A deeply touching romantic devotional from Waits' recent *Mule Variations*; if not as autumnal as the originator, Von Otter shows undeniable grace.

"For the Stars" (Costello). The title duet has the air of a vintage Broadway showstopper, albeit couched in Costello's wonderfully Beatlesque arrangement à la his 1982 magnum opus, *Imperial Bedroom* (replete with the producer on Höfner bass). **BRADLEY BAMBARGER**

(which once recorded in the same Atlantis Studio in Stockholm where *For the Stars* was tracked).

Andersson also adds keyboards to an affecting version of Abba's "Like an Angel Passing Through My Room," a song that has a certain classical aura. Roberts recalls, "Someone came into my office while I was playing it and asked, 'Is that a Schubert song?'"

Of working with Andersson, the 46-year-old Costello says, "It was a thrill, of course. I'd met him once at a Swedish folk festival in 1978, and I was rather hoping he didn't remember, because it was at the height of the Attractions' 'young and drunk' period. He did, but in a more comical way than I did."

It may surprise more than Von Otter that Costello and his Attractions possessed a devotion to Abba songs in their spikiest new-wave days. "We were fanatical about Abba at a time when they weren't

fashionable in England among rock-'n-roll people," he says with a smile. "They were pop—it was like comparing Radiohead to Britney Spears, as you remember. Yet we would go around saying, 'No, these are great pop songs.'"

For her part, the 45-year-old Von Otter—who grew up mostly in England as the daughter of a diplomat—admits that before she and Costello became friends, she had no real knowledge of his own esteemed catalog of pop songs.

"It would have been nice if I had some of the recordings and known a little bit more about what Elvis was about," she admits. "But I've caught up a little bit at least... I really admire Elvis' professionalism. He has a huge, long experience of this business in all its facets and uses it with great intelligence." And, she adds with a laugh, that's "nice for me, because I can sit back and let him do all the work, basically."

'STARS' ON THE AIR?

Although Von Otter's ongoing schedule of operatic, concert, and recital engagements and recordings precludes the chance of many public performances on behalf of *For the Stars* in the coming months, she and Costello did give a showcase performance for about 100 media representatives Feb. 25 at Vienna's Hofburg Palace.

For the Stars received a substantial boost in the U.K. on the eve of its release, with the screening of an edition of the long-running arts program *The South Bank Show* devoted to the collaboration. Stateside, a Costello/Von Otter appearance on *Late Show With David Letterman* is scheduled for June 5.

While mainstream radio play may be hard to come by, there is early interest in *For the Stars* from the BBC's classical network, Radio 3. "It reeks of quality," says Mark Lowther, co-producer of the station's weekly

CD Review program. "Usually when I see 'crossover' albums, I think, 'Ugh,' but this is one of those exceptions. I just loved it, and Anne Sofie does not have to do this type of thing—she obviously wanted to."

Even though the press will certainly be out in force to cover *For the Stars* in one form or another, "it's a challenge exposing this kind of a record to the marketplace," concedes Universal Classics Group U.S. president Kevin Gore.

To rouse U.S. radio, Universal is servicing a five-track CD sampler to various formats (primarily public outlets); moreover, plans are afoot for a syndicated radio program devoted to the album partnership, created in league with noncommercial station WFUV New York.

A connoisseur of genre-bounding music, John Schaefer, host of WNYC New York's *New Sounds*, has long "enjoyed watching Elvis take the roads less traveled: working with the Brodskys, [former Attraction] Steve Nieve's opera, downtown jazz sax player Roy Nathanson, and singers as varied as June Tabor and Ute Lemper," he says. "His collaboration with Anne Sofie makes sense—a great songwriter meets one of the absolute best interpreters of art song in the classical world today. Still, I'm just not convinced it works, at least not consistently."

"Having said that, 'No Wonder' is a terrific song—maybe one of Elvis' best," Schaefer adds. "And some of the arrangements, especially those with Fleshquartet, are really inventive. Any reservations aside, I'm playing *For the Stars* because it presents two gifted artists who aren't afraid to extend themselves and take chances. This is clearly not some slick commercial crossover project; it seems to be genuinely felt. And whether it's an unqualified success or not, it deserves to be heard."

BRAVE SOUNDS

While the eclectic, often subdued character of *For the Stars* makes it a subjective listen—and, again, one that could be tarred by the brush of all the previous, more commercially driven crossover projects in recent years—there is indeed no doubting Von Otter's bravery or Costello's sincere attraction to classical, jazz, folk, and myriad other sounds beyond the mainstream pop realm.

Bob King, classics and jazz product manager for the 10 Tower Records outlets in the U.K. and Ireland, has seen this with his own eyes. Costello has "come into the Kensington Tower [in west London] a few times and bought a load of classical CDs," he says. "I served him once when he bought 400-odd titles—which matched the whole week's turnover. And it was out-of-the-way stuff."

With that, it's plain that Costello himself knows something about absorbing the shock of the new. "Listeners will, I think, take this record to their hearts," he says. "People can get nervous before they've ever heard a note. But when once you hear it, there's really nothing to fear."

Assistance in preparing this story was provided by Bradley Bambarger in New York.

WARNER CLASSICS' TELDEC, ERATO CONSOLIDATED, PRESIDENTS EXIT

(Continued from page 1)

Classics International (WCI) umbrella. The move also aims to facilitate Warner's establishment of a new imprint for classical crossover material.

With a staff of about 25, the reorganized WCI will be responsible for A&R and recording for the ongoing Teldec and Erato brands, while the new marketing impetus will encompass promotion, press, the Warner Classics Web site, and strategic planning. For the time being, WCI will continue at least to have an interest in Hamburg's Teldec Studios, which is headed up by Friedemann Engelbrecht.

According to WCI president Marco Bignotti (a Warner veteran who has held this latest post since 1996), the consolidation to London is a strategic move, with an eye to the future. "It has very little to do with the global A&R policy for the time being," he tells *Billboard*, so "the basic idea is to keep Teldec and Erato alive, to capitalize on the historical achievements of these labels, and to keep artists with specific cultural references at the respective labels—that means artists with mid-European roots at Teldec and artists with Latin, Baroque, and operatic roots at Erato."



OLD WORLD LEGACY

WMI acquired Teldec in 1988. Founded in 1929 as Telefunken-Platte (as part of German electronics conglomerate Telefunken), the label was long an esteemed classical force, as its audiophile engineers recorded some of Europe's top classical talent during the music's Golden Age. In the spirit of postwar rehabilitation, British Decca partnered with Telefunken in 1950 to form the Hamburg-based Teldec (an amalgam of "Telefunken-Decca"), with joint recording projects and enhanced distribution to come. In the early '80s, Telefunken and Decca sold their shares in Teldec to a Swiss holding company.

It was during the late '60s and early '70s that Teldec embarked on one of the industry's most sweeping projects of the era—the recording of J.S. Bach's 200-plus sacred and secular cantatas, under the aegis of the company's pioneering Das Alte Werk imprint. As part of the most significant reissue project for the 250th anniversary of the composer's death last year, Teldec rereleased its cantata survey within the label's lauded 153-disc boxed set of Bach's complete works.

Teldec's current artist roster boasts such renowned conductors as the Viennese Nikolaus Harnoncourt (recently signed to a life-time contract), Chicago Symphony Orchestra director Daniel Barenboim, and Kent Nagano, as well as Grammy-nominated pianist Pierre-Laurent Aimard and Milanese early-music ensemble Il

Giardino Armonico (which teams regularly with Decca's superstar mezzo-soprano Cecilia Bartoli). The label also just launched an ambitious contemporary music series, "New Line" (Keeping Score, *Billboard*, March 3).

Founded in 1953 as Les Disques Erato, with a history of recording much early music and French repertoire, the Erato label was acquired by Warner Music in 1992. Soprano Sumi Jo is currently Erato's biggest-selling artist, according to the label, with its recent choral compilations *Agnus Dei I* and *Agnus Dei II* placing high on *Billboard's* Top Classical Albums chart.

Erato's catalog includes a wealth of opera, as well as much contemporary music led by the likes of conductor Pierre Boulez. Its active roster features such artists as star early-music conductor William Christie, tenors José Carrera and José Cura, violinist Vadim Repin, pianists Fazil Say and Hélène Grimaud, and American soprano Susan Graham. Erato's young Detour imprint has met some success with world-music artists like *fado* songstress Mísia.

New Teldec and Erato releases—as with the products of sister labels Nonesuch, Finlandia, and NVC Arts—will be marketed in Germany and France by the established classical divi-

'Teldec and Erato were both committed to being able to sell top, proper classical music—which is a rare thing these days.'

—JAMES JOLLY, GRAMOPHONE

sions within Warner Music Germany and Warner Music France. Likewise, in other territories, the labels' wares will be marketed by the local WMI affiliate's classical arm.

NEW WORLD TREND

Buffeted by consolidations and cultural cutbacks in recent years, the classical music world hardly needs more corporate retrenchment, according to James Jolly, editor of *Gramophone* magazine. "But at least they are not doing something like shutting all the Warner labels and putting them into one—that would be disastrous."

There was "a kind of inevitability about this announcement, given what has happened, say, at

Universal with Philips and Decca merging [in London]," Jolly adds. "If you look at the Warner Classics operation, it was a fairly extravagant one in terms of personnel and expenditure by maintaining that many offices when the record industry is not at its most flourishing, to put it mildly."

Mark Lowther, co-producer of the weekly *CD Review* program on BBC Radio 3 (the public broadcaster's national classical music station), concurs. "I can't say I'm entirely surprised," he says.

Warner plans to transfer a number of personnel from the two labels to the new London operation, but many more employees will be let go—including the chiefs of both Teldec and Erato. "Unfortunately, both [Sauer and Durand-Bancel] will be leaving," Bignotti says. "It is a painful decision, but with the problem of coming to London plus the advantage for the shareholders, instead of three jobs, now there is only one—and that will be me for the time being overseeing all classical activities."

Revealing plans for the mooted crossover label, Bignotti says, "We plan to capitalize what we have built so far with these labels. By bringing them to London, [we can] develop as quickly as possible a new line of alternative repertoire, which may please cer-

tain new buyers who are not happy to buy pop music but who also are not comfortable with classical music—those who are interested in the likes of Andrea Bocelli and Charlotte Church. We will position the company in London to create this third line between Teldec and Erato."

Notes Jolly of this plan, "It is presumably the kind of label that would enable [WCI] to do the kind of more crossover-y type thing without actually branding it classical. It's always been a problem that there are an awful lot of projects that come out of classical companies that are not very classical, and I think it confuses matters. That imprint then would allow them to experiment with all other sorts of music—and if they can sell it, well, good luck to them."



Bignotti hopes to bring in new VPs to oversee the new operations, although there will not be VPs specifically for Teldec and Erato. Rather there will be VPs in charge of A&R, marketing, legal affairs, and other functions for Warner Classics overall. Bignotti hopes to name these executives within a month. Reporting to Bignotti under the

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BMG LATIN, ARISTA FORM ALLIANCE

(Continued from page 1)

whose name is yet to be determined, is *Gozo Poderoso*, the new album by Colombian alternative rockers Aterciopelados, slated for release on BMG U.S. Latin May 15 (*Billboard Bulletin*, March 22).

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

Although critically acclaimed at all levels, acts like Grammy-nominated Aterciopelados and Mexican rocker Julieta Venegas—also slated to fall under the new alliance's umbrella—have traditionally not sold well in the U.S., ostensibly due to a lack of proper marketing. A major drawback has been lack of airplay in commercial Spanish-language radio, which has mostly shunned Latin rock and alternative music.

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

"The entire music marketplace will benefit from the passion and energy coming from these new musical sources," says Antonio "L.A." Reid, president/CEO of Arista Records. "Aterciopelados fits so many genres, from alterna-

tive to dance to rock and more, it is the ideal project with which to launch this new marketing partnership between Arista Records and BMG U.S. Latin."

Adds Rodolfo López Negrete, BMG's VP for the Latin region: "We're joining forces and we're combining our know-how in the Latin world with the expertise Arista has in the other world. We believe there's a marketplace there that is expecting our crop of artists. And I think the combination and know-how [of both labels] can do wonders."

In the case of Aterciopelados, which will serve as a sort of blueprint for the alliance, plans are under way to promote the band to Hispanic, world music, dance, and alternative audiences with determined initiatives targeted toward each group. Among them are an intensive online promotional campaign, club promotion with special remixes, and an aggressive guerrilla street-marketing campaign. A partnership has also been forged with MTV S, the MTV-owned channel that only airs Spanish-language videos, whereby MTV S will have visibility on flyers and in exchange will provide support on the channel.

Aterciopelados has also signed with the William Morris Agency,

which will help with tour marketing. And there are plans to create special marketing tie-ins with major brands.

The key, says Matt Stringer, senior VP of Arista, is that, unlike most Latin music albums, *Gozo Poderoso* will be set up for release well in advance, and marketing and sales teams from both labels and both languages will be working closely together. In fact, release of *Gozo* was delayed from February to May precisely to ensure every single marketing strategy was in place.

Although the Arista/BMG alliance won't have a staff per se, BMG has hired Esteban Apraez as a product manager focusing solely on the venture, while Arista has hired Deborah Castellero and her company, Maracas Entertainment, as a liaison between the two labels, in charge of national Anglo and Latin promotion. D. Baron Media Relations will work publicly in both English and Spanish press and TV.

Although Arista and BMG U.S. Latin have already worked in tandem, specifically with Christina Aguilera's Spanish-language album *Mi Reflejo*, an alliance had not been formalized between the two companies, even though López Negrete has long been a proponent of joint marketing efforts.

The idea of creating an alliance to promote alternative music with pop potential is the brainchild of

Blair, who was captivated by Aterciopelados after seeing the group perform in New York last year. Reaction to the show convinced him that the core audience for such bands wasn't being served by any particular medium and that the possibilities to expand on that audience were endless. Blair took the idea to Leslie Zigel, VP of business and legal affairs for BMG Entertainment, Latin region, and the notion of an alliance was born.

"It will have a lot to do with street teams working things at a grass-roots level," says Blair, adding that Arista's radio promotion staff would be available to work product in commercial rock radio if it is considered necessary.

The alliance, however, is targeted specifically to alternative acts—at least for the time being—and the next release following *Gozo Poderoso* may be an upcoming album by Mexican rock band Jumbo.

Although Aterciopelados, Jumbo, and Venegas are all signed to BMG, Arista may pitch its own artists in the future, as well as artists signed jointly by both labels.

"We're really paving the way, creating a new avenue to make these acts priority acts," says López Negrete.



LÓPEZ NEGRETE



BLAIR

ROUNDER PHILOSOPHY DRAWS ARTISTS TO POP IMPRINT ZOË

(Continued from page 1)

of the venerable company's distribution deal with Universal Music and Video Distribution (UMVD) that originated in 1998 and its marketing relationship with Universal label group Island/Def Jam.

"We're able to offer these artists major-label distribution and the power of a major label, if necessary," says John Virant, president/CEO of Rounder Records Group. "So we offer the best of both worlds: We're an indie label, with some of the clout and power of a major."

Rounder's distribution pact with Universal has been central to its A&R outreach. "I brought in a number of new people who had worked at the majors or in different areas of expertise, and it really strengthened the team," says Virant, who took the company's reins in '97. The following year, with major-label distribution in hand, he launched Zoë.

"We've always had different imprints," Virant says. "Bullseye for blues, Philo for traditional singer/songwriters, Heartbeat for reggae. Zoë expanded this with artists like Sarah Harmer, whose album *You Were Here*

er name had a definite, specific image of what it stood for—which we're proud of and are continuing in all the traditional areas," Virant says. "But we felt that artists like Juliana Hatfield might be better served with a different imprint, one not so strongly associated with some of the niche genres we've always been involved in. Not to over-think it—because I'm not sure how much the general public pays attention—but we think Rounder is such a strong brand name that seeing a Hatfield release on Rounder might not be something people think fits."

But it's this sensibility that seems to be attracting artists to Zoë. "We searched a couple years figuring out what we wanted to get in a deal and had different offers from all types of companies," says Michael Timmins, guitarist/songwriter for the Cowboy Junkies, which previously released



VIRANT



something to combat that speed with an imaginative point of entry, with creative marketing strategies and love and respect for music."

According to Rounder VP of sales and marketing Sheri Sands, the new Zoë acts (as with niche-oriented Rounder releases) call for "intense micro-marketing to reach and re-educate substantial fan bases of the artists and then to broaden those bases."

Rounder made a Zoë presentation at UMVD's recent national convention in Los Angeles, following it up with a National Assn. of Recording Merchandisers Conference showcase featuring Harmer and the Cowboy Junkies, along with a new signing—the Cash Brothers, from Toronto.

"The timing was great," Sands says. "We made [new release] announcements in person and had one-

vious labels she recorded for (Mammoth and RCA)—has proved devoted to her band while being realistic about its sales potential.

"[With majors], there's this big honeymoon phase right when they're just so enthusiastic, overly enthusiastic, and full of tremendous expectations, and throwing money at you," Love says. "It's an extreme beginning to a relationship, and the dark side is that it ends very quickly once reality hits and you're not the next Britney or whatever. Then the other extreme comes up and they won't take your phone calls."

Rounder seems "grounded in reality," Love continues. "Although they're very positive and upbeat, they're realistic in the amount of money they give for advances and their sales expectations. And it's such a relief to be dealing with reality instead of bloated fantasies that are so unlikely to be fulfilled."

For his part, Manzi characterizes Phillips' deal with Rounder as offering "a lot of flexibility and creative freedom. That was impressive in that they were confident enough not

Zoë Gives Cowboy Junkies A New Shot

Latent Records Allies With Rounder Imprint To 'Open' Band's Next Chapter

BY CHRIS MORRIS

Open—the Cowboy Junkies' arresting new album—comes as the first collaboration between Latent Records, the Toronto-based band's own label, and Rounder Records' rock and pop imprint, Zoë.

Due May 15, *Open* is also the Cowboy Junkies' first new studio album since *Miles From Our Home*, the 1998 set that was released just as Geffen Records was embroiled in the Universal/PolyGram merger. Michael Timmins, the Junkies' guitarist/primary songwriter/producer, says the band felt "really let down with that whole experience, that whole merger thing."

The Cowboy Junkies subsequently regrouped to issue *Rarities, B-Sides and Slow, Sad Waltzes* via Latent and then began recording *Open* before finalizing its alliance with Rounder. The majority of work on the album was done at Chemical Sound, a small, inexpensive Toronto studio; a couple of songs were recorded at the home studio of longtime Junkies collaborator Peter Moore.

"It was a very easygoing recording," Timmins says. "We did it over the course of a year. There was no real pressure on it. We weren't signed to anybody, and we were just doing it ourselves, knowing that we'd either have a deal or we wouldn't—and we didn't really care one way or the other. It was really nice, doing it for ourselves

and not on any timetable."

The *Open* sessions were preceded by extensive live performances of the album's new, harder-edged material by the seven-piece touring edition of the Cowboy Junkies. The main group—Timmins; his sister,



THE COWBOY JUNKIES

vocalist Margo; brother, drummer Peter; and bassist Alan Anton—was joined by multi-instrumentalist Jeff Bird, keyboardist Linford Detweiler, and guitarist/vocalist Karin Bergquist.

The majority of *Open* features the full ensemble, with most of the numbers—including such brooding, guitar-dominated songs as "Dragging Hooks (River Song Trilogy: Part III)" and "Dark Hole Again"—cut live in the studio. The result is a number of the most spontaneous-sounding and emotionally direct performances since the Junkies' 1988 RCA breakthrough *The Trinity Sessions*—which, similarly, was cut live in an old church.

Michael Timmins notes that if the band approaches its brand of poetic, slow-burn material "too carefully, it gets a little bit cleansed, and you lose some of the darkness. This way, you get a lot of the edges—Margo breathing, the guitar feeding back, people making a few mistakes here and there. It adds to that darkness."

The combination of extensive concert performances of the new songs and an on-the-fly studio approach also resulted in some of the most potent singing of Margo Timmins' career. Michael says, "Margo, of all of us, takes the longest to get comfortable with new material. This is the first record in maybe three that we've actually worked the material onstage before we recorded it. That's the time we went into the studio, she really knew the way she wanted to approach the songs."

The Cowboy Junkies' profile has waned since such rock radio hits as "A Common Disaster" (from 1996's Geffen disc *Lay It Down*). But Bobby Hall, rock buyer at the Rhino Records retail store in Los Angeles, says that favorable reaction to the fresh sound of *Open* could reignite interest in the band. "If there's some positive feedback from the press, I think people will come out and take a chance on them," he says. "If I read a positive review, I'd check them out again."



SANDS

definitely has rootsy elements to it but also the potential to have more commercial success—and has already accomplished a lot in that respect."

John Esposito, executive VP/GM of Island/Def Jam, says that Rounder "has always been a finder of niches, but they're getting a little more aggressive—the fruit of it is just now bearing itself." He adds that Island/Def Jam can offer the label "very significant help in marketing records, so we become a magnifying glass for their efforts."

Roxanne Pettersen, new product buyer at San Francisco retailer Amoeba Music, noticed an aggressive push behind Harmer's Zoë disc, and the buyer expects even more effort to be put into the new Cowboy Junkies album (see story, this page). But even though she recognizes Rounder's dedication to its artists, Pettersen knows that it can be difficult for Universal to focus as much attention on Rounder artists as some of the label's past independent distributors have. She says, "I just think that Rounder can get lost under the big UMVD umbrella."

OPTIMISTIC BUT REALISTIC

Zoë was named after Virant's daughter, although he also notes that "the word derives from a Greek word for life, and music's been such a focus of my life that it felt right." The imprint, he adds, was created to distinguish the Zoë type of artist from those on Rounder Records and the label group's other niche imprints.

"The feeling was that the Round-

seven studio albums via RCA and Geffen. "Rounder had a nice combination of size and stability: It was bigger than most indie labels, but not so big as the majors—which aren't focusing on music any more."

Likewise, when Grant Lee Phillips split from his band, Grant Lee Buffalo, and label Warner Bros., he and manager Tommy Manzi had to compare offers from a number of major and indie labels. "Like a lot of artists and managers now, we want-

ed to align ourselves with a more indie philosophy," Manzi says.

"Grant is one of those artists who has a fan, sales, and touring base, so he can be a bit more imaginative in his approach," he continues. "So we were looking for a label to equal that imagination and also have patience and a long-term commitment—not just to the artist but to each project the artist puts forth. The industry moves at terrific speed these days, so we needed

on-one meetings with retailers, and anybody we missed will be visited during upcoming road trips."

Manzi appreciates this "dog and pony show" aspect of the music business, but credits Rounder with "thinking outside the box" as well. He says, "Recent successes like Dido or Lenny Kravitz prove that dramatic results can be achieved with a patient outlook."

Blake Babies drummer Freda Love says Rounder—unlike the pre-



LOVE

to tie him up for six, seven albums but prove with the next record that they're the right place for him. They might not be about the largest advance, but it's the right team of people to surround ourselves with, because once you find that family, everything looks after itself."

Timmins also lauds the incentive of Rounder's "short-term license—so it's not all weighted in the record company's favor," he says. "They recognized our career, so it's a partnership based on mutual performance."

"Rounder wants to do well by their artists, and you can tell their dedication to music by their catalog," Timmins adds. "And they seem to want to step up: There's a huge gap in the music world right now as far as bands that sell 200,000 to 500,000 records, which the majors have decided is irrelevant to them. Rounder's stepping up to fill that gap, and that's where we fit in."

Virant notes that Rounder's release of the late Laura Nyro's last works and the company's signing of Bruce Cockburn (whose imprint affiliation is undecided) are further indicators of Rounder Records Group's broadened outlook.

"It's a really exciting time," Sands says. "Between artists that we've had in the past and the new releases coming out this year, it could be Rounder's best year in history."

Additional reporting for this story was provided by Wes Orshoski and Wayne Hoffman in New York.

HIP-HOP CATALOG MAKING COMEBACK

(Continued from page 1)

Although each label has its own agenda in reissuing titles from its rap catalog, the trend is one that cannot be underestimated. This return to rap's roots is another part of the growing and widespread acceptance of hip-hop culture, as seen in everything from live shows to commercials to museum exhibits.

Tommy Boy, which was founded in 1981, is celebrating its 20th anniversary by rereleasing a series of classic albums by De La Soul, Afrika Bambaataa, and Stetsasonic, among others. The series, which began streeting in January with the release of Jozun Crew's *Lost in Space* and Planet Patrol's *Planet Patrol*, could not have come at a better time for the label as old-school's popularity continues to grow.

"The success of labels like Rawkus has created a nostalgia for the old-school stuff," says Tommy Boy's Steve Knutson, who developed the 20th anniversary series for the label. "So there is definitely a market for these reissues, especially with kids who are just discovering hip-hop, as well as college kids who are into old-school already."

JCOR, a new label begun by Mammoth founder Jay Faires, is also getting into old-school with its recent acquisition of the Wild Pitch catalog (Billboard, March 10).

"When Jay Faires launched the label, he wanted to put a focus on hip-hop," says Dana Mason, JCOR's director of distributed labels. "He met with Wild Pitch's Stu Fine, and he really dug the catalog—first as a fan, and then as a great way of launching our brand."

"As a new label, it serves as an introduction for us," Mason continues. "There are similarities in sound between the two labels, so we see our new artists as a regeneration of that old-school sound."

For a label such as Rhino, which specializes in catalog albums, the motivation is a bit different. "Rhino has never been about following trends," says Barry Benson, national director of urban promotion/urban A&R. "As a catalog label, it's our job to reissue classic albums. These reissues [for us] came about because hip-hop has a catalog now. That wasn't the case seven or eight years ago."

Yet with the commercial success of rap and the abundance of titles, choosing which recordings to reissue has proved to be an endeavor for some of the labels.

"This is a project that I have been wanting to do for years," says Knutson. "It's been a daunting task because we have such a rich catalog."

"Crate digging is A&R's job," adds Benson, whose releases include titles from the Delicious Vinyl catalog and a Big Daddy Kane greatest-hits collection. "Our choices are very organic. The key is targeting artists who mean more now than they did then. For example, Big Daddy Kane is someone who enjoyed success then, but fell out of the consumer's eye. At the same

time, his influence can still be seen in hip-hop."

The reissues have also revived the careers of many of the featured acts. "Artists have been enthusiastic about the reissues," says Benson. "They look at it as an opportunity. For example, Kane is looking at it as an opportunity to promote his new album."

"It's important to us because we released *On Fire* back in 1986," says Bobby Simmons, drummer for Stetsasonic. "So that first album was an album that a lot of people couldn't get on CD. For them to reissue it, as well as the others, is great because we developed a whole new hip-hop audience who wanted access to these records. So it's good for us because it gives them access to us."

Simmons says the recent interest in old-school hip-hop has not only spawned reissues but old-school shows such as *The Revolution Is Hip-Hop*, which took place March 2 at New York's Irving Plaza.

"A lot of people didn't see us perform live, unless you saw us back in the day, so this resurgence gives fans that second chance," says Simmons, who performed at the event. "If you want to reclaim your throne, get out there and battle with them. We're not that old, so we can still get out there and do what we do. It really means a lot because years ago we made people happy, and even in this day and age the same people that were happy back then are happy again, and the new kids are happy, too. These reissues also allow us to go back on the road."

According to Simmons, there will be a new Stetsasonic single this August on his Pink Eye Records, which is distributed through Elektra. There are also plans to drop an album in September or October.

Labels reissuing old-school titles hope they will appeal to a range of fans of varying ages. "We are looking to target two audiences in particular," says Benson. "We are looking at 20 to 25-year-olds who are old-school fans—that younger audience who go to old-school events and concerts. We are also hoping to attract people who grew up during the golden age of hip-hop—those fans who grew up in the late '80s and early '90s."

The reissues have been particularly effective at indie retail outlets. "People are newly discovering these older bands," says Brad Truax, buyer for New York-based Kim's Video. "The good thing about the reissues is that the vinyl is being reissued, too, but as far as reissuing CDs it's [for the purpose of] making it available to everyone."

Amir Abdullah, buyer for New York's Fat Beats, believes that labels were encouraged to reissue the titles because of their availability on vinyl.

"The demand wouldn't have been there had it not been for vinyl buyers," says Abdullah. "The CD reissues wouldn't have been considered if the vinyl

'There is definitely a market for these reissues, especially with kids who are just discovering hip-hop, as well as college kids who are into old-school already.'

—STEVE KNUTSON, TOMMY BOY

hadn't been reissued. Labels figure that not everybody is going to buy this on vinyl."

Such major retail outlets as

FOUR FANS DIE AT ASIAN AUTOGRAPH SESSION

(Continued from page 8)

ager Gerald Grana says the band had been scheduled to do an in-store performance March 10 at the Odyssey XL music store in Quezon City, near the Manila metropolis. The store could hold about 200 people, but as many as 8,000 fans had gathered outside the store, which led Sony and Odyssey XL to cancel the show.

"Many fans were upset with us for canceling the performance, but looking back now after the tragedy in Jakarta, we believe we did the right thing. It was a preventive measure that may have saved lives," Grana tells *Billboard*.

HearSay has experienced similar scenes. The five-member group was due to launch its debut album, *Popstars*, March 19 at Bluewater Mall in Kent, England, but Polydor and the store where the event was scheduled (WHSmith) decided that the center couldn't cope with thousands of fans. A week prior to that, HearSay fans overcrowded a Woolworths store in the English town of Milton Keynes during a signing of the single "Pure and Simple." Those incidents will put pressure on labels, artist managers, and venues such as record stores and shopping malls to review safety measures and could well result in such marketing events becoming ticket-only affairs.

Sony Music Asia president Richard Denekamp says a1 was "devastated" following the Jakarta incident. The group canceled the remainder of its promotional tour and left for Britain via Hong Kong March 19.

Denekamp says he understands that two people from the promotion company that organized the event have been charged with criminal negligence.

Jakarta police are reportedly investigating those two men, who are both from the store that hosted the event. Police say the men failed to inform the authorities beforehand about the event and to obtain a police permit. They are reportedly being investigated on a charge of "culpable negligence leading to death," which carries a maximum punishment of five years in jail.

Tower Records are also realizing the buying power of old-school fans. "It's a way of getting people to buy the classics who don't have the vinyl but want to hear the songs they liked from back in the day," says Tony Castillo, buyer for Tower's uptown New York store.

Nevertheless, Castillo doubts that fans of today's rap will pick up on the reissues, noting that "rap now and rap then are two different styles."

Castillo also believes that the trend to reissue catalog titles from different labels may glut the market. "I would prefer that they didn't do it all at once," he says. "It would be better if they spread them out. People don't usually buy all the albums in a run."

Despite some retail reserva-

tions, labels still believe that there is a place for all the reissues, whether they are albums by Tone Loc or Born Jamericans.

"These reissues are especially important for the younger generation of music fans," Mason says. "These albums show them what today's music was founded on and lets them know that there is a larger scope of music out there beyond today's artists."

Knutson agrees: "Hip-hop used to be more inclusive, rather than exclusive. What I've tried to do is take that nostalgic feeling and make it as fresh as it was then. There is a lot to be learned from this music."

Assistance in preparing this story was provided by Peter Kline in New York.

The huge crowds encountered in Manila caused Sony to hire a security firm for the Jakarta mall event, according to Denekamp, who was not in Jakarta when the tragedy occurred. "Everything was relatively under control," he says of the situation before the trampling occurred. "There were about 1,000 fans, but everything was calm."

But when a1 showed up, there

'Fans were upset that the Odyssey XL date was canceled, but after the tragedy, we believe we did the right thing . . . It may have saved lives.'

—GERALD GRANA,
SONY MUSIC ENTERTAINMENT

was a surge of people from surrounding stores and other parts of the mall, which was full of Sunday shoppers. When the crowd started pushing and shoving, the band's

management decided to stop the event, according to Denekamp.

"The band had only signed a couple of autographs, and it was made clear to the crowd that they had left," says Denekamp. It was when fans tried to reach the exits that the victims were crushed.

By that time a1, which recently won best newcomer at the Brit Awards, had gone to a local TV studio to tape a show. The local media later criticized the band for doing the TV show in the wake of the incident. But, says Denekamp, "The guys were not aware of the situation [at the time]. They heard about it later that evening, as we did."

Denekamp says Sony Indonesia managing director Sutanto Hartono has visited some of the victims' parents to offer condolences.

According to Hamid's statement, Sony Indonesia had previously held more than 10 artist autograph signings by both foreign and Indonesian artists at the store without any problems.

A1, which had done a previous promo tour of the region without incident, is extremely popular in such territories as Indonesia, Singapore, Malaysia, and Thailand. The band's two albums have sold a total of 300,000 units in the region, according to Denekamp.

ROCK RETAINS TOP GENRE SLOT

(Continued from page 6)

lead all segments of the music-buying population, accounting for 23.8% of all sales in 2000. Although this is down from 24.7% in 1999, the RIAA notes that older buyers' share has more than doubled since 1990.

Perhaps more reassuringly, the 10-14 and 15-19 age groups rebounded slightly from the dips each had taken from 1998 to 1999. The 10-14 group accounted for 8.9% of music sales in 2000, from 8.5% the year before and 9.1% in 1998. And 15- to 19-year-olds' share was 12.9%, compared with 12.6% in 1999 and 15.8% in 1998.

The RIAA noted, "This number is just slightly above flat, as the competition for young people's attention, specifically the Internet, continues to grow."

The full-length CD continued to be the clear format of choice. It accounted for 89.3% of sales for the year; up from 83.2% in 1999. In second place were full-length cassettes, whose share of the market dropped from 8% in 1999 to 4.9%.

Peter Hart Research compiled the profile for the RIAA on the basis of a national telephone and Internet survey of 3,051 music buyers who were asked to classify their music purchases. The RIAA says the reliability of the data is plus or minus 2.2%.

The association also noted that year-end shipment statistics showed a slight decline in music sales to \$14.32 billion (based on suggested list prices) from \$14.58 billion in 1999.

TRANS WORLD REBRANDS WEB SITE, MALL STORES

(Continued from page 1)

"There's no doubt unification of our mall brands under one name will provide us with considerable marketing power," says Trans World chairman/CEO Bob Higgins.

Higgins says the company had not intended to rebrand the mall stores using an existing name in its portfolio, but fye scored the best with consumers among many old and new potential names floated in extensive test marketing and research.

In the short term, the biggest benefit from the name change to Trans World should be on the advertising front. The rebranding move is, in part, a play to increase sales and attract more cooperative advertising dollars by creating a unified brand for its mall stores that can be advertised more effectively nationwide via television and radio.

A nationally marketed brand, powering a business unit that accounted for more than \$1 billion in sales last year, also potentially gives the company more clout in the industry at large.

"National advertising gives the company the clout to alter sales of music it chooses to market; this buys Trans World influence with the labels and should help build market share," Credit Suisse First Boston analyst Gary Balter said in a research note following the rebranding announcement. "In this content industry, as in books, the future probably holds a scramble by both levels of the industry—labels and retailers—toward vertical integration; market share equals power in that game."

The move is also expected to breathe some life into the company's nascent E-commerce business. Until now, Trans World's Web arm has operated under the unwieldy "twec" name, while juggling a half-

dozen other brands corresponding to its mall stores. A consolidated identity creates a more recognizable brand for Internet shoppers and creates the opportunity to forge what Higgins calls a "true cross-channel organization." Trans World hopes to drive consumers from the store to the site and from the site to the store.

Key to such internal cross promotion will be the launch of a new consumer rewards program and the rollout of in-store technology enhancements under a program

'There's no doubt unification of our mall brands under one name will provide us with considerable marketing power.'

—BOB HIGGINS,
TRANS WORLD ENTERTAINMENT

called eWorks.

The company will test the new-technology initiative in 24 stores in the New York, Boston, and Hartford, Conn., markets this fall.

Pilot stores will feature 25 listening and viewing stations with high-speed Internet connections that will provide customers with the ability to preview any item in the store's inventory (see story, page 3). Also, consumer data from the customer-loyalty program will be used to promote customization features in stores and on the Web site.

All Trans World mall stores will be upgraded for broadband Internet connections this year in anticipation of a wider rollout of the eWorks program slated for 2002.

Trans World management is banking on the fact that increased product sampling and personalized suggestions enabled by its technology investment—along with the customer-loyalty program—will help increase sales both online and offline. Wall Street analysts and investors will watch all these developments closely.

Half of the capital expenditure spending associated with the repositioning effort is expected to go into new signage and graphics in the stores, with the bulk of the rest of the money earmarked to overhaul the Web site. A few million dollars will also go toward the kiosks. Trans World will take a charge of 26 cents a share against this year's earnings.

Much of the effort is considered a one-time expense, with the bulk of the costs showing up on the bottom line in the second half of the year in preparation for Christmas.

A focus on rebranding and E-spending—not acquisitions—is somewhat of a shift in strategy for the consolidation-minded Trans World.

However, there are increasingly few attractive chains left to buy (a fact Higgins acknowledged at the company's annual vendor awards dinner on March 20). Meanwhile, some in the financial community are looking for Trans World to focus on improving its overall sales rather than on growing beyond its current 1,000-store empire.

"He's going to really have to start focusing on how to drive comps in the store, which have really been lackluster," says

another retail analyst.

The company anticipates the name change will help boost earnings in 2002. But that could be a challenge if the current business climate persists. Trans World watchers note the company has been facing recent sales difficulties (comparable-store sales declined 3% in the fourth quarter) amid a soft economy, a weak release schedule, and competition from file-sharing services like Napster. An ongoing difficult economic environment may only exacerbate the situation.

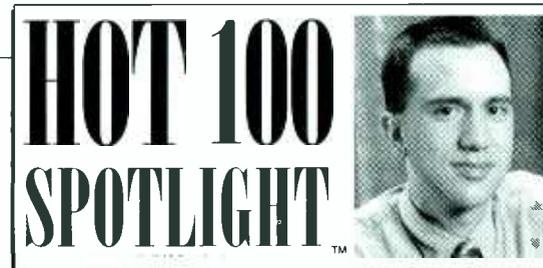
Also up in the air: What the current moves mean for Trans World in the context of its rivalry with Musicland, which was recently acquired by Best Buy. Best Buy plans to use Musicland's stores as an entry into the malls and will

stock those locations with non-music consumer electronics.

Higgins, for his part, remains mum on additional product line expansion in his mall stores. The focus for now figures to be on video opportunities, especially in DVD, which is turning into a significant growth business for music and video retailers.

Credit Suisse's Balter notes that the new brand name, which focuses on general entertainment, allows for a broader mix of goods than, say, a name like Record Town could.

Categories that Balter says could see the inside of an fye store in the near future include software and consumer electronics, especially personal and mobile entertainment devices.



by Silvio Pietroluongo

SHAGGY SNEAKS BY: Only seven weeks after "It Wasn't Me" was last atop the charts, **Shaggy** lands his second No. 1 of 2001 on The Billboard Hot 100 with "Angel," narrowly besting **Crazy Town's** "Butterfly" by a total of two points. This is absolutely the closest race for the top slot since Billboard began storing its charts on a computerized database in 1985. The closest race prior to this issue occurred in the Aug. 8, 1992, issue, when 5.2 points separated **Madonna's** "This Used to Be My Playground" (Sire/Warner Bros.) at No. 1 from **Sir Mix-A-Lot's** "Baby Got Back" (American/Reprise) at No. 2.

"Angel," which features **Rayvon**, also becomes just the second song in the history of the Hot 100 to make it to No. 1 without a retail single of any configuration. The other was **Aaliyah's** "Try Again," which hit No. 1 in last year's June 17 issue with an audience total of 92 million. "Angel" surpasses that audience figure, increasing to 105 million listeners. Next issue, we may yet see another non-retail single make it to No. 1, although with a slight catch. **Janet's** "All for You" (Virgin) climbs 6-3 on the Hot 100 and moves to No. 2 on the Hot 100 Airplay chart with a gain of 16 million listeners, bringing her audience total to 96 million. An increase of half that amount next issue should be enough to propel her to No. 1, which would be a week earlier than anticipated. A single is slated to hit retail March 27 and would have an impact on the April 14 chart. However, with the buying public eager for any Janet product, expect some street-date-violation sales to contribute to "All's" chart position next issue.

POP CHART STARS: The made-for-TV (or is it made-by-TV?) group **Eden's Crush** rushes onto the Hot 100 this issue at No. 8 with "Get Over Yourself" (London-Sire), while also debuts at No. 1 on Hot 100 Singles Sales. Eden's Crush is the name chosen for the five young women left standing on the WB's Friday-night program *Popstars*. After a long national search that attracted thousands of entrants, the winning members were announced on the show's Feb. 16 episode.

When *Popstars'* premise was announced, it was quickly compared with that of ABC's *Making the Band*, which spawned **O-Town**. Similar to its male counterpart in the reality-based-TV world, Eden's Crush starts out with an impressive first week on the charts. It now becomes the second act, following O-Town, to debut at No. 1 on the Hot 100 Singles Sales chart with its initial release. "Over" scans 77,000 units, besting O-Town's first-week sales for "Liquid Dreams" (J Records) by 35,000 units. In its best chart week, "Dreams" moved 64,500 pieces during the Christmas holiday week. On the Hot 100, "Over's" No. 8 debut is the second-highest of all time for a new artist (see Chart Beat, page 94), besting the No. 21 entry of "Dreams."

In a strategic marketing move prior to the premiere of the single, the musical "hook" for "Over" was played repeatedly on *Popstars* during the past two months as the musical bed during the intro and outro of every commercial break, as well as on radio advertisements for the program. This familiar melody has undoubtedly struck a chord with viewers and translated into a stellar first week at retail.

On the radio side, "Over" is just starting to build momentum at top 40 stations, with a total of 5 million listeners—a 50% increase over the previous week. Eden's Crush's debut album, also titled *Popstars*, hits retail May 1,

MCLEAN FORMS LABEL IN VENTURE WITH MADACY

(Continued from page 3)

Don McLean is an icon!"

Roy notes that McLean has always had strong ties to Nashville. He records in Music City, his legal representation is in Nashville, and the band he uses on tour is populated with Nashville musicians. This year, McLean will perform at country music's

biggest annual event when he takes the stage during the Relentless show at Fan Fair.

McLean has high hopes for his new relationship with Madacy.

"Being an arm of Handleman, they have a wonderful distribution situation," McLean says. (Madacy Entertainment is a member of North Coast Entertainment, a subsidiary of the Handleman Co.)

"There are a lot of viable artists who are still really good at making music who have been shut out of the music business by major labels in their quest for rap music," he says.

"Madacy and Navarre and other independents have moved in and are doing very well."

McLean will take care of all creative output for the new label, and Relentless/Nashville will handle sales, marketing, and distribution functions. Roy expects the first two releases to fare well. *Starry, Starry Night* features the Austin (Texas) Symphony Orchestra and special guest vocalist Nanci Griffith, who duets with McLean on "And I Love You So" and "Raining in My Heart."

The 24-song collection also includes such McLean hits as "Castles in the Air," "Vincent," and his signature song "American Pie," which spent four weeks at No. 1 in 1972. The PBS special that spawned the double-CD set continues to air in various markets throughout North America. Plans call for the video and DVD of the project to be sold via direct response beginning this summer.

Don McLean Sings Marty Robbins pays homage to one of McLean's heroes, featuring his take on such classic Robbins hits as "El Paso," "Singin' the Blues," "Devil Woman," and "You Gave Me a Mountain." Roy says plans are to take a single from the album—McLean believes "Devil

Woman" is a strong contender—to country radio.

An enthusiastic aficionado of Robbins' work, McLean says he has all Robbins' TV shows and boxed sets. "I just got deeper and deeper into them and realized there's so much there," he says. "And he's a lot like me, in a certain way. He sang pop songs. He sang other peoples' songs. He loved western songs, and he wrote songs."

While McLean pays homage to Robbins, others are paying homage to McLean.

He is scheduled to receive an honorary doctorate from his alma mater, Iona College, in his native New Rochelle, N.Y. His hit "American Pie"—which Madonna remade for her film *The Next Best Thing* and which Garth Brooks performed with McLean at his famed New York Central Park concert—will be honored at next month's BMI pop awards gala.

"Don is so excited about what's been happening to him the last couple of years," says Roy. "It's a whole resurgence for him."



relentless
nashville



DON MCLEAN RECORDS

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

MARCH 31, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				◀ No. 1 ▶		
1	3	2	32	SHAGGY ▲ ² MCA 112096* (11.98/17.98)	HOTSHOT	1
2	1	1	3	DAVE MATTHEWS BAND RCA 67988 (11.98/18.98)	EVERYDAY	1
3	2	—	2	AEROSMITH COLUMBIA 62088*/CRG (12.98 EQ/18.98)	JUST PUSH PLAY	2
4	6	5	44	DIDO ▲ ³ ARISTA 19025 (11.98/17.98) HS	NO ANGEL	4
				◀ Hot Shot Debut ▶		
5	NEW	1	1	ERIC CLAPTON DUCK/REPRISE 47966/WARNER BROS. (12.98/18.98)	REPTILE	5
6	4	—	2	EVE RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	4
7	NEW	1	1	TANK BLACKGROUND 50404/VIRGIN (12.98/16.98)	FORCE OF NATURE	7
8	5	3	3	DJ CLUE ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	3
9	NEW	1	1	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	9
10	14	16	22	LIMP BIZKIT ▲ ⁴ FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
11	8	10	21	LENNY KRAVITZ ▲ ² VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
12	7	6	18	THE BEATLES ▲ ² APPLE 29325/CAPITOL (11.98/18.98)		1
13	15	14	12	SOUNDTRACK ● MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	13
				◀ Greatest Gainer ▶		
14	28	32	33	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	10
15	16	18	38	NELLY ▲ ⁶ FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
16	13	13	22	LUDACRIS ▲ ² DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4
17	10	8	23	JA RULE ▲ ² MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
18	12	11	17	CRAZY TOWN ▲ COLUMBIA 63654/CRG (11.98 EQ/17.98) HS	THE GIFT OF GAME	9
19	11	7	12	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
20	19	29	20	LIFEHOUSE ● DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS	NO NAME FACE	19
21	9	4	3	PROJECT PAT HYPNOTIZE MINDS/LOUD 1950/CRG (12.98/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	4
22	18	21	8	DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6
23	17	19	35	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	17
24	30	27	20	OUTKAST ▲ ³ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
25	26	30	18	MUSIQ SOULCHILD ● DEF SOUL 548289*/IDJMG (11.98/17.98)	AJUSWANASEING (I JUST WANT TO SING)	25
26	20	20	19	R. KELLY ▲ ² JIVE 41705* (12.98/18.98)	TP-2.COM	1
27	29	23	77	CREED ▲ ⁹ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
28	27	28	21	LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
29	22	17	8	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
30	23	24	18	SADE ▲ ² EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
31	25	15	20	U2 ▲ ² INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
32	24	26	13	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4
33	21	9	4	JIM JOHNSTON SMACK DOWN! 8830K/COCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5	2
34	34	37	15	3LW ● NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	34
35	35	35	25	LIL BOW WOW ▲ ² SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
36	33	31	18	VARIOUS ARTISTS ▲ ⁴ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
37	37	34	15	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	20
38	38	40	84	MOBY ▲ ² V2 27049* (10.98/17.98) HS	PLAY	38
39	36	33	17	ENYA ▲ REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
40	57	75	11	UNCLE KRACKER ● TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98) HS	DOUBLE WIDE	40
41	31	12	3	SILK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	12
				◀ Pacesetter ▶		
42	79	77	27	THE CORRS ● 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
43	42	42	26	FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
44	NEW	1	1	DAFT PUNK VIRGIN 49606* (12.98/18.98)	DISCOVERY	44
45	40	36	26	MADONNA ▲ ² MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
46	32	—	2	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	32
47	41	22	3	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 450248*/INTERSCOPE (10.98/16.98)	WHO I AM	22
48	45	47	23	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
49	51	54	25	AARON CARTER ▲ JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
50	54	49	8	VARIOUS ARTISTS ● RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28
51	43	41	43	MATCHBOX TWENTY ▲ ³ LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
52	48	46	17	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
53	61	65	12	NELLY FURTADO DREAMWORKS 450217/INTERSCOPE (11.98/17.98) HS	WHOA, NELLY!	53
54	46	45	25	MYSTIKAL ▲ ² JIVE 41696* (12.98/18.98)	LET'S GET READY	1
55	44	43	17	BACKSTREET BOYS ▲ ⁸ JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
56	55	53	13	QB'S FINEST ● ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBIDGE THE ALBUM	53
57	39	25	6	VARIOUS ARTISTS ● GRAMMY 31520/CAPITOL (12.98/18.98)	GRAMMY NOMINEES 2001	12
58	47	39	71	FAITH HILL ▲ ⁵ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
59	52	48	43	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
60	58	59	8	O-TOWN ▲ J 20000 (11.98/17.98)	O-TOWN	5
61	56	51	14	COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) HS	PARACHUTES	51
62	49	38	43	EMINEM ▲ ⁸ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
63	53	44	52	'N SYNC ● ¹⁰ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
64	60	57	81	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
65	62	62	58	3 DOORS DOWN ▲ ⁴ REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS	THE BETTER LIFE	7
66	71	76	68	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
67	65	56	7	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	10
68	69	72	20	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
69	59	50	31	DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	35
70	63	61	86	DESTINY'S CHILD ▲ ² COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5
71	70	58	4	VARIOUS ARTISTS ● INTEGRITY 61001/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — SHOUT TO THE LORD	58
72	50	52	3	A*TEENS STOCKHOLM 013666/MCA (12.98/18.98)	TEEN SPIRIT	50
73	76	73	21	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
74	64	67	61	JAGGED EDGE ▲ ² SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
75	68	64	20	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
76	81	82	25	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
77	67	68	44	BRITNEY SPEARS ▲ ⁹ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
78	72	66	50	PINK ▲ ² LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
79	78	85	24	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	78
80	66	55	14	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
81	NEW	1	1	OUR LADY PEACE COLUMBIA 85368/CRG (11.98 EQ/17.98)	SPIRITUAL MACHINES	81
82	73	63	17	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
83	82	79	63	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450209*/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	78
84	84	87	47	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
85	90	109	18	S CLUB 7 POLYDOR/A&M 549628*/INTERSCOPE (11.98/17.98)		7
86	88	95	6	ATC REPUBLIC 013572/UNIVERSAL (12.98/18.98)	PLANET POP	73
87	77	69	40	BON JOVI ▲ ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
88	75	71	18	RICKY MARTIN ▲ ² COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
89	83	80	6	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	36
90	80	74	32	BAHA MEN ▲ ³ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT	5
91	NEW	1	1	TRICK PONY WARNER BROS. (NASHVILLE) 47927/WRN (11.98/17.98)	TRICK PONY	91
92	NEW	1	1	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20303/EMI GOSPEL (11.98/16.98)	THE STORM IS OVER	92
93	89	78	5	ICONZ LANDMARK/SLIP-N-SLIDE/ELEKTRA 62617/EEG (11.98/17.98)	STREET MONEY	64
94	91	99	48	JOE ▲ ² JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
95	92	88	3	DIRTY NFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	88
96	74	60	6	VARIOUS ARTISTS GRAMMY 31647/CAPITOL (12.98/18.98)	GRAMMY R&B/RAP NOMINEES 2001	43
97	85	81	12	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) HS	CHA-CHA SLIDE	64
98	87	70	26	STEELY DAN ▲ GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
99	101	110	22	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
100	107	115	23	TRAVIS TRITT COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
101	95	97	70	DR. DRE ▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
102	100	91	6	VARIOUS ARTISTS EMI/WORD 43163/VERITY (17.98/19.98)	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	75
103	NEW	1	1	SEMISONIC MCA 112355 (12.98/18.98)	ALL ABOUT CHEMISTRY	103
104	99	125	39	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE	22
105	104	106	47	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
106	115	117	47	PAPA ROACH ▲ ² DREAMWORKS 450223*/INTERSCOPE (12.98/18.98)	INFEST	5

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▽ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
107	148	—	2	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT	THE IRISH TENORS: ELLIS ISLAND	107
108	96	90	15	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587/ADJMG (11.98/17.98)	THE UNDERSTANDING	16
109	110	103	10	SOUNDTRACK SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON	86
110	93	84	17	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
111	130	150	23	SARA EVANS RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
112	97	89	77	STING ▲ A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
113	106	101	14	VARIOUS ARTISTS ● DEF JAM 520062/ADJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	43
114	133	132	65	DMX ▲ RUFF RYDERS/DEF JAM 546933/ADJMG (12.98/18.98)	...AND THEN THERE WAS X	1
115	116	119	3	VARIOUS ARTISTS DEF JAM 1985-2001: THE HISTORY OF HIP HOP, VOLUME 1		115
116	128	135	9	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD) HS	L.D. 50	113
117	98	86	6	SOUNDTRACK WARNER SUNSET 47944/WARNER BROS. (12.98/18.98)	SWEET NOVEMBER	66
118	118	118	20	VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
119	123	122	91	LIMP BIZKIT ▲ FLIP 490335/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
120	112	96	5	FREDRO STARR OTHER PEOPLES MONEY/IN THE PAINT 8180/KOCH (11.98/17.98)	FIRESTARR	76
121	RE-ENTRY	12	SOUNDTRACK DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS	43	
122	86	100	6	ROD STEWART ATLANTIC 83411/AG (12.98/18.98)	HUMAN	50
123	111	102	18	THE OFFSPRING ▲ COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9
124	102	93	6	VARIOUS ARTISTS VIRGIN 50836 (12.98/18.98)	PURE MOODS III	66
125	124	104	13	LIL' WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16
126	114	105	82	CHRISTINA AGUILERA ▲ RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
127	120	111	15	RAGE AGAINST THE MACHINE ▲ EPIC 85289* (12.98 EQ/18.98)	RENEGADES	14
128	134	137	63	VERTICAL HORIZON ▲ RCA 67818 (10.98/17.98) HS	EVERYTHING YOU WANT	40
129	94	—	2	OLEANDER REPUBLIC 013377/UNIVERSAL (12.98/18.98)	UNWIND	94
130	125	116	21	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
131	143	138	92	SANTANA ◆ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
132	119	92	3	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745 (9.98/14.98)	SHHH!	92
133	108	83	3	RICKY MARTIN SONY DISCOS 84300 (11.98 EQ/18.98)	LA HISTORIA	83
134	121	107	86	MACY GRAY ▲ EPIC 69490* (12.98 EQ/18.98) HS	ON HOW LIFE IS	4
135	NEW ►	1	CLUTCH ATLANTIC 83433/AG (11.98/17.98) HS	PURE ROCK FURY	135	
136	113	98	3	GLADYS KNIGHT MCA 112397 (12.98/18.98)	AT LAST	98
137	109	94	5	SOUNDTRACK EPIC 61599 (12.98 EQ/18.98)	DOWN TO EARTH	71
138	122	108	15	FUNKMASTER FLEX ● FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE		26
139	126	123	33	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
140	117	126	3	AMERICAN HI-FI ISLAND 542871/ADJMG (12.98 CD) HS	AMERICAN HI-FI	117
141	153	184	22	THIRD DAY ESSENTIAL 10670/JIVE (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM	66
142	135	124	93	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
143	141	134	97	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	70
144	146	133	43	A PERFECT CIRCLE ▲ VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
145	RE-ENTRY	2	B.B. KING MCA 111939 (6.98/11.98)	BEST OF B.B. KING THE MILLENNIUM COLLECTION	145	
146	131	130	54	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (12.98/18.98) HS	MOUNTAIN HIGH... VALLEY LOW	24
147	163	166	28	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
148	157	157	83	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITYWORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
149	136	131	48	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
150	151	141	70	CELINE DION ▲ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
151	140	140	42	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
152	137	121	17	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3	93
153	150	145	19	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	25

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				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
154	142	127	6	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	DON'T HOLD BACK	89
155	139	113	18	KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	16
156	132	112	16	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	26
157	158	148	17	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98) HS	KEITH URBAN	148
158	129	161	17	ELTON JOHN UNIVERSAL 013050 (12.98/18.98)	ONE NIGHT ONLY — THE GREATEST HITS	65
159	185	152	8	CHARLIE WILSON MAJOR HITS 490371/INTERSCOPE (17.98 CD) HS	BRIDGING THE GAP	152
160	154	146	19	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	17
161	103	—	2	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	103
162	144	114	4	VARIOUS ARTISTS RAZOR & TIE 89035 (10.98/16.98)	MONSTER BALLADS VOLUME 2	110
163	152	139	18	VARIOUS ARTISTS ▲ ARISTAWARNER BROS./ELEKTRA/ATLANTIC 83412/AG (12.98/18.98)	TOTALLY HITS 3	25
164	105	—	2	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98) HS	ANTHOLOGY	105
165	127	144	13	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD) HS	RELATIONSHIP OF COMMAND	116
166	149	129	8	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	97
167	176	—	2	VARIOUS ARTISTS LEGIT BALLIN 001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	167
168	138	—	2	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY (10.98/16.98) HS	LIVE IN CONCERT	138
169	168	149	40	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
170	170	—	3	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98) HS	NEW FOUND GLORY	168
171	156	153	77	MARC ANTHONY ▲ COLUMBIA 69726*/CRG (12.98 EQ/18.98)	MARC ANTHONY	8
172	162	196	29	SARAH BRIGHTMAN ● NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
173	160	136	17	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	5
174	164	156	17	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	39
175	174	188	5	TANTRIC MAVERICK 47978/WARNER BROS. (11.98 CD) HS	TANTRIC	174
176	167	155	35	VARIOUS ARTISTS ▲ EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
177	159	128	10	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	42
178	147	120	24	RADIOHEAD ▲ CAPITOL 27753 (11.98/17.98)	KID A	1
179	175	171	24	GREEN DAY ● REPRISE 47613*/WARNER BROS. (12.98/18.98)	WARNING:	4
180	145	190	6	DONNY OSMOND DECCA BROADWAY 013052/DECCA (17.98 CD)	THIS IS THE MOMENT	64
181	NEW ►	1	VARIOUS ARTISTS WALT DISNEY 860693 (11.98/17.98)	DISNEY'S GREATEST: VOL. 1	181	
182	179	169	30	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	9
183	155	158	10	VARIOUS ARTISTS UTV/VERVE 520191/VG (18.98 CD)	PURE JAZZ	68
184	NEW ►	1	VARIOUS ARTISTS UTV 560784/UNIVERSAL (18.98 CD)	PURE 80'S HITS	184	
185	161	167	7	PAULINA RUBIO ▲ UNIVERSAL LATINO 543319 (9.98/16.98) HS	PAULINA	156
186	171	164	19	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	15
187	RE-ENTRY	32	DON HENLEY ▲ WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7	
188	182	195	12	SOUNDTRACK PLAY-TONE 61431/EPIC (18.98 EQ CD)	BRING IT ON	119
189	189	200	29	SOULDECISION MCA 112361 (11.98/17.98) HS	NO ONE DOES IT BETTER	103
190	177	165	36	EVERCLEAR ▲ CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
191	188	185	27	BARENAKED LADIES ▲ REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON	5
192	199	—	37	PLUS ONE ● 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
193	RE-ENTRY	21	SOUNDTRACK DECCA 467094 (18.98 CD)	GLADIATOR	66	
194	166	147	12	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98) HS	SHIVER	125
195	193	194	94	LONESTAR ▲ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
196	RE-ENTRY	7	CARMAN SPARROW 51766 (19.98/21.98)	HEART OF A CHAMPION: A COLLECTION OF 30 HITS	53	
197	169	151	47	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
198	190	183	5	VARIOUS ARTISTS WALT DISNEY 860692 (9.98/12.98)	RADIO DISNEY JAMS VOL. 3	109
199	195	—	4	SOUNDTRACK MIRAMAX 89472/SONY CLASSICAL (18.98 EQ CD)	CHOCOLAT	191
200	172	—	4	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98) HS	13 WAYS TO BLEED ON STAGE	172

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WARNER CLASSICS

(Continued from page 84)

current WCI structure are Michael Letchford, director of international A&R, and Niall O'Rourke, director of international marketing.

According to Bignotti, Warner plans to continue Teldec's "New Line" (which was conceived by Sauer), but as for other projects, he remains vague. "It goes without saying that it's time for reflection," he says. "One of the reasons for bringing in new people is to reposition certain priorities. This will be done with a mind to being always competitive and strong in the world of classical."

Reflecting upon the reputations of Teldec and Erato, Jolly says, "They were both committed to being able to sell top, proper classical music, which is a rare thing these days. But I hope they will still be able to record opera and piano music and all the rest of it. I think the other thing they should strive for is to maintain the house styles of those two labels—which will be tough, when essentially they will be pulled into one company."

Lowther remains skeptical. "They say they're going to keep the profile. Well, let's see: That's exactly what Universal said

'We have an ambitious release schedule, and I don't expect that to change.'

—ARTHUR MOORHEAD, ATLANTIC

after Philips, for example, and now it looks nothing like it did. The only one [of Universal's three classical labels] that looks anything remotely like it used to is Deutsche Grammophon."

As the New York-based VP of associated labels for Atlantic Records (overseeing Teldec, Erato, NVC Arts, etc. in the U.S.) and a classical veteran, Arthur Moorhead remains optimistic about classical music's future within the company, even if he is personally chagrined by the recent turn of events.

"What's always separated Warner from some of the other majors is that this is a friendly company," he says. "So, frankly, it's sad that these smart, capable people—who love music and know it so well—have to leave."

"Having said that, there are some very sharp people at Warner Music International who are obviously aware of the amount of overhead they have to deal with and the amount of profit that they can expect," Moorhead adds. "Also, Warner Classics has thrived in the past few years under Marco Bignotti. And I can say that we have a very ambitious schedule of releases for this year and into next, and I don't expect either the quality or quantity of that schedule to change. I'm confident about the next two years; after that, I guess we'll see."

BETWEEN THE BULLETS



by Geoff Mayfield

SAME AS THE OLD BOSS: In the same issue that his radio track "Angel" rises to the top of The Billboard Hot 100, **Shaggy's** latest album returns to No. 1 on The Billboard 200. That his *Hotshot* ends **Dave Matthews Band's** two-week ride in the driver's seat is not an indication of growth but consistency.

Although the album sees an 11% decline in sales, this is the ninth straight week that Shaggy has exceeded the 200,000-unit mark (210,000 units), and his erosion is less than that seen by other albums near the top of the pile. Matthews' crew slides by 29% (199,500 units) to settle at No. 2, while **Aerosmith** has a second-week decline of 47%—a drop typical for rock albums that bow high on the chart—as it steps down to No. 3. Matthews' consolation prize is that there have only been three weeks when any of his seven previous albums—recorded either with DMB or some other permutation—has exceeded his current sum.

Timing is everything. Had Aerosmith come out a week later than its March 6 street date, the first-frame sum of 280,000 units would have easily topped this issue's big chart.

The smallest decline in the top five belongs to **Dido**, and, of the albums that appeared on last issue's chart, the only one in the top 10 to show any kind of gain belongs to **Limp Bizkit** (14-10, up 13.5%).

NEW AND IMPROVED: Three rookie acts crack the top half of The Billboard 200, while other acts' new albums set career peaks.

R&B singers **Tank** and **Jaheim** each start their careers in the big chart's top 10, the former at No. 7 (98,000 units), the latter at No. 9 (80,000 units). Tank's "Maybe I Deserve" rises to No. 14 this issue on Hot R&B/Hip-Hop Airplay, while Jaheim's "Could It Be" peaked at No. 24 on that radio chart. Another newcomer, **Trick Pony**, an acoustic country trio with a rock'n'roll heart, bypasses the Heatseekers chart, bowing at No. 91. Its catchy "Pour Me" rises 17-12 on Hot Country Singles & Tracks (see Country Corner, page 31).

Dance duo **Daft Punk** and gospel veteran **T.D. Jakes** raise their own bars, starting on The Billboard 200 at, respectively, No. 44 and No. 92. Daft's earlier album peaked at No. 150 in 1997, while Jakes' previous career peak was No. 118 in 1999. Of the five albums he has placed on Top Gospel Albums, this is the second to chart as high as No. 2.

Meanwhile, Portland, Ore.-based Nail Distribution is crowing because last issue's bow at No. 35 on Top Independent Albums by **Indigo Girls** member **Amy Ray** marks the first time that any set distributed exclusively by Nail has appeared on a Billboard chart.

Eric Clapton has the Hot Shot Debut at No. 5 (101,500 units). *Reptile* falls shy of the 193,000 units Clapton and **B.B. King** rallied last year when *Riding With the King* opened at No. 3, but it maintains a streak: Except for live albums and anthologies, every Clapton album since the 1991 advent of SoundScan has debuted in the top five. And one of his live sets—the Grammy-winning *Unplugged*, which spent three weeks at No. 1—also started high, entering at No. 4 in 1992. First-day sales make 112 a lock for next issue's highest bow, with a possible shot at 200,000 units, and, perhaps, the chart's top slot.

EASY BEING GREEN: On March 17 at a spring-training game hosted by the Kansas City Royals in Baseball City, Fla., a bunch of friends and I observed vendors selling green beer, fans of the visiting Detroit team sporting green Tigers jerseys, and bases embossed with shamrocks. All were hints why **the Coors** and **the Irish Tenors** look so grand this issue, as the two led music stores' St. Patrick's Day parade.

The Coors, the Irish sisters-and-brother act, made stops on *The Rosie O'Donnell Show*, *Good Morning America*, *Weekend Today*, and Nickelodeon's *Slime Time Live*, as well as a local morning TV show in New York. All that coverage—plus a radio hit, "Breathless" (38-36 on The Billboard Hot 100), and a show at New York's Radio City Music Hall—musters an 82% increase, good for The Billboard 200's Pacesetter and a 79-42 leap.

A 51% increase pushes the Irish Tenors' *Ellis Island* 148-107 on the big chart and 6-1 on Heatseekers. Its the third album the trio has placed atop Heatseekers, and the second of those three to occur at the crest of St. Patrick's Day activity. Irish music accounts for seven of the 15 slots on this issue's unpublished Top World Music Albums list.

VISUAL STIMULI: **Janet Jackson** is featured on the first-ever *MTV Icon* special and makes non-singing stops on *Late Show With David Letterman* and *The Rosie O'Donnell Show*. While priming the pump for her next album, two of her albums make their first-ever appearances on Top Pop Catalog Albums (Nos. 18 and 45) . . . *Live With Regis and Kelly* and MTV's *Hot Zone* help fashion a bullet for **Uncle Kracker** (57-40), but radio play on "Follow Me" has already been pushing his album. The song struts 25-19 on Top 40 Tracks; the album has posted gains for eight straight weeks . . . *Coyote Ugly* hits pay-per-view, and the film's soundtrack collects the Greatest Gainer award (28-14, up 19,000 units). It's the largest album bounce I recall seeing during a movie's pay-per-view window.

KINGFISHER PLAN RAISES FEAR OF MARGIN WARS IN THE U.K.

(Continued from page 40)

ers led to a reduction in margin.

Raising the prospect of an intense battle over margins with entertainment suppliers, a Woolworths spokesman says that the chain will "remain price competitive" and that "the main task of the new management team is to improve margin, sales, and cost efficiencies across all sectors of the business, including suppliers."

Kingfisher recently appointed Gerald Corbett—former boss of much-criticized U.K. railways management company Railtrack—as executive chairman of Woolworths and the group's entertainment businesses. He is charged with leading the separation of those from the rest of the Kingfisher Group.

A record industry executive who asked not to be named says that although music pricing was very volatile last year among the super-market chains, the likes of Woolworths kept pricing relatively stable. "They managed to protect their share reasonably well," the executive says, "because the grocers account for less than 10% of the U.K. music market—unlike in video, where if [supermarket chain] Tesco cuts the price of, say, *Gladiator*, then they all have to."

"We will have to wait and see what happens," the executive adds, "but this is a sensitive time for the industry on pricing, what with the [U.K. competition watchdog the Office of Fair Trading] and the [European Commission] looking at pricing."

In unit sales terms, according to research conducted by Taylor Nelson Sofres for the British Phonographic

Industry (BPI) for the period of April 1999 to March 2000, Woolworths is the No. 2 U.K. retailer of albums, with a 12.5% share (behind HMV's 17.6%), and leads the singles market with a 17.6% share.

Woolworths is still the overall market leader in the sell-through video sector, claiming a 21.5% market share, according to recent research by the British Video Assn. (BVA), although early indications are that it may have ceded the lead in the fast-growing and highly lucrative DVD market.

Kingfisher also says it is on track to de-merge its business by the end of May—a move announced in September last year that will see the gener-

al merchandise division floated off as a separately quoted company from Kingfisher's home improvements and consumer electronics operations.

Kingfisher is also, however, considering offers for its general merchandise businesses. The company says it is currently considering an approach by an unnamed venture capitalist for the entertainment group, comprising Woolworths, specialist music and video retail chain MVC, entertainment wholesaler EUK, video label VCI, and music imprints Demon, Crimson, and MCI.

Apart from the Woolworths business, MVC, according to BPI figures, had a 4.5% share of the U.K.

album market for the year that ended March 31, 2000, and, according to the BVA, had 3.5% of sell-through video sales in 2000, making it an increasingly significant performer in the entertainment sector. Kingfisher also reports that MVC opened five new stores in the period, taking its total to 88.

EUK more than doubled its DVD sales in the period, Kingfisher says, and delivered 15% growth in CD albums, while VCI grew its sales by 14%.

While Kingfisher would not give a figure on what the de-merged business is worth, press reports indicate a figure of around 1 billion

pounds (\$1.45 billion), if property assets are included.

Kingfisher CEO Sir Geoffrey Mulhehey says, "We are still working on a de-merger of Woolworths into a separate PLC, but if a sale generates better value for shareholders, that is what we'll do."

Despite an 11% rise in sales to 12 billion pounds (\$17.4 billion), Kingfisher reported a 16% fall in pretax profit to 651 million pounds (\$944 million) for the year that ended Feb. 3.

In addition to Woolworths' performance, the decline was blamed on troubled German consumer electronics retail chain ProMarkt—where losses worsened by 19.4 million pounds (\$28 million)—and a "number of non-trading factors."

Shares in Kingfisher closed at 4.64 pounds (\$6.72) March 13. (Two years ago, before a failed bid for food retailer Asda, they were trading above 8 pounds [\$11.60].) On March 14, after the results were published, they closed at 4.575 pounds (\$6.63).

CAPITAL RADIO'S PARK QUILTS POST

(Continued from page 41)

whereby the group's station programmers outside London report to regional PDs, Park will not be replaced. Observers have suggested, however, that his departure as group PD may enhance the position within the group of Jeff Smith, former head of music policy at the BBC's national top 40 station Radio 1. Smith joined 95.8 Capital FM as program controller last year.

Having begun his radio career in 1966 as a presenter with offshore pirate station Radio Scotland, Park joined Capital as program controller in 1987 after a highly successful spell at Glasgow, Scotland's Radio Clyde. Since then, he consistently kept Capital FM at the top of London's ratings, helping drive the company's expansion into a U.K.-wide group.

Paul Burger, president of Sony Music Europe, says, "In the eight years I have known Richard, I have seen him grow from being a respected—dare I say sometimes feared—radio programmer to the undisputed best [and] most knowledgeable and focused programmer in the country. He was quick to understand the value of the Capital brand and extended that to other arenas, including most successfully working with the Prince's Trust [charity] in building Party in the Park to the major event we have come to expect." (Party in the Park is an annual multi-artist charity fund-raising concert.)

John Kennedy, chairman/CEO of Universal Music U.K., describes Park as "the most respected radio man around. As with anybody in any area,

what sets you apart from everyone else is when competitors agree you are the best. And anyone who competes with Richard always seems to have acknowledged that."

Phil Riley, managing director of rival U.K. group Chrysalis Radio, also pays tribute to Park's achievement in keeping Capital FM ahead of the pack in London. "Keeping a station at No. 1 successfully is just as hard as building a new station," he says. "He's done a frighteningly good job. The fact that they're still so far ahead of everyone else is testament to him."

U.S. radio consultant Dennis Clark says, "[Park's] presence in the U.K. radio business is felt in each and every U.K. radio market, whether he oversees a station there or not. He has this mystique and 'legend' quality with radio people in the U.K. that is talked about in almost every meeting. That is probably a combination of awe and fear, but it really is admiration and leadership."

Clark adds that Park "raised the standards of radio in the U.K. by successfully managing the programming operations of Capital and other stations that ended up outperforming established BBC services. This was not only something for him to celebrate but commercial radio as an industry as well."

Dirk Antony, group PD of another rival U.K.-based broadcaster, the GWR Group, says, "We are all really surprised [about Park's move]. The guy has got absolute focus and commitment, and you can't question his ability. He's one of the all-time great coaches."

Additional reporting for this story was provided by Gareth Thomas of Music & Media.



Hazzard On Broadway. Tony Award nominee (and former Duke of Hazzard) Tom Wopat joined Capitol and Angel Records executives, among others, backstage at New York's Joe's Pub, where he recently performed material from his debut Angel album, *The Still of the Night*. Pictured, from left, are Peter Himmerger of Impact Artist Management; Antonia Bennett, Tony Bennett's daughter, who performs "Baby, It's Cold Outside" with Wopat on his album; Wopat; Ed Gerrard of Impact Artist Management; Bruce Lundvall, president of Capitol Classics & Jazz; producer Russ Titelman; Dave Hart of the Agency Group; and Gilbert Hetherwick, Angel senior VP/GM.

VITAMINIC TO ACQUIRE FRANCEMP3

(Continued from page 40)

base in the B2B area, with such companies as Compaq, Gay.com, Lycos Network, Line One, MyAlert.com, MTVi Europe, and Samsung Electronics paying the firm to provide content and technological infrastructures for their individual Web sites.

Its recent annual figures for 2000 emphasized this strength, particularly when viewed in contrast to fairly low-value consumer demand. Only 1% of the company's sales—around 18 million lire (\$3,549)—was attributed to consumers. Total revenue for Vitaminic in 2000 was 3.6 billion lire (\$1.7 million), according to the company's annual report. The company is not required to make comparisons to 1999; at that time, it was not publicly listed.

Vitaminic launched in April 1999 with corporate headquarters in Turin, Italy, and operational head offices in nearby Milan; it floated on the Nuovo Mercato stock market 18 months later. In recent months, the company has inked significant agreements with BMG, Sony, and Universal for the as-yet-unscheduled introduction of material from those labels' catalogs on its U.S. Web site (vitaminic.com). Europe-wide, Vitaminic is offering the Vitaminic Music Club, one of Europe's first subscription-based online services, to both consumers and business clients.

The deals in the U.S. with BMG, Universal, and Sony have not yet taken effect, says Dettori, because the

companies' individual digital rights management systems are being integrated with Vitaminic's, and technical platforms are being tested. No time line or price structure has been announced for any rollout; in line with Vitaminic policies, the labels themselves will set the prices.

The deals have struck in the U.S. first, Dettori says, because "the European markets aren't on the same level as the U.S. Europe is still behind in many ways, especially when it comes to the collecting societies." Vitaminic operates affiliates in the U.S., U.K., Germany, Spain, the Netherlands, Sweden, Denmark, and France, as well as Italy.

"Our company will be focusing very much on B2B this year," Dettori says. "The sale of single downloads, through our subscription service [Vitaminic Music Club], will have a much better chance of increased revenues in 2001. The recent events at Napster will create a whole other market for downloads."

Dettori remains confident about Vitaminic's financial ability to deal with market developments over the next couple of years. At the end of 2000, its net cash resources stood at 53.2 billion lire (\$25.3 million). The company's major shareholders include capital venture fund Kiwi (30.6%), Dettori (11.4%), and co-founder/VP of content development (as well as company chairman) Adriano Marconetto (10.2%).

THIS WEEK @



Exclusive
Album Reviews

Various Artists

"Colonel Jeffrey Pumpnickel
—A Concept Album"
(Off)

Jay Dee

"Welcome To Detroit"
(Studio K7)

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Every Monday

A new **Billboard Challenge**
begins every Thursday.
This week's champ is Key
of Kevology Records.

News contact: Jonathan Cohen
jacohen@billboard.com

Hoffman Joins Billboard In New Associate Editor Post

Billboard has named Wayne Hoffman to the new position of associate editor, in which he will be reporting, writing, and editing articles for the magazine on a variety of subjects. Based in New York, Hoffman reports to managing editor Don Jeffrey.

"Billboard is very pleased to welcome Wayne onto its editorial staff," says editor in chief Timothy White. "We feel that, with his well-seasoned background and skills as both an editor and writer, he will be an excellent addition to the Billboard team as the publication grows and evolves while moving into a new decade."

A native of Silver Spring, Md., Hoffman began working as a free-



HOFFMAN

lance rock critic for *The Washington Blade* in 1989. While earning his bachelor's degree at Tufts University in Boston, he covered the arts for several newspapers.

After obtaining a master's degree in American Studies at New York University, he helped launch the *New York Blade News*, the country's largest gay newspaper, where he served as

arts editor and later managing editor. He has also written about music for publications like *The Boston Phoenix* and *The Advocate*, and about broader cultural issues for the *Washington Post* and *The Nation*. In addition, he writes short stories, which have been published in several anthologies.

Billboard Bulletin Wins NARM Award

Billboard Bulletin was among those honored at the recent National Association of Recording Merchandisers' Convention in Orlando, Fla. Also honored was Bulletin sister company, SoundScan Inc.

The Bulletin, *Billboard's* daily news service, was named the winner in the related products and services category/small division at NARM's Merchandiser of the Year awards dinner. Founded in 1997, the Bulletin follows in the tradition of *Billboard* magazine, which has won the

award in its division in three previous years. Though nominated twice before, this is the Bulletin's first win.

SoundScan, which is owned by Bulletin parent VNU Inc., took top honors in its division, snagging the award for related products and services/medium division.

The awards honor NARM member companies for outstanding achievement. Winners are chosen in judging by a committee of trading partners. For a complete list of winners, see page 55.



Casey Kasem, left, host of NARM's Merchandiser of the Year dinner, presents the NARM award to Billboard Bulletin. Accepting are Bulletin managing editor Carolyn Horwitz and Billboard director of charts Geoff Mayfield.

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Eden Roc Hotel • Miami Beach • April 24-26

Billboard Dance Music Summit
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Billboard/BET R&B Hip-Hop Conference & Awards
New York Hilton • New York City • August 28-30

Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Hotel • Miami Beach • October 4-6

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U.S. Pop Stars Go 'Over' The Top

THE POPSTARS PHENOMENON continues to sweep the globe. After the show earned instant No. 1 hits in Australia, Germany, and the U.K., the U.S. succumbs to the charms of the TV series and grants **Eden's Crush** a stunning debut at No. 1 on Hot 100 Singles Sales and a No. 8 debut on The Billboard Hot 100 with "Get Over Yourself" (143/Stone Stanley/London-Sire).

That's good enough to tie **Shawn Colvin's** "Sunny Came Home" as the second-highest new entry for an act appearing on the Hot 100 for the first time. The record holder is "Barbie Girl" by Denmark's **Aqua**. That novelty song entered at No. 7.

"Get Over Yourself" is the second title by a new artist to debut in pole position on Hot 100 Singles Sales, following the debut of another TV-series-inspired group. **O-Town's** "Liquid Dreams" entered at No. 1 a few months ago, but **Eden's Crush** had a much better first week of sales (see Hot 100 Singles Spotlight, page 89). And just two weeks after **Janet Jackson** had the highest new entry of the millennium with "All for You" (Virgin), **Eden's Crush** takes that honor away from her, debuting six notches higher.

The *Popstars* chart attack began almost a year ago in Australia, where the TV series originated. **Bardot**, a five-woman group, debuted at No. 1 the week of April 17 with "Poison." Two other *Popstars* singles are currently No. 1 in Germany and the U.K. The former country has "Daylight in Your Eyes" (Zeitgeist/Polydor) by **No Angels** in pole position, and the latter has "Pure and Simple" (Polydor) by **Hear'Say** at No. 1.

Hear'Say is the only co-ed *Popstars* group to date.

There might have been one in Sweden, but Chart Beat reader **Fredrik Gustafsson** reports that the only male candidate was bounced in the previous week's episode, leaving the unnamed act an all-female troupe.

SHAGGY TALE: One winged creature is replaced by another winged being, as "Angel" (MCA) by **Shaggy Featuring Rayvon** succeeds "Butterfly" (Columbia) by **Crazy Town** at the top of the Hot 100. It's only the second time in Hot 100 history that an album track has topped the chart; the first was "Try Again" by **Aaliyah** in June 2000.

"Angel" is Shaggy's second No. 1, following the recent success of "It Wasn't Me," his collaboration with **Ricardo "Rikrok" Ducent**.

It's the first time since 1988 that an artist has had two singles advance to No. 1 in the first quarter of a calendar year. **Michael Jackson** had a pair of chart-toppers in January and March of '88 with "The Way You Make Me Feel" and "Man in the Mirror."

"Angel" is based on both "Angel of the Morning" and "The Joker." The former was a No. 4 hit when remade by **Juice Newton** in 1981, while the latter was a No. 1 hit for the **Steve Miller Band** in 1974.

Although he didn't receive writing credit when "The Joker" was originally released, Atlantic Records co-founder **Ahmet Ertegun** is now listed as a co-writer and thus earns a writing credit with this issue's No. 1 hit. "The Joker" included lyrics from the **Clovers'** "Lovey Dovey," written by Ertegun and **Eddie Curtis**. That makes this Ertegun's second time at No. 1 on the Hot 100 but the first time with credit.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	2000	2001
TOTAL	162,547,000	156,621,000 (DN 3.7%)
ALBUMS	148,143,000	148,504,000 (UP 0.2%)
SINGLES	14,404,000	8,117,000 (DN 43.7%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001
CD	130,332,000	136,953,000 (UP 5.1%)
CASSETTE	17,473,000	11,265,000 (DN 35.5%)
OTHER	338,000	286,000 (DN 15.4%)

OVERALL UNIT SALES THIS WEEK
14,164,000
LAST WEEK
14,008,000
CHANGE
UP 1.1%
THIS WEEK 2000
14,842,000
CHANGE
DOWN 4.6%

ALBUM SALES THIS WEEK
13,391,000
LAST WEEK
13,284,000
CHANGE
UP 0.8%
THIS WEEK 2000
13,544,000
CHANGE
DOWN 1.1%

SINGLES SALES THIS WEEK
773,000
LAST WEEK
724,000
CHANGE
UP 6.8%
THIS WEEK 2000
1,298,000
CHANGE
DOWN 40.4%

YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION				
	2000	2001	2000	2001
NORTHEAST	8,855,000	8,735,000 (DN 1.4%)	SOUTH ATLANTIC	30,810,000 29,920,000 (DN 2.9%)
MIDDLE ATLANTIC	23,054,000	22,476,000 (DN 2.5%)	SOUTH CENTRAL	25,742,000 23,701,000 (DN 7.9%)
E. NORTH CENTRAL	25,783,000	23,882,000 (DN 7.4%)	MOUNTAIN	11,071,000 11,109,000 (UP 0.3%)
W. NORTH CENTRAL	10,314,000	9,543,000 (DN 7.5%)	PACIFIC	26,919,000 27,254,000 (UP 1.2%)

ROUNDED FIGURES FOR WEEK ENDING 3/19/01

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

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SHAGGY It Wasn't Me 3LW No More (Baby I'ma Do Right) K-CI & JO JO Crazy

R. KELLY I Wish BACKSTREET BOYS Shape Of My Heart

EVAN AND JARON Crazy For This Girl COLDPLAY Yellow LENNY KRAVITZ Again

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